

JAZZ EDUCATION IN ISRAEL

by

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ABSTRACT OF THE THESIS
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Jazz Education in Israel is indebted to three key figures – Zvi Keren, Arnie Lawrence, and Mel Keller. This thesis explores how Jazz developed in Israel and the role education played. Jazz Education in Israel discusses the origin of educational programs such as the Rimmon School of Jazz and Contemporary Music (1985) and the New School Jazz Program (1986). One question that was imperative to this study was attempting to discover exactly how Jazz became a cultural import and export within Israel. Through interviews included in this thesis, this study uncovers just that. The interviews include figures such as Tal Ronen, Dr. Arnon Palty, Dr. Alona Sagee, and Keren Yair Dagan. As technology gets more advanced and the world gets smaller, Jazz finds itself playing a larger role in humanity as a whole.

Preface

The idea for this thesis came to me when I was traveling abroad during the summer of 2015. I was enjoying sightseeing throughout the streets of Ben Yehuda Jerusalem contemplating topics when all of a sudden I came across a jam session. I went over to listen to the music and was extremely surprised to find musicians from all parts of Europe coming together in a small Jazz venue in Israel playing bebop standards at break-neck speeds. After spending some time listening and just wondering how this all came to be, I decided to ask if I could play a song with them. I chose the well-known Jazz standard *How High the Moon*, and we began to play. When we finished the piece, I had finally realized what I needed to write about.

Acknowledgements

This thesis would not have been possible without the invaluable lessons Henry Martin and Lewis Porter have taught me. I would like to dedicate this work to my loving parents as well as all the teachers my life has provided me.

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Chapter 1 – Jazz in Palestine/Israel

1.1 Jazz in Palestine/Israel

At the turn of the 20th century in Europe, the continent grew more and more excited about the syncopated music being produced in America. With the popularity of Ragtime in Europe, the seeds were planted for a full blown appreciation of this new African American art form.¹ As Europeans became more familiar with this genre of music, it began to spread throughout the continent rapidly, eventually finding its way to Israel.

Jazz is a hybrid art form containing many different cultural elements that run throughout its DNA. Much like the people of Israel, Jazz music is fueled with rhythmic and melodic ideas originating from lands both far and wide. We can begin to see interesting parallels between the emergence of Jazz and Jewish life in the 19th and 20th century. Jews born into Eastern European countries often dealt with complex identity politics resulting in feelings of isolation and confusion.² Both Jews and Jazz enjoyed a very specific and unique role in within the American landscape. This chapter takes into consideration the role of two key players in this movement, Zvi Keren and Arnie Lawrence.

¹ See more here – "History of Ragtime." *American Memory from the Library of Congress Home Page*. N.p., n.d. Web. 22 Mar. 2017.

<https://litmusicadaptation.wikispaces.com/Ragtime+and+the+Music+Hall>.

² See this text for more information – Sand, Shlomo. *The Invention of the Jewish People*. London: Verso, 2010. Print.

I have broken up the chapter into four sections: the first two sections are an overview of different time periods, and the second two sections address the remaining important characters in the development of the musical landscape in Israel. Jazz originated in Israel during the late 1930's, however it did not thrive until Israelis became fascinated with American culture – specifically, the fast paced living of the New York Jazz scene.³

In 1930's Mandatory Palestine,⁴ radios were used as political tools for spreading the word of Zionism to the developing country of Israel. Leaders of Mandatory Palestine used radios almost exclusively for the function of furthering political agendas. Because of this, in order for Jazz to be introduced, an outside source needed to come forth, as no Mandatory Palestinian-born citizen had heard this music before. Similar to Leonard Bernstein's musical talks,⁵ Mel Keller, an American musician, would play and explain the music to his Israeli audience in the 1950's.⁶ During the British mandate, British soldiers would bring their records on stage to play, leading the British soldiers to form bands with the citizens of Mandatory Palestine. With bands came shows, with shows came venues. Now with definitive places to see and hear Jazz, more interest was generated, thus beginning the initial Jazz boom in Israel. With a large Jewish population in America interested in creating a relationship with Israel, schools started to develop programs abroad. In 1985 the Rimon School of Jazz and Contemporary Music began a

³ See section 3.1 for more information.

⁴ Mandatory Palestine was soon to be Israel in 1948 – See, *U.S. Department of State*. U.S. Department of State, n.d. Web. 21 Mar. 2017. <https://2001-2009.state.gov/r/pa/ho/time/cwr/97177.htm>.

⁵ Example here – "Bernstein Talks about Mahler's 9th." *YouTube*. YouTube, 31 May 2013. Web. 23 Mar. 2017. <https://www.youtube.com/watch?v=xDW1qQYcjto>

⁶ On May 14, 1948, David Ben-Gurion, the head of the Jewish Agency, proclaimed the establishment of the State of Israel. Ibid.

program with the Berklee College of Music in Boston.⁷ Jazz became a means of personal expression and a tool for promoting American democracy. During the 1990's Jazz was also used as a tool to attempt to bring peace to the Palestinian-Israeli conflict.⁸

The story begins during the British Mandate (1920-1948.) This was before the founding of the official state of Israel. During the British mandate in Mandatory Palestine, the British army hired various musicians – all of whom played popular music – as a means of entertainment. Young musicians in Jerusalem would travel great distances in a hurry to listen and learn from visiting European musicians. During this time, young Israeli musicians had the pleasure of sharing the bandstand with Louis Armstrong when he visited Jerusalem in 1959.⁹ According to a popular Israeli musician, Naphtali Aharoni, “Swing made its way to Jerusalem thanks mainly to the British soldiers serving there. At the Zion Theater, they had “Soldier's Night.”¹⁰ Aharoni demonstrates the impact these British musicians had as they created a specific venue for Jazz performances.

Only high-ranked soldiers were allowed to attend Jazz venues in Israel. These venues were known as officer-only establishments. The best and brightest musical personalities, like Professor Haim Alexander, worked at Haseh (an upscale restaurant) during this time. Alexander also had taught for decades at the Jerusalem Academy of

⁷ See more here – “Rimon and Berklee College of Music.” *Rimon*. N.p., n.d. Web. 22 Mar. 2017. <http://eng.rimonschool.co.il/?CategoryID=235&ArticleID=234>.

⁸ This was the brain child of Arnie Lawrence; see Section 1.4 for more information.

⁹ Patka, Marcus G., and Alfred Stalzer. *Stars of David Der Sound Des 20. Jahrhunderts The Sound of the 20th Century*. Berlin: Hentrich & Hentrich, 2016. Print.

¹⁰ Shalev Ben. “Then Armstrong Said, ‘Take a solo.’”

<http://www.haaretz.com/news/then-armstrong-said-take-a-solo-1>. 10 Oct. 2005. Web. 27 Oct. 2016.

Music.¹¹ During the Mandate, officers and generals were not interested in discussing the political situation.

During this time, the British employed tens of thousands of British soldiers. As a result of this, the soldiers needed entertainment, leading to a growing musical culture. A band that has been remembered with fondness was called No. 1 Royal Air Force Command Band. This was a big band unit formed by members of the British Air Force.¹² Aharoni offers some memories:

We were crazy about the way they played. Our luck was that one of the players in the band came down with hepatitis and they had to stay in Jerusalem for two months. So not only did we have opportunities to hear the band many times, but the excellent English musicians would come to the cafes where we played and would join us.¹³

So, as Aharoni explains, there was a musical understanding between these two cultures. Both were interested in learning about the other. For instance, “English musicians would come to cafés.” This quote displays Jazz music acting as a cultural bridge between British soldiers and Mandatory Palestine civilians. There were also several police bands at this time. Author Yair Dagan offers a particular perspective,

The Palestine Police Orchestra by Aubrey Silver. Silver, a Jewish soldier from London, was tasked with assembling dance bands for serviceman and English military officials -- raising spirits during a decade scored by riots and military action. The musical repertoire consisted primarily of American dance music (e.g., foxtrot, slow fox) with traditional Jazz pieces like a “Tiger-Rag” and “St. Louis Blues” that would eventually diffuse across the region, popping up in hotel lounges from Jerusalem to the metropolitan Tel-Aviv and the seaport of Haifa.¹⁴

¹¹ "The Jerusalem Academy of Music and Dance." *The Jerusalem Academy of Music and Dance*. N.p., n.d. Web. 23 Mar. 2017. <https://www.jamd.ac.il/en>.

¹³ Patka, Marcus G., and Alfred Stalzer. *Stars of David Der Sound Des 20. Jahrhunderts The Sound of the 20th Century*. Berlin: Hentrich & Hentrich, 2016. Print.

¹⁴ Ibid.

This recollection brings to mind several interesting points. The function of the music was to raise spirits, while also identifying the nationality of the officer, the location of the officer, and the reception of the music they played. This is a fascinating study because it shows the American influence globally and also shows the political climate and how an American music can ultimately be transplanted across the Atlantic.

Yair continues,

Till the end of the 1940s, the vast majority of Jazz musicians consisted of Jewish immigrants from Europe, many of whom had played in cabarets or bars in the big European cities such as Berlin.¹⁵

Thus we see an example of the globalist use of Jazz prior to the founding of Israel. This moment gives us a glimpse into the social construction of barriers both physical and ideological, while Jazz functions as a way of proving this falsehood untrue. This shows Jazz to be a boundary-less art form that perhaps reveals something about ourselves. We as humans create political barriers while Jazz tears them down.

Before the state of Israel emerged, Jazz did not truly have a home in Mandatory Palestine.¹⁶ The music did not have a place where it could be toyed with and experimented upon. Both the bar in the King David Hotel and Queens Bar 'La Regence' were examples of establishments that accepted Jazz early on. It was not until the later part of the 1960's that Jazz clubs started popping up.¹⁷ Perhaps it was in the air in the 1960's, maybe Israel was following America's lead in its counter-cultural revolution, and Jazz

¹⁵ Shalev, Ben. "Jerusalem of Soul" <http://www.haaretz.com/israel-news/culture/leisure/jerusalem-of-soul-1.210742> Jan 22. 2007. Web. Oct 2. 2016

¹⁶ See more about Mandatory Palestine – "Mandatory Palestine: Jews and Muslims Under British Administration." *Time*. Time, n.d. Web. 22 Mar. 2017. <http://time.com/3445003/mandatory-palestine/>

¹⁷ Patka, Marcus G., and Alfred Stalzer. *Stars of David Der Sound Des 20. Jahrhunderts The Sound of the 20th Century*. Berlin: Hentrich & Hentrich, 2016. Print.

clubs being opened in Israel were a subconscious by product of this.¹⁸ Other new progressive cultural achievements were occurring in Israel. For instance, television was introduced in 1968. Many new musical developments were beginning to show themselves in the early 1970's. Musicians and Jazz musicians alike all started to fuse music from completely different cultures. Artists within western musical traditions began to seek material and inspiration in new places. Israeli Jazz artists began exploring various kinds of local ethnic music. This led to radical new conceptions about what Jazz music could mean for an Israeli. Musicians such as Albert Piamenta began experimenting with what Israeli Jazz could mean by seeking a specific sound within local music traditions.¹⁹

After the founding of the state of Israel in 1948, the vast majority of Jazz musicians were foreign born.²⁰ This is no surprise given the fact that in order to be a Jazz musician one must be exposed to Jazz. If a musician was not European or American at this time it is less likely that he or she would have familiarity with this type of music. While in Israel the population could, however, hear these sounds by tuning into a radio station called Radio Ramallah. This station was being broadcast from Jordan where this music could be heard.²¹ However, listening to this station was not very common. In the country's first few decades, Israeli radio was for the most part a state-run institution. It was dedicated to educating the populace in Zionist principles in order to spread political

¹⁸ See more about American counter culture in the 1960s here: "Flower Power." *Ushistory.org*. Independence Hall Association, n.d. Web. 22 Mar. 2017. <http://www.ushistory.org/us/57h.asp>.

¹⁹ Listen here – "ALBERT PIAMENTA ISRAELI ORIENTAL JAZZ FUNK WITH LOOPS & BREAKS." *YouTube*. YouTube, 06 June 2010. Web. 23 Mar. 2017. https://www.youtube.com/watch?v=YsmNLLmXM_M

²⁰ See biography chapter for more information.

²¹ Listen to station here – "Ajyal Radio." *TuneIn*. N.p., n.d. Web. 23 Mar. 2017. tunein.com/radio/Ajyal-Radio-1034-s98835/.

ideology.²² Personal sacrifice was celebrated during these times. For example, households were sparse in items that made daily living easier. Refrigerators and other appliances were uncommon. With a country trying to take shape, it is easy to see why entertainment was a less immediate concern and luxuries such as Jazz were relegated to the backburner.

Still, the music continued on. Determined individualists who found themselves tired of political rhetoric found themselves wanting to escape through artist means. Apolitical types and other politically agnostic individuals would soon explore the sounds of Jazz. During the 1950's these individuals would head out on Friday afternoons to the Z.O.A (Zionist Organization of America.) This organization was housed within the heart of Tel Aviv. These Z.O.A. jam sessions were led by American transplant Mel Keller. The story of an American Jew coming to Israel and spreading the gospel of Jazz is a romantic one. Keller had founded Israel's first full-time Jazz jam. Keller had staged performances all around the country.²³ During these performances, he would routinely halt the show in order to explain the strange music to the Israeli audience.

Israeli native, Danny Gottfried, became a Jazz pianist as a result of these sessions. Gottfried would later go on to get in touch with Keller and help found the Jazz Faculty at the Jerusalem "Rubin" Academy of Music and Dance, the Jazz studies department of the Thelma Yellin High School of Art, and the yearly Red Sea Jazz festival in Eilat. These

²² See more about Zionism here – "Zionism." *A Definition of Zionism*. N.p., n.d. Web. 22 Mar. 2017. <http://www.jewishvirtuallibrary.org/a-definition-of-zionism>.

²³ Shalev, Ben. "Jerusalem of Soul" <http://www.haaretz.com/israel-news/culture/leisure/jerusalem-of-soul-1.210742> Jan 22. 2007. Web. Oct 2. 2016.

early Z.O.A. sessions were very important to the early development of the Israeli musical landscape. This story was, however, a later installment of the evolution of Jazz in Israel.²⁴

Jazz musicians during the 1950s in Israel were not actually given much time to play Jazz. Many musicians during the time made their money by participating in hotel and café bands. Musicians were forced to play the popular music of the day. A typical program for a hotel or café band began at 8 or 9 p.m. It generally started with Latin dance music, moved on to Italian and French songs, then to American pop and various songs from a myriad of diasporas. Programs such as this foreshadow the World Music phenomenon that was soon to occur in the late 1960s.

Similar to the geographic variety that the artists were incorporating, entertainment at hotels/cafés would include a healthy amount of variety such as singers, comedians, and tap dancers. In post-vaudevillian type entertainment, artists would be looking for the most contemporary styles to play in, namely bebop.²⁵ Around 1 a.m., after the dissipation of most of the audience, the band would finally begin to play Jazz. Apparently, it did not start out too well. Many musicians believe that as a result of Jazz vibraphonist Lionel Hampton's trip to the country through the state department sanctioned by Richard Nixon. Israelis learned how to swing through the lessons taught by the Hampton band's personnel.²⁶ Israelis believe it was this that gave them their first taste of how to really hear and learn Jazz. However, besides swing music during the 1950s, Israeli musicians did enjoy the complex sounds of Bebop.

²⁴ Learn more about the Red Sea Festival here – “Red Sea Jazz Festival Eilat Israel.” *Red Sea Jazz Festival Israel*. N.p., n.d. Web. 22 Mar. 2017. <http://en.redseaJazz.co.il/>.

²⁵ See more about Bebop here – “A History of Jazz.” *The Birth of Bebop Jazz*. N.p., n.d. Web. 22 Mar. 2017. <http://www.historyJazz.com/bebop.html>.

²⁶ There is an amusing anecdote about this found in a Ben Shalevs piece. <http://www.haaretz.com/news/then-armstrong-said-take-a-solo-1.2010%20Oct.%202005>.

We liked to listen to Dizzy Gillespie and Charlie Parker, the music was exciting, fascinating, with lots of tension. But that went beyond the limits of our ability.²⁷

Author Yair Dagan recalls this era,

By the early 1950's, a younger generation of Jazz musicians, including Alex Weiss (1929-2001, composer and arranger, bass and piano), Stu Hacoen (1929-2006, composer and arranger, bass, piano, and sax) and P.C. Osherovitz (b. 1925, Arranger and bandleader, accordion, vibraphone, and trumpet), had been exposed to the new waves of Jazz (mainly by listening to "The Voice of America" Jazz hour). These musicians started abandoning the swing style in favor of Be-Bop and Cool Jazz.²⁸

All of these early Israeli Jazz pioneers were not only tuned into the radio, they were all disciples of previously mentioned Mel Keller. Keller later went on to perform all over Israel, giving educational talks and performing on the radio. He also founded the first Israeli Jazz quartet.²⁹

By the beginning of the early 1960s, Israel would welcome its first batch of home-grown Jazz musicians, nicknamed the Sabra generation.³⁰ Yair Dagan writes,

Amongst them was Albert Piamenta (b. 1938, arranger, Sax and Clarinet). Besides playing traditional Jazz, Piamenta's Sephardic roots enabled him to blend oriental and Arabic musical motifs with Jazz styles. Piamenta would ultimately be hailed as one of the world pioneers in Ethno-Jazz or World-Music. Danny Gottfried (b. 1939, arranger and pianist), another sabra, debuted as a Jazz musician in 1960, playing in Mel Keller's Kol Israel Jazz Quartet.³¹

²⁷ Shalev, Ben. "Jerusalem of Soul." <http://www.haaretz.com/israel-news/culture/leisure/jerusalem-of-soul-1.210742> Jan 22. 2007. Web. Oct 2. 2016.

²⁸ Patka, Marcus G., and Alfred Stalzer. *Stars of David Der Sound Des 20. Jahrhunderts The Sound of the 20th Century*. Berlin: Hentrich & Hentrich, 2016. Print.

²⁹ See Mel Keller perform here – "אניטה מחול / קלר מל" / Mel Keller: YouTube. YouTube, 17 Mar. 2014. Web. 28 Mar. 2017. <https://www.youtube.com/watch?v=1MGOrnZuQCA>

³⁰ Learn more about the term *sabra* here – Lavine, Eileen. "Jewish Word | Proud and Prickly with a Soft Heart." *Moment Magazine*. N.p., 04 June 2013. Web. 22 Mar. 2017. <http://www.momentmag.com/jewish-word-proud-and-prickly-with-a-soft-heart/>

³¹ Shalev, Ben. "Jerusalem of Soul" <http://www.haaretz.com/israel-news/culture/leisure/jerusalem-of-soul-1.210742> Jan 22. 2007. Web. Oct 2. 2016.

It is interesting to note that Yair Dagan mentions Piamenta's Sephardic roots. This shows how Jazz can become an expression of one's own political identity. By infusing Jazz with one's folk tradition, a new music can be born.

Yair continues,

The Jazz Workshop group, produced the first instrumental Israeli Jazz album. In 1980, Gottfried established the Jazz Department at the Rubin Music Academy in Jerusalem. In addition, he was the founder and musical director of the International Red-Sea Jazz Festival in Eilat for nearly three decades.³²

Yair provides us with much information; here we have the first Israeli Jazz album created by real Israeli musicians, not American transplants. We also now have the establishment of an education system aimed at providing a high standard of musicianship as well as a new musical venue for displaying talents.

Yair goes on to write,

Another prominent Israeli-born Jazz musician is Arale Kaminsky (b. 1939, drums) who in 1972, founded the first Israeli fusion band, The Platina. The Platina was the first and only Israeli group to perform at the prestigious Newport Jazz Festival in NYC (1974).

So now we have the co-mingling of Israeli and American musicians together at the prestigious Newport Jazz music festival in 1974, which was founded by George Wein in the early 1950s.³³ Yair goes on,

Kaminsky, along with club owner and manager Zohar Akiva, founded the Bar-Bar Jazz club in Tel-Aviv. Bar-Bar would ultimately become the most iconic Jazz club in Israel and a home for all Israeli Jazz musicians until its closing in 1979.³⁴

³² Ibid.

³³ More information here – "HOME." Newport Jazz Festival. N.p., n.d. Web. 23 Mar. 2017. <http://www.newportJazz.org/>.

³⁴ Patka, Marcus G., and Alfred Stalzer. *Stars of David Der Sound Des 20. Jahrhunderts The Sound of the 20th Century*. Berlin: Hentrich & Hentrich, 2016. Print.

So now we run into Israeli influence by the American entertainment industry.

During this time, we start to see some very well known and prominent musicians visit

Israel. Yair writes,

Internationally acclaimed Jazz musicians toured Israel as early as the 1950s. These visits, besides drawing crowds of Jazz enthusiasts, were an important element in the development of the Israeli Jazz musicians because it allowed local artists to interact with figures from the Lionel Hampton band (1955-56), Louis Armstrong (1959), the Oscar Peterson Trio (1961) and the “Giants of Jazz” ensemble³⁵ (1971, a “dream” Jazz group comprised of Dizzy Gillespie, Sonny Stitt, Kai Winding, Thelonious Monk, Al McKibbon, and drummer Art Blakey).³⁶

This incredible line-up shows the global acceptance of Jazz. These artists only further solidified the American-Israeli connection.

During the 1970s, Israel welcomed into the country many excellent Jazz musicians from the former Soviet Union and other East-European countries. Among them was Roman Kunsman (1941-2002, composer and arranger, sax and flute), who, along with Kaminsky, co-founded and led the Platina Jazz Group.³⁷

While musicians were immigrating to Israel, most young Israeli Jazz musicians were seeking a formal musical education outside the country. This would ultimately lead to a connection between the Berklee College of Music and the Rimon School of Jazz and Contemporary Music in 1985. Eventually graduates of these programs would return to the Israeli Jazz scene and expand the music programs in Israel.³⁸

³⁵ See album here – “Robot Check.” *Robot Check*. N.p., n.d. Web. 23 Mar. 2017. https://www.amazon.com/Giants-Jazz-Dizzy-Gillespie/dp/B000DZIGGW/ref=sr_1_1?s=music&ie=UTF8&qid=1490306184&sr=1-1&keywords=the+giants+of+Jazz.

³⁶ Shalev, Ben. “Jerusalem of Soul.” <http://www.haaretz.com/israel-news/culture/leisure/jerusalem-of-soul-1.210742> Jan 22. 2007. Web. Oct 2. 2016.

³⁷ Ibid.

³⁸ See more information here – “Rimon and Berklee College of Music.” *Rimon*. N.p., n.d. Web. 22 Mar. 2017. <http://eng.rimonschool.co.il/?CategoryID=235&ArticleID=234>.

From the mid-1970s onward, one could find every genre of Jazz being played in Israel – ranging from Dixieland to swing, Bebop, free Jazz, fusion, Ethnic-Jazz, and World-Music. The 1980s saw some major events in the Israeli Jazz scene – most notably, the founding of the Red-Sea Jazz festival in Eilat by Danny Gottfried (1987) (which still takes place every summer) and the Israeli record label JAZZIS by Adam Baruch.³⁹

Israel started to make large cultural statements and began to become a big player in the international Jazz scene. For instance Israel had its first international Jazz festival in 1979. This was a result of Israel's labor party falling from power. During this time more and more Jazz stars started to make appearances in the country, for example, Chick Corea, Bobby McFerrin, John McLaughlin, Jan Gabarek, and Pat Metheny.

During the 1980's Israel started to see changes within its infrastructure and ideology, changes such as a privatized economy and an emphasis on personal freedom. These new ideas and systems came to fruition as Jazz began to receive recognition and institutional support. Jazz programs started to become more popular, e.g. programs within high schools such as Rubin Academy, and Thelma Yellin High School. Soon an entire school would be dedicated to the exploration and study of Jazz, The Rimon School of Jazz and Contemporary Music, which opened in 1985. Soon the school would begin a unique and inventive collaboration with the Berklee College of Music,⁴⁰ thus spawning the cross-cultural facet of the Israeli/America Jazz connection.⁴¹

³⁹ Patka, Marcus G., and Alfred Stalzer. *Stars of David Der Sound Des 20. Jahrhunderts The Sound of the 20th Century*. Berlin: Hentrich & Hentrich, 2016. Print.

⁴⁰ More on Berklee here – “Berklee Homepage.” *Berklee College of Music*. N.p., n.d. Web. 23 Mar. 2017. <https://www.berklee.edu/>.

⁴¹ Shalev, Ben. “Jerusalem of Soul.” <http://www.haaretz.com/israel-news/culture/leisure/jerusalem-of-soul-1.210742> Jan 22. 2007. Web. Oct 2. 2016.

1.2 During the 1990's

Within the State of Israel, the Jazz scene was and still remains very small. But, in situations such as this, it is quality not quantity. As we will soon begin to see, Israel has produced many fine musicians.⁴² As of the 1990s the Jazz scene contained six bars, one club, and handful of musicians aligned with a decent fan base consisting of several hundred fans. But, this scene continues to grow even to this day. One very daring artistic endeavor attempted to break through the confines of the local scene, namely, an international Jazz festival. The International Jazz festival amounted to a total economic failure, despite that it was a brilliant artistic success. Saxophonist Natan Haber recalls the scene during the time, “Most of Jerusalem's Jazz scene is not in performances, but rather in people's heads. It’s a potential scene,” says Haber.⁴³

All of this changed dramatically when an appreciation of Jazz music began to take place during the early part of the 1990s. During this time, the majority of Jazz musicians/educators in Israel started to create a buzz around Jazz; this ultimately inspired a generation. This created a situation where Israel did not have enough Jazz programs to teach all of the students who were interested. The solution was to seek college opportunities in America. Haaretz writer and critic Ben Shalev has stated that Israeli Jazz took off on a prosaic day in 1992,

Twenty-something Jazz musicians Omer Avital, Avishai Cohen, and Avi Leibowitz flew to New York City with the intention of making it in the Big Apple. Barak Weiss, the Artistic Director of the Tel Aviv Jazz Festival and the

⁴² See Chapter 2.

⁴³ Shalev, Ben. “Jerusalem of Soul”<http://www.haaretz.com/israel-news/culture/leisure/jerusalem-of-soul-1.210742> Jan 22. 2007. Web. Oct 2. 2016.

Israel International Showcase, refers to the trip as *the big bang*, the moment Israeli Jazz as we know it today was created.⁴⁴

Israeli musicians were not only interested in going to America. Jazz programs began emerging in different European locations. Given Israel's geographic location many students studied in the closer European programs. This created musical traffic between many different nations all interested in Jazz music. These programs soon became a two-way street with the emergence of educator and saxophonist Arnie Lawrence in 1997.

Arnie Lawrence was a Brooklyn-born alto saxophonist and the co-founder of the Jazz program at New York City's New School.⁴⁵ Lawrence soon moved to Israel with his Israeli wife. When in Israel, Lawrence opened the International Center for Creative Music.⁴⁶ The school is located on the outskirts of Jerusalem. In a sense, the early 1990's was the perfect time for Arnie to begin this school. Israel culture began to let more Western influence into the country. For instance, Shalev writes, "The first Israeli branch of McDonald's opened for business in 1993, while Israel introduced commercial and cable television into the local markets and signed the Oslo Accords with the Palestinians in 1994."⁴⁷ Shalev introduces us to the new found liberalism in the country.

Shalev believes there could be another proponent of Israel's interest in Jazz and its boom:

⁴⁴ Tepper, Aryeh. "Jazz From The Promise land." <http://www.thetower.org/article/Jazz-promised-land/> June 2014. Web. 20 Oct. 2016.

⁴⁵ Learn more about the New School here – "The New School." *Discover a New Kind of University in New York City / The New School*. N.p., n.d. Web. 28 Mar. 2017. <http://www.newschool.edu/>.

⁴⁶ See home page here – "The Center Main Page." *The Center Main Page*. N.p., n.d. Web. 28 Mar. 2017. <http://icfcj.tripod.com/>.

⁴⁷ Shalev, Ben. "Jerusalem of Soul." <http://www.haaretz.com/israel-news/culture/leisure/jerusalem-of-soul-1.210742> Jan 22. 2007. Web. Oct 2. 2016.

The difficult national situation, the intifada, and the political and economic pressure make artists need to express themselves.” Says Shalev. Israeli Saxophonist Nadav Haber expounds upon this idea, “Expression is key. This is especially obvious in Jazz, which is the music of direct expression. I don't know about other musicians, but I feel this about myself. I left Jazz quite a few years ago, and until 2002 I wasn't thinking about returning. Why should I play in front of five people again? Argue with club proprietors about NIS 50? But all of a sudden, in the middle of the catastrophe here, I felt a tremendous need to play Jazz. All of a sudden, it just burst out of me.”⁴⁸

It is interesting to add to this growing musical and political discourse that several artists believe there was and still is a difference in the music played in Jerusalem and Tel Aviv. Jerusalem Jazz defines itself relative to Tel Aviv Jazz. When attempting to categorize international Jazz, geography often makes clear distinctions, as for example, West Coast Jazz and East Coast Jazz.⁴⁹ But, Israel is a small country. Therefore, they have Jerusalem Jazz and Tel Aviv Jazz. Some artists deny that this difference exists.

During an interview I asked Dr. Arnon Palty about this phenomenon. According to Palty, there is a difference between the Jerusalem and the Tel Aviv sound:

Tel Aviv is very much New York like. The big metropolis, busy and fast. The sound is modern and there are about two clubs in Tel Aviv. One is like smalls, and the playing is unbelievably high. The other is like Blue Note, very expensive and fancy. Jerusalem does not have any clubs. They have restaurants that mostly host Jazz. Back in the day what we call oriental Jazz was very connected with the Jerusalem sound. in Jerusalem you will find interesting mixes, Hassidic and other religious sects. There is also a large Sephardic population in Jerusalem so you get the oriental style.⁵⁰

Dr. Palty's explanation shows the influence both New York and religion have on the music scene in Israel. Consider, for instance, the venues Dr. Palty discusses: all of the

⁴⁸ Shalev, Ben. “Jerusalem of Soul”<http://www.haaretz.com/israel-news/culture/leisure/jerusalem-of-soul-1.210742> Jan 22. 2007. Web. Oct 2. 2016

⁴⁹ More about West Coast, East Coast Jazz here – Heanders. “East Coast, West Coast; Jazz in the ‘50s.” *HubPages*. HubPages, 05 Feb. 2013. Web. 28 Mar. 2017. https://hubpages.com/entertainment/East_Coast_West_Coast_Jazz_in_the_50s

⁵⁰ Chapter 3 3.2 Dr. Arnon Palty.

venues in Israel are being compared to New York venues. Perhaps this shows how highly Israeli musicians think of New York.⁵¹

⁵¹ “The New School.” *Discover a New Kind of University in New York City | The New School*. N.p., n.d. Web. 28 Mar. 2017. <http://www.newschool.edu/>.

1.3 Zvi Keren

A discussion about Jazz education in Israel would not be complete without the mentioning of pioneering instructor Zvi Keren. According to Dr. Arnon Palty, Keren's contribution to Jazz in Israel is enormous. It also offers us insight into the musical landscape of the time.

In a highly biographical interview Zvi Keren offers us a great deal of information about his educational background and his illustrious career.⁵²

At the age of 16, Zvi's mother took him to Schillinger's⁵³ studio where he would play several of his personal arrangements of current popular songs. Schillinger would soon recommend Nadia Reisenberg as a piano teacher, who had been Teddy Wilson's piano teacher. Schillinger suggested this to aid his technique:⁵⁴

Acquire better finger control, which I did for about two years." During this time Zvi began working on his Bachelor's degree in Chemistry. Schillinger included me among seven select students personally authorized by him to teach his approach to theory and composition.⁵⁵

This is the system Zvi would use to revolutionize Israeli musical education. When Zvi arrived in Israel in 1951, he immediately would become the foremost instructor of Mr. Schillinger's theories.

⁵² We will use this source for most of the discussion – Keren, Alona. "Zvi Keren: His Contribution to Israel's Music."

<https://web.archive.org/web/20121001063901/http://www.biu.ac.il/hu/mu/min-ad02/alona.html> Sep 2002. Web. Oct. 2016.

⁵³ More on Schillinger here – "The Schillinger System of Musical Composition." *Joseph Schillinger System of Musical Composition*. N.p., n.d. Web. 30 Mar. 2017. <http://schillingermusic.com>.

⁵⁴ More on Wilson here – "Teddy Wilson." *Discogs*. N.p., n.d. Web. 30 Mar. 2017. <https://www.discogs.com/artist/254769-Teddy-Wilson>.

⁵⁵ Ibid.

Soon after his studies with Schillinger, Zvi would go on to pursue an M.A. in Composition. He completed these studies in 1946. Zvi goes on to say,

I then continued to take courses towards my Ph.D. in Musicology at NYU with musicologists such as Curt Sachs, Paul Henry Lang, and Gustave Reese.⁵⁶

This information Zvi provides us with gives us insight into the wide variety of musical sources he was influenced by.

The radio also plays a part in this story as well. In the early 1960's, the management of *Kol Yisrael* (an Israeli broadcasting station) decided to create an orchestra in addition to its already existing symphonic orchestra.⁵⁷ Zvi remembers, "The new orchestra, with about 40 members, was to be devoted to more popular music. For which there was much demand." The ensemble soon called itself, *Tizmoret Habidur* (meaning Entertainment Orchestra). Much like early Jazz musicians in Israel, many of the musicians were from different parts of Europe. Zvi goes on,

At that time, I offered my services to *Kol Yisrael* as an arranger for the light music section, headed by the late Moshe Wilensky. My arrangements for the *Tizmoret Habidur* were well liked both by the musicians who played them and the staff of the light music division, which continuously ordered new arrangements.⁵⁸

Zvi's musical creativity was celebrated and enjoyed during the time. He exclaims,

It seems to me that my arrangements were well received because while my fellow European colleagues were steeped in the traditions of styles that they had absorbed before they came to Israel, my style of arrangement reflected a fast-moving American environment in which newness is prized as much as quality.

⁵⁶ Keren, Alona. "Zvi Keren: His Contribution to Israel's Music." <https://web.archive.org/web/20121001063901/http://www.biu.ac.il/hu/mu/min-ad02/alona.html> Sep 2002. Web. Oct. 20016.

⁵⁷ Check out Israeli broadcast here – Authority, Israel Broadcasting. "של השידורים מרכז." *השידור רשות של השידורים מרכז*. N.p., n.d. Web. 30 Mar. 2017. <http://www.iba.org.il/>.

⁵⁸ Ibid.

He found himself enjoying success as a result of his distinct American style. Zvi goes on,

While European composers wrote scores which sounded good but were lacking in originality, my arrangements injected original ideas into the orchestration, the rhythmic structure, and wherever else the bounds of good taste allowed me to do so.

He would soon do arrangements of popular songs such as “Fly Me to the Moon” and “Mood Indigo.”⁵⁹ He enjoyed pursuing songs that involved interesting orchestral colors that used instruments to offer fresh and original ideas. Zvi also speaks on other artistic projects,

I also composed several new pieces for the *Tizmoret Habidur*, such as “Electronic Brain,” “Bankruptcy,” “Disorder in Russia,” and “An Opening Theme for the *Tizmoret Habidur* Show.” He exclaims that, “All of these pieces have strong leanings toward the Jazz idiom as well as a Stravinskian savor.”

This sounds almost like early explorations of third stream music.⁶⁰ Zvi writes about his contemporaries,

I mostly worked with professional musicians, some of whom were well known or became so at a later time in Israel and abroad, or students from music academies who wanted to broaden their musical perspectives.” He also gives us information on some of his most recognizable students, “my outstanding pupils included Albert Piamenta (Israeli Jazz and ethnic music clarinetist and saxophonist, composer and arranger), Avi Piamenta (Israeli flutist, arranger, and performer of Jazz, ethnic, and Hassidic music), Yaron Gershowski (Jazz pianist and arranger, performing with and directing the successful American vocal Jazz group “Manhattan Transfer⁶¹”), Mischa Segal (Jazz pianist who developed a musical career in the USA), Ariel Zilber (Israeli singer, composer, and keyboard player of pop and rock music), Liz Magnes (former American, now Israeli Jazz and ethnic music pianist and composer), Nachum Pereferkovitch (former Russian, now

⁵⁹ Listen to “Mood Indigo” here – “Ella Fitzgerald - Mood Indigo (Verve Records 1957).” *YouTube*. YouTube, 04 Apr. 2013. Web. 30 Mar. 2017. <https://www.youtube.com/watch?v=jaq9Gx9GT5E>.

⁶⁰ More on Third Stream here – *Jazz in America*. N.p., n.d. Web. 30 Mar. 2017. <http://www.Jazzinamerica.org/JazzResources/StyleSheets/17>.

⁶¹ More on the Manhattan Transfer here – “The Manhattan Transfer.” *The Manhattan Transfer*. N.p., n.d. Web. 30 Mar. 2017. <http://manhattantransfer.net/>.

Israeli violist, Jazz pianist, and arranger), Yossi Mar-Chaim (Israeli composer and Jazz music critic), Avner Kenner (Israeli composer and pianist of Jazz and popular music), Yonni Rechter (Israeli popular and Jazz music composer, arranger, and pianist), Shem-Tov Levy (Israeli flutist, pianist, composer and arranger of Jazz and popular music), Raffi Kadishsohn (Israeli composer and arranger of symphonic and non-Jazz music, as well as a pianist and arranger in the field of “light” music), Menachem Wiesenber (Israeli composer, and classical and Jazz pianist) and Addi Renert (Israeli “light” music and Jazz pianist, and arranger)”⁶².

All of the artists mentioned above are pivotal figures leading today’s Israeli music scene. Each artist brings his or her brand of talent, be it composing, arranging, or performing. Many of Zvi’s disciples found themselves teaching in academies. Zvi then moves on to talk about the criteria of his lessons, “the lessons were based on Schillinger’s theory of composition, or my adapted version of Schillinger’s theory, and included teaching the skills of arranging, keyboard harmony, and improvisation in the Jazz style.”⁶³

Zvi also shared many deeply rooted spiritual ideas and shared them with his pupils,

I hoped to share with my students a spiritual attitude towards composition. As a religious person, I felt that composers invent much as the Almighty creates. This belief, an offspring of Schillinger’s theories of rhythm, recognizes affinities between rhythmic motion in music and the rhythmic frequencies that permeate the world.” Schillinger’s theorems also took into account the simultaneous combination of several different number of frequencies. Zvi gives us examples, “a person’s pulse beating regularly, the earth turning on its axis once every 24 hours, and the earth-encircling the sun once every year, as new rhythmic entities.” All of these factors fueled Zvi’s belief system. “I hoped that my students would align such processes of rhythmic variations with relentless Divine creations of new physiognomies.”⁶⁴

⁶² Keren, Alona. “Zvi Keren: His Contribution to Israel’s Music.” <https://web.archive.org/web/20121001063901/http://www.biu.ac.il/hu/mu/min-ad02/alona.html> Sep 2002. Web. Oct. 20016.

