## **Shauli Einav Press Reviews/Articles/Interviews**

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## Shauli Einav > All About The Beauty

hecking out Shauli Einav's debut recording, Opus One (Plus Lion Music), one wonders how this gifted saxophonist might fit into the current wave of talented, young Israeli musicians on today's jazz scene. Think Avishai Cohen, Omer Avital and Anat Cohen for starters.

"I used to dance in an Israeli folk dance group," Einav recalls, thinking about growing up in Israel. "My father was their accordionist and my older sister also danced there." As if to make a connection with Opus One, he adds, "I think that Israeli folk music has influenced my compositions."

To anyone taking a Blindfold Test on any of the nine pieces composed and arranged by the leader, Opus One would come across as a smartly played, swinging and evocative jazz album. Even with titles like "Hayu Leilot," "Shavuot" and "Jerusalem Theme," there's no obvious way to hear this music other than as something straight out of the Big Apple.

Some of that might be because Einav relocated to the States after he served in the Israeli army and earned his bachelor's degree from the Jerusalem Academy of Music and Dance. He then received a master's degree from the Eastman School of Music in Rochester, N.Y. From there it was on to New York City in 2008, where he has made a name for himself. Four reasons why the 29-year-old Einav garners attention in a crowded field are his mentors: Walt Weiskopf, Dave Liebman, Harold Danko and the late Arnie Lawrence. A saxophonist and top-flight educator, Lawrence moved to Israel in 1997 and founded the International Center for Creative Music in Jerusalem. As a common denominator among many of his peers, Einav says, "Arnie influenced almost every new Israeli jazz musician that has come to New York since the '90s."

Asked about the players who join him for Opus One, Einav is effusive about everyone on board. "In each one of these musicians I see integrity, honesty and kindness," he says. "When the people are like that, in addition to being superb musicians, you cannot go wrong."

Speaking more specifically, Einav notes, "I've known Shai Maestro since we were very young, and it has been amazing for me to see how well he's done in his career, taking the piano chair with the Avishai Cohen Trio for the last five years. Joseph Lepore, in addition to being one of the busiest bassists in town, was one of the most welcoming people that I've met. Johnathan Blake is one of my favorite drummers, and he's usually playing with other great Israeli musicians, such as Omer and Avishai. After a referral from a friend, I met [trombonist] Andy Hunter a



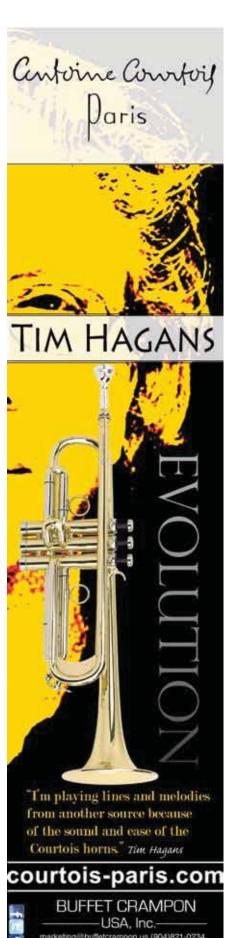
few weeks before the recording. I was not disappointed, to say the least."

The music on Opus One reflects the same friendly vibe that Einav describes when speaking of his bandmates. From the bop-oriented "Kavana" to more straightahead swing with "The Damelin" to ballads like "New Era Ballad" and "Naama," the cohesion of the tight rhythm section coupled with the Einav/Hunter front line sets the stage for some very intriguing solos, especially from the leader, whose maturity and style indicate a great amount of heart and soul. That spirit is also reflected in the arrangements and compositions, which combine sophistication with memorable melodies.

When Einav refers to "delivering a message to the world," he's mainly talking about the lessons he learned from Lawrence. "Opus One, for me," Einav explains, "is like a book of short stories. Each tune has its own story but at the same time they connect to each other. I tried taking the listener on a trip into my own life. I called it Opus One because it is a compilation of works collected through my last two years since coming to New York City."

Even if one weren't aware of Einav's background, the quality of his playing and writing make him a noteworthy young talent, regardless of how his music might get classified. "Categorizing is really hard and sometimes contradicts the music," Einav notes. "So I'd just say that it's all music. And like my mentor Arnie Lawrence liked to say, 'It's all about the beauty.' At the same time, I understand that by knowing the backstory, one can really connect more to the artist, which means a great deal to me."

