

Roy Dahan / Some of This Life

<http://www.roydahan.com/>

A new and unique voice has emerged in the independent Israeli music scene. His name is **Roy Dahan**. Born and raised in the Israeli village of Corazim, and growing up on musical influences such as Nick Drake and Leonard Cohen alongside classic Israeli singer songwriters, **Roy** began



his career as a professional singer songwriter at the age of 30. His musical journey began with solo performances at small venues and gradually developed into elaborate performances on some the country's major stages, accompanied by his band. Three years later, **Roy Dahan** has already established an impressive reputation for himself within the dynamic local scene, with the release of his debut album, "**Some of This Life**" in 2011. The album received critical acclaim, as well as public praise, with two singles "**Does Anyone Know**" and "**State of Mind**" making it into the playlist of the nation's most popular radio station (Galgatz) "**state of mind**" was the most played song for 2012 at 88fm radio. Chosen by 'Time Out Tel Aviv' as the best album for 2011, "**Some of This Life**" has proven to be a significant milestone in the developing folk music scene in Israel as well as a personal achievement for a singer songwriter who set out to bring something extraordinary to his life, and ours.

In September 2013 Roy's new album, "**The Man in My Head**" released. With a rougher rock sound to it, including electronic elements, the new album expresses a more progressive side of his music. In April, **Dahan** performed at the '**Liverpool Sound City**' Festival, and was the only Israeli artist selected to participate in this important international event. "**The Man in My Head**", as well as the live performance, received rave reviews by critics and audiences alike. "For anyone unaware Roy is not just a one off as a musician in his native Israel but a very big tip of an enormous all-encompassing iceberg and his songs speak of a certain quality that goes beyond borders and checkpoints and instead reaches out for a truth in the rarest of human lives, understanding without damnin..." (**Liverpool Sound and Vision, Ian D Hall**).

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<https://www.facebook.com/Roydahan.official>

<http://www.youtube.com/user/roydahan?feature=mhee>

LIVERPOOL SOUND CITY 2013: REVIEW - Anna Corcoran, RoyDahan

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Two very different personalities performed in the early session of music at the Brink venue of Liverpool Sound City on the Friday evening. However the musicians more than carried the crowd through with attentive and often sultry music that was also a joy and an eye opener to witness. Ian D Hall reviews..

Both Anna Corcoran and Roy Dahan are very different people, a few thousand miles separate the upbringing and outlook of the two performers but their attitude towards music is pure and simply equal, to play the keyboard, their instrument of choice on a proper spring evening in the city, and to play it well and in a way that sent slight chills up the spine and made the audience fall in love with what they heard and saw.

The early evening was started by Roy Dahan, a musician from Israel whose talent is seemingly limitless and whose demeanor gives the impression of a man relaxed with his lot in the world but whose music hides the musical pain and suffering that he is obviously focusing upon. Such is the lure of Liverpool that musicians from all over the globe will do almost anything to play in the city, to have that imprint of the city that stands out as one of the modern centers of cultural impact, a place that everyone knows fosters music and takes it to its heart. The visitors to the city know this, the musicians know this and when combined, these two important factors make for a blistering and sometimes incredible set. Whether this in the form of the vibrant and incredible such as Thursday's performances by Natalie McCool or All We Are or in the sedate and dignified setting in which Ms. Corcoran and Roy Dahan performed.

Roy performed tracks from his album Some of This Life for those who had waited patiently for the evening's entertainment to start and the tracks he chose to perform were honest, awe inspiring and a great compliment to the organizers who saw the talent in this young man from Israel. Assisted wonderfully by Eyai Yahav on cello, Roy performed tracks such as State of Mind, Falling Like a Stone, Fool, The Shade and Does Anyone know to stunned appreciation and the only noise heard was that of a juicer being working overtime during the set.

Miss Corcoran reputation in the city, which was already at near impossible heights, has been further enhanced by the release of her latest E.P. Anything Better. The reason behind this growing reputation is the way in which Anna performs; her deft touch on the keyboard is almost a delicate sensual touch, a lover being caressed gently for the first time and yet there is the hint of a turn, the delicate touch can become a rocket being fired with great force. When coupled with Anna's distinctive voice, the hounds of hell can become silenced, tamed and roll over like new born playful puppies in search a good tummy rub. The exquisite way she played tracks such Sailed Away, a cover of Joni Mitchell's Woodstock, And Winter Came, the excellent and critically rated The Show and a truly magnificent stripped down version of the Bat For Lashes' track Laura.

Brink may not have had the type of visitors through its doors that other venues would have undoubtedly had in the EARLY part of the evening but for those that caught these two marvelous musicians, they would have left the venue knowing they had seen real quality at work.

<http://www.liverpool-live.info/music/4075-sound-city-2013-review-anna-corcoran-roy-dahan>

Roy Dahan, Gig Review. Brink, Liverpool Sound City 2013.

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Liverpool Sound and Vision Rating * * * *

Such is the lure of Liverpool, its long standing reputation of being a port of call for any musician that wants to play in front of an appreciative audience, one that is open and receptive as long as you are sincere in the love of your craft and not just playing along till something else comes along. Such is that reputation that artists will literary travel thousands of miles just to play a half hour set.

That certainly goes for Israeli musician Roy Dahan who made the long journey from his homeland to give a quite scintillating performance at Brink on Parr Street. The early start for Roy didn't deter the early gatherers that had waited patiently for the Friday session of Sound City to start. In fairness to Roy, the vast majority of the people there would have been there early to catch Anna Corcoran performing. However when you have a cracking voice, play the keyboard like a dream and have alongside you the very superb talent of Eyal Yahav on cello, then it was no wonder that looking around the venue to see the looks of the transfixed and understandingly and suitably impressed.

