



RUPER ORDORIKA. Biography

RUPER ORDORIKA was born in Oñati (Basque Country) in 1956. He has always been keen on music and in a bleak environment completely lacking in creativity he began writing songs in Basque Language and studying traditional basque music.

He was already known in many cultural circles when he recorded his first album "Hautsi da Anphora" in 1980. He had participated in numerous projects and in organizing activities, both in his student days in Vitoria and later at university in Bilbao. Mention has to be made of his participation in the creation of the "Pott Banda", for the importance that his relationship with writers such as Bernardo Atxaga, Josemari Iturralde, and Joseba Sarrionandia would have in his later work.

"HAUTSI DA ANPHORA" (Xoxoa- Elkar 1980) was published after the boom of the "political song". Those were times of restructuring, a bad time for Basque music. The record was highly praised by the critic, although it was eccentric in the context of basque songs. With Bernardo Atxaga's lyrics, this first record is from the time when the singer and the writer lived in Bilbao, and is a testimony of a certain poetic. As far as the choice of musicians is concerned, he initiates something which will remain constant: the joining of musicians from different backgrounds.

In 1983 "NI EZ NAIZ NORUEGAKO ERREGE" (Elkar 1983) was released and went more deeply into the acoustic-electric atmosphere of the previous record but with a more settled band. Ruper's first lyrics appear alongside with Atxaga, Iturralde and Sarrionandia's lyrics.

After a long stay in London he recorded "BIHOTZERREAK" (Elkar 1985). A record that specially concerns the form and the interpretation. Songs recorded from a very musical point of view opposite to the age when "Basque Radical" rock was a hit. The constant searching for a new musical direction and for a different relationship with record companies, drove Ruper Ordorika to a five years period without recording. In the meanwhile, many concerts, production of some records, numerous representations of Bernardo Atxaga's play "Henry Bengoa Inventarium" but there will be no new records until the release of "EZ DA POSIBLE" (Gasa- Wea 1990). This recording, which is closest to rock, opens the door to a bigger audience.

Two years later after many concerts he published a record with four songs, "Ruper Ordorika & Mugalaris" (Emak Bakia 1992). He left it in the making and went to New York for a while. A productive journey both because of his experiences and the effect it had on his music.

The first of these effects was to express the passion he had always had for traditional music creating the trio HIRU TRUKU and surprising many fans who hadn't identified him with this type of music. He published "HIRU TRUKU: Mendebaleko Euskal baladak" (Nuevos Medios 1994) together with Bixente Martinez and Joseba Tapia, a record which was very well received in the traditional music world. It's a new interpretation of old narrative songs in Basque language.

"SO'IK SO'(N. Medios 1995) is the next step forward in Ruper Ordorika's career. We are at the beginning of a change of sound. The importance of the songs remains but in addition, this recording full of new textures, has been a big step forward. Musicians from very different worlds, not only because of their origins but because of their styles, meet together to make this record based in his time in New York.

"HIRU TRUKU II: Mendebaleko euskal kantuak" (N. Medios 1997) is the continuation of the previous Hiru Truku recording still in a traditional language. After many concerts this second album comes to close the career of the trio in respect of their interpretation of the traditional songs of the western part of the Basque Country. It is a record of lyrical songs, dance songs, lullabies...It is completed thanks to the contacts made during those years: both records are mixed in London and some great English folk musicians participate (Martín and Liza Carthy...)

"DABILEN HARRIA" (N. Medios 1998) is a record made with three musicians from the downtown New York scene- Ben Monder, Kenny Wollesen and Skuli Sverrisson-. In a way, it is the continuation of "So'ik So'". It was very well received by both critics and public. In this way Ruper Ordorika reinforces his collaborations with musicians from different backgrounds always in favour of the songs.

During these years Ruper Ordorika has always been accompanied by a band that has been known as "Mugalaris" since it began. After so many concerts together, Ruper decides to make a live recording to reflect this collaboration. This recording was made in Bilbao, the 25th and 26th of November 1999. Through 15 songs, "GAUR" (Esan Ozenki 2000) emerges, in the midst of audience fervor, as an authentic witness to all the moments shared by Ruper Ordorika and Mugalaris.

"HURRENGO GOIZEAN" (Metak 2001) is his last recording. Eleven new songs in a very well received recording with musicians such as Fernando Saunders, Ben Monder and Kenny Wollesen.

"KANTUOK JARTZEN DITUT" (Metak 2003) It includes 12 new songs where we can find an author who moves around a landscape created by himself; around his own musical world, open and up-to-date.

Once again surrounded by musicians emerged from the scenery of New York, this album integrates even more - if possible- all the particularities of the singer: his voice, sober and personal, deep songs, full of references to traditional music, to rock, and yet open to new sounds...