-John Ephland



"electrify" her horn nearly as much as did Miles Davis in his electric period, especially on "On The Corner.") While not nearly as up tempo, the JIB Quartet evokes Chick Corea's pre-electric guitar edition of Return To Forever.

Her thirteenth album Wingwalker is not a major departure for Bloom, but a further refinement of the approach of her past few albums. In some ways an improvement - as some of her albums for the Arabesque label were somewhat marred by dreary tempos and a dry ponderousness, Wingwalker is brighter and has greater variety of mood. "Life On Cloud 8" has a sly bluesy recurring riff that'll get under your skin alternating with an angular Monk-ian motif and a languid cool evoking the 1950s West Coast breeziness of Gerry Mulligan and Shelly Manne. The droll "Freud's Convertible" (what a title!) sounds like a Dave Brubeck tune circa 1959-61 until pianist Dawn Clement comes in. She has a much lighter touch than Brubeck (not meant as a put-down to either) and something of the moody economy of Herbie Hancock and Hank Jones. Bloom's solo gets surreal, the electronics taking her up to warp eight, and the rhythm team of Mark Helias and Bobby Previte (both longtime Bloom fellow travelers) segues from swing to what sounds like a fleet drum 'n' bass/jungle matrix (albeit done acoustically). "Adjusting To Midnight" is a doleful (but not mope-y) Monk-tinged (melody-wise) ballad that deserves, if not to be a standard, but to be seized upon by intrepid balladeers.

There's lots of variety here, some great musicianship, winning and memorable compositions, and refreshing conciseness – 12 tunes in just a little under an hour, all originals except for an eerily soulful, well-after-midnight unaccompanied version of "I Could Have Danced All Night." For Bloom fans and novices both, *Windwalker* is very highly recommended.



#### **SHAULI EINAV**

**OPUS ONE.** Plus Loin Music. www.plusloin.net. Jerusalem theme; Kavana; Naima; The Damelin; Hayu Leilot; Interlude; New Era Ballad; Shavuot; Coda.

**PERSONNEL**: Shauloi Einav, saxophones; Shai Maestro, piano; Andy Hunter, trombone; Joseph Lepore acoustic bass; Johnathan Blake, drums.

By Bob Gish

Virtuosity is an often overused and frequently abused term. Even so, you'd have to say Shauli Einav

is a Titan of the tenor saxophone, a superman of the soprano saxophone and a blowing bundle of virtuosity. There are, of course, thousands of fine sax players past and present, far too many to name since the sax more or less took over the clarinet as the premier jazz woodwind instrument.

Given this rich tradition one often falls back on taxonomy, not just naming but classifying eras or schools of players. Surely sax players themselves indulge in such schemes when learning the instrument and finding their voice. The goal is not just imitation but difference, the ideal realization of them and me, then and now.

Shauli Einav realizes this goal, sounding like the masters of the past yet establishing his own sound, his own tone and imprint. He's arrived, in other words, as part of the tradition of great sax players, now sallying forth into newness and distinction.

All of the tunes reflect his personality and his heritage, and all of them are delivered in an embracing, energetic congregation of musical peers, much beyond mere competency. Shai Maestro's piano punctuates the truths of "Kavana," a fast moving tune where Andy Hunter stands and delivers some beautiful unison lines in soulful tandem with Einav.

Then there "Naama," a hauntingly beautiful tune made all the more memorable by the interplay of sax and trombone and the wondrous accompaniment of Maestro's rippling piano, Joseph Lepore's resonating bass and Jonathan Blake's rhythmic brush work on drums.

'Clearly Einav has assembled a compatible, effective group of sidemen who no doubt are transported in their playing and can communicate their joy in playing individually and together in the truest of ensemble fashion.

All of the compositons are more than successful and generous in their running time, ranging to as much as eleven minutes. Only "Coda" ends the list with a brevity ingeniously appropriate to end things.

The CD's title, *Opus One*, promises more to come and, given the level of musicianship heard here, one can only hope such will be the case.