Roy' impressive build, the very nature of someone from a distant exotic land only added to the way in which he held himself and his music, the music was often sultry in keeping with images of his homeland, songs such as *Whisper*, *Falling Like A Stone*, the incredible *Crush* and *Fool* could only make the audience forget their cares and relax them into the thought of a very easy and sedate Friday evening ahead. The way that Thursday finished with a huge band across many venues was replaced with this new thought, even if just for a couple of hours that sometimes the music doesn't need to brash and big, bouncy and brilliant, it just needs to be loved by the person performing it and in Roy Dahan and Eyal Yahav this was exemplified.

Just a half hour in which to impress, it's far to say that Roy did more than enough in a fraction of that time.

Ian D. Hall

<http://www.liverpoolsoundandvision.co.uk/2013/05/04/roy-dahan-gig-review-brink-liverpool-sound-city-2013/>

Roy Dahan, Some Of This Life. Album Review.

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Liverpool Sound and Vision Rating * * * *

When Roy Dahan has something to say it is better to switch off every appliance that can disturb your train of thought for an hour, get whatever beverage you need to sustain you for the period of time allotted, close the curtains and sink back onto your bed or favourite chair and take in every word of **Some Of This Life** because at the end of the day the man's hauntingly beautiful words will transport you far beyond these shores and to a land of mystique and tranquil repose.

Even the cover of the album suggests that to fight against the nature of the beast is sometimes futile, as the tsunami rushes towards the figure, it is plain to see he is just awestruck by the majesty and innocence of mother nature. The music on the C.D. echoes this thought throughout, driving intensity meets passive acceptance of the inevitable end. This echoing is not just wonderfully crafted by Mr. Dahan and the members of the band including Amit Hameir on classical guitar, Shai Barshishet on bass, Ilan Tenennbaum on drums and a truly fine contribution from Orly Shapira on cello but taken as if a matter of fact, a theory that goes beyond mere repeating of words but becomes like the best of poetry, rabid, infectious, keen to absorbed and to be understood line by line, word by word.

For anyone unaware Roy is not just a one off as a musician in his native Israel but a very big tip of an enormous all-encompassing iceberg and his songs speak of a certain quality that goes beyond borders and checkpoints and instead reaches out for a truth in the rarest of human lives, understanding without damning.

From the exquisite opener of *Falling like a Stone*, to *Drained* with its ethereal feel onto *Forgiveness For This Day* and the cracking *Stay Where You Are*, each song is framed to suggest that nature is in us all, whether the allusion is something greater is up to the listener to define in their own heart. For all those that ever wanted to understand a soul in depth this an album to purchase and enjoy.

You can find out more about Roy Dahan at www.roydahan.com

Ian D. Hall

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<http://www.liverpoolsoundandvision.co.uk/2013/05/07/roy-dohan-some-of-this-life-album-review/>

Roy Dahan – new Album

Roy Dahan's second album proves his wonderful first Album was not a momentary burst of inspiration, but the beginning of what we hope will be a magnificent career. He sounds less gloomy as if his head is held upright, now corresponding with good old Folk traditions.

Gal Ohovsky | mako 22:03 16/10/13 |



It's really happening. Roy Dahan.

Photo: Gonen Shemer

Less than two years ago, Roy Dahan put out one of the nicest premier albums that have been seen here during the last decade.

The album "Some of This Life" was so surprising, refreshing and unexpected, that it shattered the conventional stigmas in Israel.

Although He sings in English, "Does Anyone Know" became a huge hit on *Galgaz*, the most popular mainstream radio station in Israel, and "State of Mind" was the most played song During 2012 on 88FM radio station. Several thousand copies of the album were sold, and Dahan won over a not insignificant number of fans who came to see his performances.

It's not entirely clear just how this creative person, who corresponds with Nick Drake, James Taylor, Loyd Cole and whole generations of American and British singer/songwriters suddenly sprang up here; a singer who belts out introvertish, old-style blues in English so successfully.

Dahan is no kid, being 33 years old, and by the time he decided to devote himself completely to music, he had, for many years, wandered through all sorts of job experiences including piano tutoring. I don't remember the last time an Israeli singer, who turned out his first song at age 30, actually succeeded.

His second album, which is coming out this week, proves that the first was no one-time burst of inspiration, but the beginning of what we hope will be a great career. "The Man in My Head" isn't as surprising as the first album, but that doesn't mean that it's any less good. Here, Dahan and his accompaniment sound less introverted. We already understand from the opening song "Light My Way" that this time the direction is more far-reaching, and that the production is suitable for sizeable rock festival stages – if only there were more of these in Israel!

As far as I'm concerned, the most interesting song on the album is called "Maze," in which his guitar line communicates with the famous line from Harry Neilson's mythological "Everybody's talkin'" – even though Dahan's song is entirely different. Nevertheless, it does contain something of the flavor of the American West, and in it – as in the whole album – Dahan sounds less despondent and more self-assured.

In this album there is also a standard hit, "Nothing but Miracles," which I'm sure both my editor and Galgalich and FM 88 listeners will appreciate, and should push the album forward. Dahan himself has already been a successful singer for two years, but one can still detect the shyness and modesty that are somewhat mixed in with his disbelief that success is really happening for him. Only it really is, and he is gradually becoming a serious, convincing artist.

This week he launched the album in a premier performance. I'm sure that whoever was there understood why Dahan, who in his performances reveals a stronger, more impressive voice than in his albums, a name worthwhile is remembering. Dahan himself would agree.

Roy Dahan. The man in my head **** four stars