⁶³ Ibid.

⁶⁴ Keren, Alona. “Zvi Keren: His Contribution to Israel’s Music.” <https://web.archive.org/web/20121001063901/http://www.biu.ac.il/hu/mu/min-ad02/alona.html> Sep 2002. Web. Oct. 2016.

Zvi moves on to discuss his activities during the 1970's:

I joined Prof. Bathia Churgin in establishing the Department of Musicology at Bar-Ilan University. I became a full-time faculty member, where I taught such courses as the History of Instruments, Jewish Music, 20th-Century Music, Modern Harmony at the Keyboard, The Music of Stravinsky, History of Jazz, and especially Israeli Art Music. I also taught arranging at the Rubin Academy of Music at Tel Aviv University.⁶⁵

This is hugely significant. This is one of the earliest examples of Jazz being taught on a college level in Israel.

Zvi then goes on to talk about his contribution to musicology: "My book *Contemporary Israeli Music: Its Sources and Stylistic Development*,⁶⁶ aims at explaining the major influences on contemporary Israeli music," which is still a source of confusion for many different musicologists. Tracing influence in such a diverse region is a problem Zvi tried to tackle many years ago. He goes on to state many of the influences in Israeli culture and music:

Jewish communities of the Middle East, Biblical cantillation and synagogue song, the religious and secular folk music of the Diaspora, the Hebrew language, Western Art music, and Jewish folk tunes from different parts of the world.

Within these findings he does offer musical evidence of such factors. Zvi goes on:

Notated musical examples from a wide variety of compositions illustrate these influences. The last chapters describe the stylistic development of Israeli music since the 1930s and trends in Israeli art music after 1960.⁶⁷

⁶⁵ Ibid.

⁶⁶ See Book here – "Contemporary Israeli Music." *Google Books*. N.p., n.d. Web. 30 Mar. 2017.
https://books.google.com/books?id=kectAAAAMAAJ&q=Contemporary+Israeli+Music:+Its+Sources+and+Stylistic+Development,&dq=Contemporary+Israeli+Music:+Its+Sources+and+Stylistic+Development,&hl=en&sa=X&ved=0ahUKEwjZl7nXz__SAhVETCYKHaqzAbkQ6AEIGjAA.

⁶⁷ Keren, Alona. "Zvi Keren: His Contribution to Israel's Music"
<https://web.archive.org/web/20121001063901/http://www.biu.ac.il/hu/mu/min-ad02/alona.html> Sep 2002. Web. Oct. 2016.

He then says that he had based much of the original material in the book on personal interviews with Israeli composers, music educators, and musicologists, as well as recordings of Israeli musical works and scores, both published and unpublished

1.4 Arnie Lawrence

Another indispensable and pioneering educator relative to the Israeli scene is saxophonist Arnie Lawrence. Lawrence began his involvement in Jazz education during the mid-1980s and soon became one of the most prolific innovators in Jazz education. Lawrence's career as an instructor started in New York City, then afterwards continued in Jerusalem, Israel. His mission was, "To use Jazz as a tool for bridging the Israeli-Palestinian culture gap."⁶⁸ Before Arnie's involvement in the Jerusalem music scene, there were two conservatories within the city of Jerusalem. Educators had very few college positions. As soon as Lawrence arrived, he began a career as a Jazz diplomat. He found himself contributing to the music scene by playing Jazz music anywhere and everywhere.⁶⁹

Arnold Lawrence Finkelstein was born in the Brownsville section of Brooklyn New York on July 10, 1938. During his time in school, he primarily studied clarinet. This was soon to change when Arnie decided to take up tenor sax before ultimately choosing to make alto sax his principal instrument. At the young age of seventeen, Arnie began

⁶⁸ Jenkins, Todd. "Arnie Lawrence: 1938-2005." *Arnie Lawrence: 1938-2005*. N.p., n.d. Web. 31 Oct. 2016. <http://www.Jazzhouse.org/gone/lastpost2.php3?edit=1115137592>.

⁶⁹ Shalev, Ben. "Jerusalem of Soul." <http://www.haaretz.com/israel-news/culture/leisure/jerusalem-of-soul-1.210742> Jan 22. 2007. Web. Oct 2. 2016.

managing the “Jazz Unlimited” series at the renowned New York club, *Birdland*.⁷⁰

During his tenure at Birdland, Arnie would often come into contact with musical giants such as John Coltrane and Charles Mingus. During a trip to Los Angeles, he was hired to work with Les McCann. Arnie composed material for the funerals of both Senator Robert Kennedy and Rev. Martin Luther King, Jr. In the mid-1960s, Arnie began employment with figures such as Clark Terry, Budd Johnson, and Doc Severinsen. In 1967, Arnie started playing with the *Tonight Show* band. He would remain with this band until 1972, when the show moved to Burbank.

Arnie’s discography reads like a “Who’s Who” of Jazz. He worked with seminal figures such as Chico Hamilton, Johnny Richards, Frank Foster, Helen Humes, Roland Hanna and Duke Pearson. There was a dramatic shift in Arnie’s musical output in the 1970’s. During this time, Arnie’s résumé was becoming more eclectic. Arnie was creating music within a vast array of genres. His output shows an openmindedness towards all forms of music. Arnie worked with a wide range of musical personalities, such as Dizzy Gillespie, Willie Bobo, Beaver Harris, Teresa Brewer and Chuck Israels, the Tommy Dorsey Orchestra, Blood, Sweat and Tears, Genya Ravan, Liza Minnelli, James Brown, and Ian Hunter.

Arnie also enjoyed managing his own groups as well. His band featured a very interesting blend of instrumentalists, some of which included trumpeter Tom Harrell, percussionist Badal Roy, and ex-Ellington violinist and trumpeter Ray Nance.⁷¹ The

⁷⁰ More on Birdland here – “Birdland Jazz.” *Birdland Jazz*. N.p., n.d. Web. 30 Mar. 2017. <http://www.birdlandjazz.com/>.

⁷¹ More on Ray here – “Ray Nance.” *Discogs*. N.p., n.d. Web. 30 Mar. 2017. <https://www.discogs.com/artist/282552-Ray-Nance>.

players in Arnie's projects were always interesting and soon grew to be more flexible. Collaborators included Bob Dorough, bassist Richard Davis, pianist Dick Hyman, the Brecker brothers, Larry Coryell, Richard Davis, Roy Haynes, Hilton Ruiz, and Billy Hart.⁷²

By the early 1980s, Arnie served academic residencies in both Kentucky and Kansas. He soon became very interested in Jazz education. Arnie co-founded the New School for Jazz and Contemporary Music in 1986. Since the school's inception, it has grown to become one of New York City's most respected schools for the arts. One reason was Arnie's ideology: a hallmark of the New School was to expose students to live music outside the confines of the classroom. Arnie had a firm belief that Jazz had to be lived in order to be taught and learned. Notable students of the New School program include pianist Brad Mehldau, harmonica player John Popper, organist Larry Goldings, and trumpeter Roy Hargrove.⁷³

In 1997 Arnie brought these principles to Jerusalem, where he set up a new home for himself and his music. Arnie soon established the ICCM (International Center for Creative Music) which quickly became much more than a music school. Arnie attempted to unite Palestinians and Israelis through their mutual love of the arts. His school became a force for peace. The school boasted of an open-door policy that encouraged cooperation and mutual understanding beyond the mechanics of musical art. Arnie did not stop there.

⁷² Jenkins, Todd. "Arnie Lawrence: 1938-2005." *Arnie Lawrence: 1938-2005*. N.p., n.d. Web. 31 Oct. 2016. <http://www.Jazzhouse.org/gone/lastpost2.php3?edit=1115137592>.

⁷³ Notable alumni of New School may be found here – "Famous The New School Alumni." *Ranker*. N.p., n.d. Web. 30 Mar. 2017. <http://www.ranker.com/list/famous-the-new-school-alumni-and-students/reference>.

For a brief time, Arnie ran a Jazz club in Jerusalem, *Arnie's Jazz Underground*.⁷⁴

Performances would include both Jewish and Arab musicians.⁷⁵ In 2002 Arnie was honored with an *A Team* award, which was given by the Jazz Journalists Association who lauded him for his contributions to world peace and unity through Jazz.

Jazz in Israel is still very much within its infancy stages. Some claim there is a defining feature or specific sound to Israeli Jazz. Others challenge this assumption. Followers of *falafel* Jazz will agree or disagree with the idea that Tel Aviv and Jerusalem have different musical characteristics that are reflective of these locations ethos. These debates offer insight by way of showing us that Israeli Jazz is thriving, its controversy a healthy sign that Jazz in this region is alive and well.

Albeit a small community, Israeli Jazz, much like the country itself, is still figuring out its own identity, for Israel is a new country exploring its own personality and constantly creating its own specific culture. The music that comes out of this area is very much a mirror of that exploration. Each musician in Israel that went through these educational programs has created their own musical persona with their own sound and creation. These musicians are searching for their own musical personalities and are figuring out a way of being in this world both artistically and individually. The new generation of Israeli musician offers another piece to the growing puzzle that will not be completed for some time. Israel is still looking for its own Louis Armstrong and its own Charlie Parker. However, the country has already produced several extremely talented

⁷⁴ More on Arnie's club here – "Culturekiosque." *Culturekiosque*. N.p., n.d. Web. 30 Mar. 2017. <http://www.culturekiosque.com/Jazz/features/Jazzinjerusalem.html>.

⁷⁵ Jenkins, Todd. "Arnie Lawrence: 1938-2005." *Arnie Lawrence: 1938-2005*. N.p., n.d. Web. 31 Oct. 2016. <http://www.Jazzhouse.org/gone/lastpost2.php3?edit=1115137592>.

musical figures. These figures weigh heavily and are already largely recognized in the current New York scene.

In the following section I have collected biographical information of several key musical figures in this movement. Each of these musicians are all exploring and discovering a new path. These are ramifications of a global music that so easily can be discerned in many new ways and will constantly be evolving. For instance, there is no one particular sound of Israeli Jazz. There are only many musicians from Israel playing different flavored music. Different concepts are being toyed with, as each album offers a glimpse into what could be, from re-harmonized Yiddish tunes to Daniel Zamir's explorations of Indian rhythmic figures.

Israel is a culture comprising so many nationalities that it features many sounds, not one. Perhaps the future of Israeli Jazz lies within many different subgenres. With so many new elements, it offers a fresh perspective on the music. Many Jazz musicians in Israel come from different cultural backgrounds. As a result of the Diaspora, the musicians cover vast amounts of geographic locations and so different musical solutions are found. The male or female who grew up speaking five different languages in Western Europe learned an instrument and studied with the best of the best in that country and moved to Israel. They have more opportunity to develop a wider variety of musical concepts and sounds than someone who grew up in Israel speaking Arabic and Hebrew, listening to traditional Hebrew and Arabic music. These differences will push the music to completely new places, and I look forward to hearing their results in the upcoming decades.

Jazz is flourishing in Israel. In addition to the daily offerings of clubs across the country, Israel is home to several Jazz festivals, many of which draw thousands of Jazz enthusiasts each year. Much like the country of Israel itself, the nature of Israeli Jazz weaves together ideas from a number of cultures and, in keeping with this philosophy, Israeli musicians frequently tour the globe to perform and exchange ideas. This essay will briefly explore the Israeli Jazz scene from its modest beginnings to highlighting the key musicians that sowed the seeds of Jazz in Israel.

1.5 Jazz Programs in Israel

<http://www.rimonschool.co.il/homepage/>

<http://www.voiceinstitute.org.il/>

<http://www.jamd.ac.il/>

<https://en-arts.tau.ac.il/Music>

<http://thelma-yellin.co.il/>

http://www.muzik.co.il/About_us

Chapter 2 – Key Musical Figures

In this chapter, I have gathered biographical information of contemporary and non-contemporary Israeli musicians. These personalities do not embody a specific subgenre of Jazz. They represent a global perspective of Jazz and offer many different cultural fusions, each of which has a unique quality. In reality, each artist is his or her own genre. The skeptic may even claim that one can come to the conclusion that *genre* is a term used for marketing purposes.

Given the complex and intercultural relationships in this complex middle eastern territory, each musician has their own brand of music. Consider Omer Avital, who was born to Moroccan and Yemeni parents and started classical guitar training at 11, or Avishai Cohen, who was born into a musical family at Motza and Beit Zayit. These are personalities who originate from a plethora of diverse and interesting backgrounds, resulting in numerous consequences that can offer new and insightful takes on music.

Jazz will ultimately benefit from this international influence. Perhaps Jazz will become the music of unity, a music which encompasses all sound of every culture while retaining its original essence. These musicians represent a new culture without borders. They show that music has no interest in nationalities or conventional social structure: it is free Jazz, but free in a social sense rather than free without tonality or form. These musicians tear down previously built metaphysical fences and create a new genre that is non-definable.

Most music that is international and non-definable gets labeled as *World Music*. This label shows either laziness in thought or it shows just how difficult it is in

constructing a name for music that is not concerned with formal cultural barriers. Many of the musical choices made by each artist are deeply personal and rooted in their own personal ethnicities and family histories. This creates a unique blend of music that can be seen as a sonic representation of the clashing of cultures. As one reads through this section, specific themes discussed previously pop up. Many of these Israeli artists are, not surprisingly, graduates of the New School and the Berklee College of Music. During their time in New York, many of these musicians encountered notable Jazz giants. Their playing with them and exchanging ideas keeps the economy of global Jazz in motion. Some of these musicians have gained popularity through non-traditional formats, such as posting videos to YouTube. This also represents a new and growing phenomenon that represents a globally connected time. The story of Jazz becoming a part of the Israeli landscape is a fascinating one.

2.1 Omer Avital

Instrument: Bass

Avital was born in the town of Givatayim to Moroccan and Yemeni parents. At age 11, he began his formal training, studying Classical Guitar at the Givatayim Conservatory. Upon entering Thelma Yellin, Israel's leading High School for the Arts, Avital switched to the acoustic bass and began studying and arranging Jazz.⁷⁶

⁷⁶ Nastos, Michael. *Artist Biography*. N.p., n.d. Web. 30 Oct. 2016.
<http://www.allmusic.com/artist/omer-avital-mn0000472075/biography>.

At the age of 17, Avital began playing professionally in various Jazz, pop, and folk bands, as well as performing regularly on national television, radio, and in numerous Jazz festivals. After spending a year in the Israeli Army Orchestra, he moved to New York in 1992, where he began playing, recording and touring professionally.⁷⁷

Upon his arrival to New York in 1992, Avital began playing in groups with Roy Haynes, Jimmy Cobb, Nat Adderley, Walter Bishop, Jr., Al Foster, Kenny Garrett, Steve Grossman, Jimmy Lovelace, and Rashied Ali. In 1994, he began collaborating with pianist Jason Lindner, with whom Avital began leading his own groups and big band during after-hours sessions at Smalls Jazz Club in Greenwich Village.⁷⁸

In 1995 and 1996, Omer Avital made an impact on the New York Jazz scene with a series of breakout piano-less groups at the original Smalls Jazz Club. These recordings included a classic sextet with four saxophones, bass, and drums, which alternately included saxophonists Myron Walden, Mark Turner, Gregory Tardy, Joel Frahm, Charles Owens, Grant Stewart, Jay Collins and Jimmy Greene, and drummers Ali Jackson, Joe Strasser, and Daniel Freedman. He was the subject of frequent features in the *New York Times*. A number of these sessions were recorded and released under the Smalls Records label.⁷⁹

⁷⁷ Ibid.

⁷⁸ "About." *Omer Avital*. N.p., 12 Feb. 2016. Web. 30 Oct. 2016.
<http://omeravital.com/about/>.

⁷⁹ "Smalls Records." *Smalls Records*. N.p., n.d. Web. 30 Oct. 2016.
http://www.smallsrecords.com/wp/artist?artist_id=6.

1997 saw the release of an Impulse! Records compilation which was entitled *Jazz Underground: Live at Smalls*, featuring several recordings of Avital's quartet. He signed to record his debut album, *Devil Head*, the following year, however it was never issued.⁸⁰

In 2001, Avital released his debut album, *Think With Your Heart* (featuring Gregory Tardy, Jay Collins, Myron Walden, Joel Frahm, Jimmy Greene, Joshua Levitt, Daniel Freedman and Marlon Browden). In 2003, Avital returned to Israel, where for three years he studied classical composition, Arabic musical theory, Oud, and traditional Israeli music.⁸¹

Avital returned to New York in 2005 and released three albums the following year, including two from the Smalls recording archives, as well as a fourth with the group, Third World Love. In 2006, Avital's record "Asking No Permission" (featuring Mark Turner, Gregory Tardy, Myron Walden, Charles Owens and Ali Jackson) from the Smalls recording archives, was named to many best ten lists, heralding his return to the New York scene. The *New York Times* wrote,

(Avital's) idea of jazz includes old and new definitions of swing and temperament, as if the stylistic and generational divisions never existed. Ornette Coleman's country hymns get in there, as do Woody Herman's close-harmony writing for saxophones, Charles Mingus' tetchiness and ensemble friction, Lennie Tristano's rambling counterpoint and the mesmerizing wail of Pharoah Sanders.⁸²

⁸⁰ Ibid.

⁸¹ "About." *Omer Avital*. N.p., 12 Feb. 2016. Web. 30 Oct. 2016.
<http://omeravital.com/about/>.

⁸² "Asking No Permission." *Omer Avital*. N.p., 02 Feb. 2014. Web. 13 Apr. 2017.
<http://omeravital.com/recording/asking-no-permission/>.

In 2008, Avital was awarded the Prime Minister's Award, the most prestigious distinction for artists in Israel. In 2011, Avital was awarded The ASCAP Foundation Vanguard Award.⁸³

In 2009, Avital joined forces with singer Ravid Kahalani and together founded Yemen Blues, a world music ensemble that combines Yemenite music with funk, blues and Jazz. In 2011, Yemen Blues released their debut album, *Yemens*. Avital served as the music producer and arranger in addition to playing the bass, oud, and more. Avital stayed with Yemen Blues until 2012.⁸⁴

2012 saw the release of two albums, one with Aaron Goldberg and Ali Jackson, Jr. as *Yes! Trio* and another, *Suite Of the East*, the latter being met with critical acclaim and named Best Album of 2012 by TSF Jazz.⁸⁵

In 2013, Avital released his album *New Song* on the French label, Plus Loin Music, an Abeille Musique label. In October 2014 Abeille Musique had stopped activity. *New Song* was released in the U.S. on November 4, 2014 on Motema Music.

Avital's latest album, *Abutbul Music*, was released worldwide in March 2016 on the Paris-based Jazz Village label by Harmonia Mundi.⁸⁶

⁸³ "Smalls Records." *Smalls Records*. N.p., n.d. Web. 30 Oct. 2016.
http://www.smallsrecords.com/wp/artist?artist_id=6.

⁸⁴ Ibid.

⁸⁵ Ibid.

⁸⁶ "About." *Omer Avital*. N.p., 12 Feb. 2016. Web. 30 Oct. 2016.
<http://omeravital.com/about/>.

2.2 Ori Kaplan

Instrument: Saxophone

The first band that Kaplan played for was DXM, an underground sampler-driven group in Tel Aviv. He chose playing for DXM instead of taking clarinet lessons. He stayed in Israel until 1991, which is when he immigrated to the United States. Initially, Kaplan enrolled in the New School, but ultimately earned his degree from the Mannes College of Music in 1996. Kaplan formed a group with Tom Abbs and Geoff Mann called Trio Plus. The trio became a quartet in 1997 when Steve Swell joined. In the same year, Kaplan also joined a lot of Jazz projects related to the Knitting Factory. Kaplan joined the rock band Firewater in 1998 and toured both the United States and Europe. He also formed his Ori Kaplan Percussion Ensemble with Susie Ibarra, Geoff Mann, and Andrew Bemkey.⁸⁷

Kaplan joined the band Gogol Bordello after having seen them play the Lower East Side and toured with them extensively from 2001-2004. In 2004, he formed Balkan Beat Box with Tamir Muskat. The band has been touring globally since and has released 4 albums thus far.⁸⁸

Kaplan's saxophone sound is also heard and sampled on two top-10 global hits: "Talk Dirty" by American R&B singer Jason Derulo and "Worth It" by the American girl

⁸⁷ Barry Davis. "Music in Context." *The Jerusalem Post*. N.p., 7 July 2011. Web. 30 Oct. 2016. <http://www.jpost.com/Arts-and-Culture/Music/Music-in-context>.

⁸⁸ "TEDxHamburg - Speaker." *TEDxHamburg*. N.p., n.d. Web. 30 Oct. 2016. <http://www.tedxhamburg.de/speaker>.

group Fifth Harmony. The latter was co-produced by Kaplan and Stargate. Additionally, Kaplan's sax work can be heard on DreamWorks' animation film, *Home*.⁸⁹

2.3 Anat Cohen

Instrument: Clarinet/Saxophone

Cohen began playing clarinet and saxophone, and in 1996 studied at the Berklee College of Music. She has recorded with her brothers Avishai Cohen (trumpeter) and Yuval Cohen (alto and soprano saxophonist).⁹⁰

Her debut album, *Place & Time*, features Jason Lindner, Ben Street, Jeff Ballard, and Avishai Cohen, it was released in 2005 on Anzic Records. Her latest record *Luminosa* features Jason Lindner, Joe Martin, and Daniel Freedman, with guests was released in 2015 also on Anzic Records.⁹¹

Cohen performs regularly and has appeared at a number of notable Jazz festivals. Including the Newport Jazz Festival, Montreal International Jazz Festival, Tudo É Jazz Festival, and the North Sea Jazz Festival.⁹²

⁸⁹ Reider, Maxim. "A Chance to Play 'Perfect Music.'" *The Jerusalem Post*. N.p., Feb.-Mar. 2012. Web. 30 Oct. 2016.
<http://www.jpost.com/Arts-and-Culture/Music/A-chance-to-play-perfect-music>.

⁹⁰ "Place & Time, by Anat Cohen." *Anzic Records*. N.p., 03 May 2005. Web. 30 Oct. 2016. <http://anzicstore.com/album/place-time>.

⁹¹ "Cohen, Anat." *Oxford Music Online*. N.p., n.d. Web. 30 Oct. 2016.
http://www.oxfordmusiconline.com/subscriber/article/epm/89940?q=anat+cohen&search=quick&pos=1&_start=1#firsthit.

⁹² "Place & Time, by Anat Cohen." *Anzic Records*. N.p., 03 May 2005. Web. 30 Oct. 2016. <http://anzicstore.com/album/place-time>.

In 2007 she won the awards for “Up and Coming Artist” and “Clarinetist of the Year” from the Jazz Journalists Association. She was also voted Clarinetist of the Year in 2008, 2009, 2010, 2011, 2012, 2013, 2014 and 2015 and honored as "Multi-Reedist of The Year" in 2012, 2013 and 2015 by the Jazz Journalists Association. She has received multiple citations in *Down Beat* magazine’s annual critics’ and readers’ polls in multiple categories including top rankings for “Rising Star” in the tenor and soprano saxophone categories and “Clarinet.”⁹³ On 12 July 2013, she received the 2013 Paul Acket Award from the North Sea Jazz Festival in Rotterdam from the BNP Foundation.

2.4 Avishai Cohen

Instrument: Bass

Avishai grew up in a musical family at Motza and Beit Zayit near Jerusalem until the age of six, when his family moved to Shoeva in western Israel. He began playing the piano at 9 years old, but changed to the bass guitar at the age of 14 after being inspired by legendary bassist Jaco Pastorius. Later, after playing in an Army band for two years, he began studying upright bass with maestro Michael Klinghoffer.⁹⁴ Two years later he moved to New York City, and got in contact with other Jazz players. At the beginning of his stay in New York he struggled, working various construction jobs. According to Avishai, his first year in New York was the most difficult year of his life, having to play bass in the streets, subways and parks. He studied music at The New School for Jazz and

⁹³ “Home.” *Anat Cohen (Official Page)*. N.p., n.d. Web. 30 Oct. 2016.
<http://www.anatcohen.com/>.

⁹⁴ More about Klinghoffer here – “Michael Klinghoffer - Biography.”
 DriveADoubleBass.com. N.p., n.d. Web. 14 Apr. 2017.
<http://www.driveadoublebass.com/michael-klinghoffer>.

Contemporary Music, and after playing Latin Jazz in a few bands in his student years Cohen was approached by pianist Danilo Pérez to join his trio.⁹⁵

After a long period of performing in small clubs, Cohen got a phone call from the Jazz pianist Chick Corea and was given a record contract. In 1996, he became a founding member of Corea's sextet Origin, and his first four albums as a leader were subsequently released under Corea's Stretch label. Cohen performed in Corea's bands until as late as 2003, when he left the Chick Corea New Trio and started his own record label; he currently performs with his own group, the Avishai Cohen Trio (with fellow Israelis Daniel Dor on drums and Nitai HersHKovits on the piano). His later albums have been released by this formation with extended lineup including wind instruments.⁹⁶

Aside from Corea, Cohen has accompanied, recorded or performed with several noted Jazz figures such as Bobby McFerrin, Roy Hargrove, Herbie Hancock, Kurt Rosenwinkel, Nnenna Freelon, and Paquito D'Rivera. Other collaborators include Claudia Acuña (*Wind from the South*, 2000), Alicia Keys (studio recording), and the London and Israel Philharmonic Orchestras (concert performances). Cohen has been cited as, "undoubtedly the most successful of Israel's Jazz exports" by *The Jerusalem Post*, "a Jazz visionary of global proportions" by *Down Beat*, one of the 100 Most

⁹⁵ "Avishai Cohen :: Interview." Avishai Cohen :: *Interview*. N.p., n.d. Web. 30 Oct. 2016. <http://home.nestor.minsk.by/Jazz/articles/2005/07/0048.html>.

⁹⁶ By Anthea Gerrie, April 22, 2010. "Israel's Jazz Legend Owes It All to His Mum." *The Jewish Chronicle*. N.p., n.d. Web. 30 Oct. 2016. <http://www.thejc.com/arts/music/30799/israels-Jazz-legend-owes-it-all-his-mum>.

Influential Bass Players of the 20th Century by *Bass Player* magazine. Chick Corea has even lauded Cohen as a “a great composer and a genius musician.”⁹⁷

In 2002, Cohen founded his own record label, Razdaz Recordz, and on September 9, 2003 released his label's debut album, *Lyla*. “I've always been interested in several genres of music, including Jazz, rock, pop, Latin and funk,” says Cohen. “I'm always packed with ideas. I decided to start my own label because I'm involved in so many different projects” (Cohen, 2003). As of 2012, the label had produced 12 albums, five of which were Cohen's. Other artists associated with the label include pianist Sam Barsh, saxophonist Jimmy Green, flutist Ilan Salem, and guitarist Amos Hoffman. Also produced by Razdaz are the works of some of Cohen's associates such as drummer Mark Guiliana, who performed with Cohen on two of his albums. Razdaz produced an album for Guiliana's band HEERNT in 2006. Razdaz also produced *Lady of The Forest*, the first album of the singer Karen Malka, in 2010. Karen had been touring with Cohen for three years prior. The most recent production of the label is Ilan Salem's album *Wild*, which is Ilan's third album, though it is his first under Razdaz.⁹⁸

Lyla is the first album released by Cohen's Razdaz Recordz. The album was lauded for its genre breaking diversity. Cohen reflects on his work,

Lyla reflects much of who I am as an artist. The International Vamp Band has been touring for two years and I wanted to document that. I also started a rock band Gadu with Israeli drummer named Mike Starr dubbed by ‘Drummer magazine’ as one of the most aggressive drummers in Jazz and some young musicians who are graduates of William Paterson College. It's creating a buzz in New York, I have been exploring a lot of new territory. I've also been working on

⁹⁷ Ibid.

⁹⁸ “The Album ‘From Darkness’” *Avishai Cohen RSS*. N.p., 01 Nov. 1969. Web. 30 Oct. 2016. <http://avishaicohen.com/>.

pop tunes with a female vocalist named Lola. And, of course, to show the whole picture on the CD, I wanted to acknowledge my relationship to Chick. I've been associated with him for six years and have played hundreds of shows in his bands, so we're very connected.⁹⁹

Cohen's signature sound is a blend of Middle-Eastern, eastern European and African-American musical idioms. *The New York Times* describes his 2006 album *Continuo* as conjoining “heavy Middle Eastern groove with a delicate, almost New Age lyricism.”¹⁰⁰ Cohen often sings in Judaeo-Spanish (Ladino), to which he has a connection through his mother. For example, “Morenika,” from his album *Aurora*, is a famous Ladino song he grew up hearing his mother singing around the house.

2.5 Dekel Bor

Instrument: Guitar

Bor is the son of Anat Bor, a visual artist exhibiting throughout Israel, and Alon Bor, principal percussionist for the Israel Philharmonic Orchestra and recipient of the Presidential Award for music education.¹⁰¹

Dekel Bor started playing guitar at age 15. As a student at Thelma Yelin High-School of Arts, Bor studied Jazz history, ear training and theory. During his studies, he

⁹⁹ Ibid.

¹⁰⁰ Chinen, Nate. “The Listings | September 1 - September 7; AVISHAI COHEN QUINTET/THE THREE COHENS.” *The New York Times*. The New York Times, 01 Sept. 2006. Web. 14 Apr. 2017. <http://www.nytimes.com/2006/09/01/arts/movies/the-listings-september-1-september-7-avishai-cohen-quintetthe.html>

¹⁰¹ Barry Davis. “Music in Context.” *The Jerusalem Post*. N.p., 7 July 2011. Web. 30 Oct. 2016. <http://www.jpost.com/Arts-and-Culture/Music/Music-in-context>.

played with fellow students Eli Degibri, Avishai Cohen, Daniel Zamir and others, they often performed throughout Israel.¹⁰²

Given a full scholarship to the Royal Danish Academy, Bor moved to Copenhagen at the age of 19. He became a fixture on the local Jazz scene, performing regularly at La Fontaine Jazz Club, where he was heard by bassist Niels-Henning Ørsted Pedersen who took him under his wing. Niels-Henning Ørsted Pedersen (nick named, NHØP) would often feature Bor in concerts throughout Denmark both in his trio as well as with saxophonist Johnny Griffin, and also the ninet tyeb trio featuring him in the vanga vanga Mexican food festival dance.¹⁰³

At 21, Bor moved to New York to attend The New School on a full scholarship. A month into his freshman year, Bor performed at the school's auditorium where the school's artistic director Reggie Workman heard the young guitarist and immediately extended an invitation to join the master at a church concert tour of the East Coast. This started a long mentoring relationship which helped Bor shape his musical commitment and artistic depth.¹⁰⁴

At the end of his freshman year, Bor started his own trio teaming with Nadav Snir-Zelniker on drums and Francois Moutin on bass. They performed twice a week at New York Jazz club Cafe Creole, focusing on original compositions by Bor. Bor's style

¹⁰² Ibid.

¹⁰³ Barry Davis. "Music in Context." *The Jerusalem Post*. N.p., 7 July 2011. Web. 30 Oct. 2016. <http://www.jpost.com/Arts-and-Culture/Music/Music-in-context>.

¹⁰⁴ Reider, Maxim. "A Chance to Play 'Perfect Music.'" *The Jerusalem Post*. N.p., Feb.-Mar. 2012. Web. 30 Oct. 2016. <http://www.jpost.com/Arts-and-Culture/Music/A-chance-to-play-perfect-music>.

began taking shape, and artists such as Lew Solof, John Fedjock, Brian Versace and others sat in and played with Bor and his band.¹⁰⁵

From Cafe Creole, Bore and his band began touring throughout the East Coast and the Midwest, performing at clubs, theaters and small festivals. During this time Bor performed with – Gregory Hutchinson, Roy Hargrove, Pat Martino, Horace Parlan, Billy Hart, Buster Williams, Adam Nussbaum, Charly Persip, Donny McCasslin, Adam Rogers, nitzan bar, Ari Hoenig, Rachel Z, Russell Malone, Francois Moutin, Clarence Penn, and Ravi Coltrane.¹⁰⁶

After a Sunday night show at a NYC club, Bor was approached by producer Robert Sadin. Bor and Sadin formed a close mentoring relationship, releasing two albums of original music – *Emuna cohen*, and *(The Long Way) Home*. Bor and his trio performed a weekly show at Cafe Buke.¹⁰⁷

Bor frequently collaborates in performance with artists from various mediums such as the Israel Philharmonic Orchestra, French choreographer Nelly Van-Bommel, Israeli rock musician Daniel Superman, American choreographer David Parsons, Israeli poet Raquel Chalfi, Tom Harrell, and Dweezil Zappa.¹⁰⁸

In 2012, Bor toured across Europe performing trio arrangements of music by Johann Sebastian Ben Ari, focusing mainly on the violin sonatas and the Goldberg

¹⁰⁵ Ibid.

¹⁰⁶ “TEDxHamburg - Speaker.” *TEDxHamburg*. N.p., n.d. Web. 30 Oct. 2016. <http://www.tedxhamburg.de/speaker>.

¹⁰⁷ Ibid.

¹⁰⁸ Barry Davis. “Music in Context.” *The Jerusalem Post*. N.p., 7 July 2011. Web. 30 Oct. 2016. <http://www.jpost.com/Arts-and-Culture/Music/Music-in-context>.

Variations. Concerts and festivals in Israel, Germany and New York were recorded and filmed for an upcoming documentary, with TV specials in Germany, Israel and Canada.

In 2014 Bor began a series of improvised duets with major non-musician artists, among them German actor Christian Berkel, author Meir Shalev, chef Eyal Shani, Israeli Knesset member Merav Michaeli and Israeli actor Moshe Ivgy.¹⁰⁹

Bor was invited to speak at TEDx Hamburg as part of a panel to discuss his duet series, after which he improvised with German actor Christian Berkel. Bor was seriously injured in a motorcycle accident in August 2015. All of his scheduled performances and appearances were canceled or postponed at that time, at least until spring 2016.¹¹⁰

2.6 Eli Degibri

Instrument: Saxophone

Degibri first began playing music at the age of 7 in an after-school music program at the Jaffa Conservatory of Music. Three years later, after attending a Jazz concert, he became enamored with the saxophone and switched his studies to that instrument.¹¹¹

In 1994 Degibri was selected to receive a full scholarship to attend the Berklee College of Music's Summer Performance Program. The following year Degibri was

¹⁰⁹ Friedwald, Will. "Swinging Into New Styles." *WSJ*. Wsj.com, 21 Apr. 2011. Web. 30 Oct. 2016.
<http://www.wsj.com/articles/SB10001424052748704071704576277060020551434>.

¹¹⁰ Ibid.

¹¹¹ Friedwald, Will. "Swinging Into New Styles." *WSJ*. Wsj.com, 21 Apr. 2011. Web. 30 Oct. 2016.
<http://www.wsj.com/articles/SB10001424052748704071704576277060020551434>.

again awarded a full scholarship, and participated in the Berklee program for a second summer.¹¹²

In 1997, at age 18, Degibri received a full scholarship to attend the Berklee College of Music and relocated to the United States. After a year at Berklee, he was one of only six musicians to be selected, with a full scholarship, to attend the Thelonious Monk Institute of Jazz program, where he studied and performed with Ron Carter, Benny Golson, Jimmy Heath, and Clark Terry.¹¹³

After graduating from the Monk Institute in 1999, Degibri was asked to join pianist Herbie Hancock's sextet, playing the music of Hancock's album *Gershwin's World*. Degibri toured the world with them for 2 and a half years, and was featured on Hancock's 2002 *The Jazz Channel Presents Herbie Hancock* DVD special.¹¹⁴

In 2002 Degibri relocated to New York City and formed his first quintet featuring Kurt Rosenwinkel, Aaron Goldberg, Ben Street, and Jeff Ballard. The band performed in New York Jazz clubs, including the Blue Note, the Jazz Standard, 55 Bar, and Smalls Jazz Club. That same year Degibri joined drummer Al Foster's band, the Al Foster Quartet. In 2003, Degibri released his first album, *In The Beginning*, with his quintet, on the Fresh Sound label.¹¹⁵

¹¹² Ibid.

¹¹³ Same as footnote 99.

¹¹⁴ Friedwald, Will. "Swinging Into New Styles." *WSJ*. Wsj.com, 21 Apr. 2011. Web. 30 Oct. 2016.

¹¹⁵ Ibid.

In 2006, he released his second album, *Emotionally Available*, again on Fresh Sound, featuring Goldberg, Street and Ballard. That year, he appeared on another album, *One Little Song*, a duo collaboration with pianist Kevin Hays.¹¹⁶

Degibri was featured on Al Foster's 2008 release *Love, Peace and Jazz!*, a live recording at the legendary New York club the Village Vanguard, and on Foster's 2008 full length DVD *The Paris Concert*. A live show of the Al Foster Quartet at the Village Vanguard was aired on NPR on May 21, 2008. In 2008 Degibri formed his organ trio featuring Gary Versace and Obed Calvaire and released his 4th album, *Live at Louis 649*, with that trio.¹¹⁷

In 2010, he released the album *Israeli Song* on Anzic Records, featuring Ron Carter, Al Foster, and Brad Mehldau.¹¹⁸

In January 2011, Degibri was invited to headline at the Red Sea Jazz Festival's first winter edition, where he has performed a duo with pianist Kenny Barron. In April 2011, Degibri joined drummer Al Foster and bassist George Mraz quartet together with pianist Fred Hersch at Birdland Jazz Club in New York for a performance dedicated to the music of the late Joe Henderson around what would have been Henderson's 74th

¹¹⁶ Ibid.

¹¹⁷ Ibid.