#### **BOB GLUCK**

**SOMETHING QUIET.** FMR Records. www.fmr. records.com. *Waterway; Dolphin Dance; October Song; Going Away; Still Wayters [sic]"; Sideways; Lifeline.* 

**PERSONNEL**: Bob Gluck, piano; Joe Giardullo, soprano saxophone; Christopher Dean Sullivan, bass.

By Bob Gish

This CD is at times a lilting and lovely, sometimes gratingly stressful recording where three

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www.chipwhitejazz.com

## **JazzTimes**

this, does it really matter if it's really rock dressed up as jazz? BRENT BURTON

## SHAULI EINAV

Opus One (Plus Loin)



The second leader project by Israeli saxophonist Shauli Einav, an NYC city resident since 2008 and a year shy of 30, attests to his immersion

in the bebop tradition while revealing a fresh and original voice. Accompanied by a formidable, tight-knit group consisting of pianist Shai Maestro, trombonist Andy Hunter, bassist Joseph Lepore and drummer Johnathan Blake, Einav presents eight original compositions marked by a sense of urgency and relentless swing. He also includes an innovative rendition of a time-less Israeli folksong.

Einav invokes his homeland in the choice of song titles and subject matter, and in the moods inhabiting the soundscapes of his music—from the somber, conflicting and tragic to the purely inspiring and uplifting—sometimes within the same composition. "Jerusalem Theme" opens with a driving tempo and playful interplay

between Einay and Hunter, leading into a soft, catchy melody. Sax and bone continue to duke it out throughout the tune in varying degrees of intensity, Maestro's solo on electric Nord keyboard reflecting the city's progressive dimension. "Kavana" (Hebrew for "intention") is another vigorous postbop vehicle; "Naama," a ballad dedicated to Einav's

wife, illustrates Einav's warm, tender tone, which is complemented by Blake's elegant brushwork.

The hard-swinging "The Damelin" features a scorching Hunter solo and a rousing Maestro-Blake exchange. Einav's creative reworking of "Hayu Leilot" brings this '40s classic into the present, the statement of its melancholy melody shifting into vibrant, pulsating group interplay. These intricate, harmonically rich compositions offer the skilled and soulful leader, as well as his bandmates, ample space to shine. SHARONNE COHEN

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All About Jazz NY



Opus One Shauli Einav (Plus Loin Music) by David R. Adler

It's clear that Israeli-born saxophonist Shauli Einav is capable of "blowing his face off", as pianist and friend Jeremy Siskind writes in the liner notes to *Opus One*. But this album has a personal flavor that a mere chops showcase wouldn't have offered.

The choices are sound from the start: Andy Hunter's trombone gives Einav a frontline sound evocative of the JJ Johnson-Sonny Stitt partnership of 1949 or to be more current, the Dave Holland Quintet with Chris Potter and Robin Eubanks. But there's no imitation here. On the lovely but devilishly difficult waltz "Shavuot" or the two short drumless sketches "Interlude" and "Coda", there's a rich contrapuntal sonority that's hard to resist. Shai Maestro's piano, too, lends Opus One its own harmonic stamp (his synth solo on the leadoff track arrives as a nice jolt). Bassist Joseph Lepore and drummer Johnathan Blake keep the music grounded in a visceral brand of swing, even when Einav is at his most heady and intricate.

Einav's press materials bill Opus One as his debut disc, although there's a 2008 effort called Home Seek to be found at CD Baby. Whatever the case, Opus One is arguably Einav's first mature statement, blending modernist jazz with influences from his home country as typified by the hip 7/8 treatment of "Hayu Leilot" ("Those Were the Nights"), an Israeli standard.

Aside from this, the program is original and Einav spends the first half of it on tenor sax before switching to soprano, staying a bit back (perhaps too much so) in the mix. His writing is fresh but rooted in precedents: a bit of "Dolphin Dance" harmony in "Jerusalem Theme"; hints of Wayne Shorter's dark translucency in "Naama" or a cooking hardbop vibe spiked with rhythmic surprises in "The Damelin".

An Eastman graduate, Einav is hardly the first in a new Israeli jazz wave that his late mentor Arnie Lawrence did so much to inspire. But with his expressive horn, imaginative pen and confident bandleading, Einav is already setting himself apart.

For more information, visit plusloin.net. Einav is at Miles' Café Feb. 12th. See Calendar.



Punkbop (Live at Smalls)
Ari Hoenig (smallsLIVE)
by Alex Henderson

This release documents drummer Ari Hoenig's Feb. 8th, 2010 appearance at the West Village club, leading a quintet of alto saxophonist Will Vinson, guitarist

## LISTEN UP!

Saxophonist SHAULI EINAV has performed at the Red Sea Jazz Festival, The Israel Festival in Jerusalem, The Rochester International Jazz Festival, Tel-Aviv International Jazz Festival and venues like The Knitting Factory, Fat Cat, Smalls and Duc de Lombards in Paris. He was recently signed by the leading French jazz label Plus Loin Music. Einav has performed with players like bassist Omer Avital, pianist Aaron Goldberg, drummer Johnathan Blake and the late saxophonist Arnie Lawrence. He holds a Masters degree from the Eastman School of Music.

Teachers: Walt Weiskopf, Arnie Lawrence and Dave Liebman.

Influences: John Coltrane, Charlie Parker, Thelonious Monk, Wayne Shorter.

Current Projects: My current project is performing and booking my quintet, which recorded my debut Opus One (Plus Loin), as much as I can and also working on a new quartet with an accordionist, percussionist, bassist and myself on soprano sax.

By Day: Practicing, composing and emailing!

I knew I wanted to be a musician when... I understood I can reach everyone no matter their spoken language and how deep it is to tell the truth when playing.

Dream Band: The people with whom I recorded lately: Shai Maestro, Andy Hunter, Joseph Lepore and Johnathan Blake. Did you know? I used to be a professional dancer in a folk-dance group for eight years!

For more information, visit shaulimusic.com. Einav is at Douglass Street Music Collective Apr. 2nd and Miles' Café Apr. 8th. See Calendar.







Mike Noordzy

MIKE NOORDZY is an acoustic and electric bassist, contra-alto clarinetist and founder of the independent experimental music record label Nacht Records.

Teachers: Mike Richmond, Stanley Cowell, William Parker.

Influences: Charlie Haden, William Parker, Bill Laswell's Painkiller and Last Exit, Velvet Underground, The Meters, Ozzy Osbourne-era Black Sabbath, Iggy and the Stooges, Merzbow, Paul Motian, Morton Feldman, Gloria Coates, Arnold Schoenberg, Sonny Rollins, Lee Konitz, Chris Welcome, Herb Robertson and Derek Bailey.

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#### Something Else! blog review

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FRIDAY, JANUARY 14, 2011

## Shauli Einav - Opus One (2011)



by S. Victor Aaron

The steady stream of highly talented young jazz musicians continue to flow from Israel to New York. We've gone from Avishai Cohen to, uh, Avishai Cohen and everyone in between, like Amos Hoffman and Oz Noy. Earlier this week, we officially welcomed another Israeli musician into the fold as leading recording artists with the first

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widely distributed album led by tenor and soprano bop specialist Shauli Einav. Reflecting the big statements Einav sought to make as a first impression, he named this record *Opus One*.

This Arnie Lawrence protégé and grad of Eastman School of Music (Rochester, NY) had self-made and released a very limited distribution record a few years ago as a calling card to assist in getting gigs, but *Opus One* marks his first serious effort as a composer, bandleader, arranger and of course, saxophonist. To highlight himself as both a tenor and soprano sax player, he devoted the first two thirds of the CD for tracks featuring his tenor and the remainder led by his soprano, with abridging track ("Interlude") that has one horn overdubbed over the other one.

Joining Einav are guys he chose for his high comfort level with them: the pianist Shai Maestro had been friends with Einav since they were teenagers back in Israel (Maestro previously made quite an impression as a member of Avishai Cohen Trio on *Gently Disturbed*). Joining the two are Andy Hunter (trombone) and Jonathan Blake (drums). It's an ensmeble that's perfect for getting out the deep harmonics of Einav's compositions while staying small enough to be agile.

Most of the songs he had written for this proper debut relate in some way to Einav's native Israel, but isn't necessarily a record of Israeli jazz or anything klezmer-ish. "While some of the music reminds me of my homeland," affirms Einav,"I don't see this as an Israeli album, it's just music per se." Within the realm of post-bop, he takes the listener through of variety of complexions.

This ever-changing temperament of the album keeps it from falling into the doldrums, as some records do when each track sounds too alike. "Jeruselem Theme" takes different directions rhythmically while staying in a 4/4 time, and Einav announces his alto-like tenor language that i sensitive and articulate. Maestro plays a moog-like synthesizer on his solo which, believe it or not, doesn't dampen the boppish mood of the some at all. Even more charged is "Kavana," which swings hard and fast, and Einav confidently tosses out setups and resolutions in his improvising. "The Damelin," written about a fallen friend, reminds me a lot of some of Joe Henderson's unusual devices he'd use in his own compositions, such as odd measures in the head and varied root motion on songs like "Punjab." That's some pretty sophisticated harmonic development even by today's standards, and Einav seems to have it mastered. "Naama" is a little like Trane's "Naima" more also evident of the bluesy ballad style of Wayne Shorter. Both Maestro (on acoustic piano) and Hunter supply thoughtful,

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endearing solos.