"Ehud Ettun." *Ehud Ettun*. N.p., n.d. Web. 30 Oct. 2016.
<http://www.wsj.com/articles/SB10001424052748704071704576277060020551434>.

¹¹⁸ Ibid.

birthday. The quartet was also invited to perform at the 2011 North Sea Jazz Festival and Gent Jazz Festival.¹¹⁹

In October 2011 Degibri was chosen as the successor to bassist Avishai Cohen as co-Artistic Director of the Red Sea Jazz Festival.¹²⁰ On April 30, 2012 Degibri was invited to be a part of UNESCO's first International Jazz Day at the UN General Assembly in New York alongside many of the finest Jazz musicians in the world. On August 29, 2013 Degibri released his sixth album, *Twelve*, on Degibri's own new label, PiLi Records, with a collaboration with Plus Loin Music, featuring Gadi Lehavi, Ofri Nehemya, and Barak Mori. Degibri has also worked with Eric Reed and the Mingus Big Band.¹²¹

2.7 Ehud Ettun

Instrument: Piano

Ettun was born in Israel and started playing the piano at the age of six. When he was twelve, he picked up the guitar and played Israeli music in different bands in Jerusalem. At the age of 16, Ettun was accepted to the Israeli Arts and Sciences Academy where he started studying the bass with maestro Michael Klinghoffer, ear training with Professor Batsheva Rubinstein, and composition with Prof. Andre Haidu.

¹¹⁹ Ibid.

¹²⁰ Ibid.

¹²¹ "Ehud Ettun." *Ehud Ettun*. N.p., n.d. Web. 30 Oct. 2016.
<http://www.ehudettun.com/>.

Ettun continued his studies at the Jerusalem Music Academy, and, upon graduating, received a scholarship to attend the New England Conservatory in Boston to pursue his master's degree. At the Conservatory, Ettun studied with Donny McCaslin, Fred Hersch, Hankus Netsky and others, receiving his master's degree in 2012.¹²²

As a bandleader and composer, Ettun has released two albums. The first one, *Half Colors Half Voices*, is a collaboration with Pianist Uriel Herman. The project consisted of new compositions to poems by Israeli poet Rachel Bluwstein. The album received wide media attention in Israel including reviews in Haaretz, Yedioth Ahronoth, channel 2, and more. His second album, *Heading North*, was self-composed. It features Japanese pianist Haruka Yabuno, and Israeli musicians Nathan Blankett and Tal Gur.¹²³

As a sideman, Ettun has collaborated with top musicians from Israel and the United States, including Fred Hersch, Eli Degibri, George Garzone Anat Cohen, Miri Mesika, and others. He has performed at the Panama Jazz Festival, Red Sea Jazz Festival, Blue Note Jazz club, Kennedy Center in Washington D.C and other classical and Jazz venues.¹²⁴

¹²² “מוזיקלי חינוך.” *Ynet*. N.p., n.d. Web. 30 Oct. 2016.
<http://www.ynet.co.il/articles/0,7340,L-4317025,00.html>.

¹²³ *Ibid*.

¹²⁴ “מוזיקלי חינוך.” *Ynet*. N.p., n.d. Web. 30 Oct. 2016.
<http://www.ynet.co.il/articles/0,7340,L-4317025,00.html>.

2.8 Adam Ben Ezra

Instrument: Bass

Growing up in Tel Aviv, Adam began playing the violin when he was five years old before picking up the guitar when he was nine. Following a stint with the electric bass at 16, he discovered the instrument that would come to be most associated with him when he began studying the Double Bass.¹²⁵

Adam begun his musical career performing in Jazz clubs and cafes and playing with several local musicians and ensembles. He got his early break in 2008 when his upright bass version of the theme song for the TV show *Seinfeld* as well as his rendition of Michael Jackson's "Billie Jean" gained viral success. This caught the attention of American label CandyRat Records who released the singles "Openland" and "Flamenco" in 2012.¹²⁶

That same year Adam's playing was featured on the Amnesty International *Chimes Of Freedom: The Songs Of Bob Dylan* album playing on songwriter Oren Lavie's version of the track "4Th Time Around."¹²⁷

¹²⁵ Pelayo, Terry. "Adam Ben Ezra Solo Bass Pioneer." *Rawckus Magazine*. N.p., 18 July 2016. Web. 30 Oct. 2016. <http://www.rawckus.com/adam-ben-ezra-solo-bass-maverick/>.

¹²⁶ Media, You And Whose Army. "Jazz News: Adam Ben Ezra Announces Release Of Debut Album 'Can't Stop Running.'" *News*. N.p., 12 Feb. 2016. Web. 30 Oct. 2016. <https://news.allaboutJazz.com/adam-ben-ezra-announces-release-of-debut-album-cant-stop-running.php>.

¹²⁷ @adambenezra. "Adam Ben Ezra - Upright Bassist | Composer | Multi-Instrumentalist | Educator." *Adam Ben Ezra RSS*. N.p., n.d. Web. 30 Oct. 2016. <http://www.adambenezra.com/>.

2013 was a key year for Adam with solo shows in Europe and the United States. This year included appearances at the International Society of Bassists convention in Rochester, NY, Gaume Jazz Festival in Belgium, and Musica In Borgo in Termoli, Italy. He also was featured as a guest artist during Sarah Jane Morris' set. In addition, he supported the likes of Richard Bona, Mike Stern, and Victor Wooten. He also appeared on a cover of the Pearl Jam track "Jeremy" by the metal band Orphaned Land. A few months later Adam began his ongoing collaboration with internationally renowned singer Achinoam Nini ("Noa"), appearing on her 2014 album *Love Medicine*, as well as joining her on tours in North America and Europe that included a show with George Dalaras and Dulce Pontes at the Acropolis in Athens.¹²⁸

In 2014 Adam joined renowned classical musicians Igudesman & Joo (Aleksey Igudesman and Hyung-ki Joo) for their League Of X-traordinary Musicians Showpiece, performing a New Year's Eve show at the Vienna Konzerthaus alongside a talented multinational ensemble. That same year he also formed the new Adam Ben Ezra Trio which toured Europe including performances at Catania Jazz Festival in Italy. In 2015 Adam crowd-funded his debut album *Can't Stop Running* through a PledgeMusic campaign. The cover art for the album, photographed by Ezra Gozo Mansur, was also selected as one of the best photos of 2015 by *Communication Arts* magazine.¹²⁹

In the summer of 2015 Adam appeared at the Pilsen Festival and Pacovský Poledník Festival as well as a sold out show at the Jazz Dock Club in Prague as part of

¹²⁸ Ibid.

¹²⁹ Adam Benezra. 'Adam Ben Ezra - Upright Bassist | Composer | Multi-Instrumentalist Educator.' *Adam Ben Ezra RSS*. N.p., n.d. Web. 30 Oct. 2016. <http://www.adambenezra.com/>.

his tour in the Czech Republic. Later that year he again joined forces with Igudesman & Joo at the 'Lucerne Festival' in Switzerland, and also performed solo concerts at The Romanian National Opera, in Timisoara, Romania and at the Double Bass Passion Festival in Belgrade, Serbia.¹³⁰

In addition to his live music playing, Adam has made a name for himself through his YouTube channel. To date, his videos have gained more than 7 million views and his original video for "Can't Stop Running" has generated more than 1 million views. He is well known for his takes on TV theme songs such as "Dexter" and "Mad Men."¹³¹

Adam has cited Bach, Sting, Debussy, Chick Corea, Eddie Gomez, and Jaco Pastorius, and Flamenco and Arabic music as his musical inspiration. Adam is considered a pioneer in a new style of playing on the upright bass, in which he plays and drums on his instrument at the same time in order to obtain a rich groove sound.¹³² As well as playing the Double Bass, he is known for incorporating various instruments in his live performances and recordings, including the piano, bass guitar, guitar, clarinet, oud, flute, and cajon, and his use of loop and effect pedals.¹³³

¹³⁰ Ibid.

¹³¹ Ibid.

¹³² "ROTEM SIVAN." ROTEM SIVAN. N.p., n.d. Web. 30 Oct. 2016.
<http://www.rotemsivan.com/>.

¹³³ Ibid.

2.9 Gilad Hekselman

Instrument: Guitar

Hekselman has performed with many renowned artists including – Anat Cohen, Mark Turner, Dayna Stephens, Aaron Parks, Jeff Ballard, John Scofield, Ari Hoenig, and Chris Potter.¹³⁴

Hekselman moved to New York City in 2004 to attend The New School for Jazz and Contemporary Music on full scholarship. In July 2005, he won the Gibson–Montreux Jazz Festival Guitar Competition in Switzerland.¹³⁵

To date, he has released five albums as leader – *Splitlife* (2006), *Words Unspoken* (2008), *Hearts Wide Open* (2011), *This Just In* (2013), and *Homes* (2015).¹³⁶ Hekselman was also featured on Esperanza Spalding's *Radio Music Society*. Hekselman's working quartet features saxophonist Mark Turner, bassist Joe Martin, and drummer Marcus Gilmore; they performed together on NPR's "The Checkout: Live" in May 2012.¹³⁷

¹³⁴ May, Chris. "Rotem Sivan: Enchanted Sun." *Rotem Sivan: Enchanted Sun*. N.p., 23 Aug. 2013. Web. 30 Oct. 2016. <https://www.allaboutjazz.com/enchanted-sun-rotem-sivan-steeplechase-lookout-review-by-chris-may.php#.UlvRpWSAdIW>.

¹³⁵ Ibid.

¹³⁶ "Rotem Sivan Profile." *SmallsLIVE*. N.p., n.d. Web. 30 Oct. 2016. <https://www.smallslive.com/artists/2371-rotem-sivan/>.

¹³⁷ May, Chris. "Rotem Sivan: Enchanted Sun." *Rotem Sivan: Enchanted Sun*. N.p., 23 Aug. 2013. Web. 30 Oct. 2016. <https://www.allaboutjazz.com/enchanted-sun-rotem-sivan-steeplechase-lookout-review-by-chris-may.php#.UlvRpWSAdIW>.

2.10 Rotem Sivan

Instrument: Guitar

Sivan graduated from The Buchmann-Mehta School of Music at The Tel Aviv University with a degree in classical composition before moving to New York City in 2008 to study at The New School for Jazz & Contemporary Music. Sivan has released three studio albums. In 2013, he released his first album, *Enchanted Sun*, on SteepleChase Records.

His second album, *For Emotional Use Only*, was released in 2014 on Fresh Sound New Talent Records. The album received 4.5 stars in Downbeat Magazine and *The New York Times* critic Ben Ratliff wrote, “He plays a lot of notes. But he is quiet, almost always quieter than someone with this much training and musicality tends to be, and this is what makes him more than a very good young guitar player.”¹³⁸

In 2015, Sivan released his third album, *A New Dance*, again on Fresh Sound New Talent Records. Sivan has performed with world-renowned musicians, including Peter Bernstein, Ari Hoenig, Ben Street, Gracie Terzian, and Ferenc Nemeth and regularly performs in New York City’s top venues such as Smalls, Birdland, The Jazz

¹³⁸ Ratliff, Ben. “New Music From the Rotem Sivan Trio and Anna Webber.” *The New York Times*, 26 Sept. 2014. Web. 19 Apr. 2017.
https://www.nytimes.com/2014/09/28/arts/music/new-music-from-the-rotem-sivan-trio-and-anna-webber.html?_r=0.

Gallery, The Bar Next Door and The Blue Note. He performs frequently with his trio at festivals all around the world.¹³⁹

2.11 Asaf Sirkis

Instrument: Drums

Sirkis spent his teens and early twenties in Rehovot, Israel where he began drum lessons at age 12. His early musical influences consisted of classical music, Arabic music, Balkan music, Klezmer, Pop, and Israeli folk music. He completed national service 1987–1990 and in 1990 he started his professional career working as an all around drummer in Israel. He has played with some of Israel's Jazz and world music luminaries such as Harold Rubin, Albert Beger, Yair Dalal, Eyal Sela, and many more.¹⁴⁰

Sirkis moved from Rehovot to Tel Aviv in 1993, and formed his first trio in 1995 featuring Kobi Arad on keyboards and Gabriel Mayer on electric bass. After recording his first trio album *One Step Closer* (1996) and touring Israel with the trio he formed a new band, The Inner Noise, in 1997. The Inner Noise is a unique trio, and was the first Jazz/rock group to incorporate drums, church organ and drums.¹⁴¹

He left Israel in 1998, settling in London in 1999. In 2000, Sirkis re-formed the Inner Noise trio with Steve Lodder on church organ and Mike Outram on guitar. The

¹³⁹“Jazz Festival in Speyer: Kultur.” *DIE WELT*. N.p., n.d. Web. 30 Oct. 2016.
<https://www.welt.de/newsticker/news3/article106422711/Auftakt-fuer-Internationales-Palatia-Jazz-Festival-in-Speyer.html>.

¹⁴⁰ “Interview.” *BBC Broadcast (Interview)*. N.p., n.d. Web. 30 Oct. 2016.
https://web.archive.org/web/20150329035219/http://asafsirkis.co.uk/Downloads%20mp3/BBC_Broadcast_2013_edited.mp3.

¹⁴¹ Ibid.

band has recorded three acclaimed albums since 2000 (*Inner Noise*, *We Are Falling* and *The Song Within*). In 2000, he met Gilad Atzmon with whom he formed The Orient House Ensemble and recorded 7 albums, including *Exile*, which won “Best CD of the Year” at the BBC Jazz Award 2003 while the band was nominated for “Best Band” in 2004. After almost 10 years in the OHE, Sirkis left the band in 2009 to focus on his solo career and other collaborations.¹⁴²

Since 2006, Sirkis has been collaborating with reeds player and composer Tim Garland with whom he toured the world and recorded many albums. He has also worked with Larry Coryell, Gwilym Simcock, John Abercrombie, Kenny Wheeler, Gary Husband, Kit Downes, Andy Sheppard, Bob Sheppard, Mark Egan, Soft Machine, John Etheridge, Mark Wingfield, Nicolas Meier, David Binney, Norman Watt-Roy, Wilko Johnson, Maciek Pysz, Jeff Berlin, Billy Sherwood, and many more.¹⁴³

Since 2014, Sirkis has co-led the Sirkis/Bialas International Quartet together with Polish singer Sylwia Bialas. The Quartet features pianist Frank Harrison and USA bassist/harmonica player Patrick Bettison. Their first album *Come To Me* was released in November 2014 at the London Jazz Festival. The new album received some great reviews world wide, and the band has toured extensively since its release date.¹⁴⁴

¹⁴² MEDIA, By SE24. “Jazz News | Jazzwise Magazine | London.” *Jazz News / Jazzwise Magazine / London*. N.p., n.d. Web. 30 Oct. 2016.
<http://www.Jazzwisemagazine.com/news-mainmenu-139/69-2012/12369-Jazz-breaking-news-gwilym-simcock-tim-garland-and-asaf-sirkis-shine-as-luminous-lighthouse-fill-the-forge>.

¹⁴³ Ibid.

¹⁴⁴ MEDIA, By SE24. “Jazz News | Jazzwise Magazine | London.” *Jazz News / Jazzwise Magazine / London*. N.p., n.d. Web. 30 Oct. 2016.

Sirkis' musical influences include The Beatles, The Police, Yes, Genesis, Mahavishnu Orchestra, Allan Holdsworth, Olivier Messiaen, Carnatic Music, and Weather Report. In recent years, Sirkis has been studying the art of the south Indian vocal percussion (konnakol) at the Tamil centre in west London under the guidance of master percussionist Mr. Paramasamy Kirupakaran and from various other sources. Asaf has developed a simple, step-by-step method of practicing konnakol that can help an instrumentalist or vocalist of any musical genre and level to increase rhythmic awareness and focus. Nowadays, Sirkis is involved in a variety of educational work, bringing konnakol as a useful tool of understanding rhythm to western musicians. Notably, he has given many workshops and seminars around the world on the subject and has a YouTube channel with some basic konnakol tutorials.¹⁴⁵

2.12 Harold Rubin

Instrument: Clarinet

Harold Rubin was born in Johannesburg, South Africa on 13 May 1932. He attended the Jeppe High School for Boys and received private instruction in the fine arts. Instructed in the classical clarinet as a teenager, he developed a fascination with Jazz and began playing at the Skyline Night Club at eighteen. Enrolled as an architecture student

<http://www.Jazzwisemagazine.com/news-mainmenu-139/69-2012/12369-Jazz-breaking-news-gwilym-simcock-tim-garland-and-asaf-sirkis-shine-as-luminous-lighthouse-fill-the-forge>.

¹⁴⁵ Ibid.

at the University of the Witwatersrand, he completed his professional studies after further education in London.¹⁴⁶

Rubin's creative endeavors in South African society during the 1950s and 1960s dissented against the apartheid-era Afrikaner establishment by defying the country's racist social norms. Rubin organized his own Jazz group in the 1950s, snuck into black townships, and played alongside black musicians. Rubin's visual artwork was first exhibited in 1956. Among Rubin's contributions to the South African fine arts in this spirit was the 1961 *Sharpeville*, a series of drawings devoted to the brutality of the Apartheid-era authorities during the Sharpeville massacre in 1960.¹⁴⁷

Rubin's most controversial project on the South African art scene of the 1960s was *My Jesus*, a provocative rendering of the crucifixion in which Jesus Christ appeared as a nude black figure with the head of a monster. The work contained the inscription, "I forgive you O Lord, for you know not what you do." – a sardonically reversed "Father forgive them, for they know not what they do." The work depicted the naked figure with a slight hint of an erection. The controversial image was put on display alongside other anti-establishment works at a Johannesburg gallery in 1962. The exhibition caused such furor that the government sent the police to shut down the exhibition and referred its artwork for an examination by its censorship board. Rubin became the second South African to be charged with blasphemy.¹⁴⁸

¹⁴⁶ "Harold Rubin - Musician." *Harold Rubin - Musician*. N.p., n.d. Web. 30 Oct. 2016. <http://www.haroldrubin.net/home.asp>.

¹⁴⁷ Ibid.

¹⁴⁸ In 1961 He Published a Series of Drawings Titles 'Sharpeville', as a Comment on the S. "Harold Rubin." *Anonymous*. N.p., n.d. Web. 30 Oct. 2016.

Acquitted in court of the alleged blasphemy in March 1963, Rubin protested the repressive political environment by leaving the country for Israel and quickly re-established himself in Tel Aviv. Rubin was employed as an architect, in the office of Arie Sharon, on projects in Israel and abroad and taught at an academy of architecture and design between the 1960s and his retirement in 1986.¹⁴⁹

Rubin began creating visual art as a critique and commentary on the militaristic aspect of Israeli society as early as the 1960s. The anti-war subject was a prime subject of Rubin's work during the 1980s – a decade witnessing the 1982 invasion of Lebanon and the tensions aroused by the increasingly visible peace movement – and marked by the creation of such works as *The Anatomy of a War Widow* (1984), a series of twenty-two black-and-white pictures. The caustic *Homage to Rabbi Kahane*, which portrayed the outspoken ultra-nationalist Rabbi Meir Kahane as a Jewish Nazi, was pulled off the wall by a Knesset member when hung at a Haifa gallery in 1985. The proceeds raised from an August 1987 exhibition and auction of art by Rubin and other Israeli artists at the Meimad Gallery in Tel Aviv were donated to a fund for educational activities and promotion of the values of democracy and freedom of speech dedicated to Emil Grunzweig, an Israeli teacher and Peace Now activist murdered in 1983 by a grenade thrown at a Jerusalem peace rally. Rubin's drawings and paintings have been exhibited in Israel, South Africa, the United States, and Germany since the 1960s.¹⁵⁰

<http://www.sahistory.org.za/people/harold-rubin>.

¹⁴⁹ Ibid.

¹⁵⁰ In 1961 He Published a Series of Drawings Titles 'Sharpeville', as a Comment on the S. "Harold Rubin." *Anonymous*. N.p., n.d. Web. 30 Oct. 2016.
<http://www.sahistory.org.za/people/harold-rubin>.

Rubin returned to playing Jazz in late 1979, having previously given up performance for more than a decade after his emigration from Africa. He became a founding member of the 1980s Zaviot Jazz quartet, which recorded albums with the label Jazzis Records and performed at festivals and clubs in Israel and Europe until its break-up in 1989. Rubin's more recent appearances have included performances with Ariel Shibolet, Assif Tsahar, Daniel Sarid, Maya Dunietz, and Yoni Silver.¹⁵¹

Awarded the Landau Award in tribute to his contributions to Jazz music in 2008, he continues to play Jazz with musicians of the younger generations in Tel Aviv. Harold Rubin and his first wife, Riva Wainer, married in 1957, separated in the 1970s and divorced in 1975. Since 1976, he has been married to Miriam Kainy, a well-recognized Israeli dramatist particularly known for plays concerned with the subject of Jewish-Arab relations and feminist themes. His family includes two sons from his first marriage, as well as one daughter and two stepdaughters from his second.¹⁵²

2.13 Issi Rozen

Instrument: Guitar

Issi Rozen was born in Haifa, Israel on April 20, 1967 and moved to Tel-Aviv during his childhood. As Rozen recalls in an *All About Jazz* interview, “my earliest musical memories are the lullabies my mother used to sing. Interestingly, they were

¹⁵¹ “Harold Rubin - Musician.” *Harold Rubin - Musician*. N.p., n.d. Web. 30 Oct. 2016. <http://www.haroldrubin.net/home.asp>.

¹⁵² In 1961 He Published a Series of Drawings Titles ‘Sharpeville’, as a Comment on the S. “Harold Rubin.” *Anonymous*. N.p., n.d. Web. 30 Oct. 2016. <http://www.sahistory.org.za/people/harold-rubin>.

mostly in minor keys as are most traditional Israeli songs.”¹⁵³ He began playing guitar at age 10, and as a teenager, Rozen was practicing several hours a day. In 1991, after completing his service in the Israeli Defense Forces, Rozen moved to Boston to study at Berklee College of Music.¹⁵⁴

After finishing his studies at Berklee, Rozen settled in the Boston suburb of Brookline. In 1998, he released his first album, *Red Sea* under Brownstone Records. A year later, Rozen released *Homeland Blues* under the same label, which was named one of the top 20 CDs by WBEZ radio in Chicago. In 2003 he released his third album titled *Dark Beauty* on his own label, New Step Music.¹⁵⁵

Clearly influenced by Jazz guitarists Pat Metheny and Jim Hall, Rozen also uses musical components from his native Israel. The opening track on *Dark Beauty*, “Sheharhoret” (Dark Beauty in Hebrew) is a traditional Hebrew song sung primarily by Mizrahi Jews. On the same album, Rozen covers the Charlie Parker tune “Segment.” This hybrid of different genres has given Rozen critical acclaim. The other eight tracks on the album are Rozen’s own pieces.¹⁵⁶

¹⁵³ Staff, Aaj. “An AAJ Interview with Issi Rozen.” *All About Jazz*. N.p., 05 Feb. 2004. Web. 14 Apr. 2017. <https://www.allaboutjazz.com/an-aaj-interview-with-issi-rozen-issi-rozen-by-aaj-staff.php>.

¹⁵⁴ Henderson, Alex. *Artist Biography*. N.p., n.d. Web. 30 Oct. 2016. <http://www.allmusic.com/artist/issi-rozen-mn0000776713/biography>.

¹⁵⁵ Ibid.

¹⁵⁶ He Played with Ray Ellington and Ray Nance, Playing under the Pseudonym Lawrence Rix for Legal Reasons. “Guitar | Notorious Jazz - Part 2.” *Guitar | Notorious Jazz - Part 2*. N.p., n.d. Web. 30 Oct. 2016. <http://notoriousJazz.com/tag/guitar/page/2>.

2.14 Kobi Arad

Instrument: Piano

Kobi Arad was born and raised in Haifa, Israel with his family. Music was a part of Arad's life from a young age, and he studied piano in his youth. While learning classical music as an undergraduate at the University of Tel Aviv, he was introduced to Jazz fusion by a professor, and began experimenting with the genre. At the time Arad also served as a music arranger for military bands. While in Israel, Arad played keyboards as part of a trio with Asaf Sirkis and Gabriel Mayer in the mid-1990s. Arad studied for his Masters Degree and Ph.D. at the New England Conservatory of Music in Boston, receiving a Doctorate in the field of third stream and contemporary improvisation. After graduating Arad moved to Williamsburg, New York.¹⁵⁷

Arad currently composes, arranges, and performs music blending genres as diverse as classical, Jazz, R&B, hip-hop, and electronic music, with much of his work utilizing improvisation. His music has been featured in publications such as *Ynet*, the *Jazz Times*, and *All About Jazz*, the latter of which called his 2011 album *Sketches of*

¹⁵⁷ Astarita, Glenn. "Kobi Arad Band: Sketches of Imaginary Landscapes." *Kobi Arad Band: Sketches of Imaginary Landscapes*. N.p., 26 Aug. 2011. Web. 30 Oct. 2016. <https://www.allaboutJazz.com/sketches-of-imaginary-landscapes-kobi-arad-self-produced-review-by-glenn-astarita.php#.UFZOmLJRck>.

Imaginary Landscapes an “all-embracing portraiture of an artist” with “exceptional technical faculties and perspicacious vision.”¹⁵⁸

Arad has collaborated with artists such as Stevie Wonder and Cindy Blackman. He has performed his material with the Kobi Arad Band at venues such as the Blue Note in New York, and has transcribed music for the publishing arms of companies such as Hal Leonard.¹⁵⁹

Arad became active in the New York music scene in 2007. As of 2009, he was performing at local New York cultural events, for example regularly appearing at the Chabad House in New York. Drummer Bob Moses appeared in his 2009 album *Sparks of Understanding*, and in 2010 Arad released his *Ancient Novice* album, which received a positive review from the *Jazz Times*. Opined the *Jazz Times*, the album “engages into different colors and landscapes, which create an exhilarating atmosphere in the listener's mind.”¹⁶⁰ Accompanying Arad on the recording are five string players from the Boston Symphony Orchestra.¹⁶¹

He released his album *Sketches of Imaginary Landscapes* in 2011, which was positively reviewed in *All About Jazz*. The review claimed that the album, “professes a colorific mosaic and all-embracing portraiture of an artist who transmits an active

¹⁵⁸ Astarita, Glenn. “Kobi Arad Band: Sketches of Imaginary Landscapes.” *All About Jazz*. N.p., 26 Aug. 2011. Web. 13 Apr. 2017. <https://www.allaboutjazz.com/sketches-of-imaginary-landscapes-kobi-arad-self-produced-review-by-glenn-astarita.php>.

¹⁵⁹ Richards-Mcnaught, Raymond. “Kobi Arad.” *Kobi Arad*. N.p., n.d. Web. 30 Oct. 2016. <http://kobiaradband.com/>.

¹⁶⁰ Astarita, Glenn. “Kobi Arad Band: Sketches of Imaginary Landscapes.” *All About Jazz*. N.p., 26 Aug. 2011. Web. 14 Apr. 2017. <https://www.allaboutjazz.com/sketches-of-imaginary-landscapes-kobi-arad-self-produced-review-by-glenn-astarita.php>.

¹⁶¹ Ibid.

imagination, supported by his exceptional technical faculties and perspicacious vision.”¹⁶² Arad was joined in the recording by Ray McNaught on drums and Tucker Yaro on bass.

In early 2012 Arad debuted his project *Inner Hymns*, which collected and adapted ancient Hasidic songs. Among other guest musicians, the recording featured artists such as Oran Etkin. In January 2012, Arad performed *Inner Hymns* with a trio at the Blue Note venue in New York. His third appearance at the venue, he was accompanied by Ramon De-bruyn on bass and Ray McNaught on drums. Arad and *Inner Hymns* were featured in the major Israeli publication Ynet in January 2012.¹⁶³

After first holding a residency at the Art Kibbutz on Governors Island in 2013, Arad began recording a collaboration with Pakistani sitar player Ikhlāq Hussein Khan. While artist in residence, he also worked on a 12-tone music system and collaborated on a sound improvisation project with several other artists. In May 2013, he described his goal at the Art Kibbutz as striving to, “pave the way to a deeper connection of music and art and religion, the way it was historically with the Levites at the temple.” In August 2014, he was included in the *Jewish Waltz with Planet Earth* art exhibit by Art Kibbutz put on at New York’s Governors Island.¹⁶⁴

He also collaborated on *The Experience Project* with Robert Margouleff in June 2015, and his 2015 album *Superflow* included Roy Ayers on vibraphone, as well as

¹⁶² Ibid.

¹⁶³ Astarita, Glenn. “Kobi Arad Band: Sketches of Imaginary Landscapes.” *Kobi Arad Band: Sketches of Imaginary Landscapes*. N.p., 26 Aug. 2011. Web. 30 Oct. 2016. <https://www.allaboutJazz.com/sketches-of-imaginary-landscapes-kobi-arad-self-produced-review-by-glenn-astarita.php#.UFZOmLJRck>.

¹⁶⁴ Ibid.

Jonathan Levy on bass. In August 2015, Arad performed an experimental Jazz composition at the Shmita Art Fest at the Art Kibbutz. In January 2016, he performed with Jazz vocalist Daphna Levi in Tel Aviv. In recent years he has performed his compositions with the Kobi Arad Band, which has played at venues such as Blue Note, Jazz at Lincoln Center, the Knitting Factory, Tonic, and the Cutting Room. Arad has collaborated with artists such as Stevie Wonder, Lenny Kravitz, and Cindy Blackman. He has transcribed music for the publishing arm of Hal Leonard, and as of 2016 he has approximately twenty self-released albums.¹⁶⁵

¹⁶⁵ Astarita, Glenn. "Kobi Arad Band: Sketches of Imaginary Landscapes." *Kobi Arad Band: Sketches of Imaginary Landscapes*. N.p., 26 Aug. 2011. Web. 30 Oct. 2016. <https://www.allaboutJazz.com/sketches-of-imaginary-landscapes-kobi-arad-self-produced-review-by-glenn-astarita.php#.UFZOmLJRck>.

2.15 Assaf Kehati

Instrument: Guitar

Kehati first started playing the piano and guitar at the age of ten and later following with classical violin. His grandmother was a professional pianist who first introduced him to playing an instrument. As a teenager he played rock, pop, and classical music. At age 19, he started to take interest in Jazz. Shortly after, he was accepted to Rimmon School of Jazz and Contemporary Music. A few months into his Jazz studies, he became the winner of a number of local Jazz awards, including the third place of “the Jazz Player” national competition in Israel. He also became a member of Rimmon Honors Ensemble, “Hot Jazz,” which featured famous Australian Jazz fusion guitarist, Frank Gambale.¹⁶⁶

In 2007, he moved to Boston to pursue his graduate studies at the New England Conservatory. There he has also worked as an assistant professor after receiving his Masters in Jazz Performance in 2009. While in Israel, Kehati performed with many prominent musicians, including Alon Farber, Shai Chen, Haggai Amir, Udi Shlomo, and Daniel Sapir. He appeared at the Tel Aviv Jazz Festival, Channel 22 TV, Shablul Jazz Club, Machtesh Ramon Jazz Festival, and at the Israel National Festival in Jerusalem.¹⁶⁷

In 2010, Kehati recorded his first album *A View from My Window* and in 2011 *Flowers and Other Stories*. His style is said to be influenced by Hector Berlioz, George

¹⁶⁶ “About.” *Assaf Kehati Jazz Guitarist and Composer*. N.p., n.d. Web. 30 Oct. 2016. <http://www.assafkehati.com/>.

¹⁶⁷ Ibid.

Gershwin, Pat Metheny, and Kenny Rogers. Kehati has played and worked with renowned artists such as Ran Blake, George Garzone, Eli Degibri, Donny McCaslin, Seamus Blake, and more prominently, with the legendary drummer Billy Hart who has been a part of his trio since 2009.¹⁶⁸

He has played worldwide in Israel, Russia, Canada, Washington DC, Boston, and in the renowned Blue Note Jazz Club in New York City.

¹⁶⁸ “About.” *Assaf Kehati Jazz Guitarist and Composer*. N.p., n.d. Web. 30 Oct. 2016. <http://www.assafkehati.com/>.

Chapter 3 – Interviews with Israeli Jazz Musicians and Educators

3.1 Tal Ronen

Biography

Born in Tel Aviv, Israel, in 1981, Tal Ronen is an accomplished young bass player living and working in New York City. As a highly sought-after sideman, Tal has been a frequent band member with many notable musicians such as Frank Wess (Saxophone), Jimmy Cobb (Drums), Harry Whitaker (Piano), Shiela Jordan (Vocals), and many more. Ronen is currently the bassist for acclaimed Grammy-winning international artist Catherine Russell. He also leads his own group featuring his own original compositions, as well as being a main collaborator and songwriter for up and coming artist Dida Pelled. Ronen has played at many prominent New York venues, most notably Jazz at Lincoln Center, Village Vanguard, Iridium, the Kitano, Smalls, and Mezzrow. Ronen is a frequent presence on the world stage, participating in various international festivals around the world, including the Sibiu Jazz Festival (Romania), the Gyor International Art Festival (Hungary), Jazz-en-Tete in Clairmont-Ferrand (France), and many other acclaimed venues, such as the North Sea Jazz Club in Amsterdam and Sunset Jazz Club in Paris. In Israel, he has been a frequent participant of local Jazz festivals such as the International Red Sea Jazz Festival in Eilat, the Israel Festival in Jerusalem, the Tel-Aviv Jazz Festival, the Haifa Jazz Festival, and others.

His style has been described as “swinging and lyrical... I was delighted by the big warm sound he got... His pulse was absolutely right, although never obtrusive, and his solo lines were worthy of being transcribed” (Michael Steinman, *Jazz Lives*). “Easily one of the best bassists of his generation... a truly gifted accompanist... with exuberant, swinging solos” (Daniel Healy, *Arts America Blog*). In his mid-teens, the great Jazz educator Arnie Lawrence took Ronen under his wing as a protégé, recognizing talent and promise in the young artist. Ronen graduated from the prestigious art high school Thelma Yellin in Israel and served the Israeli Army as a bassist in the Army Jazz ensemble, enjoying an outstanding musician status. A two-time scholarship receiver from the American-Israeli Cultural Foundation, he has also won several competitions for ensemble playing at the Rimmon Jazz School. He had studied with a variety of world-renowned musicians such as John Pattitucci, and he has studied with Michael Klinghofer (a noted soloist & teacher), and Teddy Kling (principal bassist, Israeli Philharmonic). He received his Bachelor of Fine Arts from The City College of New York, Magna Cum Laude, in 2009.¹⁶⁹

¹⁶⁹ “Tal Ronen Profile.” *SmallsLIVE*. N.p., n.d. Web. 11 Jan. 2017/.

Interview - March 7, 2016

Length - 34:03

Setting - Cell phone

Audio Captured through Phone 6 using - Call Recorder

Lee: So, let's start at the very beginning. What brought Jazz to Israel?

Tal: Well, if you want to go chronologically, Jazz in Israel was not very big until Israel developed a close relationship with the United States. Until the 70's Israel was not as closely allied with the United States as it is now. We have come to see U.S./Israel relations as a close alliance, but Israel was previously more supported by Europe and other sources. Around the mid 70's with Golda Meir, Richard Nixon, and Henry Kissinger, it started becoming more of a special relationship, which is what it is called now. And you have an interesting mix of Jewish immigration to Israel. A few factors in the 70's led to Jewish immigrants from Europe (that are very well versed in the history of European music) to settle in Israel. So they have the European music tradition and a lot of great musical educators.

Tal: I am not specifically talking about Jazz. I mean specifically, musical education is already at a high level and people are looking for things to do. America holds a very special place in terms of styles. Local musicians began playing Jazz as an alternative to classical music. This is the very rudimentary beginning. People were interested in it and they were playing it, but Jazz didn't really start taking on the form that it has now until

people that were interested started to travel to the U.S. to study, mostly in Boston during the 1980's. It started in the 1970's, a lot of Israeli musicians were going to Berklee to study and were coming back. Generally speaking, the people who didn't stay in the states developed their career in Israel. It is the people who moved back to Israel who then taught in Israel. The new teachers in Israel were imbued in the American Jazz scene. They were not in New York at the time but they were on the American Jazz scene none the less. They then moved back to Israel and established curriculums that still exist for Jazz studies. That had an enormous influence and it still does. It created musical decisions for children in high school. As a kid, if you wanted to play music you could choose between classical music and Jazz. That is the case in art school or a school containing art programs. Every big city has at least one or two.

Tal: So, these programs become greenhouses for a growth of musical development. It is like a beehive of competitive yet supportive activity. We began to see in the 90's as one generation after the other began coming back from Boston musicians were now also coming back from New York. More specifically, from the New School. The New School was started by Arnie Lawrence. If I had to name two individuals who are instrumental and essential to the development of Jazz in Israel, it's Arnie Lawrence and Amit Golan. Amit Golan was a student of Arnie's at the New School.

Tal: Amit was the first generation to come back from NY. Amit went to the New School and absorbed a lot from Arnie and from being in the real scene and the mix of things. He

then moved back to Israel started teaching at the high school I was going to in Yemen. It was a prestigious LaGuardia type high school of in Israel.

Tal: Amit was very effective. It was more effective because it is less based on method. His teaching style was very much more individualized. The focus was on individual care and attention, making each student feel that they are contributing. Amit made students feel that every bit of development that they can make is great. He made the whole process very exciting. The thing that Amit and Arnie both had to give is something that is lacking in a lot of programs, passion, real passion.

Lee: When I was in Tel Aviv I noticed a picture of Branford Marsalis. I read somewhere that the first thing Branford would teach his students is to throw out the idea that knowledge is a product, he claimed that knowledge is a process.

Tal: I agree, knowledge is not an end. I think that was the idea that they were teaching. Knowledge is not the end goal. The end goal is to create a beautiful music and knowledge is the thing that helps you get there. Knowledge is less important than the outcome. Arnie was implementing that in this method at the New School. Until he quit or was fired or whatever you want to call it. However, Arnie introduced some of the greatest Jazz musicians of that generation: Brad Mehldau, Pete Bernstein, etc.

Lee: We have a teacher here who worked with Arnie Lawrence.

Tal: What's his name?

Lee: Henry Martin.