"Hayu Leilot" is a heavily reworked standard in Israel from the 40s, and Einav even inserts a little influence from Jamiroquai (most notable in Meastro's use of a Rhodes), but with the modern jazz sensibilities of Jason Lindner and Chris Potter. The Middle Eastern strain strain remains evident in the song, however. On the soprano side, "Shavuot" is the highlight. it's based on Israeli folk dance music, and Einav's elfin straight horn dances through three time signatures and a barrage of chordal ascents and descents.

Shauli Einav strived for his formal debut record "to have sophisticated compositions but also to make them as melodic and memorable as I could." that, combined with sympathetic performances from everyone involved make *Opus One* a very strong first step forward. There's always room for improvement from an initial effort, but it's hard to find where Einav can improve much from this solid and likeable album.

Opus One, from Plus Loin Music, his the streets January 11.





Posted by S. Victor Aaron at 12:00 AM

Filed under: 2010s, Israel, Jazz, new release, Plus Loin Music, Shauli Einav

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#### Jazz CD Reviews

## Shauli Einav - Opus One - Plus Loin

A debut from a saxophonist with plenty to say who knows how to say it.

Published on January 24, 2011





#### Shauli Einav - Opus One - Plus Loin PL4534, 63:21 \*\*\*\*



(Shauli Einav – tenor and soprano saxophone; Shai Maestro – electric and acoustic piano; Andy Hunter – trombone; Joseph Lepore – acoustic bass; Jonathan Blake – drums)

Jazz fans may not be talking about Israeli saxophonist Shauli Einav yet, but in time they will. Einav's proper debut, *Opus One*, is quite an opening statement. The young Einav – he's still under age 30 – showcases his performance ability (he's a formidable horn

player who has listened, and listened hard, to Parker, Mobley, Stitt and more), his compositional skills (he wrote eight of the nine tracks, which encompass bop influences to contemporary electronics) and his talent in blending traditional folk music with modern jazz.

Here's a bit of bio: Einav was born in and initially studied jazz in Israel and was a protégé of the late music educator Arnie Lawrence; he earned a BA from the Jerusalem Academy of Music and a master's degree from the Eastman School of Music; he moved to New York City in 2008 to begin his apprenticeship in local clubs. He assembled a self-produced CD mostly distributed in Israel but Einav considers *Opus One* his proper debut.

Einav made a persuasive impression in jazz spots but on *Opus One* he provides a stronger impact due to his convincing presentation, his tunes and his sympathetic quintet, which includes bassist Joseph Lepore (an Einav friend whose credits involve Rosario Giuliani and Greg Osby), pianist Shai Maestro (a long-time Israeli acquaintance), trombonist Andy Hunter (who has been part of Dave Holland's Big Band and the Toshiko Akiyoshi/Lew Tabackin Big Band, among others) and in-demand drummer Jonathan Blake (Oliver Lake, Tom Harrell and Ronnie Cuber are only a handful of musicians he has recorded with).

The 63-minute album is a mostly boisterous affair heightened by Einav's aggressive horn, a constant swing and urgent melodies. The openers, "Jerusalem Theme" and "Kavana," illustrate Einav's exploration of jazz history as well as Israeli-specific details. "Jerusalem Theme" is a piece written in four but has a 6/8 feel which captures the complications characteristic of the Israeli capital: the spirited engagement between trombone and saxophone suggest the city's intense conditions, while Maestro's sharp solo on an electric Nord keyboard conjures up a metropolitan mannerism. The second tune is even more animated and has a sense of determination. The title, "Kavana," is a Jewish word with a variety of connotations, but which commonly implies not only concentration but meaning and intention in expressing a thought, idea or whatever a person wants to communicate. In this case, Einav articulates his feelings for his old teacher, Lawrence, who taught Einav what is truly important in music.

The standout is the love ballad, "Naama," a beautiful sketch of Einav's betrothed, Na'ama. The elegant arrangement features Einav's deeply absorbed tenor sax highlighted by his breathy vibrato, Blake's sensitive brushwork, Maestro's burnished acoustic piano and Hunter's soulful trombone solo, the cut's only unwritten improvisation.

Another first-rate effort is Einav's reharmonized translation of the 1940s Israeli standard













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Help keep Israel secure by ensuring U.S. support remains strong www.AIPAC.org "Hayu Leilot," with a lengthy through-composed arrangement that interestingly nods to British alternative dance act Jamiroquai, in terms of both sound and rhythm. The closer "Coda" is also intriguing since it contains three independent lines for trombone, tenor sax and bass with Einav's overdubbed soprano sax adding another instrumental voice to the brief fugue.