Tal: Sounds familiar. I started high school during his first year in 1992. During that time Amit was teaching Jazz history at a couple of schools. Even teaching that he was already excelling and exerting his influence and drawing the attention of students. This guy really gave them the fever for traditional Jazz, swing, Bebop, swing, and hard bop. When Arnie moved to Israel in the mid 1990's just a few years later Jazz was already a scene that was starting to percolate. There was also a saxophone player from Wynton Marsalis's band that was living in Israel then, Walter Blanding. Who I, strongly suggest you contact. He would be a great person to talk to and he had a pivotal role.

Lee: Thanks! What did he do during his time?

Tal: He was teaching high school and playing gigs. You had a precedent that was now set. During the day classes and at night gigs. It was an educational system that was giving you the real deal. Educators were also professional musicians, not just educators. The educators were musicians that know what the scene is like and the actual aesthetics of the music rather than the theoretical side. Every night you could go hear these people play, it was not just in records or theory in a classroom. There was a place where it was actually happening, so you could absorb it. When musicians started returning from NY. They were playing out in Tel Aviv and in Jerusalem, so it really felt like a lifestyle. I think that

began a tradition that keeps Jazz alive. It is not Latin, it's not a dead language that you study in school, it is alive! Jazz was injected with the essence of life. So, I think it was Arnie that started a program in Jerusalem. He called it the International Center for Creative Music.

Lee: Is that with the New School?

Tal: No, that's later. Amit and Arnie's teaching process was very similar. The idea was to create the New York feeling which is more visceral, not the academic side. The Berklee graduates brought the academic side to Jazz. The NY graduates brought the visceral street smart side of the music. Together it created a beehive of talent and people are always egging each other on to become better and better. However, the International Center did not do well. Arnie went on a fund raising trip. He played at the IAJE (now a defunct organization, International Association for Jazz Education.) The IAJE used to have conventions yearly and Arnie would send a band from Israel every year. He would select the band's personnel. I was selected for one. We were exposed to some really great stuff at those conventions. But again, he did set a high precedent when exposing the world to the musicianship found in Israel. He also showed how unlikely it is that Israel relates to the tradition of Jazz. I feel that a big difference between musicians who play Jazz across the world is that the main difference is that in Israel musicians follow the Jazz tradition. Musicians from other places in the world besides the U.S. do not understand a real sense of the tradition in Jazz. The understanding of the importance of the tradition and it's feeling of vibrancy and not just as educative means. That's what I mean by the essence of

life being injected into the tradition of Jazz. Arnie passed away around 2005, and Amit was still around and he created an annex with the New School in Tel Aviv and the New School in New York. Golan made the program consist of two years at the New School in Tel Aviv and the other two years in New York. This cemented the pattern that was already happening. Musicians finishing high school first went into the Israel Army Service, then moved to New York to study at the New School then completed their study in Tel Aviv. That really cemented this pattern and turned it into a steady flow. About twenty people, every year are a product of Amit's program.

Lee: It's like a birthright version of Jazz! But, you guys are coming to the United States!

Tal: It's true! That's very true. I definitely ascribe it to the special relationship between Israel and the United States American Jewish immigration into Israel. Such as Arnie moving back brought the real feeling of American Jazz into Israel. Not like the diluted European version, not that there's anything wrong with that!

Lee: Of course! It's straight from the source.

Tal: Yes, people who actually were in New York and played with Charlie Parker and Louis Armstrong rather. The adulation became very high. That's another point the students were taught to think big, the students were taught to aspire to the highest level.

Lee: Seems like they have. For instance, like Omer Avital's albums from Smalls. Is there a specific sound of Israeli Jazz considering the culture clash?

Tal: It has at some points. I would love nothing more than to just say, yes yes! There is one sound. But the truth is we are all different people. You can point to generalities you can point to common things but were all different people and different musicians.

Although we are all good friends we have gone through very different places on the spectrum of what Jazz is. You have people who are the shy maestro, you have people on the very modern edge of Jazz, and you have people like me, the old geezer. We're all the same age, but I feel like I am the geezer.

Lee: Not at all.

Tal: It is because I love the old stuff. I focus on the aesthetics of the old stuff. People did not stop playing the traditional way. It is just that it became less the *la plume*. But, if I have to point to an Israeli sound the leader of that sound is Omar Avital is the leader. We have a pet name for this style, an unofficial name we call it Falafel Jazz.

Lee: (laughs) Yes, I have heard that before.

Tal: I didn't make it up. But, that does capture it. Falafel Jazz can change but that mix is almost always implied. The influences are regional middle-eastern Sephardic Judaism and Arabic music. It is also the influence of Jewish music from Europe (Klezmer). But,

that part is interesting because Klezmer is not very big in Israel. Klezmer was not the music of the Jews in Israel. Zionism did whatever it could to emasculate Klezmer as the popular music.

Lee: What are your thoughts on that?

Tal: Zionism is interested in creating a new Jew. Creating a Jew that disowns the diaspora. Klezmer music, speaking Yiddish, all that stuff that was part of the old identity and dealing with not being connected. They want to create a Jew who could fight and till the land. A Jew who was a physical person of the ground rather than a person of the mind. Part of it was Klezmer. So Klezmer and Yiddish were hushed in Israel. However, they made their way through Israeli music into what became Israeli popular music up until the 1980's. That pop music has a very specific sound a kind of minor sound borrowing a little here and there from middle-eastern sounds. But is a very specific sound.

Lee: Middle-eastern scales?

Tal: Yes, sometimes they throw in an instrument. They used the Doumbek. You have in it really a mix of everything. The lyricist would be born in Poland, the composer would be Russian and the singer could be a Yemenite Jew, and the musicians could be a mix of all these places.

Lee: Very neat.

Tal: So it created a certain type of melody. A certain type of sensitivity to a melody. As well as a certain type of treatment to harmony. I guess it can be romantic music you know what I mean? Romantic as in there are points where it meets Russian music. Romantic meaning, it's hard to explain. For instance, Chopin like progressions and melodies with French, Italian, and Spanish, influence. It's hard to explain, but if you look at the European Mediterranean basin that is what I mean by romantic as in coming from Rome! Not as in romance!

Lee: I was not thinking of couples, don't worry!

Tal: The effect is romantic, but anyway that part was ineffable. It is hard to explain but is definitely a musical tradition that every Israeli grew up with. It is a certain appreciation with an ear for melody. I remember watching not very long ago an interview with Tango Master, in Argentina. He was saying that not a lot of people can play Tango but somehow Israeli's are great at it. If you listen to Tango it has a lot of that drama that Klezmer has, that Russian music has, that romantic music has. Israeli's have an ear for it, you know? If you listen to the great Jewish classical violinists, there is a tradition of approaching melody in a certain way and hearing it in a certain way. It is hard to explain what is different about it, but it is different.

Lee: It is difficult to talk about music

Tal: Words are difficult for anything!

Lee: Very true! For instance, describing the taste of something is challenging. There aren't enough words to apply to the for the human experience.

Tal: There can't be, a feeling is something that doesn't allow itself to be confined into a syllable. You are compressing it. (Laughs) Like a MP3 file.

Lee: (Laughs) Well, it was a pleasure talking with you.

Tal: Same here.

3.2 Dr. Arnon Palty

Biography

Bassist, composer and arranger, Dr. Arnon Palty is a graduate of Berklee College of Music (B.A.) and the Manhattan School of Music (M.M. in Jazz composition and arranging), and he holds a Ph.D. degree with highest distinction from Bar Ilan University (Israel) for his research on Jazz Harmony.

Arnon also holds an MA degree in creative writing (Prose and Poetry) from the Haifa University (Israel) as well as a Diploma in Classic Animation from Morley College, London, England. Additional studies include bass with Rich Appleman, Bruce Gertz, Greg Mooter, Josef Lang and Jeff Andrews, Harmony with Hal Galper and Mark Levine and composition with Mike Gibbs, Dr. Boaz Ben-Moshe and Reuven Seroussi. Arnon has performed with Jazz greats such as Dave Liebman, Benny Golson, Didier Lockwood, Lee Konitz, Lewis Porter, Terry-Lynne Carrington, Airta Moreira, Zakir Hussein, Jeremy Davenport, Dave Douglass, Donald “Duck” Bailey, Norbert Stachel, The Grateful Dead/ Blues project reunion, with British prog rock band Ordinary Listeners, and has arranged for many others. Arnon played, produced and recorded for countless Israeli artists.¹⁷⁰

¹⁷⁰ “Dr. Arnon Palty.” *The Jerusalem Academy of Music and Dance*. N.p., 01 Sept. 2016. Web. 11 Jan. 2017. <https://www.jamd.ac.il/en/content/dr-arnon-palty>.

Interview - October 23, 2016

Length - 51:20

Setting - Cell phone

Audio Captured through Phone 6 using - Call Recorder

Lee: Well let's get to it. What role did politics and/or Zionism play in Israeli Jazz?

Arnon: Good question, the history of Israeli Jazz starts in the 1930s. Before the Declaration of Independence in Israel. They used to have dance bands in Tel Aviv. Of course, mostly Russian musicians who came and made Aliyah. But, they also played Jazz. Dixie-land Jazz, Swing, and Early Jazz. Then at the time of the Holocaust when Bebop came to the world, that didn't happen parallel in Israel. Bebop in Israel came later in the Fifties. As far as education goes we did not have any. Back in the day people were not eager to share their knowledge. There was no methodology, it was not happening. Everyone was transcribing solos and doing their own thing. They were not keen on teaching because there was no system. It was not until the first pioneers actually went to Berklee in Boston and brought the Berklee methodology back with them. Then it started to be somewhat established. Before that, it was all over the place and there was no system. They either did not want to teach it or couldn't if they wanted to. Israel was born in 1948. Jazz musicians came before the country was born in the 1930's. I think at the time of the Holocaust the Nazis were against Jazz because it was considered to be Black music and Jewish music. Most of the writers were young, Gershwin, and Copland and a

lot the early songwriters for musicals were Jews. The Nazis saw Jazz as Jewish/Black music. That has to do with Zionism.

Lee: How did Berklee get involved in this story?

Arnon: Well, people went to Berklee and came back with a system. This method was then used at the Rimon School of Music in Israel. They are considered to be the Berklee affiliation in Israel. Harmony is being taught the same way, ear training, etc.

Lee: How did this all happen?

Arnon: Israel has about 6 million Jews. And in America, it is almost the same amount. So, the Jewish voice is very strong for elections and politics. It is also very strong in literature and the arts. As far as politics goes, Israel is the only democracy in the Middle East.

Lee: Thank you, next question. Arnie Lawrence is mentioned a lot. Why is it that Zvi Keren does not come up as often?

Arnon: When I was a kid, Zvi was like the guru of Jazz in Israel. He was a professor and he taught in Bar Ilan University. His daughter Alona Sagee is a professor at Bar Ilan as well as a very good pianist. Zvi Keren's contribution is huge, absolutely huge. Arnie came much later he came in the 1990s. He formed a center for Jazz studies in Jerusalem.

It was not too successful for some reason, and he died in Jerusalem as well. I had the opportunity to host him when we used to have a Jazz club in Haifa. He was my guest. He drew tons of people. He used to play with Elvis. So the advertisement said, the saxophone player who played with Elvis Presley will show tonight. That brought hundreds of people to the club. He was excellent. I played with him a couple of times at different venues and events. He was a very nice person.

Lee: How did the emphasis on the Jazz tradition occur in Israel? As you mention in several of your lectures, “you must learn all of your ii-V7 licks in every key. Out of respect for the music.” How did this occur in teaching in Israel?

Arnon: The ii-V7 thing started as a means in Bebop. If you listen to Bebop the ii-V7-I thing is the basic engine that the music is sitting on. At the Rimon School of Music, one of my duties was to build a curriculum. I went to Berklee and talked to the department heads and we tweaked whatever Berklee had into a Rimon. It was a copy paste from Berklee into Rimon in order to modify it.

Lee: Spirituality, how does spirituality play a part in the Jazz curriculum in Israel.

Arnon: The thing that people really get excited about is the Blues. This is a variant that is absolutely unavoidable in Jazz. The Blues is, first of all, a vocation for a tribe. Each tribe had its own Blues. A significant thing like a flag. It was also non-secular it could be religious for instance, gospel music. A mix of Blues and church music. The Israel blend

of sounds in the Blues is different. For instance, people take a lot of ancient Israeli songs and Jazzify it, re-harmonize it in different ways. The combination is pretty cool. There are many people doing that. It is a different combination.

Lee: Is there a particular sound of Israel Jazz, or Falafel Jazz if you will.

Arnon: Yes, the reason being because of its location and Ashkenazi and Sephardic people. There are three types here in Israel. Ashkenazi (Western European Jews,) Sephardic (Jews from Arab countries) and Olive (Jews from Ethiopia and Yemen). Everyone is bringing their own music here. I am working on Ethiopian Jazz. Arabic music or Middle Eastern music is not rich in harmony. That is not the point. It is melodic and mostly rhythmic. The groove is very close to Salsa. The orientation is African and Middle Eastern, and it is very similar to what traveled to Spain. Then from Spain to South America. All this music is actually African, the Bass Meringue, and Salsa. Everything is mostly African. Caribbean rhythms are all African. You hear a lot of this in Israeli Jazz. The many combinations are easily audible.

Lee: Is there a difference between Jerusalem and Tel Aviv Jazz sound?

Arnon: Yes, I will tell you why. Tel Aviv is very much New York like. The big metropolis, busy and fast. The sound is modern and there are about two clubs in Tel Aviv. One is like Smalls, and the playing is unbelievably high. The other is like the Blue Note, very expensive and fancy. Jerusalem does not have any clubs. They have

restaurants that mostly host Jazz. Back in the day what we call Oriental Jazz was very connected with the Jerusalem sound. in Jerusalem, you will find interesting mixes, Hassidic, and other religious sects. There is also a large Sephardic population in Jerusalem so you get the oriental style.

Lee: Thanks for that. So I have heard that the students who came back from Berklee brought the academic side to Israel. The graduates from The New School brought back the street smart side of Jazz with them. Can you speak about that?

Arnon: You need both. Boston does not provide many opportunities to play. It does not have much of a scene. It has a great scene, but not as happening as New York. Boston is a cold place and it is not as hot as New York. There are about 20 happening places to play Jazz in New York. Places welcoming everyone to play. In Boston there are five places to play Jazz. What you have heard is partially correct. I don't think it has to do with the school, just the location. Boston is not a Jazzy town. It is academic. New York is a Jazz town amongst academia. Bebop and Modern Jazz was born in New York.

Lee: You touched on two things I think are fascinating. The idea that people are Jazzing old Hebraic tunes. Who is up to those things?

Arnon: Albert Piamenta, there are a few Jazz greats here. He started it. Albert is very connected with the tradition. He speaks fluent Arabic and is a great saxophone player. I believe he is the only saxophone player in the world that plays in quarter notes. He is a

killer Bebop player. He is also a genius with playing quarter notes. He took a lot of Arabic music and transformed it into Jazz as well as Israeli music. I was in his quintet for five years.

Lee: Can you talk about your relationship with Zvi?

Arnon: When I started playing at 15 in Haifa, I used to see all those huge posters of Zvi Keren. He used to teach privately in every city in Israel. He would travel and would have classes. He had several ensembles he did it both privately and at several JCC centers. He would run classes harmony and had improv classes.

Lee: So, where does Klezmer fit into this?

Arnon: Klezmer, much like early Jazz is also marched music. Klezmer music is like that but it also has that Oriental sound, that Gypsy sound. The Gypsies came from India. They brought that kind of sound all over to different places in Eastern Europe. this is the mixture. These are the ingredients.

3.3 Dr. Alona Keren-Sagee

Biography

Keren-Sagee has Ph.D. in Musicology and is the daughter of Zvi Keren. She is a pianist, arranger, and composer who has appeared in the “Tel-Aviv Jazz, Blues, and Videotape” Festivals, on radio and television, and in concerts of the Music Department at Bar-Ilan University where she performed her compositions and arrangements. She teaches courses in history, theory, and performance practice in Jazz at the Music Department of Bar-Ilan University. She also teaches music history and improvisation in high schools, and piano at the Tel-Aviv-Jaffa Youth Music Center.¹⁷¹

¹⁷¹ “Alona Sagee.” *Alona Sagee*. N.p., n.d. Web. 11 Jan. 2017.
http://www.biu.ac.il/hu/mu/min-ad02/Alona_S.html.

Interview - Oct 25, 2016

Length - 45:13

Setting - Skype (However my video camera was not working)

Audio: Captured through iPhone app

Lee: Thank you so much for your time. So I am going to start. My first question is about politics. What role did politics and Zionism play in Israeli Jazz?

A.S.: Wow, that's a bombastic question. What time period are you talking about?

Lee: 1950s or so.

A.S.: Okay, the real push for Jazz came in the 1960s for Jazz in Israel. During the 1950s, there were very few Jazz musicians here. There were Jazz musicians who came to Israel and played Jazz; however, there was very a small audience during that time. As a result of this, some of the musicians left to South America, and some to Europe. During the 1960s, things started to develop more. Public awareness grew and people started to listen more to Jazz. Before 1948, Israel was not ready for Jazz. Israel however, did have orchestras playing light music which was influenced by Jazz. That was the popular music brought by the Europeans. These Europeans came from places such as Germany and Austria. It took time for Israeli musicians to be able to play Bebop in the 1960s. During this time there was also a conflict between Israelis and Western Europeans. Reason being they simply enjoyed the European culture they brought with them. They tried to make it

happen here in Israel. Ultimately, they did. But, there was a conflict between them and Zionist groups who did not want that foreign European culture to be dominant here. They wanted Israeli, Hebrew people to go on and develop that sound. This caused the conflict in terms of Zionism.

Lee: Thank you for that. Now is there a difference between Jerusalem Jazz and Tel Aviv Jazz?

A.S.: Today or anytime?

Lee: Anytime

A.S.: I do not think there is a difference. Maybe, in the 1960s or 1970s as a result of the light music scene that started in the 1940s. This is because it was first centered in Jerusalem, then in Tel Aviv. It then remained in Tel Aviv. Much like New York being the center of the Jazz world in America. In Israel, Tel Aviv is the center. There is lots of activity here. The main activities in the 60s were in Tel Aviv. Later on, the Jazz scene was developed in Jerusalem. What did Arnon say about this question?

Lee: He thought of Tel Aviv as the busy epicenter for Jazz in Israel much like New York. He thought of Jerusalem as a spiritual and introspective glance of the music.

A.S.: I disagree. I believe you can have introspective music in either place. For instance, New York Jazz doesn't have just one style. It depends on who you are talking about. Today Israel is blessed with many excellent Jazz musicians. It is a big scene and it is not correct to generalize like that. I also do not think you can characterize New York Jazz. There are so many different musicians each with their own world. That is how I see it.

Lee: Well, thank you for that. Something that I have been interested in is spirituality. How does spirituality play a part in Jazz education in Israel?

A.S.: Well, it depends on which musicians you are talking about. It is very personal. For instance, Daniel Zamir is an observant Jew. He links his music to Jewish sources. There are several other musicians doing these sorts of things. Taking Sephardic melodies and different melodies from prayers. Some musicians develop that into their own Jazz style, improvising on old Hebrew melodies. Most Israeli Jazz musicians do not use that material. They might use old Israeli songs from the 1930s and 1940s and 1960s, like standard American Jazz takes old tunes. Israeli Jazz musicians have been doing this for the past 10 or 15 years; they take the old Israeli songs and Jazz it.

Lee: I want to ask about your father. Is there a difference between Arnie Lawrence and Zvi Keren's teaching methods?

A.S.: To tell you the truth I have never met Arnie Lawrence. So I do not know his teaching methods. But, I have heard amazing things about him from amazing musicians.

He was a wonderful educator centered in Jerusalem. He is of a different time than my father. My father started Jazz education here in the beginning of the 1960s, and late 1950s. That is when the sprouting of Jazz in Israeli began. There was no Jazz school here. Today there are a few Jazz schools that operate on a very high level. The situation in Israel during the 1960s was very different. My father was the authority for Jazz here. He came with his American school of Jazz, the authentic real thing. Israeli's flocked to him in order to hear what he could teach them. Or, to hear him play. Whoever wanted to study Jazz came to Zvi Keren. During the 1980s and 1990s, schools started to emerge here: the Rimon School of Jazz as well as a few high school programs in the 1990s. Other schools were soon to do the same. In 1980 the Jazz Academy in Jerusalem. Everything became different during the second half of the 1970s Israeli students started going to the Berklee school of Jazz. When Arnie Lawrence came the situation was completely different. People from Jerusalem saw Arnie as a wonderful source of learning. But, I think that the approach was different than my father. My father had studied with Joseph Schillinger. His system is highly complicated and my father adopted his system and made up his own version of it. He had also taught arrangement, and composition. Arnie came from a different approach. I do not know exactly how he taught. What did you hear about his method of education?

Lee: What I gather is that he seems to be saying, education is a process. It is not the end. It is a way of creating beauty, not beauty itself. He was heavy in the Jazz tradition, starting from the beginning. I noticed Israeli Jazz musicians seem to be very aware of and even within the Jazz tradition. How did they come to be?

A.S.: Well, musicians who teach Jazz in Israel came with that approach when they started the programs. Whether in Berklee School of music or in The New School. I think that is how the instructors were taught. So, I believe that is how they teach as well. I think that it is very important to know the tradition. I often refer my pupils to listen to Ragtime, Dixieland, and Louis Armstrong's Hot Fives and Sevens. I learned that approach from my father. He grew up with Fats Waller and Teddy Wilson.

Lee: I heard that he had also studied with Teddy Wilson's Piano teacher.

A.S.: Yes, Nadia Reisenberg. So, yes in that respect you can compare Arnie and my father. However, I think that is a general thing with many Jazz educators. You have to know where you are coming from. It is the same in Western Music education. Western art music. You start by learning from antiquity through the Middle Ages, Renaissance, and Baroque, and so forth. So it is the same viewpoint.

Lee: Two more questions. In the interview with your father, it sounded like you were very proud. What are you most proud of?

A.S.: It true I am very proud of him. I am proud that came right from the Jazz scene in New York where he was doing very well. In fact, he played with Lester Young one time.

Lee: Oh, how neat!

A.S.: It was by chance. He was playing by the Catskills. Lester Young came in after hours. He came to jam and my father was at the piano and Lester called “I’ve Got Rhythm,” and they played that for half an hour. My father accompanied Lester Young. It was some experience! Lester Young turned around to him and said, “nice playing.” My father was like an encyclopedia of knowledge. He was an amazing person. The way he taught was so systematic and so methodic and orderly there was not one pupil that had said anything bad. I spoke to many pupils of his. They spoke of how much they learned and how he made it so clear. They always felt after every lesson they had learned so much. The greatest musicians here in Israel studied with Zvi. They all loved and respected him. As a child at home, I saw every day so many different students coming and going. It was like a school at home. I also loved the way he played. After he passed away I found in an archive of Kol Yisrael broadcasting about a hundred recordings of his arrangements that he did including original compositions. So, the radio light music orchestra that was founded at the beginning of the 1960s had different arrangements done for many of the popular singers of the 1960s. My father was very humble and he didn't speak too much about himself. He had a few recordings of some of those arrangements he had done in the 1960s, but I had no idea about this large body of work. He was an amazing orchestrator and arranger and it was very new in Israel to hear this kind of arranging. He wrote big band charts à la Duke Ellington. It was all new here in Israel. Every now and then I discover another pupil that I did not know about.

Lee: So, now a question about you. What are you working on these days?

A.S.: I recently finished an article about Jazz in Israel.

Lee: Where can I find that?

A.S.: It will be published in an encyclopedia. I also have written an article in Hebrew about Jazz in Israel.

Lee: Anyone else writing about Jazz in Israel?

A.S.: Yes, there has been a book published in Hebrew called *Jazz in Israel* by Yair Dagan. He published a book about a year ago. It tells the story of what happened since the 1930s. He tried to include whoever he could find from the Jazz scene in Jerusalem, Tel Aviv, Haifa and so on. It has many beautiful photos. It is more like an album, but it also tells the story.

Lee: Are you mentioned?

A.S.: Yes, as well as my father. There is also a beautiful photo of him from the 1960s. He mentions my article actually. He quotes from that article a lot.

Lee: Well it is time to get my Hebrew better.

A.S.” (Laughs)

Lee: Well, anything else to add?

A.S.: Nope, if you have any other questions just call.

3.4 Yair Dagan

Biography

Author of *Jazz in Israel – The First 50 years*. Computer Programmer, Software Engineer, and Jazz enthusiast.

Interview - Jan 15, 2017

Length - 42:44

Setting - Skype (However my video camera was not working)

Audio: Captured through iPhone app

Lee: Thank you so much for taking the time to talk with me.

Yair: Oh no problem, my pleasure.

Lee: I am going to get started. There are a few people I came across but, I could not find too much information on them. Would you mind helping? Mel Keller. Tell me more about him.

Yair: Yes, Mel Keller. He was the pioneer of Jazz in Israel. He came to Israel for the first time in 1951. He was a tenor player, clarinetist and alto player. He also played classical clarinet in some orchestras in Israel.

Lee: Did he tutor other musicians?

Yair: Yes, he was a mentor to all the first Israeli Jazz musicians in this generation.

Lee: Is that the role that Egon Kerten played?

Yair: No, Egon was more of a teacher of guitar. He taught Jazz guitar and harmony but, he also was a bass player. Mel Keller is much more of the father of Jazz in Israel. He established the first Jazz quartet and things like that.

Lee: Can you tell me about the Israeli Jazz scene in the 1930's?

Yair: Well, before WWII, the scene was not much. Most of the musicians came either in WWII as a refugee or as a soldier. Before that, the Jazz scene in Israel was mostly the pop tunes of the era played by big bands and dance bands. This was mainly for the British soldiers and police. The orchestra would play Fox Trots and Swing for parties. There was not much happening until 1939. When the first Jazz musicians came to Israel, American journalist, Irene Simon wrote an article titled *Jazz In Jerusalem*. (Yair is referring to a

newspaper clipping in his book on page 16. Simon writes they are, “Jazz Mad in the Holy Land.”)

Lee: Did Zionism play in Jazz in Israel?

Yair: I don't think there is an important role of Zionism. In Israel most of the musicians came as refugees or were born here. Mel Keller made *Aliyah* (when an individual of Jewish ancestry immigrates to Israel), but he is a very distinct person. There are some musicians who came because of Zionism perhaps or, they were just looking for a place to live. But, I don't think Zionism really played a role. Lots of musicians did not come to live in the country they came to play music.

Lee: Can you tell me about the musicians that visited Israel? Who do you think was the most significant?

Yair: All of them! The first important one was Lionel Hampton in the mid 1950's he came twice. He really influenced many of the Israeli musicians that were playing there. Some say they did not swing until they played with his band. Louis Armstrong came in 1959. He came with a very nice band during his tour in Europe when he was in the Middle East. He was an influence. Oscar Peterson came in 1961 or 1962. But the most important band that visited Israel was the Giants of Jazz band. The Giants of Jazz was a flop in Israel. Because the impresario had to be in Europe and there was not enough advertising. They had to cancel some shows and they said they would never come to

Israel again. But this was most important group that ever came to Israel. This was during their 1971 Department of State Tour. They wanted to tour eastern Europe and to spread Jazz there mainly in communist countries. There is a recording of this group from Denmark, it came out on an LP. I think these are the main influences that came to Israel and Stan Getz came to Israel then Chick Corea, McCoy Tyner, Herbie Hancock in the 1980's, as well as Frank Sinatra came a few times.

Lee: Did musicians come for political reasons?

Yair: Frank Sinatra came, I think it was a benefit tour for a children's orphanage he established in Israel. He donated a lot of money for it. He came for that reason mainly. He played for soldiers but the others ones mostly just spread Jazz. Usually they were invited by impresarios, so it was not political. Johnny Cash came for religious reasons.

Lee: Who is Albert Piamenta?

Yair: A great musician. He is one of the first Israeli Jazz musicians along with the generation that included Danny Gottfried. They both used to play with Mel Keller at the beginning and others. The great thing about Piamenta is that he comes from a very old Spanish family and, he combines Spanish music with Jazz. This is what later eventually becomes world music. In 1971, Piamenta recorded an album. Called *the Jazz Workshop*, which was Sephardic and Ashkenazi music played in the Jazz style. It really was ahead of its time. It was a revolutionary record.

Lee: Did anyone see it as against Judaism?

Yair: No, the interesting thing is that within the political history of Israel, the ruling party of Israel is called the Labor Party. Which is a Socialist Party. They hated Jazz and they wanted the Israeli work songs to be the popular music. So it was difficult for the musicians to require support or an audience or get any support from the ministry of education and things like that. So politically, Jazz was not well received or accepted.

Lee: Did Jazz play any role in Palestinian-Israeli conflict?

Yair: I don't think the Palestinians have any Jazz. They were more into Modern music or Arab music. I never read about any connection of Palestinians to Jazz so I am not sure about that.

Lee: Is there a specific sound to Israeli Jazz?

Yair: Everybody asks that but, no. Nowadays people call it *Falafel Jazz*. They tried to play some Hebrew songs in Jazz style, but consciously I do not think they wanted to make their own sounds. They wanted to play real Jazz because they could not get real books or records or transcriptions, they had to do everything themselves. Nowadays maybe but, before I am not sure. Everything they do now like use the oud in Jazz, Albert Piamenta did it before. He did almost everything. He has really done everything. It is available on YouTube by typing *Jazz workshop* Albert Piamenta.

Lee: Every time you think you are doing something new, it turns out it's been done 100 years ago. Can you tell me about Danny Gottfried? As well as other programs in Israel?

Yair: Danny Gottfried, he is a musician more than a teacher. He established the *Department of Jazz* in the Jerusalem Academy in 1980. Programs include the Rimon School, the branch of The New School here in Tel Aviv, the Jazz Department in the Jerusalem Academy and the Thelma Yellin high school. Not much more than that (Laughs) there was a school in the 1970's established called *The First Modern Music and Jazz School in Israel*. But, the founder was not a Jazz musician. He was a Big Band musician, him and his brother. They did play Modern music but he did not know anything about Jazz. There were no important teachers there. I think in Elementary School you have the Art School in Tel Aviv. That Elementary School is very important. They prepare the students with a very nice Jazz program. Also in the Tel Aviv Conservatory, where The New School is located, they teach the elementary school kids Jazz. By very good teachers. So they come prepared when they enter Thelma Yellin high school, and then Rimon. There is also a school in Yahud. It is like the Rimon School, just not as good. It's part of the college it was a Classical school now it a part of the Honor College. It is a college it is run by Yuda Cohen the trumpeter and band leader. All the Cohen brothers teach as well the Natania Tel Aviv Conservatory they have a conservatory in Natania started two or three years ago they teach Jazz there it just started.

Lee: What made you want to compile all this info on Jazz in Israel?

Yair: (Laughs) It was my son. He is a tenor player in the Thelma Yellin high school. When I told him about Mel Keller and all the others he did not know who they were. When they teach the history of Jazz they don't teach them these things players. Many of the students there think that Jazz started with Charlie Parker or Coltrane. They don't know all the great musicians. They did not know anything about the Israeli old musicians. So I decided to gather information for him. It turned out to be a book.

Lee: What was your main research source?

Yair: For the written part I interviewed musicians mainly and looked at old newspapers. But, for the pictures I used Harvard University online. The funny thing is that great source for this work was eBay. I found posters for all the shows and programs. eBay is a great source! They have pictures of great things for sale. I found Lionel Hampton and Louis Armstrong flyers and programs there, as well as LP covers amongst other things.

Lee: That's so creative.

Yair: Also, Facebook helped, I asked for permission of course. There were others as well Jerry Garval a drummer who played with Sonny Clarke. There is also a guy there Avshalom Ben Shlomo who came from Chicago he used to play with the Sun Ra Arkestra. He used to play with all the great Albert Ayler all the free Jazz greats. Stephen Horenstein teaches in the Jerusalem Academy. He is an avant-garde player as well. He studied a lot and played with Bill Dixon. He now teaches in Israel.

Lee: What do you think of the guys that came out of The New School?

Yair: I think they are great. But, I am surprised that so many Israelis are in the front of the Jazz scene in New York. I ask myself are they really that good? Or, did the American Jazz musicians move on and left the scene for them? I don't know what to say about this. Maybe it is because you can't just be a Jazz musician in New York you have to be everything. So maybe they just left the scene a little bit open. But the Israeli musicians are very good of course.

Yair: How old are you?

Lee: 24.

Yair: When I lived in the states I saw Count Basie, Ella Fitzgerald, and Art Blakey, all about in the 1980s. But, I don't remember much. I wasn't into Jazz at that time. I was about 16.

Lee: How much were tickets?

Yair: I don't remember. My dad bought them.

Lee: What are you up to now?

Yair: I am a computer programmer, and software engineer. Not a musician or musicologist. This was just a hobby for me and there was nobody else doing it.

Lee: Thanks so much for talking with me.

Yair: Was a pleasure. Bye.

Chapter 4 – Musical Analyses

4.1 “I Wanna be Around” (song analyses)

This thesis would not be complete without a look at a detailed analysis that offers us a glimpse into the talent that these Israeli educational programs have produced. This section attempts to shed light on an important Israeli musical personality, Anat Cohen. (Her biography is found in section 2.3.) The following transcription and the performance are taken from a performance found here.¹⁷² The performance includes a fine rendition of the song, “I Wanna Be Around,” which was written by Sadie Vimmerstedt and Johnny Mercer and published in 1959.

Regarding the composition itself, co-composer Vimmerstedt was a grandmother. She had sent Mercer an idea for the song in 1957. She had also given Mercer the opening line: “I want to be around to pick up the pieces, when somebody breaks your heart.” She was inspired by Frank Sinatra divorcing his first wife in order to marry Ava Gardner, only to then see Gardner leave Sinatra.¹⁷³

Regarding the examples, the reader may notice that there are two versions of the same song, one written in the key of C major and the other in Bb Major. The original song is in C major, and soloist is (Anat Cohen) is playing a Bb major instrument. So for our purposes, I have analyzed the song in its original Key (C major) and analyzed the solo in Bb major.

¹⁷² <https://www.youtube.com/watch?v=ZENMMaG0BjU>.

¹⁷³ “Johnny Mercer.” *Johnny Mercer*. N.p., n.d. Web. 12 Dec. 2016. <http://www.ozsons.com/johnnymercerE.htm>.

I Wanna Be Around

Original Key C Major

Johnny Mercer
Sadie Vimmerstedt

Chords: CMaj C⁶ E-⁷ E^bDim⁷ D-⁷ G¹³

6 D-⁷ G¹³ CMaj⁷ C[#]Dim⁷ D-¹¹ G¹³ E-⁷^b⁵ A⁷^b⁹

11 E-⁷^b⁵ A⁷^b⁹ D-⁷ A⁷[#]⁵ D-⁷ A-⁷/D D⁹ A-⁷/D D¹³

16 D-⁷/G G⁹[#]⁵ CMaj⁷ C⁶ E-⁷ E^bDim⁷ D-⁷

21 G¹³ D-⁷ G¹³ F⁹ E⁷ F[#]-⁷ GDim⁷ E⁷/G[#] E-⁷^b⁵ A⁷^b⁹

27 E-⁷^b⁵ A⁷^b⁹ A-⁷ D⁹ A-⁷ D⁹ D-⁷ ³ C[#]Dim⁷

31 D-⁷ G¹³^b⁹ 1. C⁶₉ D-¹¹ G¹³ 2. C⁶₉

I Wanna Be Around

Bb Major

Johnny Mercer
Sadie Vimmerstedt

Chords: B \flat 7 B \flat 6 D \flat Dim7 E \flat Dim7 C-7 F¹³

5 C-7 F¹³ B \flat 7 BDim7 C-11 F¹³ D-7 \flat 5 G7 \flat 9

10 D-7 \flat 5 G7 \flat 9 C-7 G7 \sharp 5 C-7 G-7/C C⁹

14 G-7/C C¹³ C-7/F F⁹ \sharp 5 B \flat 7 B \flat 6 D \flat Dim7 E \flat Dim7

19 C-7 F¹³ C-7 F¹³ E \flat 9 D-7 \flat 5 E-7 GDim7 FDim7

25 D-7 \flat 5 G7 \flat 9 D-7 \flat 5 G7 \flat 9 G-7 C⁹ G-7 C⁹

29 C-7₃ Bdim7 C-7 F¹³ \flat 9 1. B \flat 9⁶ C-11 F¹³ 2. B \flat 9⁶

“I Wanna Be Around”

Form Chart

Note p.c. = passing chord

[8 Bar A Section] | I / IAdd6 | ii7/ii / p.c. | ii7 | V13 | ii7 | V13 | I7 / viidim7/ii | ii11 / V13 |

[8 Bar B Section] | ii7b5/ii / Vb97/ii | ii7b5/ii / V7b9/ii | ii7 / V7#5/ii | ii7 | vi7 / V7/V | vi7 / V7/V

| ii7 | V79#5 |

[8 Bar A' Section] | I7 / I6 | ii7/ii / p.c. | ii7 | V713 | ii7 | V13 / IV9 | V7/vi / p.c. | p.c. / V7/vi |

[8 Bar C Section] ii7/ii / V7/ii | ii7/ii V7/ii | iv7 / V79/V | vi7 / V7/V | ii7 / vii7/ii | ii7 / V13b9 |

Iadd69 | ii11 / V13 |

Functionality of Each Section

[8 Bar A] I – V (half cadence in tonic key.)

[8 Bar A1] ii - V7 - I (in ii of tonic.) ii - V7 - I (in V of tonic.)

[8 Bar B] m.1-m.5 of this section repeat the material in the first A. m.6 – m.8 of these section contains two passing chords per bar. These two measures can be thought of as filler material. This is because the within these measures function as extensions of prior harmony.

[8 Bar A2] ii – V7 – I (in ii of tonic.) - ii - V7 - I turn around (in tonic.)