#### TrackList:

- 1. Jerusalem Theme
- 2. Kavana
- 3. Naama
- 4. The Damelin
- 5. Hayu Leilot
- 6. Interlude
- 7. New Era Ballad
- 8. Shavuot
- 9. Coda
- -- Doug Simpson

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O's Place review

O's Place - <a href="http://www.osplacejazz.com/">http://www.osplacejazz.com/</a>

Shauli Einav - Opus One 3/3

O's Notes: This is the debut recording for saxophonist Shauli Einav, the young Israeli born musician who has polished his chops on the New York jazz scene since 2008. He leads a quintet with Shai Maestro (p), Andy Hunter (tb), Jonathan Blake (d) and Joseph Lepore (b). They swing hard on "Kavana" with Maestro dashing across the keys. This is complimented by the mellow blends of Einav and Hunter on "Naama" one of the best of the set. They resume the upbeat pace on "The Damelin" adding a touch of funk on "Hayu Leilot". Einav has definitely got potential for making a splash and we anxiously await his next endeavor.

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#### Music

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## Shauli Einav: Opus One

By John Garratt 31 January 2011 PopMatters Associate Music Editor

Jazz used to be known as America's classical. For proof that other cultures took the ball and totally ran with it, Israeli saxophonist Shauli Einav makes a splendid example. His latest album Opus One is constructed with all of the delicacy of a '60s era Coltrane album. It's got a delicate waltz called "Jerusalem Theme", Eastern hard bop in "Kavana", the slow ballad "Naama", a homeland standard "Hayu Leilot" and something that borders on holy land pop "Shavout". Opus One has all of the elegance of the old masters while harmonically pushing things forward, and Einay's not even thirty yet. Whatever happened to experience coming with age?



#### Shauli Einav

Opus One

(Plus Loin Music; US: 11 Jan 2011)

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## 'Opus One,' take two

By BARRY DAVIS 09/02/2011

Jazz saxophonist Shauli Einav 'plays it for truth' at the TA Jazz Festival.

Photo by: Courtesy

Budding Israeli jazz musicians have been relocating to New York in droves for two decades now, with varying degrees of success. Some, such as bassists Avishai Cohen and Omer Avital, trombonist Avi Lebovich and pianist Anat Fort, have left their mark on the New York and global jazz scene, while others continue to maintain a busy yet lower-profile working agenda.

Shauli Einav is one of the more promising Israeli jazz artists to have hit the Big Apple in recent years. The 28-year-old Jerusalem-born saxophonist moved to the capital of the jazz world two and half years ago, after completing a master's degree at the Eastman School of Music in Rochester, New York. On February 16 (at 10:30 p.m.), he will be here to show us just how far he has taken his craft to date, with a performance at the Tel Aviv Jazz Festival.

Most of the concert will be based on Einav's new CD, *Opus One*, which came out on the French label Plus Loin Music at the beginning of the year. In fact, it is Einav's second release, although he refers to it as his real debut offering. "The first album [*Home Seek*] was a recording I made while I was at university. It was a self-produced CD that was distributed mostly in Israel and a little bit in Upstate New York in the area around Eastman. It served as a kind of calling card and got me to a few places, like the Tel Aviv Jazz Festival and Red Sea Jazz Festival in 2008. But it wasn't big-time at all. I call this second recording *Opus One* because I do believe that it's my first major work.

And I think it reflects the progress that I've made since finishing school and finding my way in such a competitive and hard place as New York City."

Challenging as it may be to gain a solid perch in the New York jazz scene, Einav already had several years of hard-earned grounding behind him. Prior to his studies at Eastman, Einav earned a bachelor's degree from the Jerusalem Academy of Music and Dance and, before that, he imbibed the rudiments of jazz, and much more, from late US-born saxophonist and teacher Arnie Lawrence, who galvanized the jazz community in Israel, and specifically in Jerusalem, between his aliya in 1997 and death in 2005.

"What I learned from Arnie was to love the sound and to play the truth. In my tunes, I try to tell the truth. Arnie was tough, and there were no compromises with him when it came to the music. He brought so much experience to Israel, and he was a very spiritual man."