Motivic Analyses

Note motives found on following page

Motive A: m.1, m.2, m.10, m.11, m.12, m.14, m.15, m.18, m.19

Motive B: m.3, m.4, m.5, m.19, m.21, m.26, m.28

Motive A': m.6, m.11-12, m.14-15, m.19, m.20, m.21-22, m.23-24

Motive C: m.25, m.27

Non-chord Tones (In melody)

	m.6- A	
	m.8- A	
m.1- D		m.11- A, F
m.2- C,		m.12- B
m.2- A		m.14- B
m.3- E		m.15- G, D#
m.4- A		m.17- D
m.5- E		m.18- C, A
		m.19- E

m.20- A
m.21- E
m.22- A, B, G#
m.23- G
m.25- A
m.26- A
m.27- D
m.28 – D
m.29- E, D

Extensions (In melody)

m.30- E

m.9- B

Motives



Motive A



Motive B



Motive C



Motive D

Extensions

Non Chord tones

CMaj C⁶ E⁻⁷ EbDim⁷ D⁻⁷ G¹³

6 D⁻⁷ G¹³ CMaj⁷ C#Dim⁷ D⁻¹¹ G¹³ E^{-7b5} A^{7b9}

11 E^{-7b5} A^{7b9} D⁻⁷ A^{7#5} D⁻⁷ A^{-7/D} D⁹ A^{-7/D} D¹³

16 D^{-7/G} G^{9#5} CMaj⁷ C⁶ E⁻⁷ EbDim⁷ D⁻⁷

21 G¹³ D⁻⁷ G¹³ F⁹ E⁷ F#⁻⁷ GDim⁷ E^{7/G#} E^{-7b5} A^{7b9}

27 E^{-7b5} A^{7b9} A⁻⁷ D⁹ A⁻⁷ D⁹ D⁻⁷ C#Dim⁷

31 D⁻⁷ G^{13b9} 1. C⁶₉ D⁻¹¹ G¹³ 2. C⁶₉

Motive A

Motive B

Motive D

Motive C

CMaj C⁶ E⁻⁷ E^bDim⁷ D⁻⁷ G¹³
 6 D⁻⁷ G¹³ CMaj⁷ C[#]Dim⁷ D⁻¹¹ G¹³ E⁻⁷^b₅ A⁷^b₉
 11 E⁻⁷^b₅ A⁷^b₉ D⁻⁷ A⁷^b₅ D⁻⁷ A⁻⁷/D D⁹ A⁻⁷/D D⁹
 16 D⁻⁷₉ G⁹[#]₅ CMaj⁷ C⁶ E⁻⁷ E^bDim⁷ D⁻⁷
 21 G¹³ D⁻⁷ G¹³ F⁹ E⁷ F[#]-⁷ GDim⁷ E⁷/C[#] E⁻⁷^b₅ A⁷^b₉
 27 E⁻⁷^b₅ A⁷^b₉ A⁻⁷ D⁹ A⁻⁷ D⁹ D⁻⁷ C[#]Dim⁷
 31 D⁻⁷ G¹³^b₉ 1. C⁶₉ D⁻¹¹ G¹³ 2. C⁶₉

“I Wanna Be Around” initially strikes the listener as a typical song that one would find in a Tin Pan Alley song book. The tune consists of four 8-bar sections, giving us a total of 32 bars. The form of this song is the popular ABAC. The song begins with an anacrusis, or pick up, as the note G. This implies a quick V chord going into the I on the downbeat of the first measure.

I would like to direct attention to the different thematic material that is involved in this song. Once the listener gets familiar with a particular theme, a song can become more readily internalized and understood during a solo performance. A thematic analysis focuses our attention on repeated music ideas and also provides the audience with a sense of musical recycling. This musical recycling shows how an idea can be repeated but can still excite the listener.

In this piece, there are four musical themes or ideas. These ideas are worked out throughout the entirety of the song and are built upon each other or are a consequence of one another. One can argue that everything outside the thematic material is filler to make up the tune to 32 bars and to accommodate the lyrics.

These four motives are marked A, B, C, and D. These motives each contain specific rhythmic movement. However, the pitches within the motives differ greatly, which gives the piece its unity, rhythmic organization, and melodic contour. That is, the rhythmic content remains the same while the notes within the rhythms vary their pitches, albeit following the same shape as one another. So our motives are based on rhythmic consistency and similar melodic shaping.

Motive A is found in this piece five times. Motive B is found 6 times. Motive C is found 8 times. Motive D is found twice. We can recreate this song using just the rhythmic

motives. For instance, the following chart recreates the tune by following just the motives in order.

Thematic Movement Chart

A Section	B Section	A Section	C Section
[A – B – C – B – C] - [A – A – C – A – C] - [A – B – C – B – C] - [D – B – D – B]			

When we look at a piece in this manner we begin to notice interesting things. Each section consists of a motive five times, except for the C section. This is because the last four bars of the C section have a very specific job of finishing the lyric and bringing all of the thematic material to an end with a well-defined cadence. This song does that brilliantly by implementing quick notes in m. 29, then abruptly slows down the rhythmic content by introducing half notes into m. 30 and whole notes in m. 31. This gives rise to the song's dramatic ending.

We can also begin to see what makes each section thematically different from one another. For instance, the B section contains two A themes repeated after each other, followed by a C, and then eventually back to an A, and then a C to end the section. As we notice, the quick motivic idea C acts as a gap to bridge other melodic ideas. So each motive has a specific function within the song.

Motive A is the strongest and is the song's main idea. It occurs in every section except C, i.e., five times. This shows that its limited use was intended for special occasions. B acts a response to A. The B section or the bridge acts as a break in the song because motive A is not receiving its response (motive B.)

So if A is the main idea, B is the response to the main idea, and C is the motive bridging the gaps, what is the function of motive D? Motive D appears only twice and does so in the C section. Motive D's job is to function as an alternative motive A. It is a rhythmically straighter version of A, i.e., all eight notes. Notice how motive D goes into motive B, that is, motive B acts as a response to our motive D. We do not get the C to bridge the gaps in this section because the songwriters want to create the suspense that is not released until the end of the song.

4.2 “I Wanna be Around” Solo Analysis

For Anat Cohen's solo, we are now dealing with transposed material, as seen in the transcription on p. 131. Her solo begins at the end of the 32-bar form (the ii-V7 turnaround to get back to the top of the form). Anat solos for 18 measures in the transcription. However, she is really only soloing over the first 16 bars of the tune, the A and B of the form. The reason is because her first measure of soloing acts as a pick up and her last measure is m.18.

Our analysis will focus on the thematic material found in Anat's solo in the same way we dealt the material in our previous section. The following page includes a key and thematic chart. The key explains the given abbreviations found within the chart and the chart lays out the forms in their proper sections and order. Along with the chart and key, a list of titled occurrences shows how often each theme comes about. Anat uses five different types of musical ideas that we shall now refer to as motives.

Thematic Movement Chart

Pick Up

[T – S – C – T]

A Section

[C – N – C – N – S – T – N – T – T – L]

B Section

[C – N – C – L – L – C – T – T – C – S – N – T – S – C – S – C]

Key

N = Neighbor tones
 L = Large leaps
 T = Traidic movement
 C = Chromatic movement
 S = Scalar movement
 Occurrences

T = 8

L = 3

S = 5

C = 8

N = 5

This analysis elucidates a lot of personal information about Anat's style. In a motivic analysis, we can get a better understanding of a musical persona and trace the basic formulas a soloist adheres to during a specific performance. Here we get a sense of Anat's musical decisions and what she deemed appropriate for the type of song.

At first glance, we can deduce that the more tricks and motives musicians have up their sleeves the more virtuosic their playing is. In 18 bars Anat throws in several different tricks all found in the chart above.

She begins her solo by implementing an impressively fast pick-up bar. This pick-up bar has three of the five motivic devices Anat uses throughout the rest of her solo. Perhaps this is the reason why it is so impressive.

These motives all serve a specific function. Motive T (triadic movement) lays out the basic harmony of the chord Anat is dealing with. Motive S (scalar movement) comfortably moves up and down a given key in whole or half steps. This motive also acts as a voice leading for the next phrase. So, for instance, in the pick-up bar Anat's Motives start with the following: T – S. The T acts to lay out the exact harmony of the chord and the S refers to the scale of the key that chord is in.

Motive N (neighbor tones) is an easy way for Anat to extend the given harmony and to be rhythmically expressive with just two oscillating tones. Motive C (chromatic movement) allows Anat to give her solo more color as well as allowing her to be extremely flashy and impress her audience. However, it also allows her to play rapid passages without worrying about correct notes. Chromatic movement also allows her to connect other motivic ideas freely without worrying about setting them up. Motive L (large leaps) is used for Anat to break up the monotony of basic stepwise motion. It adds rhythmic variety and allows Anat to show the range of her instrument and her playing. Each motive has a performance function as well as a musical function. The two are ultimately one in the same.

When looking at the chart, we notice both the A and B sections begin with the same motivic content, that is C-N-C. The reason for this is the following: Chromatic movement into neighbor-tone movement, and then back into chromatic neighbor-tone movement really grabs the listener. Chromatic movement allows Anat to show her chops, and by going right into neighbor tones allows the listener to really digest the quick passage that just occurred. Neighbor tone movement also offers Anat time to think of

what to do next. So basically we have extremely fast movement to capture the attention of the audience, then a strategy to slow down.

We then next have S-T, which can be explained as follows: Scalar movement allows Anat to reorient herself within the proper key and reorient the listener. Scalar movement also acts as efficient voice leading to move into the next chord. She notifies the audience of this chord by playing motive T. This also reinstates where we are in the form. Anat then moves into motive N, which acts as a tool to give her solo rhythmic variety within sparse notes. She then moves back into two motive T, thus enforcing the chords before Anat moves into motive L. Motive L functions as a way for Anat to break up the notes play in a new register and ultimately move interestingly into the B section.

The B section then follows her thematic material in a new order, however, the same reasoning can be applied to this section as well.

I Wanna Be Around

Anat Cohen Solo
Transposed in Bb

Transcription : Virginia Fracis

The musical score is written in 4/4 time and consists of seven staves of music. The key signature has two flats (Bb and Eb). The score includes various chords and melodic lines with triplets and slurs.

Chords and melodic lines are as follows:

- Staff 1: C-11 (triplet), F13/9, BbMaj7, Bb6
- Staff 2: D-7 (triplet), EbDim7, C-7 (triplet)
- Staff 3: F13, C-7 (triplet)
- Staff 4: F13, BbMaj7, Bb#Dim7
- Staff 5: C-11 (triplet), F13, D-7b5, G7b9
- Staff 6: D-7b5, G7b9, C-7, G7#5 (triplet)
- Staff 7: C-7 (triplet), G-7/C, C9

15 G^{-7}/C C^{13} C^{-7}/F $F^{9\flat 5}$ 2

17 $B^{\flat}Maj^7$ 3 $B^{\flat 6}$ D^{-7}

The musical score consists of two staves. The first staff (measures 15-18) is in a key with two flats (B-flat and E-flat) and a common time signature. It features a complex melodic line with many beamed sixteenth and thirty-second notes. Chords are indicated above the staff: G^{-7}/C at measure 15, C^{13} at measure 16, C^{-7}/F at measure 17, and $F^{9\flat 5}$ at measure 18. A fermata is placed over the final note of measure 18, which is a whole note. The second staff (measures 17-18) continues the melodic line. It starts with a $B^{\flat}Maj^7$ chord at measure 17, followed by a triplet of eighth notes. At measure 18, there is a $B^{\flat 6}$ chord, followed by a D^{-7} chord. The staff ends with a double bar line.

I Wanna Be Around

Anat Cohen Solo
Transposed in Bb

Transcription : Virginia Fracis

The musical score is written on a single staff in Bb major (two flats) and 4/4 time. The key signature is Bb. The score is annotated with various chords and musical notations. The following table summarizes the chords and other annotations found in the score:

Measure	Chord	Other Annotations
1	C-11	3
2	F13/9	3
3	D-7	3
4	EbDm7	3
5	C-7	3
6	F13	3
7	Bb#Dim7	3
8	D-7b5	3
9	G7b9	3
10	C-7	3
11	G7b9	3

The score is color-coded with boxes and circles to highlight specific musical phrases:

- Green boxes:** Measure 1 (C-11), Measure 2 (F13/9), Measure 4 (EbDm7), Measure 6 (F13), Measure 8 (D-7b5), Measure 10 (C-7), Measure 11 (G7b9).
- Yellow boxes:** Measure 3 (D-7), Measure 5 (C-7), Measure 7 (Bb#Dim7), Measure 9 (G7b9).
- Pink boxes:** Measure 4 (EbDm7), Measure 6 (F13), Measure 8 (D-7b5), Measure 10 (C-7).
- Purple boxes:** Measure 1 (C-11), Measure 3 (D-7), Measure 5 (C-7), Measure 7 (Bb#Dim7), Measure 9 (G7b9).
- Red circles:** Measure 1 (C-11), Measure 2 (F13/9), Measure 3 (D-7), Measure 4 (EbDm7), Measure 5 (C-7), Measure 6 (F13), Measure 7 (Bb#Dim7), Measure 8 (D-7b5), Measure 9 (G7b9), Measure 10 (C-7), Measure 11 (G7b9).

15 G-7/C

17 BbMaj7

3

Bb6

D7

F9b5

2

The image shows a musical score for two staves. The first staff (measures 15-18) is in G minor and features a sequence of chords: G-7/C, C13, G-7/F, and F9b5. The second staff (measures 17-19) is in Bb major and features the chords BbMaj7, Bb6, and D7. The score includes various annotations: a purple box highlights the first measure of the first staff; a yellow box highlights the second and third measures of the first staff and the first measure of the second staff; a green box highlights the fourth measure of the first staff and the second and third measures of the second staff. Red circles are drawn around specific notes: the C4 and E4 in the first measure of the first staff; the G4 and Bb4 in the second measure; the F4 and Ab4 in the third measure; the Bb4 and D5 in the fourth measure; the Bb4 and D5 in the first measure of the second staff; the F4 and Ab4 in the second measure; and the Bb4 and D5 in the third measure. A triplet of eighth notes is marked with a '3' in the second measure of the second staff. A fermata is placed over the final note of the second staff.

Motives



Appendices

A.1 Bibliography

A preliminary note on the bibliography and discography: the bibliography includes sources compiled by the author. The discographical information that follows in the section that follows was compiled using the Tom Lord discography, available online at www.lordisco.com/tjd/. For the discography, I chose three musicians that best represent the many types of talent these Israeli programs have produced.

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A.2 Anat Cohen Discography

[C6294.61] [Avishai Cohen](#)

Summa Cum Jazz/The Best Of Berklee College of Music 1997 : Three Cohens In A Fountain : [Avishai Cohen \(tp\)](#) [Yuval Cohen \(as\)](#) [Anat Cohen \(ts\)](#) [Toru Dodo \(p\)](#) [Dave Smallwood \(b\)](#) [Josh Banks \(d\)](#)

Boston, Mass., 1997

[Melody changes](#)

[BMG Jazz Club D118866 \[CD\]](#)

[A313.10] [Pablo Ablanado](#)

From Down There : [Avishai Cohen \(tp\)](#) [Anat Cohen \(ts,sop,cl\)](#) [Jerome Sabbagh \(ts,sop\)](#) [Pablo Ablanado \(p\)](#) [Julio Santillan \(g\)](#) [Juancho Herrera \(el-g\)](#) [Jenny Scheinman \(vln\)](#) [Fernando Huergo \(b,el-b\)](#) [Franco Pinna \(d,bombo legero\)](#)

New York, August, 2001

[From down there](#)

[Fresh Sound New Talent \(Sp\)FSNT109 \[CD\]](#)

[Para dejar](#)

-

[El acheco](#)

-

[Dreaming](#)

-

[La viagera](#)

-

[Claroscuro](#)

-

[UMMG](#)

-

[Chacacera de la esperanza](#)

-

[Dreaming \(a cappella\)](#)

-

[D4199.5.10] [Diva](#)

A Swingin' Life : [Liesl Whitaker](#), [Barbara Laronga \(tp\)](#) [Lori Stuntz \(tb\)](#) [Janelle Reichman](#), [Anat Cohen \(cl,ts\)](#) [Karolina Strassmayer \(as\)](#) [Leigh Pilzer \(as,fl,bar\)](#) [Kristy Norter \(as\)](#) [Scheila Gonzalez \(ts\)](#) [Chihiro Yamanaka \(p\)](#) [Sherrie Maricle \(d,ldr\)](#) [Nancy Wilson \(vcl\)](#)

Manchester's Craftsmen's Guild, Pittsburgh, PA, November
10 & 11, 2001

[All my tomorrows \(nw
vcl\)](#)

[MCG Jazz MCGJ-1037 \[CD\]](#)

[All of me \(nw vcl\)](#)

-

[E1163.20] [Elin](#)

Fascinating Rhythm : [Elin \(vcl\)](#) acc by [Claudio Roditi \(tp,flhrn\)](#) [Alan Ferber \(tb\)](#) [Tom Varner \(fhr\)](#) [Onel Mulet](#), [Keith Underwood \(fl\)](#) [Anat Cohen \(cl\)](#) [Harry Allen \(ts\)](#) [Hendrik Meurkens \(vib\)](#) [Luiz Simas \(p\)](#) [Gustavo Dantas](#), [Bina Coquet \(g\)](#) [Erik Friedlander \(cello\)](#) [Sergio Brandao](#), [Gustavo Amarante](#), [Itaiguara Brandao \(b\)](#) [Ricky Sebastien](#), [Adriano Santos](#), [Helio Shiao \(d\)](#) [Mathias Kunzli](#), [Pedro Ito](#), [Urbano Sanchez \(perc\)](#) [Luiz Simas \(backing-vcl\)](#)

unknown location and date, 2000's ?

[Fascinating rhythm](#)

[Blue Toucan Music BTM006 \[CD\]](#)

[Lazy afternoon](#)

-

[I love New York](#)

-

[Aquarela do Brasil](#)

-

[Vera Cruz](#)

-

Bonita	-
La luna	-
Lush life	-
Doralice	-
Sugar	-
Casa forte	-

[B1794] [Cyro Baptista](#)

[Anat Cohen \(cl,vcl\)](#) [Sergio Brandao \(nylon-string-g,vcl\)](#) [Cyro Baptista \(vcl,perc\)](#)

Brooklyn, NY, Paramus, N.J., Boston, MA & Sao Paulo,
Brazil, January, 2002

Parar de fumar	Tzadik 7608 [CD]
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[Z128] [Daniel Zamir](#)

Children of Israel : [Daniel Zamir \(as,sop\)](#) [Marty Ehrlich](#), [Ned Rothenberg](#), [John Zorn \(as\)](#)
[Paul Shapiro](#), [Anat Cohen \(ts\)](#) [Doug Wieselmann \(bar\)](#) [Shanir Ezra Blumenkranz \(b\)](#)
[Kevin Zubeck \(d\)](#)

Orange, N.J., June 5, 2002

Zemer	Tzadik 7169 [CD]
M'emek l'giv'ah	-
Aley giv'ah bargalil	-
Ma yafim heleilot	-
Shir sameach	-
Ma omrot einaich	-
Re'ach tapuach odem	-
shani	-
Yesh li gan	-
Shir hashomer	-
Poem 50	-

[D4199.6] [Diva](#)

Live In Concert : Sherrie Maricle And The Diva Jazz Orchestra : [Liesl Whitaker](#), [Barbara Laronga](#), [Glenda Smith](#), [Jami Dauber \(tp,flhrn\)](#) [Deborah Weisz](#), [Lori Stuntz \(tb\)](#) [Leslie Havens \(b-tb\)](#) [Karolina Strassmayer \(as,sop,fl\)](#) [Kristy Norter \(as,cl,fl\)](#) [Anat Cohen \(ts,sop,fl,cl\)](#) [Scheila Gonzalez \(ts,fl,cl\)](#) [Lisa Parrott \(bar\)](#) [Chihiro Yamanaka \(p\)](#) [Noriko Ueda \(b\)](#) [Sherrie Maricle \(d,ldr\)](#)

Live "Manchester Craftsmen's Guild", Pittsburgh, PA, June
21, 2002

Did you do that ?	Maricle (No #) [CD]
Rockin' in rhythm	-
In a mellow tone	-
Slambo	-
Prelude to a kiss	-
Umbrella man	-
I've got the world on a string	-
How ya doin ?	-
Swing that music	-

I'm gonna go fishin'

-

[A314] Pablo Ablanado

Alegria : Taylor Haskins (tp,flhrn) Anat Cohen (cl) Chris Cheek, Jerome Sabbagh (ts,sop) Pablo Ablanado (p,vcl) Julio Santillan (g) Ben Monder (el-g) Fernando Huergo (el-b) Franco Pinna (d,perc) Ernesto Klar (electronics)

Brooklyn, NY, August, 2002

Alegria Fresh Sound New Talent (Sp)FSNT156 [CD]La procesion

-

Una mas

-

Coral

-

Espiritu magico

-

Lux

-

El grito sagrado

-

La vida sigue

-

Naif

-

Y asi se va

-

[L4611] Kerry Linder

Sail Away With Me : Kerry Linder (vcl) acc by Michael Philip Mossman (tp-1) Clark Gayton (tb-2) Anat Cohen (cl-3,sop-2) Paulo Levi (sop-4,fl-4,ts-5) Hendrik Meurkens (hca-6) Robert Curto (accor-7) Paulo Andre Tavares (g) Erik Friedlander (cello-8) David Finck (b-9) Helio Schiavo (d-9) Mauro Refosco (perc)

New York, 2003

Sail away with me (4,8,9) Blue Toucan Music BTM003 [CD]Adeus batucada (3)

-

Deixa (2,9)

-

Language and love (6,8,9)

-

St. Judy's comet (7)

-

Song for my father (1,9)

-

Inquietacao (8)

-

That's all (9)

-

I don't know (6,8)

-

God bless the child (5,8)

-

Manha de carnaval (1,8)

-

As time goes by (8)

-

Note: Jazz content is limited.

[V1665.5] Marlene VerPlanck

It's How You Play The Game : Marlene VerPlanck (vcl) acc by members of the Diva Jazz Orchestra : Barbara Laronga (tp) Anat Cohen (cl,ts) Karolina Strassmayer (as) Chihiro Yamanaka (p) Norika Ueda (b) Sherrie Maricle (d,ldr) Billy VerPlanck (arr,cond)

New York, August 20 & September 8, 2003

It's how you play the gameAudiophile ACD-325 [CD]I got lost in his arms

-

Be careful, it's my heart

-

Easy to love	-
May I come in ?	-
My man Benny	-
Only trust your heart	-
I wanna be in love again	-
The first thing about you	-
Love looks good on you	-
Experiment	-
Save your love for me	-
The Jazz buff	-
Cocktails at dawn	-
Maybe it's the moon	-
All my tomorrows	-

[C6272.30] [Anat Cohen](#)

Place & Time : [Avishai Cohen \(tp-1\)](#) [Anat Cohen \(ts,sop,cl\)](#) [Jason Lindner \(p\)](#) [Ben Street \(b\)](#) [Jeff Ballard \(d,perc\)](#)

New York, 2004

Place & time	Anzic ANZ-1101 [CD]
The 7th of March	-
Veinte anos	-
87 north (1)	-
Say it	-
Homeland (1)	-
As catch can (1)	-
Pour toi	-
Bat-el (1)	-

[F2267] [Five Play](#)

Five Play ... Plus : [Jami Dauber](#), [Barbara Laronga \(tp-1,flhrn-2\)](#) [Karolina Strassmayer \(as,fl\)](#) [Anat Cohen \(ts,cl\)](#) [Tomoko Ohno \(p\)](#) [Noriko Ueda \(b\)](#) [Sherrie Maricle \(d,ldr\)](#)

Saylorsburg, PA, April 19, 2004

Theme from Mr. Broadway	Arbors Jazz ARCD19307 [CD]
That old feeling	-
Funk in deep freeze (2)	-
Crazy, he calls me	-
If I only had a brain	-
Polka dots and moonbeams	-
Pure imagination (2)	-
Bud Powell (1)	-
In the wee small hours of the morning (1)	-
On the good ship lollipop (1,2)	-

[M9470.10] [Monday Off](#)

Monday Off : [Hilary Gardner](#), [Amy Cervini](#), [Richard Roland](#), [Raymond Sage \(vcl\)](#) acc by [Avishai Cohen \(tp-1\)](#) [Anat Cohen \(cl-2\)](#) [Dan Kaufman \(p\)](#) [Gene Bertoncini \(g-3\)](#) [David Wong \(b\)](#) [Ernest Cervini \(d\)](#)

Brooklyn, NY, May 6, 2004 and other unknown dates

I've got the world on a string (1)	Orange Grove Jazz (no #) [CD]
It's only a paper moon (3)	-
Blackbird	-
Wouldn't it be lovely	-
Li'l darlin'	-
Doodlin'	-
(Medley :)	-
Come take a trip in my airship	-
Meet me in St. Louis, Louis	-
Cute	-
Whirly bird	-
Five o'clock whistle	-
So danca samba (2)	-
Almost like being in love	-
If I only had a brain	-

[D4199.10] [Diva](#)

TNT - A Tommy Newsom Tribute : [Sherrie Maricle & The Diva Jazz Orchestra](#) :

[Barbara Laronga](#), [Liesl Whitaker](#), [Tanya Darby \(tp,flhrn\)](#) [Cindy Bradley \(tp-1,flhrn-1\)](#) replaces Darby, [Jami Dauber \(tp,flhrn\)](#) [Deborah Weisz](#), [Lori Stunz \(tb\)](#) [Leslie Havens \(b-tb\)](#) [Karolina Strassmayer \(as,sop,fl\)](#) [Leigh Pilzer \(as\)](#) [Anat Cohen \(ts,cl\)](#) [Scheila Gonzalez \(ts\)](#) [Lisa Parrott \(bar\)](#) [Chihiro Yamanaka \(p\)](#) [Noriko Ueda \(b\)](#) [Sherrie Maricle \(d,ldr\)](#) [Tommy Newsom \(arr\)](#)

New York, June 9 & 10, 2004

Titter pipes	Diva Jazz Lightyear 54698-2 [CD]
Pensativa	-
Three shades of blue	-
Moonlight	-
(Nat King Cole medley :)	-
Mona Lisa	-
Nature boy	-
Straighten up and fly right	-
Route 66	-
Too late now	-
Trail mix	-
(Medley :)	-
On the trail	-
The surrey with the fringe on top	-
(Remember medley :)	-

Remember	-
I remember you	-
Come Sunday	-
Red door	-

[M5710.10] [Francisco Mela](#)

Melao : [Joe Lovano](#), [George Garzone](#) (ts) [Anat Cohen](#) (cl,ts) [Leo Genovese](#) (p,el-p,keyboards) [Lionel Loueke](#) (g) [Nir Felder](#) (el-g) [Peter Slavov](#) (b) [Francisco Mela](#) (d,perc,vcl)

Brooklyn, NY, September 6 & 14, October 26 & 27, 2005

John Ramsay	Ayva (It)040 [CD]
Sorpresa	-
Arere	-
Parasuayo	-
Galaxy	-
Chela	-
Obayoko (intro)	-
Obayoko	-
Law years	-
Parallel world	-

[D200.10] [Duduka Da Fonseca](#)

Samba Jazz In Black And White : [Claudio Roditi](#) (tp) [Anat Cohen](#) (sop,cl,ts) [Paulo Levi](#) (ts,fl) [Helio Alves](#) (p) [Guilherme Monteiro](#), [Vic Juris](#) (g) [Leonardo Cioglia](#) (b) [Duduka Da Fonseca](#) (d,perc) [Maucha Adnet](#), [Alana Da Fonseca](#) (vcl) collective pers.

Brooklyn, NY, September 26-28, 2005

Mestre bimba	Zoho ZM200603 [CD]
Janeiro	-
Bye bye Brasil	-
Chorinho pra Elie	-
Viver de amor	-
Medo de amar	-
Palhaco	-
Terra de angara - intro	-
Terra de angara	-
O grande amor	-
Sambetino	-
Dry land	-

[L4721.20] [Jason Lindner](#)

Live at the Jazz Gallery : Jason Lindner Big Band : [Duane Eubanks](#), [Avishai Cohen](#) (tp) [Joe Fiedler](#), [Dana Leong](#), [Rafi Malkiel](#) (tb) [Jay Collins](#) (fl) [Anat Cohen](#) (cl) [Miguel Zenon](#) (as) [Yosvany Terry Cabrera](#) (as,ts,sop) [Chris Karlic](#) (bar) [Jason Lindner](#) (p) [Omer Avital](#) (b) [Eric McPherson](#) (d)

New York, November 25 & 26, 2005

Intro: Song for Jason	Anzic 4101 [CD]
Suheir	-
Rumors	-

Inbal	-
Song for Amos	-
Freak of nature	-
Life light	-
The elements and the natural trinity	-
Poem for you today	-

[O1873.40] [Yasukatsu Oshima](#)

Yasukatsu Oshima with Geoff Keezer : Yasukatsu Oshima/Geoff Keezer : [Yasukatsu Oshima](#) (vcl,sanshim) acc by [Kenny Rampton](#), [Scott Wendholt](#) (tp) [Keith O'Quinn](#) (tb) [Anat Cohen](#) (cl,ts) [Douglas Yates](#) (b-cl) [Ron Blake](#) (sop) [Will Vinson](#) (as,sop) [Bill Easley](#) (ts,fl) [Geoff Keezer](#) (p) [Jon Heagle](#) (g) [Derrick Hodge](#) (b) [Terreon Gully](#) (d)

2006

Ryusei	RCA Victor (Jap)VICL-61953 [CD]
Tsuki nu kaisha	-
Kuinupana	-
Sukikanna	-
Tinsagu nu hana	-
Menuhama	-
Agarikata bushi	-
Sagechijyuja	-
Ufarakuitsui	-
Uyamaari	-

[C693.10] [Ann Hampton Callaway](#)

Blues in the Night : [Ann Hampton Callaway](#) (vcl,arr) acc by [Ted Rosenthal](#) (p) [Christian McBride](#) (b) [Lewis Nash](#) (d) with guests : [Liz Callaway](#) (vcl) [David Gilmore](#) (g) The Diva Jazz Orchestra : [Tanya Darby](#) (tp) [Jami Dauber](#) (tp-3) [Nadje Noordhuis](#), [Alicia Rau](#) (tp) [Deborah Weisz](#), [Jennifer Krupa](#) (tb) [Leslie Havens](#) (b-tb) [Kristy Norter](#) (as,cl) [Erica von Kleist](#) (as,cl,fl) [Anat Cohen](#) (ts-2,cl) [Scheila Gonzalez](#) (ts,cl) [Lisa Parrott](#) (bar) [Norika Ueda](#) (b) [Sherrie Maricle](#) (d,ldr) [Tommy Newsom](#), [Bill Mays](#), [Andy Farber](#), [Alex Rybeck](#), [Matt Catingub](#), [Harold Wheeler](#), [Jack Everly](#), [Rodney Jones](#) (arr)

New York, February 13-15, 2006

Swingin' away the blues	Telarc CD-83641 [CD]
Blue moon	-
Spring can really hang you up the most	-
Lover come back to me	-
(Medley :)	-
Stormy weather	-
When the sun comes out	-
The I'm-too-white-to- sing-the-blues blues	-
Willow weep for me	-
Hip to be happy	-
It's all right with me	-
No one is alone	-

[Blues in the night](#) -
[The glory of love](#) -

Note: All above titles also on [Telarc SACD-63641 \[CD\]](#) titled "Blues in the Night".

[A4083.10] [Maria Anadon](#)

A Jazzy Way : Maria Anadon Featuring Five Play's Women Of The World : [Maria Anadon \(vcl\)](#) acc by [Anat Cohen \(cl-1,ts-2\)](#) [Tomoko Ohno \(p\)](#) [Noriko Ueda \(b\)](#) [Sherrie Maricle \(d\)](#)

Saylorsburg, PA, June 6, 2006

[Old devil moon \(ac out\)](#) [Arbors Jazz ARCD19351 \[CD\]](#)
[I didn't know what time it was \(1\)](#) -
[Confirmation \(2\)](#) -
[Comes love \(1\)](#) -
[My one and only love \(2\)](#) -
[Stolen moments \(2\)](#) -
[Black coffee \(ac out\)](#) -
[Devil may care \(ac out\)](#) -
[Wouldn't it be lovely ? \(ac out\)](#) -
[You don't know what love is \(2\)](#) -
[I'm old fashioned \(2\)](#) -
[Tenderly \(ac,nu,sm out\)](#) -
[The best is yet to come \(2\)](#) -
[One note samba \(ac,to,nu out\)](#) -

[C6272.40] [Anat Cohen](#)

Poetica : [Anat Cohen \(cl,arr,string-arr\)](#) [Jason Lindner \(p\)](#) [Omer Avital \(b,arr\)](#) [Daniel Freedman \(d,perc-1\)](#) [Gilad \(perc-2\)](#) with string quartet (3) : [Antoine Silverman](#), [Belinda Whitney \(vln\)](#) [David Creswell \(viola\)](#) [Danny Miller \(cello\)](#)

New York, July, 2006

[Agada yapanit \(A Japanese Tale\) \(oa arr\)](#) [Anzic ANZ-1301 \[CD\]](#)
[Hoflm \(Beaches\) \(oa arr\)](#) -
[The purple piece \(ac arr\)](#) -
[Eyn gedi \(oa arr,3\)](#) -
[La chanson des vieux amants \(ac arr\)](#) -
[Lonnie's lament \(oa arr,1,3\)](#) -
[Quando eu me chamar saudade \(ac arr\)](#) -
[La casa del llano \(ac arr\)](#) -
[Nigunim \(oa arr,3\)](#) -
[Cypresses \(oa arr,2,3\)](#) -

[C6272.50] [Anat Cohen](#)

Noir : Anat Cohen & Anzic Orchestra : [Frank Greene](#), [Tanya Darby](#), [Avishai Cohen](#) (tp,flhrn) [Deborah Weisz](#), [Yonatan Voltzok](#) (tb) [Yuval Cohen](#) (sop-1) [Anat Cohen](#) (as,sop,ts,cl) [Ted Nash](#) (as,sop,fl) [Billy Drewes](#) (ts,cl) [Scott Robinson](#) (bar,b-cl) [Guilherme Monteiro](#) (g) [Erik Friedlander](#), [Robert Burkhart](#), [Greg Heffernan](#) (cello) [Barak Mori](#) (b) [Ali Jackson, Jr](#) (d-2) [Antonio Sanchez](#) (d-3) [Duduka Da Fonseca](#) (d-4,perc-5) [Ze Mauricio](#) (perc) [Oded Lev-Aria](#) (arr)

New York, August, 2006

La comparsa (3)	Anzic ANZ-1201 [CD]
No moon at all (2)	-
Carnaval de Sao Vicente	-
(3,5)	-
Do it (2)	-
Cry me a river (2)	-
You never told me that	-
you care (2)	-
(Medley :) (1,3,5)	-
Samba de orfeu	-
Struttin' with some	-
barbecue	-
Cry (2)	-
Bebe (4)	-
Ingenuo (3)	-

[C6310.6] [Yuval Cohen](#)

Freedom : [Avishai Cohen](#) (tp-1) [Anat Cohen](#) (cl-2) [Yuval Cohen](#) (sop) [Gilad Hekselman](#) (g) [Omer Avital](#) (b) [Daniel Friedman](#) (d) [Michal Cohen](#) (vcl)

Tel Aviv?, August 31 & September 4, 2006

Prayer	Anzic (Israel)3101 [CD]
Ethiopia (mc vcl)	-
Butterfly (1)	-
Tango (2)	-
Freedom (1)	-
Nofim	-
Danielle	-
Matan	-
Beatrice	-
Melody	-

[W2461.10] [Waverly Seven](#)

Yo! Bobby : [Avishai Cohen](#) (tp) [Anat Cohen](#) (cl,b-cl,sop,ts,as) [Joel Frahm](#) (ts,sop,as) [Scott Robinson](#) (bar) [Jason Lindner](#) (org,p,wurlitzer,moog synt) [Manuel Valera](#) (p,org) [Vic Juris](#) (el-g) [Barak Mori](#) (b) [Daniel Freedman](#) (d,perc)

Englewood, N.J., December, 2006

Charade	Anzic 7101 [CD]
A nightingale sang in	-
Berkeley Square	-

Splish splash	-
Nature boy	-
Oh! look at me now	-
I guess I'm good for	-
nothing but the blues	-
Call me irresponsible	-
In love in vain	-
The more I see you	-
I can't give you anything	-
but love	-
That funny feeling	-
Artificial flowers	-
I can't believe that you're	-
in love with me	-
The good life	-
Work song	-
All the way	-
I wanna be around	-
Spring is here	-
Some of these days	-
Black coffee	-
Mack the knife	-
How about you	-
Skylark	-
It's you or no one	-

Note: Anzic 7101 [CD] is a 2 CD set.

[C10757.5] [Cuarteto de Clarinetes de Caracas](#)

Suelos : [Gregory Parra \(pic,sop-cl\)](#) [Anat Cohen \(cl\)](#) [Orlando Pimentel \(sop-cl\)](#) [Victor Salamques \(alto-cl,sop-cl\)](#) [Gorgias Sanchez \(b-cl,cl\)](#) [Horacio "El Negro" Hernandez,](#)
[Omar Jeanton \(d\)](#) [Jorge Glem \(cuatro\)](#) [Carlos "Nene" Quintero \(peruvian cajo\)](#)

unidentified location & date, c. 2007

Preldio y quirpa	Cacao Music (Venezuela)CME008 [CD]
Fantasia en 6/8	-
Danza negra	-
Monk-tuno (dela New	-
York suite)	-
Barro	-
AFro (de la aires	-
tropicales)	-
La guasa del borrachito	-
(de quinteto del pajaro)	-
La flora de la canela	-
Noceh de jaranas (de la	-
noche de los mayas)	-
Danzon no. 5 portales de	-
madrugada	-

[Wapango](#) -
[Bebe](#) -
[Las alazanas](#) -

[C4681.10] [Choro Ensemble](#)

Nosso Tempo : [Anat Cohen \(cl\)](#) [Pedro Ramos \(cavaquinho,tenor-g-1\)](#) [Gustavo Dantas \(6-string-g\)](#) [Carlos Almeida \(7-string-g\)](#) [Ze Mauricio \(pandeiro,zabumba-2,surdo-3\)](#)

Jersey City, N.J., January, 2007

[Gostozinho \[Tasty\]](#) [Anzic 7201 \[CD\]](#)
[Zanzando em Copacabana](#)
[\[Wandering in](#) -
[Copacabana\) \(1\)](#)
[Noites cariocas \[Rio](#) -
[nights\]](#)
[Cade a chave \[Where is](#) -
[the key\]](#)
[Pensando em ti \[Thinking](#) -
[of you\]](#)
[Orgulhoso \[Proud\] \(1\)](#) -
[Serenata no joa \[Serenade](#) -
[at Joa\] \(1\)](#)
[Bolo de fuba \[Corn cake\]](#) -
[Ingenuo \[Naive\]](#) -
[Descendo a ladeira \[Down](#) -
[the road\] \(2\)](#)
[De coracao a coracao](#) -
[\[From heart to heart\]](#)
[Brazileirinho \[Little](#) -
[Brazilian\] \(3\)](#)

[T3343.10] [Three Cohens](#)

Braid : [Yuval Cohen \(sop\)](#) [Anat Cohen \(ts,cl\)](#) [Aaron Goldberg \(p\)](#) [Avishai Cohen, Omer Avital \(b\)](#) [Eric Harland \(d\)](#)

Brooklyn, NY, August, 2007

[Navad \(the wanderer\)](#) [Anzic ANZ-7001 \[CD\]](#)
[Gigi et Amelie](#) -
[Freedom](#) -
[Beaches](#) -
[U-valley](#) -
[Lies and gossip](#) -
[It could happen to you](#) -
[Elegy for Eliku](#) -
[Tfila \(prayer\)](#) -
[Shoutin' low](#) -

[C6294.64.20] [Avishai Cohen](#)

Seven : [Avishai Cohen \(tp\)](#) [Anat Cohen \(cl\)](#) [Yuval Cohen \(p\)](#) [Omer Avital \(b\)](#) [Daniel Freedman \(d,perc\)](#)

New York, December, 2007

Violet	Anzic ANZ0024 [CD]
Indigo	-
Blue	-
Green	-
Yellow	-
Orange	-
Red	-
Night	-

[G2031.5] [Gilfema](#)

Gilfema + 2 : [Anat Cohen \(cl\)](#) [John Ellis \(b-cl,ocarina\)](#) [Lionel Loueke \(g,vcl\)](#) [Massimo Biolcati \(b\)](#) [Ferenc Nemeth \(d\)](#)

River Edge, NJ, February 28 & 29, 2008

Twins	ObliqSound OS512 [CD]
Question of perspective	-
Your world	-
Salome	-
LonLon gnin	-
Morning dew	-
Festa	-
Cove	-
One's mind's eye	-
Master of the obvious	-

[C6272.60] [Anat Cohen](#)

Notes From The Village : [Anat Cohen \(cl,ts,sop,b-cl\)](#) [Jason Lindner \(p,el-p\)](#) [Gilad Hekselman \(g\)](#) [Omer Avital \(b\)](#) [Daniel Freedman \(d,perc\)](#)

New York, May 14 & 15, 2008

Washington Square Park	ANZIC ANZ1302 [CD]
Until you're in love again	-
Siboney	-
After the rain	-
J blues	-
Lullaby for the naive ones	-
A change is gonna come	-
Jitterbug waltz	-

[L4721.30] [Jason Lindner](#)

Now vs Now : [Avishai Cohen \(tp-1\)](#) [Anat Cohen \(sop,pandeiro-2\)](#) [Jason Lindner \(p,keyboards\)](#) [Kurt Rosenwinkel \(g-3\)](#) [Panagiotis Andreou \(el-b,vcl\)](#) [Mark Giuliano \(d\)](#) [Pedrito Martinez \(cga,vcl\)](#) [Francis Velasquez Guevara \(vcl-4\)](#) [MeShell Ndegeocello \(vcl-5\)](#) [Baba Israel \(beatbox,vcl\)](#) [Yosvany Terry \(chekere\)](#)

New York, August, 2008

Time together	Anzic 4012 [CD]
Can't chase time	-
Seven ways (1)	-
Friendship and love	-

Far (4)	-
Worrisome	-
Big pump (5)	-
Subterranean train-travelin'	-
New Jersey ballad	-
Ahisma (1,2,3)	-

[E3403.10] [Gabriel Espinosa](#)

From Yucatan to Rio : [Claudio Roditi \(tp,flhrn\)](#) [Anat Cohen \(cl\)](#) [George Robert \(as\)](#) [Helio Alves \(p,keyboards\)](#) [Romero Lubambo \(g\)](#) [Gabriel Espinosa \(b,vcl\)](#) [Antonio Sanchez](#), [Adriano Santos \(d\)](#) [Dende \(perc\)](#) [Alison Wedding](#), [Darmon Meader](#), [Kim Nazarian](#), [Patricio Espinosa \(vcl\)](#)

Brooklyn, NY, November, 2008

Agua de beber	Zoho ZM200907 [CD]
Klavier latino	-
LO 07	-
We've come undone	-
Nuevos horizontes	-
Morning breeze	-
Azul y negro	-
Remain	-
Maria	-
Huracan	-

[G2887.10] [Jon Gold](#)

Brazil Confidential : [Katie Scheele \(eng-hrn\)](#) [Andrew Stermann \(fl\)](#) [Jorge Continentino](#), [Anat Cohen](#), [Bryan Murray \(woodwinds\)](#) [Toninho Ferragutti \(accor\)](#) [Jon Gold \(p,keyboards\)](#) [Scott Scottinho Anderson](#), [Luiz Ribeiro \(g\)](#) [Zack Brock \(vln\)](#) [Lauren Riley Rigby \(cello\)](#) [Harvie Swartz \(b\)](#) [Mauricio Zottarelli \(d\)](#) [Ze Mauricio \(perc\)](#) [Tatiana Parra](#), [Leah Siegel \(vcl\)](#)

Union City, N.J., Brooklyn, NY and Sao Paulo, Brazil,
November 2008-June 2009

Alem do azul	Zoho ZM201004 [CD]
Funky jabour	-
Teresinha	-
Carioca da clara	-
Confissao	-
Singela	-
Vitamin B	-
Paraty	-
Parafuso a menos	-
Janacek suite no. 4	-
Rapadura	-
Parazen	-

[B16158.10] [Jon Burr](#)

Just Can't Wait : [Houston Person \(ts-1\)](#) [Joel Frahm \(ts-2\)](#) [Mario Cruz \(ts-3\)](#) [Anat Cohen \(ts-4\)](#) [Bob Mintzer \(ts,5,sop-6\)](#) [Loston Harris \(p-7\)](#) [Jon Davis \(p-8\)](#) [Ted Rosenthal \(p-9\)](#)

[John Hart \(g\)](#) [Jon Burr \(b,el-b\)](#) [Dave Gibson \(d-7\)](#) [Anthony Pinciotti \(d-10\)](#) [Ty Stephens, Yaala Ballin, Hilary Kole, Laurel Masse, Tyler Burr \(vcl\)](#)

New York, c. 2009

[Just can't wait \(ts vcl,1,7\)](#) [JBQ 205 \[CD\]](#)

[Please tell me \(yb vcl,2,8,10\)](#) -

[Been here all along \(ts vcl,3,7\)](#) -

[Snowfall \(hk vcl,5,8,10\)](#) -

[None of them is you \(ts vcl,3,7,8\)](#) -

[Eden by the sea \(yb vcl,2,9,10\)](#) -

[Song of a broken word \(lm vcl,2,9,10\)](#) -

[I understand you're leaving me \(ts vcl,6,8,10\)](#) -

[Rainbow over Harlem \(3,7\)](#) -

[Sea breeze \(yb vcl,4,8,10\)](#) -

[Nobody said it was easy \(ts vcl,1,7\)](#) -

[Another kind of love \(hk vcl,5,8,10\)](#) -

[Dancing with a stranger \(ts vcl,2,7\)](#) -

[It's only love \(tb vcl,2,9,10\)](#) -

[T4681.6] [Samuel Torres](#)

Yaounde : [Michael Rodriguez \(tp,flhrn\)](#) [Anat Cohen \(cl-1\)](#) [Joel Frahm \(ts,sop\)](#) [Manuel Valera \(p,keyboards\)](#) [John Benitez \(b,el-b\)](#) [Ernesto Simpson \(d\)](#) [Samuel Torres \(cga,perc\)](#) [Ralph Irizarry \(timbale-2\)](#) [Sofia Rei Koutsovitis \(vcl\)](#) [Andres Garcia \(columbian tiple-3\)](#)

Englewood & North Bergen, N.J. and Astoria, NY,
unidentified date, c. 2009

[Un atardecer en cartagena de indias](#) [Blue Conga 1 \[CD\]](#)

[Oye](#) -

[Yaounde](#) -

[Tumaco](#) -

[Bambuco \(To snta fe de Bogota\)](#) -

[Cosita rica - The richness of small things](#) -

[La nina en el agua - The girl in the water](#) -

[Macondo \(Pra luchp](#) -

[Bermudez\) \(1\)](#)
[Ronca el canalete \(srk vcl\)](#) -
[Lincoln Tunnel \(2\)](#) -
[Rio Magdalena](#) -
[A rose](#) -
[Chia the moon goddess](#) -
[Camino del barrio \(2\)](#) -

[N865.6] [Jovino Santos Neto](#)

Veja O Som : [Vittor Santos \(tb\)](#) [Teco Cardoso \(fl\)](#) [Paquito D'Rivera \(cl\)](#) [Anat Cohen \(sop\)](#) [David Sanchez \(ts\)](#) [Joe Locke \(vib-1,perc-1\)](#) [Mike Marshall \(mandocello,mand\)](#) [Gabriel Grossi \(hca\)](#) [Toninho Ferragutti \(accor\)](#) [Jovino Santos Neto \(p,fl,melodica\)](#) [Joao Donato \(el-p\)](#) [Bill Frisell](#), [Ricardo Silveira \(g\)](#) [Danilo Brito \(mand\)](#) [Luiz Guello](#), [Pandeiro \(cga,djembe\)](#) [Gretchen Parlato \(vcl\)](#) [Airto Moreira \(vcl,perc\)](#) [Tom Lellis \(vcl,shaker\)](#)
[Monica Salmaso](#), [Joyce Moreno](#), [Paula Morelenbaum \(vcl\)](#)

Fife, WA, River Edge, N.J., Brooklyn, NY, Glendale, CA,
 Sao Paulo, Brazil, Rio de Janeiro, Brazil, February 2009-
 January 2010

[Aquelas coisas todas {All of those things}](#) [Adventure Music 1063 \[CD\]](#)
[Santa morena \[Dark-skinned saint\]](#) -
[Insensatez \[How insensitive\]](#) -
[O que vier eu traco \[Bring it on\]](#) -
[Caminhos cruzados \[Crossed paths\]](#) -
[Veja o som \[See the sound\]](#) -
[Flor de lis \[Upside down\]](#) -
[February 1](#) -
[Gloria](#) -
[Nature boy \(1\)](#) -
[Ahle sonora garoa \[Sonorous drizzle\]](#) -
[Morro velho \[Old mountain\]](#) -
[Cruzando o sertao \[Crossing the hinterland\]](#) -
[Feira de mangaio \[Street bazaar\]](#) -
[Cancao do amanhecer \[The dawn song\]](#) -
[April child](#) -
[Joana Francesa \[Joana the Frenchwoman\]](#) -

[Canto de xango \[Xango
chant\]](#) -
[Alegre menina \[Gabriela's
song\]](#) -

[C6272.70] [Anat Cohen](#)

Clarinetwork : [Anat Cohen \(cl\)](#) [Benny Green \(p\)](#) [Peter Washington \(b\)](#) [Lewis Nash \(d,vcl\)](#)

Live "Village Vanguard", New York, July 5, 2009

[Sweet Georgia Brown](#) [Anzic ANZ-1203 \[CD\]](#)
[Lullaby of the leaves](#) -
[St. James infirmary](#) -
[After you've gone](#) -
[St. Louis blues \(In vcl\)](#) -
[Body and soul](#) -
[What a little moonlight
can do](#) -

[D200.30] [Duduka Da Fonseca](#)

Samba Jazz : Jazz Samba With Helio Alves : [Anat Cohen \(ts,cl\)](#) [Helio Alves \(p\)](#)
[Guilherme Monteiro \(g\)](#) [Leonardo Cioglia \(b\)](#) [Duduka Da Fonseca \(d\)](#)

New York, October 6 & 7, 2009

[Depois da chuva](#) [Anzic ANZ-0041 \[CD\]](#)
[Sabor carioca](#) -
[Rancho das nuvens](#) -
[Blues connotation](#) -
[Obstinado](#) -
[The peacocks](#) -
[O guarana](#) -
[Flying over Rio](#) -
[Dona Olimpia](#) -
[Melancia](#) -

[A2075.20] [Howard Alden](#)

I Remember Django : [Warren Vache \(cnt-1\)](#) [Anat Cohen \(cl-2,sop-3\)](#) [Howard Alden \(g\)](#)
[Matt Munisteri \(g-4\)](#) [Jon Burr \(b\)](#)

New York, November 24 & 25, 2009

[Who cares? \(1\)](#) [Arbors Jazz ARCD19401 \[CD\]](#)
[Up jumped you with love
\(3\)](#) -
[I remember Django \(2,4\)](#) -
[Jubilee stomp \(3,4\)](#) -
[Insensiblement \(1,4\)](#) -
[Between the devil and the
deep blue sea \(1,4\)](#) -
[Nuages \(jb out,3\)](#) -
[Bernardo](#) -
[For Django \(2,4\)](#) -

[Nagasaki \(solo-g\)](#) -
[I'm confessin' that I love](#) -
[you \(jb out,1\)](#) -
 (Medley :)
[I'm forever blowing](#) -
[bubbles \(solo-g\)](#) -
[I'll see you in my dreams](#) -
[\(4\)](#) -
[Tears \(solo-g\)](#) -

[C3418.16] [Amy Cervini](#)

Digging Me Digging You : [Amy Cervini \(vcl\)](#) acc by [Avishai Cohen \(tp-1\)](#) [Jennifer Wharton \(b-tb-2\)](#) [Anat Cohen \(cl-3\)](#) [Jeremy Udden \(as-4\)](#) [Josh Sinton \(bar-5\)](#) [James Shipp \(vib-6,perc\)](#) [Bruce Barth \(p\)](#) [Jesse Lewis \(g-7\)](#) [Matt Aronoff \(b\)](#) [Matt Wilson \(d\)](#) + string section: [Yair Ewnine](#), [Rubin Kodheli](#), [Yoed Nir](#), [Jessie Reagan](#), [Alex Waterman \(cello-8\)](#)

New York, November 1, 2010

[Everything I've got](#) [Anzic ANZ0034 \[CD\]](#)
[\(1,2,3,4,5,7\)](#)
[I like you, you're nice](#) -
[Rhode Island \(1,2,3,4,5,7\)](#) -
[May I come in \(3,5,6\)](#) -
[My attorney Bernie \(6\)](#) -
[Hey John \(6\)](#) -
[Down with love \(1,6\)](#) -
[Once upon a summertime](#) -
[\(1,2,3,4,5,6,7\)](#)
[Doodlin song \(6\)](#) -
[I'm shadowing you \(1,6,7\)](#) -
[Tea for two \(3,4,7\)](#) -
[The physician](#) -
[Figure eight \(8\)](#) -

[S13425.16] [Melissa Stylianou](#)

Silent Movie : [Melissa Stylianou \(vcl\)](#) acc by [Anat Cohen \(sop,cl,b-cl\)](#) [Jamie Reynolds \(p\)](#) [Pete McCann \(g\)](#) [Yoed Nir \(cello-1\)](#) [Gary Wing \(b\)](#) [Rodney Green \(d\)](#) [James Shipp \(perc-2\)](#)

New York, November 24 & 26, 2010

[Smile](#) [Anzic ANZ0036 \[CD\]](#)
[Something in the way she](#) -
[moves \(2\)](#)
[Silent movie](#) -
[Onde lr \(1,2\)](#) -
[Hearts and bones \(2\)](#) -
[Today I sing the blues](#) -
[Hearing your voice](#) -
[I still miss someone](#) -
[Folks who live on the hill](#) -

[First impressions \(1,2\)](#) -
[Swansea \(1,2\)](#) -
[Moon river](#) -

[C2022.10] [Terri Lyne Carrington](#)

The Mosaic Project : [Ingrid Jensen \(tp,flhrn,efx\)](#) [Hailey Niswanger \(fl\)](#) [Anat Cohen \(cl,b-cl,sop\)](#) [Tineke Postma \(as,sop\)](#) [Geri Allen \(p.keyboard-1\)](#) [Patrice Rushen \(p.keyboards-5\)](#) [Helen Sung \(p.keyboards-6\)](#) [Linda Taylor \(g\)](#) [Chia-Yin Carol Ma \(vln\)](#) [Mimi Jones \(b-4\)](#) [Esperanza Spalding \(b,vcl\)](#) [Terri Lyne Carrington \(d,perc,vcl\)](#) [Sheila E. \(perc-3\)](#) [Dee Dee Bridgewater](#), [Nona Hendryx](#), [Carmen Lundy](#), [Gretchen Parlato](#), [Dianne Reeves](#), [Shea Rose](#), [Cassandra Wilson \(vcl\)](#) [Angela Davis \(commentary-2\)](#)

Los Angeles, 2011

Transformation (nh vcl,1,3,5)	Concord CCD-33016 [CD]
I got lost in his arms (tlc,gp vcl,5,6)	-
Michelle (1)	-
Magic and music (tlc,4,6)	-
Echo (tlc,dr vcl,2,3,5,6)	-
Simply beautiful (1,3,)	-
Unconditional love (es vcl,1)	-
Wistful (cw vcl,6)	-
Crayola (es vcl,6)	-
Soul talk (ddb vcl,1,3,5)	-
Mosaic triad (tlc vcl,1,5,6)	-
Insomniac (6)	-
Show me a sign (tlc,cl vcl,1)	-
Sisters on the rise (a transformation) (tlc,nh,sr vcl)	-

[M8973.20] [Tomoko Miyata](#)

Begin Anywhere : [Tomoko Miyata \(vcl\)](#) acc by [Anat Cohen \(cl\)](#) [Gil Goldstein \(p,accor\)](#)
[Helio Alves \(p\)](#) [Romero Lubambo \(g\)](#) [Reuben Rogers \(b\)](#) [Mino Cinelu \(perc\)](#)

c. 2011

Cry if you want to	BounDEE (Jap)DDCB-13019 [CD]
Fifty ways to leave your lover	-
Begin anywhere	-
Like bonsai	-
Help!	-
Up on the roof	-
The hungry years	-
Cloud of dreams	-
Choro Feliz	-
A case of you	-

[Musical answer](#) -
[Bilhete](#) -

[T3343.20] [Three Cohens](#)

Family : [Avishai Cohen \(tp\)](#) [Yuval Cohen \(sop\)](#) [Anat Cohen \(ts,cl\)](#) [Aaron Goldberg \(p\)](#)
[Matt Penman \(b\)](#) [Gregory Hutchinson \(d\)](#) [Jon Hendricks \(vcl\)](#)

Brooklyn, NY, April 17 & 18, 2011

[Shufla de shufla](#) [Anzic ANZ-7002 \[CD\]](#)
[Blues for Dandi's orange](#)
[bull chasing an orange](#) -
[sack](#)
[With the soul of the](#)
[greatest of them all](#) -
[The mooch](#) -
[Do you know what it](#)
[means to miss New](#) -
[Orleans](#)
[Rhapsody in Blake](#) -
[On the sunny side of the](#)
[street \(jh vcl\)](#) -
[Tiger rag](#) -
[Family](#) -
[Roll 'em Pete \(jh vcl\)](#) -

[G4714.80] [Wycliffe Gordon](#)

Hello Pops! A Tribute To Louis Armstrong : [Bria Skonberg \(tp-1\)](#) [Wycliffe Gordon](#)
[\(tb,tp,vcl\)](#) [Emily Asher \(tb-2\)](#) [Anat Cohen \(cl,ts,perc\)](#) [Aaron Diehl \(p\)](#) [Cocoran Holt \(b\)](#)
[Marion Felder \(d\)](#) [Nancy Harms \(vcl\)](#)

Brooklyn, NY, May, 2011

[Hello Pops](#) [Bluesback \(unknown #\) \[CD\]](#)
[Keyhole blues](#) -
[Up a lazy river \(2\)](#) -
[Dream a little dream \(nh](#)
[vcl,1,2\)](#) -
[I cover the waterfront](#) -
[Basin Street blues \(1,2\)](#) -
[I've got the world on a](#)
[string \(nh vcl,1,2\)](#) -
[If \(1,2\)](#) -
[Meatball 1, 2, 3](#) -
[Swing that music](#) -
[That old feeling](#) -
[Black and blue](#) -
[Hello brother \(1,2\)](#) -
[Pops for president \(1,2\)](#) -
[Hello Pops \(reprise\)](#) -

[M6545.60] [Hendrik Meurkens](#)

Celebrando : Hendrik Meurkens/Gabriel Espinosa : [Jim Seeley \(tp-1,flhrn-1\)](#) [Anat Cohen \(cl-3,ts-4\)](#) [Hendrik Meurkens \(hca\)](#) [Misha Tsiganov \(p,keyboards\)](#) [Gabriel Espinosa \(b,vcl\)](#) [Mauricio Zottarelli \(d\)](#) [Antonio Sanchez \(d-2\)](#) [Alison Wedding](#), [Molly Blythe \(vcl\)](#)

New York, May 24-27, 2011

La Esperanza (aw vcl)	Zoho ZM201204 [CD]
Slow breeze (mz out,1,2)	-
Frenzelosa (3)	-
Odessa in April (1)	-
Pa Rio (ge,mb vcl,mz out,1,2,3)	-
Out of reach (mz out,1,2,4)	-
La Puerta (mz out,mb vcl,1,2)	-
She lives in Brazil (1)	-
Maya roots (mz out,2,3)	-
Mountain drive (1)	-
Celebrando (mz out,1,2)	-

[C6273] [Anat Cohen](#)

Claroscuro : [Wycliffe Gordon \(tb-1,vcl\)](#) [Anat Cohen \(cl,b-cl,sop,ts\)](#) [Paquito D'Rivera \(cl-2\)](#) [Jason Lindner \(p\)](#) [Joe Martin \(b\)](#) [Daniel Freedman \(d\)](#) [Gilmar Gomes \(perc-3\)](#)

New York, December 27 & 28, 2011

Anat's dance	Anzic ANZ-0040 [CD]
La vie en rose (1)	-
All brothers	-
As rosas nao falam	-
Nightmare (2)	-
Tudo que voce podia ser (3)	-
And the world weeps (1,2)	-
Olha Maria	-
Kick off (2,3)	-
Um a zero (2,3)	-
The wedding	-

[D4501.15] [Django Festival Allstars](#)

Live At Birdland & More! : Django Festival Allstars 2012 : [Anat Cohen \(as\)](#) [Ludovic Beier \(accor\)](#) [Dorado Schmitt \(g,vln\)](#) [Samson Schmitt](#), [Francko Mehrstein](#), [Amati Schmitt](#), [Bronson Schmitt](#), [Doudou Cuillerier \(g\)](#) [Pierre Blanchard \(vln\)](#) [Jisoo Ok \(cello\)](#) [Xavier Nikq \(b\)](#)

Paris, France, February, 2012

Balkan dance	Three's A Crowd TCR5001 [CD]
Manoir de mes reves	-
Camping car	-

Song for Ettore	-
Pat's waltz	-
Them there eyes	-
Bossa dorado	-


Note: All above titles also on [Fremaux & Associes \(F\)FA8512 \[CD\]](#) titled "Live At Birdland & More!".

[M3280.25] [Nilson Matta](#)

Black Orpheus : [Randy Brecker](#) (tp) [Anne Drummond](#) (fl) [Anat Cohen](#) (cl) [Klaus Mueller](#), [Kenny Barron](#), [Alfredo Cardim](#) (p) [Guilherme Monteiro](#) (g) [Laura Metcalf](#) (cello) [Nilson Matta](#) (b) [Alex Kautz](#), [Erivelton Silva](#) (d) [Fernando Saci](#), [Reinaldo Silva](#), [Jorjao Silva](#) (perc) [Gretchen Parlato](#), [Leny Andrade](#) (vcl)

New York & Rio de Janeiro, Brazil, March-April 2012

Overture	Motema Music MTM-103 [CD]
Repinique interlude	-
Samba de Orfeu	-
A felicidade (la vcl)	-
Cuica interlude	-
O nosso amor	-
Manha de carnaval	-
Batucada (gp vcl)	-
Eu e o meu amor/Lamento no morro (gp vcl)	-
Frevo de orfeo	-
Valsa de Euridice (gp vcl)	-
Ascend, my love	-
Un nome de mulher	-
Batucada II	-
Se todos fossem iguais a voce	-
Violao interlude	-
Hugs and kisses (la vcl)	-

[D4501.16]  [Django Festival Allstars](#)
same pers.

Live "Birdland", New York, November, 2012

Swing gitan	Three's A Crowd TCR5001 [CD]
For Pierre	-
Nuages	-
Valse en exil	-
Out of nowhere	-
Bronson's song	-
Melissa	-

[O2270.3] [Ulysses Owens, Jr.](#)

Onward And Upward : [Benny Benack](#), [Jason Palmer](#) (tp) [Michael Dease](#) (tb) [Anat Cohen](#) (ts,cl) [Christian Sands](#) (p,kalimba,vcl) [Gilad Hekselman](#) (g) [Matthew Rybicki](#), [Reuben Rogers](#) (b) [Ulysses Owens, Jr.](#) (d,perc,vcl) [Charles Turner](#) (vcl)

c. 2013

Onward and upward intro	D-Clef (unknown #) [CD]
People make the world go round	-
Just 25 miles to anywhere	-
SST	-
Exodus	-
Samba jam	-
Fee fi fo fum	-
The gift of forgiveness	-
Human nature	-
Drum postlude	-

Note: All above titles are also on [Spice Of Life \(Jap\)SOLNS-0001 \[CD\]](#) titled "Onward And Upward".

[T3343.30] [Three Cohens](#)

Tightrope : [Avishai Cohen \(tp\)](#) [Anat Cohen \(cl,b-cl,ts\)](#) [Yuval Cohen \(sop\)](#) [Fred Hersch \(p-1\)](#) [Christian McBride \(b-3\)](#) [Jonathan Blake \(d-2\)](#)

Brooklyn, NY, February 13 & 14, 2013

Blueport	Anzic ANZ-0043 [CD]
Conversation 1 (anc out)	-
Song without words #4	-
(1)	-
Duet (1)	-
Conversation 2	-
Black (2)	-
Just squeeze me (3)	-
Hot house	-
There's no you	-
Estate (1)	-
Conversation 3	-
Indiana	-
I mean you (1)	-
It might as well	-
Festive minor	-
Conversation 4	-
Conversation 5	-
Ai li lu li lu	-
Mantra	-

[N347.120] [Ted Nash](#)

Chakra : Ted Nash Big Band : [Kenny Rampton](#), [Alphonso Horne](#), [Ron Horton](#), [Tim Hagans \(tp\)](#) [Alan Ferber](#), [Mark Patterson](#), [Charley Gordon \(tb\)](#) [Jack Schatz \(b-tb\)](#) [Ted Nash \(as,alto-fl,cond\)](#) [Ben Kono \(as,sop,fl,cl\)](#) [Charles Pillow \(as,cl,fl,pic\)](#) [Dan Willis](#), [Anat Cohen \(ts,cl\)](#) [Paul Nedzela \(bar,b-cl\)](#) [Christopher Ziemba \(p\)](#) [Martin Wind \(b\)](#) [Ulysses Owens, Jr. \(d\)](#)

New York, April 14, 2013

Earth	Plastic Sax Records PSR-2 [CD]
Water	-
Fire	-
Air	-
Ether	-
Light	-
Cosmos	-

[C3418.17] [Amy Cervini](#)

Jazz Country : [Amy Cervini \(vcl,sax-1\)](#) acc by [Nadje Noordhuis \(tp-5\)](#) [Anat Cohen \(cl-2\)](#)
[Marty Ehrlich \(sax-3\)](#) [Gary Versace \(accor-6\)](#) [Oded Lev-Ari \(p-4\)](#) [Jesse Lewis \(g,vcl\)](#)
[Nellie McKay \(ukulele-5,vcl\)](#) [Matt Aronoff \(b\)](#)

New York, May 16 & 17, 2013

Blue moon	Anzic ANZ0044 [CD]
Wallflower lonely (nm vcl,5)	-
Song for the Mira	-
Frim fram sauce (2)	-
I'm so lonesome I could cry (3)	-
Calling you (jl vcl)	-
Go gently to the water (4)	-
Penguin dance (4,6)	-
Smile	-
Je danse avec la neige (2)	-
After the gold rush	-
I still miss someone (5)	-
Before he cheats	-
Drivin' cryin' missin' you	-

[C6294.66.5] [Avishai Cohen](#)

Dark Nights : Avishai Cohen & Triveni : [Avishai Cohen \(tp,electronics-1\)](#) [Anat Cohen \(cl-2\)](#) [Gerald Clayton \(p-3,el-p-4\)](#) [Omer Avital \(b\)](#) [Nasheet Waits \(d\)](#) [Kerren Ann \(vcl\)](#)

Brooklyn, NY, unidentified date, c. 2014

Dark nights, darker days (1)	Anzic ANZ0045 [CD]
You in all directions	-
Betray (1,2)	-
Pablo	-
Goodbye pork pie hat	-
The OC	-
Shiny stockings	-
Lush life	-
Old soul (1,2,4)	-
I fall in love too easily (ka vcl,3)	-

[S13425.17] [Melissa Stylianou](#)

No Regrets : [Melissa Stylianou \(vcl\)](#) acc by [Anat Cohen \(cl-1\)](#) [Billy Drewes \(ts-2\)](#) [Bruce Barth \(p\)](#) [Linda Oh \(b\)](#) [Matt Wilson \(d\)](#)

New York, March 11, 2014

Nice work if you can get it	Anzic ANZ0046 [CD]
Remind me	-
I got it bad (2)	-
Humming to myself (2)	-
I wish I knew (2)	-
Somebody's on my mind (1,2)	-
Down by the Salley Gardens (2)	-
A nightingale can sing the blues (2)	-
I'll never be the same (1)	-
Polka dots and moonbeams	-
I mean you	-

[C6274] [Anat Cohen](#)

Luminosa : [Anat Cohen \(cl,b-cl,ts\)](#) [Vitor Goncalves \(accor-1\)](#) [Jason Lindner \(el-p,synt\)](#) [Gilad Hekselman \(g-3\)](#) [Romero Lubambo \(g-4\)](#) [Cesar Garabini \(g-1\)](#) [Sergio Krakowski \(pandeiro-1\)](#) [Joe Martin \(b-2\)](#) [Daniel Freedman \(d\)](#) [Gilmar Gomes \(perc-5\)](#)

New York, April 8 & 9, 2014

Lilia (5)	Anzic ANZ-0050 [CD]
Putty boy strut (5)	-
Ima	-
Bachiao (4,5)	-
Cais (4,5)	-
Happy song	-
In the spirit of Baden (4,5)	-
Ternura (1)	-
Espinha de bacalhau (1)	-
Beatriz (4)	-
The wein machine (3)	-

[L3037.10] [Oded Lev-Ari](#)

Threading : [Nadje Noordhuis \(tp,flhrn\)](#) [Anat Cohen \(cl\)](#) [Will Vinson \(as,sop\)](#) [Brian Landrus \(bar,b-cl\)](#) [Oded Lev-Ari \(p\)](#) [Gilad Hekselman \(g\)](#) [Alex Waterman](#), [Yoed Nir](#), [Noah Hoffeld \(cello\)](#) [Joe Martin \(b\)](#) [Matt Wilson \(d\)](#) [Alan Hampton](#), [Jo Lawry \(voice\)](#)

New York, May 21 & 22, 2014

Threading	Anzic ANZ-0052 [CD]
Lost and found	-
Goodbye (ah voice)	-
Voices	-
Black crow	-

[E and A](#) -
[The dance \(ah,jl voice\)](#) -
[Goodbye](#) -

[C6493.180] [Alexis Cole](#)

A Beautiful Friendship : [Alexis Cole \(vcl\)](#) acc by [Warren Vache \(tp\)](#) [Anat Cohen \(cl\)](#)
[Bucky Pizzarelli](#), [Frank Vignola \(g\)](#) [Nicki Parrott \(b,vcl\)](#)

New York, October 1, 2014

Beautiful friendship	Venus (Jap)VHCD-1174 [CD]
East of the sun	-
Honeysuckle rose	-
Have feelings for you	-
If I were a bell	-
Just friends	-
Mood indigo	-
(Medley:)	-
Moonglow	-
Blue moon	-
Star dust	-
Stompin' at the Savoy	-
Street corner living Nicki	-
On the sunny side of the street	-
These foolish things	-
Watch what happens	-

A.3 Avishai Cohen Discography

[U678] [Diego Urcola](#)

Libertango : [Diego Urcola \(tp,flhrn\)](#) [Chris Cheek \(ts,sop\)](#) [Raul Jaurena \(bandoneon\)](#)
[Edward Simon \(p\)](#) [Avishai Cohen \(b\)](#) [Adam Cruz \(d\)](#) [Abraham Rodriguez \(cga,vcl\)](#)

New York, March 8, 1995

Libertango	Fresh Sound World Jazz (Sp)FSWJ005 [CD]
Clara	-
Dancing in the closet	-
Buenos Aires	-
Super Mario	-
El dia que me quieras	-
Samba para Claudio	-
Pekin	-
Cuarenta que son uno	-

[T5767] [The Troubadours](#)

Terra Mars : [Clark Gayton \(tb\)](#) [Sweet Sue Terry \(as,fl,cl\)](#) [John Di Martino \(p,arr\)](#) [John Hart \(g-1\)](#) [Avishai Cohen \(b\)](#) [Satoshi Takeishi \(d,perc\)](#) [David Oquendo \(vcl\)](#)

New York, March 13 & 14, 1995

The troubadours (do vcl)	Consolidated Artists Productions CAP917 [CD]
Danzon para fellini (1)	-
Last night the moon	-
turned green (cg out)	-
Caras Antiguas (1)	-
Layli (1)	-
More than life itself (1)	-
A cry in the distance	-
Mrs. Martin (cg out)	-
The mystery in a kiss	-

[P4870.30] [Plunge](#)

Falling With Grace : [Mark McGrain \(tb\)](#) [Marcus Rojas \(tu\)](#) [Avishai Cohen \(b\)](#) [Bob Moses \(d\)](#)

Boston, MA, October 29 & 30, 1995

Wagdan	Accurate AC5016 [CD]
394	-
Beneath the wheel	-
Reveille	-
Just like Alice	-
Dog	-
The mist	-
(Medley :)	-
Rafael's drum	-
H.S.L.E.	-
Mungo	-
11:11	-

[Trick of the light](#) -
[Running, running](#) -

[P2708] [Danilo Perez](#)

Panamonk : [Danilo Perez \(p\)](#) [Avishai Cohen \(b\)](#) [Terri Lyne Carrington \(d-1\)](#) [Jeff "Tain" Watts \(d-2\)](#) [Olga Roman \(vcl\)](#)

New York, January 3 & 4, 1996

[Monk's mood \(I\) \(dp p-solo\)](#) [Impulse! IMPD-190 \[CD\]](#)
[PanaMonk \(2\)](#) -
[Bright Mississippi \(1\)](#) -
[Think of one \(2\)](#) -
[Mercedes' mood \(1\)](#) -
[Hot bean strut \(2\)](#) -
[Reflections \(2\)](#) -
[September in Rio \(or vcl,1\)](#) -
[Everything happens to me \(1\)](#) -
['Round midnight \(dp p-solo\)](#) -
 (Medley :) -
[Evidence \(1\)](#) -
[Four in one \(1\)](#) -
[Monk's mood \(II\) \(dp p-solo\)](#) -

[R5877.7.30] [Kurt Rosenwinkel](#)

East Coast Love Affair : Kurt Rosenwinkel Trio : [Kurt Rosenwinkel \(g\)](#) [Avishai Cohen \(b\)](#) [Jorge Rossy \(d\)](#)

Live, "Small's", New York, July 10 & 24, 1996

[East Coast love affair](#) [Fresh Sound New Talent \(Sp\)FSNT016 \[CD\]](#)
[All or nothing at all](#) -
[Turn out the stars](#) -
[Pannonica](#) -
[Lazy bird](#) -
['Round midnight](#) -
[Little white lies](#) -
[B blues](#) -

[S2565] [David Schumacher](#)

From Another Life : [Steve Wilson \(as,fl\)](#) [Gregory Tardy \(ts,fl\)](#) [David Schumacher \(bar,fl\)](#) [Jason Lindner \(p\)](#) [Avishai Cohen \(b\)](#) [Steve Berrios \(d,shekere,bells,clave\)](#) [Sam Turner \(cga,quinto\)](#)

New York, January 9, 1997

[Self portrait from another life](#) [Amosaya AM-2528 \[CD\]](#)

[S2566] [David Schumacher](#)

[David Schumacher \(bar\)](#) [Jason Lindner \(p\)](#) [Avishai Cohen \(b\)](#) [Steve Berrios \(d\)](#)

New York, January 9, 1997

[Premonition](#)

[Amosaya AM-2528 \[CD\]](#)

[S2567] [David Schumacher](#)

[Steve Wilson \(sop\)](#) [Gregory Tardy \(ts\)](#) [David Schumacher \(bar\)](#) [Jason Lindner \(p\)](#)

[Avishai Cohen \(b\)](#) [Steve Berrios \(d,shekere,bells,clave\)](#) [Sam Turner \(cga\)](#)

New York, January 9, 1997

[The self-twisting arm](#)

[Amosaya AM-2528 \[CD\]](#)

[S2568] [David Schumacher](#)

[David Schumacher \(bar,alto-fl\)](#) [Jason Lindner \(p\)](#) [Avishai Cohen \(b\)](#) [Steve Berrios](#)

[\(d,shekere,bells,guataca\)](#) [Sam Turner \(cga\)](#)

New York, January 9, 1997

[Sketches](#)

[Amosaya AM-2528 \[CD\]](#)

[P7054.10] [Tony Purrone](#)

Six-String Delight : [Harold Danko \(p\)](#) [Tony Purrone \(g\)](#) [Avishai Cohen \(b\)](#) [Keith Copeland \(d\)](#)

unidentified location, September, 1997

[Signal](#)