That adherence to purity of sound comes through loud and clear on *Opus One*, which Einav recorded with a quintet that includes Israeli pianist Shai Maestro. Almost all the tracks were composed by the 28-year-old

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leader. "If all you do is play standards, then there's no difference between you and a classical musician," Einav declares. "What sets you apart from the others is your writing, irrespective of technical playing abilities.

That's how you get your career going in New York. Sure, you have to play well but, anyway, you have to be a good player if you're going to work in New York."

Judging by end product, Einav has come a long way since he put out his first recording.

While Home Seek was more than a decent first effort, Opus One offers more depth.

"A lot has changed in the meantime," he observes. "I feel more mature, and being in New York for over two years has given me a lot. No one knew me when I arrived. I felt I was starting from the lowest rung on the ladder.

I knew a few Israelis playing here, but at the end of the day you have to do the work yourself."

Interestingly, Israeli jazz artists, such as Paris-based pianist Yaron Herman, increasingly perform and record versions of Israeli songbook classics, and Einav is no different.

Opus One includes a delightful rendition of "Hayu Leilot," although Einav says he took some flak after a performance of the number at the Red Sea Jazz Festival in Eilat a couple of years ago. "Someone criticized me for doing that, but I guess we all have our opinions."

Considering jazz musicians have been reworking classical compositions, numbers from musicals, ethnic material and even pop and rock songs for decades, Einav's critic is definitely in a minority.

Meanwhile, Einav is happy to be coming here with his band to perform cuts off his latest album and says there will be some new numbers in his Tel Aviv show as well.

"I am working on the next CD and trying to work out the instrumentation. I like the idea of a sextet, a septet or even an octet, with lots of horns."

Then again, the idea of a smaller ensemble also appeals to him. "I am also thinking about a quartet, with a guitar, organ and drums. When you're in a large band, you can hide behind the other players; but I think maybe it's time for me stand out in front on my own."

Einav certainly makes his voice heard to great effect on Opus One.

For more information about Shauli Einav: <a href="https://www.shaulimusic.com">www.shaulimusic.com</a>. For more information about the Tel Aviv Jazz Festival: <a href="https://www.cinema.co.il">www.cinema.co.il</a> and (03) 606-0800



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Unless you've been knee-deep in the world of jazz for several decades, you probably don't know of the late Arnie Lawrence. Until a few weeks

## A Blog Supreme

## Standout Jazz, Straight Outta Tel Aviv

08:21 pm

November 22, 2010

by PATRICK JARENWATTANANON



Reed player Anat Cohen is among the best-known of today's Israeli jazz musicians.

But I've since learned that he'd been seriously around the block:

Jimmy and Dena Katz

Writing music for Martin Luther

King, Jr.'s funeral, playing saxophone in the *Tonight Show* band, recording with Blood Sweat and Tears, composing a symphony that Dizzy Gillespie helped premiere, being on the scene with anybody who was anybody. He's the guy who founded the jazz program at the New School in New York — one of the scholastic institutions of jazz today. (Ask Brad Mehldau or Roy Hargrove, perhaps, or see this documentary.)

In 1997, Lawrence moved to Jerusalem, where he developed a school for young musicians — Jewish or not. He, and folks like him, are a big part of the reason that jazz is thriving in Israel, and so many Israelis have achieved international acclaim.

Yesterday, All Things Considered aired my conversation with host Guy Raz about Israeli jazz musicians. Or rather, jazz musicians from Israel — I haven't had the opportunity to scope out the Tel Aviv clubs for myself. But I did talk to a number of Israeli musicians — several of Arnie Lawrence's students among them — to get a sense of why it's boomed of late. So I wanted to expand on some of the ideas I only briefly raised yesterday.

Education is a big part of it: Americans or American-trained musicians moving/returning to Israel to teach. Israel's teachers have long produced talented classical musicians — think of Daniel Barenboim, Itzhak Perlman or Gil Shaham so the infrastructure was there for widespread musical literacy.

Twenty-five or so years ago, the numbers for jazz seemed to hit a small but critical mass. The Thelma Yellin High School of the Arts, like many arts magnet schools, became known as a jazz incubator. The Rimon School for Jazz and Contemporary Music started up in 1985, and developed an affiliation with Berklee College of Music in Boston. The Hed College of Contemporary Music started, and is now connected to

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Oklahoma City University. And Arnie Lawrence would be proud to know that the New School announced a formal partnership last year with the jazz program at the Israel Conservatory of Music. (A whopping 10 percent of the New School's jazz student body is from Israel — a country whose entire population is less than Virginia's, or New Jersey's, or North Carolina's — according to a New School press release.)