[SteepleChase \(Dan\)SCCD31438 \[CD\]](#)

[Fleur d'ennui](#)

-

[All across the city](#)

-

[Waterfall](#)

-

[On the stairs](#)

-

[Follow your heart](#)

-

[Sundown](#)

-

[For Django](#)

-

[Cavu](#)

-

[Gibson boy](#)

-

[F4035] [Nnenna Freelon](#)

Maiden Voyage : [Nnenna Freelon \(vcl\)](#) acc by [Bob Mintzer \(sop\)](#) [Michael Abene \(p\)](#) [Joe Beck \(g\)](#) [Avishai Cohen \(b\)](#) [Danny Gottlieb \(d\)](#) [Sammy Figueroa \(perc\)](#)

New York, September 12 & 13, October 6, 1997

[Come into my life](#)

[Concord Jazz CCD4794-2 \[CD\]](#)

[F4036] [Nnenna Freelon](#)

[Nnenna Freelon \(vcl\)](#) acc by [Bob Mintzer \(b-cl\)](#) [Michael Abene \(p\)](#) [Jessy Levy \(cello\)](#) [Avishai Cohen \(b\)](#) [Danny Gottlieb \(d\)](#) [Sammy Figueroa \(perc\)](#)

New York, September 12 & 13, October 6, 1997

[Four women](#)

[Concord Jazz CCD4794-2 \[CD\]](#)

[Buy and sell](#)

-

[F4037] [Nnenna Freelon](#)

[Nnenna Freelon \(vcl\)](#) acc by [Herbie Hancock \(p\)](#) [Joe Beck \(g\)](#) [Avishai Cohen \(b\)](#) [Danny Gottlieb \(d\)](#) [Sammy Figueroa \(perc\)](#)

New York, September 12 & 13, October 6, 1997

[Maiden voyage](#)

[Concord Jazz CCD4794-2 \[CD\]](#)

[F4038] [Nnenna Freelon](#)

[Nnenna Freelon \(vcl\)](#) acc by [Michael Abene \(p\)](#) [Joe Beck \(g\)](#) [Avishai Cohen \(b\)](#) [Danny Gottlieb \(d\)](#) [Sammy Figueroa \(perc\)](#)

New York, September 12 & 13, October 6, 1997

[Future news blues](#) [Concord Jazz CCD4794-2 \[CD\]](#)

[Sing me down](#) -

[F4039] [Nnenna Freelon](#)

[Nnenna Freelon \(vcl\)](#) acc by [Bob Mintzer \(sop\)](#) [Michael Abene \(p\)](#) [Avishai Cohen \(b\)](#) [Danny Gottlieb \(d\)](#) [Sammy Figueroa \(perc\)](#)

New York, September 12 & 13, October 6, 1997

[Until it's time for you to go](#) [Concord Jazz CCD4794-2 \[CD\]](#)

[E4101] [Orrin Evans](#)

Captain Black : Orrin Evans Ortet : [Sam Newsome \(sop-1\)](#) [Antonio Hart \(as-2\)](#) [Ralph Bowen \(ts-3,as-4,sop-5\)](#) [Tim Warfield \(ts-5\)](#) [Orrin Evans \(p\)](#) [Avishai Cohen \(b\)](#) [Rodney Whitaker \(b-1\)](#) [Ralph Peterson \(d\)](#)

New York, October 9, 1997

[Explain it to me \(2,5\)](#) [Criss Cross Jazz \(Du\)1154 \[CD\]](#)

[Captain Black \(4\)](#) -

[Big Jimmy \(5\)](#) -

[Come \(2,3\)](#) -

[My romance \(2\)](#) -

[Don't fall off the L.E.J.](#) -

[\(2,5\)](#) -

[E3580.10] [Duane Eubanks](#)

My Shining Hour : [Duane Eubanks \(tp\)](#) [Robin Eubanks \(tb\)](#) [Antonio Hart \(as\)](#) [Orrin Evans \(p\)](#) [Avishai Cohen \(b\)](#) [Ralph Peterson \(d\)](#)

New York, November 24 & 25, 1997

[Blues for Duane](#) [TCB \(Swi\)99202 \[CD\]](#)

[Clairvoyance](#) -

[Can't wait till dawn](#) -

[Taylored by Louis](#) -

[My shining hour](#) -

[Dear old Stockholm](#) -

[Lonelyism](#) -

[Hi fly](#) -

[I love you](#) -

[B15064] [Freddie Bryant](#)

Brazilian Rosewood : [Diego Urcola \(tp\)](#) [Chris Cheek \(ts,sop\)](#) [Edward Simon \(p\)](#) [Freddie Bryant \(g,el-g\)](#) [Avishai Cohen \(b\)](#) [Jordi Rossy \(d\)](#) [Gilad \(perc\)](#)

Paramus, NJ, December 11 & 12, 1997

[Brazilian rosewood](#) [Fresh Sound New Talent \(Sp\)FSNT035 \[CD\]](#)

[Meditation for Christie](#) -

[Remember](#) -

[Patchwork in D](#) -

[Lullaby for the newborn](#) -

Serenade	-
Niahnie's dance	-
Altos e baixos	-
Light green	-
Late fall	-

[C8949] [Chick Corea](#)

A Week At The Blue Note : [Steve Davis \(tb\)](#) [Steve Wilson \(fl,sop,as,cl\)](#) [Bob Sheppard \(fl,sop,ts,b-cl\)](#) [Chick Corea \(p\)](#) [Avishai Cohen \(b\)](#) [Adam Cruz \(d\)](#)

Live "Blue Note", New York, Dec 30, 1997, Jan 1,3 & 4,
1998

[Say it again part I \(#1\) \(*\)](#) [Stretch SCD6-9020-2 \[CD\]](#)

Say it again part II (#1)	-
(*)	-

Double image (#1) (*)	-
---------------------------------------	---

Bewitched, bothered and bewildered (#1)	-
---	---

Bird feathers (#1)	-
------------------------------------	---

Say it again part I (#2)	-
--	---

Say it again part II (#2)	-
---	---

Tempus fugit	-
------------------------------	---

Hand me down (#1)	-
-----------------------------------	---

Soul mates (#)	-
--------------------------------	---

Matrix	-
------------------------	---

It could happen to you (*)	-
--	---

Dreamless (*)	-
-------------------------------	---

Bewitched, bothered and bewildered (#2)	-
---	---

Bird feathers (#2)	-
------------------------------------	---

Say it again part I (#3)	-
--	---

Say it again part II (#3)	-
---	---

Tempus fugit	-
------------------------------	---

Hand me down (#2)	-
-----------------------------------	---

Molecules (*)	-
-------------------------------	---

Sifu	-
----------------------	---

Matrix	-
------------------------	---

Say it again part I (#4)	-
--	---

Say it again part II (#4)	-
---	---

Double image (#2)	-
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Blue Monk	-
---------------------------	---

Sifu	-
----------------------	---

Molecules	-
---------------------------	---

Straight no chaser	-
------------------------------------	---

Say it again part I (#5)	-
--	---

Say it again part II (#5)	-
---	---

Four	-
----------------------	---

Bewitched, bothered and	-
---	---

[bewildered \(#3\)](#)
[Hand me down \(#3\)](#) -
[Four in one](#) -
[Matrix](#) -
[Double image \(#3\)](#) -

Note: (*) One take of each of these titles also on [Stretch SCD-9018-2 \[CD\]](#) titled "Live at the Blue Note".

Stretch SCD6-9020-2 [CD] is a 6 CD box set.

[C6275] [Avishai Cohen](#)

Adama : [Steve Davis \(tb\)](#) [Steve Wilson \(sop\)](#) [Jason Lindner \(p\)](#) [Amos Hoffman \(g-1,oud-2\)](#) [Avishai Cohen \(b\)](#) [Jeff Ballard \(d,perc-3\)](#) [Claudia Acuna \(vcl\)](#)

Los Angeles, c. 1998

Ora	Stretch SCD-9015-2 [CD]
Madrid (2)	-
Bass suite (#1) (jl,jb out)	-
Reunion of the souls (1)	-
Dror (2)	-
No change (1)	-
Bass & bone fantasy	-
Adama (2)	-
Bass suite (#2) (jl out,3)	-
Jasonity (ca vcl,1)	-

[C6276] [Avishai Cohen](#)

[Brad Mehldau \(p\)](#) [Avishai Cohen \(b\)](#) [Jordy Rossi \(d\)](#)

Los Angeles, c. 1998

Besame mucho	Stretch SCD-9015-2 [CD]
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[C6277] [Avishai Cohen](#)

[Danilo Perez \(p\)](#) [Chick Corea \(el-p\)](#) [Avishai Cohen \(b\)](#) [Jordy Rossi \(d\)](#) [Don Alias \(cga\)](#)

Los Angeles, c. 1998

Gadu	Stretch SCD-9015-2 [CD]
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[E4103] [Orrin Evans](#)

[Sam Newsome \(sop\)](#) [Antonio Hart \(as\)](#) [Ralph Bowen \(ts,as,sop\)](#) [Tim Warfield \(ts\)](#) [Orrin Evans \(p\)](#) [Avishai Cohen](#), [Rodney Whitaker \(b\)](#) [Ralph Peterson \(d\)](#)

Brooklyn, NY, June 5, 1998

Calvary	Criss Cross Jazz (Du)1154 [CD]
Four (1)	-

[L4720.10] [Jason Lindner](#)

Premonition : The Ensemble : [Alex Norris](#), [Diego Urcola \(tp,flhrn\)](#) [Avi Lebovich](#), [Joe Fiedler \(tb\)](#) [Myron Walden \(as\)](#) [Jimmy Greene \(ts,fl\)](#) [Charles Owens \(ts\)](#) [Gregory Tardy \(ts-1\)](#) [David Schumacher \(bar,b-cl\)](#) [Jason Lindner \(p,el-p,dir\)](#) [Omer Avital \(b\)](#) [Dwayne Burno \(b-2\)](#) [Avishai Cohen \(b-3,el-b-4\)](#) [Daniel Freedman \(d\)](#) [Jeff Ballard \(d-5\)](#) [Kahlil Kwame Bell \(perc\)](#) [David Pleasant \(denfimetrix-6\)](#) [MC Benu Merata \(rap\)](#)

New York, December 1, 2 & 3, 1998

Intro	Stretch SCD-9026-2 [CD]
Premonition (1)	-

[Mr. Demargary \(2,5\)](#) -
[Space - part I "The beginning" \(4\)](#) -
[Aquarius](#) -
[Mary's vibes \(for Mary Lou Williams\) \(MCbm rap\)](#) -
[Gaga \(4,5\)](#) -
[Avner](#) -
[Incantation \(3,5,6\)](#) -
[Closure](#) -
[U near blew !](#) -
[Space - part II](#) -
["Continuum" \(4\)](#) -

[A656] [Claudia Acuna](#)

Wind From The South : [Claudia Acuna \(vcl\)](#) acc by [Jason Lindner \(p\)](#) [Avishai Cohen \(b\)](#)
[Jeff Ballard \(d\)](#) + Guests : [Diego Urcola \(tp-1\)](#) [Avi Leibovich \(tb-2\)](#) [David Sanchez](#)
[\(saxes-3\)](#) [Harry Whitaker \(p-4\)](#)

New York, 1999

[Pure imagination](#) [Verve 314-543521-2 \[CD\]](#)
[Viento del sur \[Wind from the south\] \(2\)](#) -
[My man's gone now \(2\)](#) -
[Prelude to a kiss](#) -
[Gracias a la vida \[Thanks for life\] \(1,3\)](#) -
[What'll I do ? \(ca,hw duet,4\)](#) -
[Long as you're living](#) -
[Bewitched, bothered and bewildered](#) -
[Alfonsina y el mar \[Alfonsina and the sea\] \(ca,ac duet\)](#) -
[I'll find you \(jl out,2,4\)](#) -
[The thrill is gone \(2\)](#) -
[Visions \(3\)](#) -

[C6278] [Avishai Cohen](#)

Devotion : [Steve Davis \(tb\)](#) [Jimmy Greene \(ts,fl,sop\)](#) [Jason Lindner \(p\)](#) [Amos Hoffman \(g,oud\)](#) [Ida Levin](#), [Cramit Zori \(vln\)](#) [Robert Rinehart \(viola\)](#) [Fred Sherry \(cello\)](#) [Avishai Cohen \(b,el-b,p,synt,perc\)](#) [Jeff Ballard \(d,perc\)](#) [Claudia Acuna](#), [Danny Freedman](#), [Joshua Levy](#), [Eran Tabib](#), [Eli Lishinsky \(vcl\)](#)

New York, 1999

[El capitan & the ship at sea](#) [Stretch SCD-9021-2 \[CD\]](#)
[The gift](#) -

Bass suite #3 (part 1)	-
Ot kain	-
Angels of peace	-
Ti da doo di da	-
Linda de mi corazon	-
Deep blue	-
Igor	-
Slow tune	-
Negril	-
Musa	-
Candela city	-
Bass suite #3 (part 2)	-

Note: All above titles also on [Stretch/Concord SCD-9021-2 \[CD\]](#).

[C8950] [Chick Corea](#)

Change : Chick Corea & Origin : [Steve Davis \(tb\)](#) [Steve Wilson \(sop,as,fl,cl\)](#) [Bob Sheppard \(ts,b-cl,fl\)](#) [Chick Corea \(p,marimba\)](#) [Avishai Cohen \(b\)](#) [Jeff Ballard \(d\)](#)

Chick Corea's living room/studio, Los Angeles, 1999

Wigwam	Stretch SCD-9023-2 [CD]
Armando's tango	-
Little flamenco	-
Early afternoon blues	-
Before your eyes	-
L.A. scenes	-
Home	-
The spinner	-
Compassion (ballad)	-
Night [Lylah]	-
Awakening	-
Psalm	Stretch SCD-9034-2 [CD]

Note: "Psalm" also on Japanese CD version; number unknown.

[Stretch SCD-9034-2 \[CD\]](#) titled "Originations"; rest of CD by others.

[B15065] [Freddie Bryant](#)

Boogaloo Brasileiro : [Steve Wilson \(as,sop,fl,alto-fl\)](#) [Chris Cheek \(ts,sop\)](#) [Edsel Gomez \(p\)](#) [Freddie Bryant \(g,el-g\)](#) [Avishai Cohen \(b\)](#) [Jordi Rossy \(d\)](#) [Gilad \(perc\)](#)

Paramus, N.J., February 2, 1999

Por toda minha uida	Fresh Sound World Jazz (Sp)FSWJ008 [CD]
Boogaloo brasileiro	-
Passages	-
You don't know what love is	-
Alone	-
Eyes across the ocean	-
Peace	-
Solar	-

[H6913.10] [Amos Hoffman](#)

The Dreamer : [Duane Eubanks \(tp\)](#) [Amos Hoffman \(g,arr,comp\)](#) [Avishai Cohen \(b\)](#) [Jorge Rossy \(d\)](#)

Paramus, N.J., February 2, 1999

Doobie time	Fresh Sound New Talent (Sp)FSNT060 [CD]
The flip	-
Three	-
Memories	-
The dreamer	-
Francine	-
Blues time	-
Bookie & Ofi	-
Another dream	-

[C8951] [Chick Corea](#)

Corea.Concerto : [Chick Corea \(p,comp,cond\)](#) [Avishai Cohen \(b\)](#) [Jeff Ballard \(d\)](#) +
London Philharmonic Orchestra

Air/Lindhurst Hall, Hampstead, England, April 3, 1999

Concerto no. 1 (part one)	Sony Classical SK61799 [CD]
Concerto no. 1 (part two)	-
Concerto no. 1 (part three)	-

[C8952] [Chick Corea](#)

Origin : [Steve Davis \(tb\)](#) [Steve Wilson \(sop\)](#) [Bob Sheppard \(ts,fl\)](#) [Avishai Cohen \(b\)](#) [Jeff Ballard \(d\)](#) London Philharmonic Orchestra, [Steve Mercurio \(cond\)](#)

Air/Lindhurst Hall, Hampstead, England, April 6 & 7, 1999

Spain	Sony Classical SK61799 [CD]
Opening & introduction	-
Spain theme	-
Conclusion	-

Note: The above has no Jazz content but is included for completeness.

[B8680] [Seamus Blake](#)

Sun Sol : Samus Blake/Marc Miralta Trio : [Seamus Blake \(ts\)](#) [Avishai Cohen \(b\)](#) [Marc Miralta \(d\)](#)

New York, August 2 & 3, 1999

Go	Fresh Sound New Talent (Sp)FSNT087 [CD]
Circle K	-
Boston in 3/4	-
Now and here	-
Pure imagination	-
Mr. Omaha	-
70's child	-
Sunsol	-

[C6279] [Avishai Cohen](#)

Colors : [Steve Davis](#), [Avi Lebovich \(tb\)](#) [Jimmy Greene \(sop\)](#) [Jason Lindner \(p\)](#) [Amos Hoffman \(g\)](#) [Avishai Cohen \(b\)](#) [Jeff Ballard \(d\)](#)

New York, 2000

Shuffle	Stretch SCD-9031-2 [CD]
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[C6280] [Avishai Cohen](#)
[Avi Lebovich \(tb\)](#) [Jimmy Greene \(fl\)](#) [Jason Lindner \(p\)](#) [Amos Hoffman \(g\)](#) [Avishai Cohen \(b\)](#) [Jeff Ballard \(d\)](#)

New York, 2000

[Heavy](#) [Stretch SCD-9031-2 \[CD\]](#)

[C6281] [Avishai Cohen](#)
[Avi Lebovich \(tb\)](#) [Jimmy Greene \(fl\)](#) [Avishai Cohen \(b,vcl\)](#) [Claudia Acuna \(vcl\)](#)

New York, 2000

[Emotions](#) [Stretch SCD-9031-2 \[CD\]](#)

[C6282] [Avishai Cohen](#)
[Steve Davis, Avi Lebovich \(tb\)](#) [Jimmy Greene \(sop\)](#) [Jason Lindner \(p\)](#) [Avishai Cohen \(b\)](#)
[Jeff Ballard \(d\)](#) [Amos Hoffman \(oud\)](#) [Claudia Acuna \(vcl\)](#)

New York, 2000

[Shay ke](#) [Stretch SCD-9031-2 \[CD\]](#)

[C6283] [Avishai Cohen](#)
 Avishai Cohen Acc By String Quartet : [Steve Davis, Avi Lebovich \(tb\)](#) [Jimmy Greene \(sop\)](#) [Jason Lindner \(p\)](#) [Amos Hoffman \(g\)](#) [Tom Chin, Jesse Mills \(vln\)](#) [Kenji Bunch \(viola\)](#) [Fred Sherry \(cello\)](#) [Avishai Cohen \(b\)](#) [Jeff Ballard \(d\)](#)

New York, 2000

[Colors](#) [Stretch SCD-9031-2 \[CD\]](#)

[C6284] [Avishai Cohen](#)
[Avi Lebovich \(tb\)](#) [Avishai Cohen \(el-b,perc,vcl\)](#) [Jeff Ballard \(perc\)](#) [Claudia Acuna \(vcl\)](#)

New York, 2000

[De ye tan di](#) [Stretch SCD-9031-2 \[CD\]](#)

[C6285] [Avishai Cohen](#)
[Avishai Cohen \(p\)](#) [Yagil Baras \(b\)](#) [Antonio Sanchez \(d\)](#)

New York, 2000

[Arka](#) [Stretch SCD-9031-2 \[CD\]](#)

[C6286] [Avishai Cohen](#)
[Avi Lebovich \(tb\)](#) [Jimmy Greene \(sop\)](#) [Jason Lindner \(p\)](#) [Avishai Cohen \(b,el-p\)](#) [Jeff Ballard \(d\)](#)

New York, 2000

[Balkan](#) [Stretch SCD-9031-2 \[CD\]](#)

[C6287] [Avishai Cohen](#)
[Avi Lebovich \(tb\)](#) [Jimmy Greene \(sop\)](#) [Jason Lindner \(p\)](#) [Amos Hoffman \(g\)](#) [Avishai Cohen \(b,el-p\)](#) [Jeff Ballard \(perc\)](#)

New York, 2000

[I B 4 U](#) [Stretch SCD-9031-2 \[CD\]](#)

[C6288] [Avishai Cohen](#)
[Steve Davis \(tb\)](#) [Jimmy Greene \(ts\)](#) [Jason Lindner \(p\)](#) [Amos Hoffman \(g\)](#) [Avishai Cohen \(b\)](#) [Jeff Ballard \(d\)](#)

New York, 2000

[Slick](#) [Stretch SCD-9031-2 \[CD\]](#)

[C6289] [Avishai Cohen](#)

[Avi Lebovich \(tb\)](#) [Jimmy Greene \(sop\)](#) [Jason Lindner \(p\)](#) [Amos Hoffman \(g\)](#) [Avishai Cohen \(b\)](#) [Jeff Ballard \(d\)](#)

New York, 2000

[Le Jeff](#)

[Stretch SCD-9031-2 \[CD\]](#)

[C6290] [Avishai Cohen](#)

[Avi Lebovich \(tb\)](#) [Jimmy Greene \(ts\)](#) [Jason Lindner \(p\)](#) [Amos Hoffman \(g\)](#) [Avishai Cohen \(b\)](#) [Jeff Ballard \(d\)](#)

New York, 2000

[Inner frame](#)

[Stretch SCD-9031-2 \[CD\]](#)

[C6291] [Avishai Cohen](#)

Avishai Cohen Acc By String Quartet : [Avi Lebovich \(tb\)](#) [Avishai Cohen \(p\)](#) [Tom Chin, Jesse Mills \(vln\)](#) [Kenji Bunch \(viola\)](#) [Fred Sherry \(cello\)](#)

New York, 2000

[Voice](#)

[Stretch SCD-9031-2 \[CD\]](#)

[V2890] [Voodoo Dogs](#)

Voodoo Dogs : [Larry Goldings \(keyboards\)](#) [Bob Ward \(guitars\)](#) [Bob Ward \(drum-voodoo,sample-voodoo\)](#) [Avishai Cohen \(b\)](#) [Billy Drummond \(live-d\)](#)

New York, 2000

[Keep a thing happening](#) [Palmetto PM2061 \[CD\]](#)

[G714] [Tim Garland](#)

Made By Walking : [Gerard Presencer \(flhrn,tp\)](#) [Tim Garland \(ts,sop,b-cl\)](#) [Joe Locke \(vib,mar,crotalles\)](#) [Geoff Keezer \(p\)](#) [Avishai Cohen \(b\)](#) [Jorge Rossy \(d\)](#) Special guests: [Chick Corea \(p-1\)](#) [Karen Street \(accor-2\)](#) [Rony Barrak \(darbouka-3\)](#)

Brooklyn, NY, February, 2000

[Made by walking](#)

[Stretch SCD-9030-2 \[CD\]](#), [SCD-9034-2 \[CD\]](#)

[Gentle nemesis \(1\)](#)

-

[Evil cradling \(3\)](#)

-

[The moon for her](#)

-

[Pablo \(2\)](#)

-

[Emergence](#)

-

[Traveller, your footprints](#)

-

[are the only path](#)

-

[Flicks !](#)

-

, [SCD-9034-2 \[CD\]](#)

[Dark horse](#)

-

[Good morning heartache](#)

-

[\(1\)](#)

[D1873] [Steve Davis](#)

Portrait In Sound : [Steve Davis \(tb\)](#) [Steve Nelson \(vib\)](#) [David Hazeltine \(p,el-p\)](#) [Nat Reeves \(b\)](#) [Joe Farnsworth \(d\)](#) Special guests: [Steve Wilson \(as-1,alto-fl-2\)](#) [Brad Mehldau \(p-3\)](#) [Avishai Cohen \(b-3\)](#) [Jeff Ballard \(d-3\)](#)

New York, March 20 & 21, 2000

[Portrait in sound](#)

[Stretch SCD-9027-2 \[CD\]](#)

[I'm old fashioned](#)

-

[Shadows \(3\)](#)

-

[The slowdown \(1\)](#)

-

Darn that dream	-
Runway	-
Somber song	-
A bundle of joy	-
I found you (2,3)	-
Samba D	-

[G715]  [Tim Garland](#)

same pers

Brooklyn, NY, May, 2000

Trinity	Stretch SCD-9030-2 [CD]
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[J639.40] [Jam Miami](#)

[Arturo Sandoval \(tp\)](#) [Steve Turre \(tb\)](#) [Ed Calle \(ts\)](#) [Chick Corea \(el-p\)](#) [Avishai Cohen \(b\)](#) [Poncho Sanchez \(cga\)](#) [Pete Escovedo \(timb\)](#) The Latin Jazz All Stars Big Band [Jason Carder](#), [Steve Reid](#), [Ray Vega](#), [Claudio Roditi \(tp\)](#) [Dana Teboe](#), [Steve Davis](#), [Joe Barati \(tb\)](#) [Billy Ross](#), [Steve Wilson \(as\)](#) [Tim Garland \(ts\)](#) [Mike Brignola \(bar\)](#) [Robert Rodriguez \(p\)](#) [Leo Quintero \(g\)](#) [Nicky Orta \(b\)](#) [Samuel Torres](#), [Richard Bravo \(perc\)](#)

Live "Jackie Gleason Theatre", Miami, FL, May 18, 2000

Ican	Concord Picante CCD48992 [CD]
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[J639.50] [Jam Miami](#)

[Steve Davis \(tb\)](#) [Steve Wilson \(as\)](#) [Tim Garland \(ts\)](#) [Chick Corea \(el-p\)](#) [Avishai Cohen \(b\)](#) [Jeff Ballard \(d\)](#) [Horacio Hernandez \(cga\)](#) The Latin Jazz All Stars Big Band [Jason Carder](#), [Steve Reid](#), [Ray Vega](#), [Claudio Roditi \(tp\)](#) [Dana Teboe](#), [Steve Turre](#), [Joe Barati \(tb\)](#) [Billy Ross \(as\)](#) [Ed Calle \(ts\)](#) [Mike Brignola \(bar\)](#) [Robert Rodriguez \(p\)](#) [Leo Quintero \(g\)](#) [Nicky Orta \(b\)](#) [Samuel Torres](#), [Richard Bravo \(perc\)](#)

Live "Jackie Gleason Theatre", Miami, FL, May 18, 2000

Wigwam	Concord Picante CCD48992 [CD]
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[J639.100] [Jam Miami](#)

[Arturo Sandoval](#), [Claudio Roditi \(tp\)](#) [Steve Turre \(tb\)](#) [Dave Valentin \(fl\)](#) [Ed Calle \(ts\)](#) [Dave Samuels \(vib\)](#) [Robert Rodriguez \(p\)](#) [Chick Corea \(el-p\)](#) [Avishai Cohen \(b\)](#) [Horacio Hernandez \(d\)](#) [Poncho Sanchez \(cga\)](#) [Pete Escovedo \(timb\)](#) The Latin Jazz All Stars Big Band [Jason Carder](#), [Steve Reid](#), [Ray Vega \(tp\)](#) [Dana Teboe](#), [Steve Davis](#), [Joe Barati \(tb\)](#) [Billy Ross](#), [Steve Wilson \(as\)](#) [Tim Garland \(ts\)](#) [Mike Brignola \(bar\)](#) [Leo Quintero \(g\)](#) [Nicky Orta \(b\)](#) [Samuel Torres](#), [Richard Bravo \(perc\)](#)

Live "Jackie Gleason Theatre", Miami, FL, May 18, 2000

Theme from I love Lucy	Concord Picante CCD48992 [CD]
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[C6292] [Avishai Cohen](#)

Unity : Avishai Cohen & The International Vamp Band : [Diego Urcola \(tp,flhrn\)](#) [Avi Lebovich \(tb,vcl\)](#) [Yosvany Terry \(as,ts,chkere\)](#) [Avishai Cohen \(p,el-b,vcl\)](#) [Yagil Baras \(b\)](#) [Antonio Sanchez \(d,vcl\)](#)

New York, c. 2001

Short story	Stretch SCD9036-2 [CD]
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Vamp	-
Etude	-
Float	-
Island man	-

Pause (p-solo)	-
Jazz condo	-
Song for my brother	-
A child is born	-
Yagla	-
To the love	-

[C8965] [Chick Corea](#)

Past, Present & Futures : [Chick Corea \(p\)](#) [Avishai Cohen \(b\)](#) [Jeff Ballard \(d\)](#)

Los Angeles ?, 2001

Fingerprints	Stretch SCD-9035-2 [CD]
Jitterbug waltz	-
Cloud candy	-
Dignity	-
Rhumba flamenco	-
Anna's tango	-
The Chelsea shuffle	-
Nostalgia	-
The revolving door	-
Past, present & futures	-
Life line	-

[D2150] [Charene Dawn](#)

Dark Angel : [Charene Dawn \(vcl\)](#) acc by [Thomas Marriott \(flhrn\)](#) [Mike Fahn \(tb\)](#) [Ben Kono \(eng-hrn,fl\)](#) [Bob Berg \(ts,sop\)](#) [Gregoire Maret \(hca\)](#) [Joe Locke \(vib\)](#) [Henry Hey \(p,keyboards\)](#) [Paul Bollenback \(g\)](#) [Avishai Cohen \(b\)](#) [Billy Kilson \(d\)](#)

New York, June 25 & 26, 2001

Reasons	Sirocco Jazz (E)S JL1020 [CD]
Poetry man	-
Love is	-
All or nothing at all	-
Smile	-
Here and now	-
Dark angel	-
Kiss	-
Goodbye pork pie hat	-

[C8971] [Chick Corea](#)

[Steve Davis \(tb\)](#) [Steve Wilson \(cl\)](#) [Tim Garland \(b-cl\)](#) [Chick Corea \(p\)](#) [Avishai Cohen \(b\)](#) [Jeff Ballard \(d\)](#)

Live "Blue Note", New York, December, 2001

Armando's tango	Stretch SCD2-9041-2 [SACD]
Concierto de Aranjuez	-
Spain	-
Lifeline	-
Quartet no. 2, part 1	-

Note: Stretch SCD2-9041-2 [SACD] is a 2 CD set.

[W2725] [Jon Weber](#)

Simple Complex : [Diego Urcola \(tp,flhrn\)](#) [Roy Hargrove \(flhrn-1\)](#) [Paul McCandless \(oboe\)](#) [Eric Alexander \(ts\)](#) [Gary Burton \(vib\)](#) [Jon Weber \(p\)](#) [John Moulder \(g\)](#) [Peter Washington](#), [Matt Clohesy](#), [Avishai Cohen](#), [Niels-Henning Orsted Pedersen \(b\)](#) [John Ovnik \(el-b,sitar\)](#) [Jonas Johansen \(d,pandeiro\)](#) [Mark Walker \(d,perc\)](#) [Kalman Pathak \(tabla\)](#) [Siri Sonty \(tanbura\)](#) [Ruben Alvarez \(timbales\)](#) [Kurt Elling](#), [Alicia Renee \(vcl\)](#)

Vanlose, Denmark, August 20, 2002, Chicago, IL, February 20 & 27, November 30, 2002, Boston, MA, May 14, 2003


Hot ice	Second Century Jazz 001 [CD]
No more words (flhrn,p duo,1)	-
Drastic steps	-
Mister Kleckley	-
Simple complex	-
While she's dreaming	-
Is it only me ?	-
Jolie	-
Whatever you say	-
Triska deka	-

[C6293] [Avishai Cohen](#)

Lyla : [Diego Urcola \(tp,flhrn\)](#) [Alex Norris \(tp\)](#) [Avi Lebovich \(tb,fl\)](#) [Yosvany Terry \(as,perc\)](#) [Yahsiva Nehoc \(p\)](#) [Lola \(vln\)](#) [Avishai Cohen \(b,el-b,synt,org,p,el-p,vcl\)](#) [Yagil Baras \(el-b,b\)](#) [Eric McPherson \(d\)](#) [Mark Guiliana \(el-d,perc\)](#) [Jeff Taylor](#), [Bernie Kirsh \(vcl\)](#)

New York, September 24, 2002

Ascension	Razdaz 4601 [CD]
Lyla	-
How long	-
The watcher (bk vcl)	-
The evolving etude	-
Structure in emotion	-
Handsonit	-
Come together	-
How long (reflected)	-
Simple melody	-

[C6294]  [Avishai Cohen](#)
[Chick Corea \(p\) added](#)

Clearwater, FL, January 25, 2003

Eternal child	Razdaz 4601 [CD]
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[C6294.10] [Avishai Cohen](#)

At Home : Trio : [Barsh \(p,org,keyboards\)](#) [Avishai Cohen \(b,el-b\)](#) [Mark Guiliana \(d,perc\)](#)
Ensemble : [Diego Urcola \(flhrn\)](#) [Anne Drummond \(fl\)](#) [Yosvany Terry \(saxes,chekere\)](#)
[Barsh \(p,org,keyboards\)](#) [Avishai Cohen \(b,el-b\)](#) [Mark Guiliana](#), [Jeff Ballard \(d,perc\)](#)
[Tomer Tzur \(hand-d\)](#)

Suffern, NY, February 14-20, 2004

Feediop	RazDaz SSC4602 [CD]
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Madrid	-
Leh-lah	-
Remembering	-
Renouf's last tooth	-
Gershon beat	-
No words	-
Punk (DJN)	-
Mediterranean sun (sic)	-
Saba	-
Toledo	-

[S6739.10] [Edward Simon](#)

Simplicitas : [Edward Simon \(p\)](#) [Adam Rogers \(g-1\)](#) [Avishai Cohen \(b\)](#) [Adam Cruz \(d,steel-d\)](#) [Pernell Saturnino \(perc\)](#) [Luciana Souza \(vcl\)](#)

Brooklyn, NY, May 3, 2004

Opening	Criss Cross Jazz (Du)1267 [CD]
Infinite one	-
Not so unique	-
You're my everything (I)	-
Simplicity	-
Fiestas	-
Unknown path (ls vcl,1)	-
You're my everything (II)	-
South facing	-
Exit	-

[M11136.5] [Malene Mortensen](#)

Date With A Dream : [Malene Mortensen \(vcl\)](#) acc by [Kasper Tranberg \(tp,cnt\)](#) [Lasse Nilsson \(tp,flhrn,keyboards\)](#) [Anders Larsson \(tb\)](#) [Claus Waidtlow \(sop,ts\)](#) [Marius Neset \(ts\)](#) [Kasper Villaume \(p,el-p,glockenspiel\)](#) [Boi Holm \(g\)](#) [Lisbeth Sagen \(vln\)](#) [Nanna Gangelhof \(viola\)](#) [Wiebke Vestergaard \(cello\)](#) [Avishai Cohen \(b\)](#) [Morten Lund \(d,perc\)](#)

Gothenborg, Sweden & Copenhagen, Denmark, January & February 2005

I've got a date with a dream	Stunt (Dan)STUCD05032 [CD]
All I want	-
Egyptian moonlight	-
Blur	-
At last	-
Take five	-
Mystery man	-
Giving you the best that I've got	-
Off the beat (*)	-
Gone before we know	-
Crashed	-

Note: All above titles, except (*), also on [Columbia \(Jap\)COCB-53392 \[CD\]](#) titled "Date

With A Dream"; see flwg session for rest of CD.

[J4955.25] [Jean Claude Jones](#)

Recomp : [Steve Horenstein \(fl,b-cl,sax,electronics\)](#) [Harold Rubin \(cl\)](#) [Ned Rothenberg \(as\)](#) [Ariel \(p\)](#) [Eyal Maoz \(g\)](#) [Daniel Hoffman \(vln\)](#) [Nori Jacoby \(viola\)](#) [Yuval Mesner \(cello\)](#) [Jean Claude Jones](#), [Avishai Cohen \(b\)](#) [Arkady Gotesman \(d\)](#)

Tel Aviv and Jerusalem, March 2005-2007

Excited strings 1	Kadima (Israel)14 [CDR]
Excited strings 2	-
Excited strings 3	-
Between the strings trio	-
Live in Jerusalem	-
To M	-
A l'essentiel	-
Live in Tel-Aviv	-
Bass and electronics	-
Excited strings	-
Elegy	-

Note: "Jerusalem" 'recomposed' February 2008.

[U678.10] [Diego Urcola](#)

Viva : [Diego Urcola \(tp-1,flhrn-2\)](#) [Conrad Herwig \(tb-6\)](#) [Paquito D'Rivera \(as-4,cl-5\)](#) [Jimmy Heath \(ts-3\)](#) [Dave Samuels \(mar-7,vib-8\)](#) [Edward Simon \(p\)](#) [Avishai Cohen \(b\)](#) [Antonio Sanchez \(d\)](#) [Pernell Saturnino \(perc\)](#) [Emilia Urcola \(vcl\)](#)

New Jersey, November 18-20, 2005

Tango azul (ps out,1,6)	CAM Jazz (It)5015 [CD]
Viva (2)	-
Afroraffo (1,4,7)	-
El camino (1,2,6)	-
Blues for Jimmy (ps out,1,3,6)	-
40/40 (2,5)	-
Sound for sore ears (1,3)	-
Adios nonino (ps out,2,8)	-
Gringo dance (1,6)	-
Emilia (eu vcl,2,5)	-

[C6294.20] [Avishai Cohen](#)

Continuo : [Sam Barsh \(p\)](#) [Amos Hoffman \(oud-1\)](#) [Avishai Cohen \(b\)](#) [Mark Guiliana \(d\)](#)

New York, 2006

Nu nu (1)	Sunnyside SSC4603 [CD]
Elli	-
One for Mark (1)	-
Ani Maamin	-
Samuel	-
Emotional storm (1)	-
Calm	-
Arava (1)	-

[Smash](#) -
[Continuo \(1\)](#) -

[G2445.25] [Javier Girotto](#)

Sea Inside : [Javier Girotto](#)/[Francesco Nastro](#)/[Avishai Cohen](#)/[Roberto Gatto](#) : [Javier Girotto](#) (sop,bar,fl) [Francesco Nastro](#) (p) [Avishai Cohen](#) (b) [Roberto Gatto](#) (d)

Naples, Italy, February, 2007

[Song for Avishai](#) [Itinera \(It\)ITN008 \[CD\]](#)
[When she leaves](#) -
[Rough sea](#) -
[Il suo lato migliore](#) -
[Ann's tune](#) -
[Meccanica quantistica](#) -
[B song](#) -
[We got on well](#) -
[El pibe de oro...](#) -

[T3343.10] [Three Cohens](#)

Braid : [Yuval Cohen](#) (sop) [Anat Cohen](#) (ts,cl) [Aaron Goldberg](#) (p) [Avishai Cohen](#), [Omer Avital](#) (b) [Eric Harland](#) (d)

Brooklyn, NY, August, 2007

[Navad \(the wanderer\)](#) [Anzic ANZ-7001 \[CD\]](#)
[Gigi et Amelie](#) -
[Freedom](#) -
[Beaches](#) -
[U-valley](#) -
[Lies and gossip](#) -
[It could happen to you](#) -
[Elegy for Eliku](#) -
[Tfila \(prayer\)](#) -
[Shoutin' low](#) -

[C6294.40] [Avishai Cohen](#)

Gently Disturbed : [Shai Maestro](#) (p) [Avishai Cohen](#) (b) [Mark Guiliana](#) (d)

Gothenburg, Sweden, September 24-28, 2007

[Seattle](#) [Raztaz \(Swd\)SSC4607, Sunnyside SSC4607 \[CD\]](#)
[Chutzpan](#) - -
[Lo baiom velo balyla](#) - -
[Pinzin kinzin](#) - -
[Puncha puncha](#) - -
[Eleven wives](#) - -
[Gentle disturbed](#) - -
[The ever evolving etude](#) - -
[Variations in G minor](#) - -
[Umray](#) - -
[Structure in motion](#) - -
[Young maestro](#) -

Note: [Sunnyside SSC4607 \[CD\]](#) titled "Gently Disturbed".

[C6294.45] [Avishai Cohen](#)

Aurora : [Avishai Cohen \(vcl,b,el-b,p\)](#) acc by [Shai Mastro \(p,org\)](#) [Amos Hoffman \(oud\)](#)
[Itamar Doari \(perc\)](#) [Karen Malka \(vcl\)](#)

Studio de Meudon, France, December 8-12, 2008

Morenika	Blue Note 5099-89491 [CD]
Interlude in C# minor	-
El hatzipor	-
Leolam	-
Winter song	-
It's been so long	-
Alon Basela	-
Still	-
Shir preda	-
Aurora	-
Alfonsina y el mar	-
(Medley :)	-
Noches noches	-
La luz	-

[H6913.15] [Amos Hoffman](#)

Carving : [Ilan Salem \(fl,alto-fl\)](#) [Shai Maestro \(p\)](#) [Amos Hoffman \(g,oud\)](#) [Gilad \(b\)](#)
[Avishai Cohen \(el-b,calabash\)](#) [Amir Bresler \(d\)](#) [Ilan Katchka \(perc\)](#) [Itamar Doari \(drabukka\)](#)

c. 2010

Monique	Sunnyside SSC4609 [CD]
Brown sugar	-
A minute to smell the flowers	-
Rea	-
Self portrait	-
Ras	-
All along	-
Uncle Charlie	-
The well	-
Abe baby	-
Away	-

[C6294.60] [Avishai Cohen](#)

Seven Seas : [Avishai Cohen \(vcl,b,p\)](#) acc by [Lars Nilsson \(flhrn\)](#) [Bjorn Samuelsson \(tb\)](#)
[Bjorn Bholin \(eng-hrn\)](#) [Jimmy Greene \(sop.ts\)](#) [Shai Maestro \(p\)](#) [Amos Hoffman \(oud,el-g\)](#)
[Itamar Doari \(perc\)](#) [Karen Malka, Jeny Nilsson \(vcl\)](#)

Gothenburg, Sweden, September & October 2010

Dreaming	Sunnyside SSC1294 [CD]
About a tree	-
Seven seas	-
Halah	-

Staav	-
Ani Aff	-
Worksong	-
Hayo hayta	-
Two roses	-
Tres hermanicas eran	-

[C6294.60.10] [Avishai Cohen](#)

Duende : Avishai Cohen With Nitai Herskovits : [Avishai Cohen \(b,p-1\)](#) [Nitai Herskovits \(p\)](#)

Gothenburg, Sweden, February & March 2012

Signature	Blue Note 62415729 [CD]
Criss cross	-
Four verses/Continuation	-
Soof	-
All of you	-
Central Park West	-
Ann's tune	-
Calm	-
Ballad for an unborn (nh out,1)	-

Note: All above titles also on [Sunnyside SSC1373 \[CD\]](#) titled "Duende".

[U678.30] [Diego Urcola](#)

Mates : [Diego Urcola \(tp,flhrn\)](#) [Avishai Cohen \(b-1\)](#) [Dave Samuels \(vib-2,mar-2\)](#) [Edmar Castaneda \(harp-3\)](#) [Juan Dargenton \(bandoneon-4\)](#)

New York, Buenos Aires, Fairfield, CT, Queens, NY,
unidentified date, c. 2013

Elegua (1)	Sunnyside SSC4112 [CD]
Elm (4)	-
Colibri (3)	-
A fala da paixao (2)	-
Gadu (1)	-
Alfonsina y el mar (3)	-
Preludio #3 (2)	-
Milonga para Paquito (4)	-
Float (1)	-
Samba pa'dos (2)	-
You don't know what love is (4)	-
El dia que me quieras (1)	-
Colombian dixie (3)	-
Final waltz (4)	-

[C6294.60.20] [Avishai Cohen](#)

Almah : [Yorami Lachish \(oboe\)](#) [Nitai Herskovits \(p\)](#) [Cordelia Hagmann \(vln\)](#) [Amit Landau](#), [Noam Haimovitz Weinschel \(viola\)](#) [Yael Shapira \(cello\)](#) [Avishai Cohen \(b,el-b,vcl\)](#) [Ofri Nehemya \(d\)](#)

Tel Aviv, Israel, June 2-9, 2013

[Overture "Noam" op. 1](#) [Parlophone \(E\)0825646-396818 \[CD\]](#)

[Song for my brother](#) -

[A child is born](#) -

[Arab medley](#) -

[Southern lullaby](#) -

[Hayo hayta](#) -

[Shlosre](#) -

[Kefel](#) -

[Kumi venetse hassadeh](#) -

[C6294.60.30] [Avishai Cohen](#)

From Darkness : [Nitai HersHKovits \(p\)](#) [Avishai Cohen \(b\)](#) [Daniel Dor \(d\)](#)

Sweden, May & June 2014

[Beyond](#) [RazDaz SSC4616 \[CD\]](#)

[Able](#) -

[Halelyah](#) -

[C#-](#) -

[Ballad for an unborn](#) -

[From darkness](#) -

[Lost tribe](#) -

[Aimah sleeping](#) -

[Signature](#) -

[Amethyst](#) -

[Smile](#) -

A.4 Omer Avital Discography

[H2731] [Antonio Hart](#)

For Cannonball & Woody : [Nat Adderley \(tp\)](#) [Robin Eubanks](#), [Slide Hampton](#), [Steve Turre \(tb\)](#) [Craig Handy](#), [Antonio Hart](#), [Mark Gross \(as\)](#) [Mulgrew Miller](#), [Carlos McKinney \(p\)](#) [Darren Barrett \(el-g\)](#) [Ray Drummond](#), [Omer Avital \(b\)](#) [Jimmy Cobb](#), [Victor Lewis](#), [Nasheet Waits \(d\)](#) coll. pers.

Brooklyn, N.Y., 1993

Sticks	Novus 63162-2 [CD]
Sacks o' woe (a bag o' trouble)	-
Organ grinder	-
Theme for Ernie	-
Woody I (on the new ark)	-
Cannon ball	-
Big "P"	-
Nine weeks	-
Reflections of Woody	-
Rosewood	-

[S1842] [Bill Saxton](#)

Atymony : Bill Saxton Quartet : [Bill Saxton \(saxes\)](#) [Carlos McKinney \(p\)](#) [Omer Avital \(b\)](#) [Noel Parris \(d\)](#)

Bonn, Germany, 1994

Almost is nothing	Jazzline (G)JL1136-2 [CD]
Thabiti	-
In a sentimental mood	-
Bearcat	-
Beneath the surface	-
Over and over	-
Brother John	-
Pyramid power	-
Ti querro siempre	-
360	-

[A7318.20] [Omer Avital](#)

Asking No Permission : [Gregory Tardy \(fl,ts\)](#) [Myron Walden \(as\)](#) [Charles Owens](#), [Mark Turner \(ts\)](#) [Omer Avital \(b\)](#) [Ali Jackson \(d\)](#)

Live "Smalls", New York, April 18, 1996

Know what I mean ?	Smalls SRCD-0011 [CD]
Lullaby of the leaves	-
Ballad	-
Devil head	-
12 tribes	-
Kentucky girl	-
The field	-

[A7318.30] [Omer Avital](#)

Room to Grow : Omer Avital Group : [Myron Walden \(as\) Gregory Tardy \(ts,cl\)](#) [Grant Stewart](#), [Charles Owens \(ts\)](#) [Omer Avital \(b\)](#) [Joe Strasser \(d\)](#)

Live "Small's", New York, early 1997

[Kentucky girl](#) [Smalls SRCD-0020 \[CD\]](#)

[It's all right with me](#) -

[26-2](#) -

[J2700.2] [Jazz Underground](#)

Live At Smalls : Omer Avital Group : [Myron Walden \(as\) Joel Frahm](#), [Charles Owens](#), [Grant Stewart \(ts\)](#) [Omer Avital \(b\)](#) [Joe Strasser \(d\)](#)

Live "Smalls", New York, July 3-6, 1997

[Kentucky girl](#) [Impulse ! IMPD-245 \[CD\]](#)

[I've never been in love](#) -

[before](#)

[J2700.3] [Jazz Underground](#)

Charles Owens Quartet : [Charles Owens \(ts\)](#) [Jason Lindner \(p\)](#) [Omer Avital \(b\)](#) [Daniel Freedman \(d\)](#)

Live "Smalls", New York, July 3-6, 1997

[Scenic roots](#) [Impulse ! IMPD-245 \[CD\]](#)

[Losing victory](#) -

[J2700.4] [Jazz Underground](#)

Jason Lindner Big Band : [Alex Norris](#), [Diego Urcola \(tp\)](#) [Britta Langsjoen](#), [Avi Lebovich \(tb\)](#) [Dorothy Anita Taylor \(fl-1\)](#) [Myron Walden \(as\)](#) [Charles Owens \(ts\)](#) [Ned Goold \(ts-2\)](#) [David Schumacher \(bar\)](#) [Jason Lindner \(p\)](#) [Omer Avital \(b\)](#) [Daniel Freedman \(d\)](#) [Kahlil Kwame Bell \(perc\)](#) [Donald Eaton \(shekere-1\)](#)

Live "Smalls", New York, July 3-6, 1997

[Hexophony \(1\)](#) [Impulse ! IMPD-245 \[CD\]](#)

[Phat \(2\)](#) -

[F595] [Rick Faulkner](#)

Waiting For The Rain : [Rick Faulkner \(tb\)](#) [Marty Ehrlich \(as\)](#) [Patience Higgins \(bar,fl\)](#) [Cary Brown \(p\)](#) [Omer Avital \(b\)](#) [Dan Freedman \(d\)](#) [Kahlil Kwame Bell \(perc\)](#) [Jessica Valiente \(guiro-1\)](#)

New York, July 16 & September 24, 1997

[Pa'cachao](#) [Laughing Buddha LBP99004 \[CD\]](#)

[Waiting for the rain](#) -

[Python](#) -

[Those left behind](#) -

[Elevator man](#) -

[I cover the waterfront](#) -

[Black water \(1\)](#) -

[H4149.20] [Michael Heise](#)

On Location : Michael Heise Trio : [Michael Heise \(p\)](#) [Omer Avital \(b\)](#) [Ali Muhammed Jackson \(d\)](#)

Live "Jazzclub Dexter", Odense, February 20, 1998

[Cush](#) [Storyville \(Dan\)101-4249 \[CD\]](#)

[H4149.30]  [Michael Heise](#)
same pers

Live "Copenhagen Jazzhouse", Copenhagen, Denmark,
February 21, 1998

Bernie's tune	Storyville (Dan)101-4249 [CD]
Frances' dances	-
Summertime	-

[L4720.10] [Jason Lindner](#)

Premonition : The Ensemble : [Alex Norris](#), [Diego Urcola \(tp,flhrn\)](#) [Avi Lebovich](#), [Joe Fiedler \(tb\)](#) [Myron Walden \(as\)](#) [Jimmy Greene \(ts,fl\)](#) [Charles Owens \(ts\)](#) [Gregory Tardy \(ts-1\)](#) [David Schumacher \(bar,b-cl\)](#) [Jason Lindner \(p,el-p,dir\)](#) [Omer Avital \(b\)](#) [Dwayne Burno \(b-2\)](#) [Avishai Cohen \(b-3,el-b-4\)](#) [Daniel Freedman \(d\)](#) [Jeff Ballard \(d-5\)](#) [Kahlil Kwame Bell \(perc\)](#) [David Pleasant \(denfimetrix-6\)](#) [MC Benu Merata \(rap\)](#)

New York, December 1, 2 & 3, 1998

Intro	Stretch SCD-9026-2 [CD]
Premonition (1)	-
Mr. Demargary (2,5)	-
Space - part I "The beginning" (4)	-
Aquarius	-
Mary's vibes (for Mary Lou Williams) (MCbm rap)	-
Gaga (4,5)	-
Avner	-
Incantation (3,5,6)	-
Closure	-
U near blew !	-
Space - part II "Continuum" (4)	-

[H4149.40]  [Michael Heise](#)
same pers

Copenhagen, Denmark, April 12, 1999

Michael's poptune	Storyville (Dan)101-4249 [CD]
Zoecommotion	-

[O2251.1] [Charles Owens](#)

Eternal Balance : Charles Owens Quartet : [Charles Owens \(ts\)](#) [Jason Lindner \(p\)](#) [Omer Avital \(b\)](#) [Daniel Freedman \(d\)](#)

New York, May 18, 1999

No resolution	Fresh Sound New Talent (Sp)FSNT067 [CD]
In the still of the night	-
I got it bad	-
Yesterdays	-
Virginia's song	-
Eternal balance	-

April in Paris

-

[O256.10] OAM Trio

Trilingual : Omer Avital/Aaron Goldberg/Marc Miralta : Aaron Goldberg (p) Omer Avital (b) Marc Miralta (d)

Paramus, N.J., May 21 & 22, 1999

The loneliest MarcFresh Sound New Talent (Sp)FSNT070 [CD]Bismillah

-

26-2

-

Sea shantey

-

Woody'n you

-

Never let me go

-

Cheryl

-

Devil head

-

[A7319] Omer Avital

Think With Your Heart : Joshua Levitt (nay-fl,claps,vcl) Myron Walden (as) Joel Frahm (ts) Jimmy Greene (ts,sop) Jay Collins (ts,sop,fl,bamboo-fl) Gregory Tardy (ts,b-cl) Omer Avital (b) Daniel Freedman (d,perc,claps,vcl) Marlon Bowden (d) collective pers

New York, September 22 & 23, 2000

Redemption songFresh Sound New Talent (Sp)FSNT104 [CD]Flow

-

Think with your heart

-

Stella by starlight

-

Make believe

-

Andaluz

-

Marrakesh

-

Tune in "D"

-

The journey home

-

Let it grow

-

[O257] OAM Trio

Flow : Aaron Goldberg (p) Omer Avital (b) Marc Miralta (d,cajon,tabla)

New York, December 10, 2000

EquinoxFresh Sound New Talent (Sp)FSNT136 [CD]MAO's blues

-

Shimi's tune

-

The shadow of your smile

-

Sad and bright

-

Puff, the magic dragon

-

Flow

-

Con alma

-

[L4721] Jason Lindner

Live UK : Jimmy Greene (ts+fl-1,sop-2) Jason Lindner (p) Omer Avital (b) Marlon Browden (d)

Live, London, England, February 25, 2001

Intro : Lever du soleilSunnyside SSC1130 [CD]The five elements & the

-

[natural trinity part 1 \(1\)](#)
[Meditation on two chords](#) -
[Suhair \(2\)](#) -
[Seven ways](#) -
[Information kiss](#) -
[Take it to church](#) -

[F4024] [Daniel Freedman](#)

Trio : [Josh Levitt \(fl-1\)](#) [Myron Waldron \(as-2\)](#) [Jason Lindner \(p\)](#) [Omer Avital \(b\)](#) [Daniel Freedman \(d,perc\)](#) [Tomer Tzur \(perc-1\)](#)

Paramus, NJ, June 9 & 10, 2001

Fareed	Fresh Sound New Talent (Sp)FSNT116 [CD]
Rise up	-
Open hearts	-
Freak of nature	-
Night poem (2)	-
Alach ya ghazali (1)	-
You are so beautiful	-
Montuno Picasso	-
Cypresses	-
Yes	-

[O257.5] [OAM Trio](#)

Live In Sevilla : OAM Trio & Mark Turner : [Mark Turner \(ts\)](#) [Aaron Goldberg \(p\)](#) [Omer Avital \(b\)](#) [Marc Miralta \(d,perc\)](#)

Seville, Spain, November 17, 2001

Taurus	Lola (Sp)LR1008 [CD]
Ugetsu [Fantasy in D]	-
Sad and bright	-
Flow	-
Equinox	-
MAO's blues	-
Song for Amos	-

[A7319.5] [Omer Avital](#)

Third World Love Songs : Omer Avital/Avishi Cohen/Daniel Freedman/Yonatan Avishai : [Avishai Cohen \(tp\)](#) [Yonatan Avishai \(p,fl\)](#) [Omer Avital \(b\)](#) [Daniel Freedman \(d\)](#)

Barcelona, Spain, July, 2002

Bina	Fresh Sound World Jazz (Sp)FSWJ023 [CD]
Musicians without boundaries	-
Flamingo-brown and green	-
Third world love story	-
Assal	-
Sketch of Barcelona	-

[A7319.10] [Omer Avital](#)

The Omer Avital/Marlon Browden Project : [Avishai Cohen \(tp\)](#) [Omri Mor \(el-p\)](#) [Omer Avital \(b\)](#) [Marlon Browden \(d\)](#)

Jerusalem, Israel, July 13, 2003

Marlonious	Fresh Sound World Jazz (Sp)FSWJ031 [CD]
Third world love story	-
Browden's thing	-
Song and dance - a suite in three grooves, part 1	-
Song and dance - a suite in three grooves, part 2	-
Waiting	-
Me and you tonite	-
Asal	-
Song and dance - a suite in three grooves, part 2	-
Song and dance - a suite in three grooves, part 3	-

[T2386.10] [Third World Love](#)

Sketch of Tel Aviv : [Avishai Cohen \(tp\)](#) [Yonatan Avishai \(p,el-p-1,vcl\)](#) [Omer Avital \(b,oud-2\)](#) [Daniel Freedman \(d,perc\)](#) [Eviatar Banai \(vcl\)](#)

Tel Aviv, Israel, July 24 & 25, 2005

A touch of Tahini (Tsafidina)	Smalls SRCD-0018 [CD]
Sketch of Tel Aviv	-
Suite African # 2	-
Harehut (2)	-
S'ai n'wai	-
Horizon (Kav haofek) (1)	-
Suzanna [Rock ballad]	-
Three four (not a Jazz tune)	-

[L4721.20] [Jason Lindner](#)

Live at the Jazz Gallery : Jason Lindner Big Band : [Duane Eubanks](#), [Avishai Cohen \(tp\)](#) [Joe Fiedler](#), [Dana Leong](#), [Rafi Malkiel \(tb\)](#) [Jay Collins \(fl\)](#) [Anat Cohen \(cl\)](#) [Miguel Zenon \(as\)](#) [Yosvany Terry Cabrera \(as,ts,sop\)](#) [Chris Karlic \(bar\)](#) [Jason Lindner \(p\)](#) [Omer Avital \(b\)](#) [Eric McPherson \(d\)](#)

New York, November 25 & 26, 2005

Intro: Song for Jason	Anzic 4101 [CD]
Suheir	-
Rumors	-
Inbal	-
Song for Amos	-
Freak of nature	-
Life light	-
The elements and the	-

[natural trinity](#)

[Poem for you today](#) -

[A7319.20] [Omer Avital](#)

The Ancient Art of Giving : [Avishai Cohen \(tp\)](#) [Mark Turner \(ts\)](#) [Aaron Goldberg \(p\)](#)
[Omer Avital \(b\)](#) [Ali Jackson \(d\)](#)

Live "Fat Cat", New York, January 14, 2006

[Homeland](#)

[Smalls SRCD-0014 \[CD\]](#)

[Night song](#) -

[Ras Abu Galum \(for Elvin](#)

[Jones\)](#) -

[Arrival](#) -

[Shimi's tune](#) -

[Bass introduction](#) -

[Yes !](#) -

[C6294.64] [Avishai Cohen](#)

After the Big Rain : [Avishai Cohen \(tp,FX\)](#) [Jason Lindner \(keyboards\)](#) [Lionel Loueke \(g,vcl\)](#) [Omer Avital \(b\)](#) [Daniel Freedman \(d,perc\)](#) [Yosvany Terry \(chekere-1\)](#)

New York, January 17, 2006

[After the big rain \(1\)](#)

[Anzic ANZ5101 \[CD\]](#)

[Parto forte \(1\)](#) -

[Gbede temin](#) -

[Meditation on two chords](#) -

[Afterthoughts \(Mozartine\)](#) -

[Miryama](#) -

[African Daisy \(La suite](#)

[African\) \(1\)](#) -

[After the big rain \(1\)](#) -

[A7319.25] [Omer Avital](#)

Suite Of The East : [Avishai Cohen \(tp\)](#) [Joel Frahm \(sax\)](#) [Omer Klein \(p\)](#) [Omer Avital \(b\)](#)
[Daniel Freedman \(d\)](#)

New York, April 27, 2006

[Free forever](#)

[Anzic ANZ-0037 \[CD\]](#)

[Suite of the East](#) -

[Song for peace](#) -

[The mountain top](#) -

[Sinai memories](#) -

[The Abutbuls](#) -

[Bass meditation \(on the](#)

[possibility for peace in the](#) -

[Middle East\)](#)

[C6272.40] [Anat Cohen](#)

Poetica : [Anat Cohen \(cl,arr,string-arr\)](#) [Jason Lindner \(p\)](#) [Omer Avital \(b,arr\)](#) [Daniel Freedman \(d,perc-1\)](#) [Gilad \(perc-2\)](#) with string quartet (3) : [Antoine Silverman](#), [Belinda Whitney \(vln\)](#) [David Creswell \(viola\)](#) [Danny Miller \(cello\)](#)

New York, July, 2006

Agada yapanit (A	Anzic ANZ-1301 [CD]
Japanese Tale) (oa arr)	
Hoflm (Beaches) (oa arr)	-
The purple piece (ac arr)	-
Eyn gedi (oa arr,3)	-
La chanson des vieux	
amants (ac arr)	-
Lonnie's lament (oa	
arr,1,3)	-
Quando eu me chamar	
saudade (ac arr)	-
La casa del llano (ac arr)	-
Nigunim (oa arr,3)	-
Cypresses (oa arr,2,3)	-

[C6310.6] [Yuval Cohen](#)

Freedom : [Avishai Cohen \(tp-1\)](#) [Anat Cohen \(cl-2\)](#) [Yuval Cohen \(sop\)](#) [Gilad Hekselman \(g\)](#) [Omer Avital \(b\)](#) [Daniel Friedman \(d\)](#) [Michal Cohen \(vcl\)](#)

Tel Aviv?, August 31 & September 4, 2006

Prayer	Anzic (Israel)3101 [CD]
Ethiopia (mc vcl)	-
Butterfly (1)	-
Tango (2)	-
Freedom (1)	-
Nofim	-
Danielle	-
Matan	-
Beatrice	-
Melody	-

[M8552.0.1] [Marc Miralta](#)

Dreams... : [Seamus Blake \(ts\)](#) [Edward Simon \(p,el-p-1\)](#) [Omer Avital \(b\)](#) [Marc Miralta \(d\)](#)

Girona, Spain, 2007

Dreams	Fresh Sound New Talent (Sp)FSNT327 [CD]
Way out Willy (1)	-
Cami del bosc	-
Be careful what you	
dream (...because it can	-
come true)	
Ara si!	-
Dim blues	-
Pentatakin	-
Eastern	-

[T2386.20] [Third World Love](#)

New Blues : [Avishai Cohen \(tp\)](#) [Yonatan Avishai \(p\)](#) [Omer Avital \(b\)](#) [Daniel Freedman \(d\)](#)

c. 2007

Joy of life intro	Anzic (unknown #) [CD]
Joy of life	-
Homeland	-
Little echo	-
La Camerona	-
Gigi et Amelie	-
Nature's dance	-
Hamina	-
Beauty of death	-
New blues (ain't no thing)	-
So	-

[A7319.26] [Omer Avital](#)

Arrival : [Omer Avital \(b,oud,vcl\)](#) [Joel Frahm \(ts,sop,vcl\)](#) [Avishai Cohen](#), [Ari Lebovich \(tp,vcl\)](#) [Jason Lindner \(p,el-p,org,vcl\)](#) [Jonathan Blaek \(d,tamb,vcl\)](#)

Brooklyn, NY, 2007

Song for Amos	Fresh Sound World Jazz (Sp)FSWJ035 [CD]
Big time	-
Third world love story	-
Sea and sand	-
Arrival	-
Faith	-
Cypresses	-
Vincent	-
Song of thanks	-
Middle Eastern sunset	-
Lilian in the big blue	-

[Y400.10] [Alon Yavnai](#)

Travel Notes : [Alon Yavnai \(p\)](#) [Omer Avital \(b,oud-1\)](#) [Jamey Haddad \(perc\)](#)

New York, June 8 & 9, 2007

Bayit [Home]	ObliqSound OS510 [CD]
Yonatan	-
Yoman [Diary]	-
Numi numi [Sleep, sleep]	-
Travel notes (1)	-
Shir ahava tani [Fresh love song]	-
Ilha b'nit [Beautiful island]	-
Yakinton	-
Zricha [Sunrise]	-
Sof (In memory of Take Toriyama)	-

[W4368.10] [Harry Whitaker](#)

Thoughts (Past and Present) : [Harry Whitaker \(p\)](#) [Omer Avital \(b\)](#) [Dan Aran \(d\)](#)

Able Bakery, New York, June 18, 2007

[Safari \(December 1993\)](#) [Smalls SRCD-0026 \[CD\]](#)

[Love is the reflection in
the mirrors behind your
eyes](#) -

[The children and the
warlock \(1975\)](#) -

[2:08](#) -

[Come see through my
eyes \(December 24, 1984\)](#) -

[Flight of mind \(summer
1970\)](#) -

[Thoughts \(January 1987\)](#) -

[Steppin' with the Lord
\(1974\)](#) -

[I have to be your lover
\(September 9, 1977\)](#) -

[Blues for the piano
players](#) -

[T3343.10] [Three Cohens](#)

Braid : [Yuval Cohen \(sop\)](#) [Anat Cohen \(ts,cl\)](#) [Aaron Goldberg \(p\)](#) [Avishai Cohen](#), [Omer Avital \(b\)](#) [Eric Harland \(d\)](#)

Brooklyn, NY, August, 2007

[Navad \(the wanderer\)](#) [Anzic ANZ-7001 \[CD\]](#)

[Gigi et Amelie](#) -

[Freedom](#) -

[Beaches](#) -

[U-valley](#) -

[Lies and gossip](#) -

[It could happen to you](#) -

[Elegy for Eliku](#) -

[Tfila \(prayer\)](#) -

[Shoutin' low](#) -

[A658.10] [Claudia Acuna](#)

En Este Momento : [Claudia Acuna \(vcl\)](#) acc by [Branford Marsalis \(sop-3\)](#) [Jason Lindner \(p,el-p,melotron.org\)](#) [Juancho Herrera \(g,mand\)](#) [Omer Avital \(b\)](#) [Clarence Penn \(d,perc\)](#) [Eduardo "Yayo" Serka \(perc-2\)](#)

Shokan, NY, September 4-7, 2007

[El cigarrito](#) [Marsalis Music 74946-0010-0 \[CD\]](#)

[Te recuerdo Amanda](#) -

[Tulum](#) -

[That's what they say](#) -

[El derecho de vivir en paz](#) -

(2) -

[Contigo en la distancia](#) -

[Cuando vuelva a tu lado](#) -

(3) -

[Vuelvo al sur \(jl,oa,cp out\)](#) -
[Sueno contigo](#) -
[La mentira \(se te olvida\)](#) -

[C6294.64.20] [Avishai Cohen](#)

Seven : [Avishai Cohen \(tp\)](#) [Anat Cohen \(cl\)](#) [Yuval Cohen \(p\)](#) [Omer Avital \(b\)](#) [Daniel Freedman \(d,perc\)](#)

New York, December, 2007

Violet	Anzic ANZ0024 [CD]
Indigo	-
Blue	-
Green	-
Yellow	-
Orange	-
Red	-
Night	-

[C6272.60] [Anat Cohen](#)

Notes From The Village : [Anat Cohen \(cl,ts,sop,b-cl\)](#) [Jason Lindner \(p,el-p\)](#) [Gilad Hekselman \(g\)](#) [Omer Avital \(b\)](#) [Daniel Freedman \(d,perc\)](#)

New York, May 14 & 15, 2008

Washington Square Park	ANZIC ANZ1302 [CD]
Until you're in love again	-
Siboney	-
After the rain	-
J blues	-
Lullaby for the naive ones	-
A change is gonna come	-
Jitterbug waltz	-

[F4024.5] [Daniel Freedman](#)

Bamako By Bus : Collective personnel: [Avishai Cohen \(tp\)](#) [Mark Turner \(ts\)](#) [Jason Lindner \(p,keyboards,el-p\)](#) [Lionel Loueke \(g,vcl\)](#) [Meshell Ndegeocello](#), [Omer Avital \(b\)](#) [Daniel Freedman \(d,perc,fl\)](#) [Abraham Rodriguez \(vcl,bata,clave\)](#) [Pedrito Martinez \(vcl,cajon,cga\)](#) [Yosvany Terry \(chekere,vcl\)](#) [Davi Viera](#), [Mauro Refosco \(perc\)](#) [Joshua Levitt \(ney\)](#)

New York, June, 2009

Odudua	Anzic ANZ-0038 [CD]
Elegha wa	-
Deep Brooklyn	-
Rumba pa' NYC	-
Alona	-
All brothers	-
Darfur/Oasis	-
Saab	-
Bamako by bus	-

[K4260.5] [Itai Kriss](#)

The Shark : [Avishai Cohen \(tp-1\)](#) [Itai Kriss \(fl\)](#) [John Ellis \(ts-1\)](#) [Aaron Goldberg \(p\)](#)
[Omer Avital \(b\)](#) [Eric McPherson \(d\)](#)

New York, August 17 & 18, 2009

The shark	Avenue K (No #) [CD]
Kamuvan (1)	-
Gypsy	-
Four by four (1)	-
Chang chang	-
Breeza	-
Danzon no. 1	-
Sketch for Toki	-
Booty call (1)	-

[C6294.65] [Avishai Cohen](#)

Avishai Cohen Introducing Triveni : [Avishai Cohen \(tp\)](#) [Omer Avital \(b\)](#) [Nasheet Waits \(d\)](#)

Brooklyn, NY, December 17 & 18, 2009

One man's idea	Anzic ANZ5103 [CD]
Ferrara Napoly	-
Art deco	-
Mood indigo	-
Wise one	-
Amenu	-
You'd be so nice to come home to	-
October 25th	-

[C6294.66] [Avishai Cohen](#)

Triveni II : Avishai Cohen With Omer Avital And Nasheet Waits : [Avishai Cohen \(tp\)](#)
[Omer Avital \(b\)](#) [Nasheet Waits \(d\)](#)

Brooklyn, NY, December 17 & 18, 2009

Safety land	Anzic ANZ0039 [CD]
BR story	-
November 30th	-
Music news	-
Willow weep for me	-
Woody'n you	-
Portrait	-
Get blue	-
Follow the sound	-
Art deco (alt take)	-

[J33.20] [Ali Jackson](#)

Yes! : Ali Jackson/Aaron Goldberg/Omer Avital : [Aaron Goldberg \(p\)](#) [Omer Avital \(b\)](#)
[Ali Jackson \(d\)](#)

Brooklyn, NY, December 29, 2009

Maraba blue	Sunnyside SSC1271 [CD]
Yes!	-

Aziel dance	-
Epistrophy	-
El soul	-
Way way back	-
Homeland	-
The shepherd	-
Manic depressive	-

[N2591.10] [Hadar Noiberg](#)

Journey Back Home : [Hadar Noiberg \(fl,alto-fl\)](#) [Omer Avital \(b,oud\)](#) [Ziv Ravitz \(d,perc\)](#)

New York, unidentified date, c. 2010

Village life	Hadar Noiberg (No #1) [CD]
Evening breeze	-
Residue of a broken heart	-
Baïam	-
Persian love story	-
Intro	-
Balada	-
Journey back home	-
Hafla	-

[Z128.20] [Daniel Zamir](#)

Missing Here : [Itamar Borochoy \(tp\)](#) [Avi Liebovitch \(tb\)](#) [Daniel Zamir \(sop\)](#) [Omer Klein \(p\)](#) [Omer Avital \(b\)](#) [Aviv Cohen \(d\)](#) [Eviatar Banai \(vcl?\)](#)

Tel Aviv, Israel, February-March 2010

Poem 33	Hatav Hashmini (Israel)(No #) [CD]
Poem 54	-
Letter he	-
Scent of an apple redness	-
of red	-
Poem 42	-
Poem 51	-
Eleven (Question mark)	-
Poem 47 (duet)	-
7 measurements	-
Love	-
Missing here	-

[A7319.30] [Omer Avital](#)

Live at Smalls : Omer Avital Quintet : [Avishai Cohen \(tp\)](#) [Joel Frahm \(ts\)](#) [Jason Lindner \(p\)](#) [Omer Avital \(b\)](#) [Johnathan Blake \(d\)](#)

Live "Smalls Jazz Club", New York, April 5 & 6, 2010

Theme for a brighter future	Smalls Live SL0014 [CD]
Magic carpet	-
One	-
Bass intro to Anthem to life	-

[Anthem to life](#) -
[Blues for Tardy](#) -
[D bass](#) -
[\(Just some\) Smalls time](#) -
[shit](#) -

[A6259.35] [Lynne Arriale](#)

Convergence : [Bill McHenry \(ts\)](#) [Lynne Arriale \(p\)](#) [Omer Avital \(b\)](#) [Anthony Pinciotti \(d\)](#)

New Jersey, June, 2010

Elements	Motema Music MTM-54 [CD]
Here and now	-
Here comes the sun	-
Sister moon	-
Call me	-
Dance of the rain	-
For peace	-
Paint it black	-
Something I can never	-
have	-
Convergence	-
The simple things	-

[A7319.40] [Omer Avital](#)

New Song : [Joel Frahm \(ts,vcl\)](#) [Avishai Cohen \(tp,vcl\)](#) [Yonathan Avishai \(p,vcl\)](#) [Omer Avital \(b,vcl\)](#) [Dan Freedman \(d,vcl\)](#) [Mehdi Chaib \(karkabas-1,vcl\)](#)

Montreuil, France, July 2 & 3, 2013

Hafla	Motema Music MTM-161 [CD]
New song	-
Tsafdinias	-
(jf,ac,ya,oa,df,mc vcl)	-
Avishkes	-
Sabah El-Kheir	-
New Middle East	-
Maroc (1)	-
Ballad for a friend	-
Bedouin roots	-
Yemen suite	-
Small time shit	-
(jf,ac,ya,oa,df vcl)	-

[C6294.66.5] [Avishai Cohen](#)

Dark Nights : Avishai Cohen & Triveni : [Avishai Cohen \(tp,electronics-1\)](#) [Anat Cohen \(cl-2\)](#) [Gerald Clayton \(p-3,el-p-4\)](#) [Omer Avital \(b\)](#) [Nasheet Waits \(d\)](#) [Kerren Ann \(vcl\)](#)

Brooklyn, NY, unidentified date, c. 2014

Dark nights, darker days	Anzic ANZ0045 [CD]
(1)	
You in all directions	-

Betray (1,2)	-
Pablo	-
Goodbye pork pie hat	-
The OC	-
Shiny stockings	-
Lush life	-
Old soul (1,2,4)	-
I fall in love too easily (ka	-
vcl,3)	-

[H6913.16] [Amos Hoffman](#)

Back To The City : [Duane Eubanks \(tp\)](#) [Itai Kriss \(fl\)](#) [Amos Hoffman \(g\)](#) [Omer Avital \(b\)](#) [Vincent Ector \(d\)](#)

Brooklyn, NY, 2014

Easy going	Amos Hoffman (No #1) [CD]
After lazy noon	-
I'm getting sentimental	-
over you	-
Back to the city	-
Alone in South Carolina	-
Pannonica	-
Mr. X	-
Darn that dream	-
Little pigs	-
Smoke gets in your eyes	-

[H2171.9.30] [Tom Harrell](#)

Something Gold, Something Blue : [Tom Harrell \(tp,flhrn\)](#) [Ambrose Akinmusire \(tp\)](#) [Charles Altura \(g\)](#) [Ugonna Okegwo \(b\)](#) [Johnathan Blake \(d\)](#) [Omer Avital \(oud-1\)](#)

August, 2015

Circuit	High Note HCD7289 [CD]
Travelin'	-
Trances	-
Delta of the Nile (1)	-
Keep on goin'	-
View	-
Body and soul	-
Sound image	-
The vehicle	-

[A7319.50] [Omer Avital](#)

Abutbul Music : [Asaf Yuria \(ts,sop\)](#) [Alexander Levin \(ts\)](#) [Yonathan Avishai \(p\)](#) [Omer Avital \(b\)](#) [Ofri Nehemya \(d\)](#)

Villetaneuse, France, November 8 & 9, 2015

Muhammad's market	Jazz Village (F)JV570114 [CD]
Three four	-
Afrik	-
New Yemenite song	-

<u>Bed-Stuy</u>	-
<u>Bass hijaz (Intro to Ramat gan)</u>	-
<u>Ramat gan</u>	-
<u>Ayalat hen</u>	-
<u>Eser (Middle Eastern funk)</u>	-