But education alone hardly makes a jazz musician great. Most musicians came to finish studies or crack into the scene in the U.S. — often in New York. And the road to recognition wasn't cut-and-dry for every Israeli musician, to be sure. The guitarist **Roni Ben-Hur** came to New York and cut his teeth at Barry Harris' Jazz Cultural Theater — the 1980s bebop institution — well before many other Israeli musicians arrived. I didn't track down saxophonist **Assif Tsahar**, but I read that when he arrived in New York, he threw himself into the free jazz community, where he's known as both a player and independent record label manager. Pianist **Anat Fort**, too, relayed her sense of having a unique experience: She studied with hard-bop master Harold Mabern at William Paterson University in New Jersey. That's curious, since the original music she's developed since then sounds little like Mabern's.

Source: YouTube

Some Israeli jazz musicians did find each other eventually, though. The bassist **Omer Avital** was an early arrival as well — like many young jazz musicians of any nationality in the '90s, he spent a lot of time in the Greenwich Village club called Smalls. (Literally today, I received a press copy of the Omer Avital Quintet's new album *Live At Smalls* — which is exactly what it seems.) As more Israeli players met or reunited with each other in New York and at Smalls, Avital was a pivotal figure within the subcommunity. And as **Avishai Cohen** (the trumpeter) told me, networking among the diaspora helped him get both odd jobs and lasting connections.

Avital's roommate in those early days was **Avishai Cohen** the bassist, who would become known in the jazz world as Chick Corea's bassist, and then as a bandleader himself. Now, Cohen's new album *Aurora* finds him singing in English and Spanish, but also Hebrew and Ladino (aka Judaeo-Spanish). Avital also eventually spent time studying Arabic music and the oud, and working it into his musical concept. And

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that's something I didn't have time to address on air either: The fact that several, though certainly not all Israeli jazz musicians, found that their jazz training was a way to access the music of their homeland. Israel is itself a country of immigrants, so that meant lots of different Middle Eastern, Eastern European or North African jazz hybrids developing.

Source: YouTube

In any event, pioneers like Avital blazed the trail in the U.S., and the growing educational infrastructure ensured generations of talent would soon follow: the Anat/Avishai (the trumpeter)/Yuval Cohen siblings, Rafi Malkiel, Eli Degibri, Daniel Freedman, Gilad Hekselman and many more. The younger pianist **Omer Klein** has a new album out called *Rockets On The Balcony*; it also features drummer Ziv Ravitz, whose international trio Minsarah regularly gigs with Lee Konitz. Pianist **Tamir Hendelman**, who moved to Los Angeles as a teen but started on piano in Israel, was just on NPR's JazzSet. Reedman Oran Etkin's 2009 record Kelenia incorporates Malian folk musicians. Pianist Yaron Herman has chosen to live in Paris, where he somehow still records and tours with top-flight American musicians. Guitarist Yotam Silberstein recently released an album called Resonance, which rose high in the jazz radio charts. Saxophonist Shauli Einav recently issued a nice new straight-ahead record called *Opus One*; his pianist there is **Shai Maestro**, of bassist Avishai Cohen's trio. And Cohen himself put out an album this year on French Blue Note: Aurora is the first to feature his playing and singing.

Again, there's no single path that all of these musicians followed, but you get the picture: Having grown up in melting-pot cultures which valued the arts, a lot of talented Israelis are now fully immersed in jazz. This 2008 *JazzTimes* piece has further thoughts on the matter.

One more thought: I sense that a number of Israelis are spending more and more time back in Israel. I reached Anat Fort hours before boarding her flight home, and dialed Eli Degibri, who was contemplating giving up his place in Brooklyn, on his cell in Tel Aviv. It's possible to do this now, global communication being what it is, and the Israeli jazz scene having grown a lot in twenty-odd years. By sheer dint of numbers, New York is still the most populous place for a young jazz musician

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looking to meet others. But moving back home is looking more possible, and more attractive, than ever.

1 One might wonder if there is some reason why so (relatively) many Israelis are attracted to playing jazz in the first place — and I'm somewhat stumped. While I've heard a few somewhat compelling armchair theories about the nature of Israeli society reflecting various jazz aesthetics, those ideas also tend to smack of essentialism. Why does anybody like any form of music, right? Ultimately, my favorite answer is what trumpeter Avishai Cohen joked with me: "the swing is in the hummus"

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## Jazz—with Kavanah

Saxophonist and composer Shauli Einav '08E (MM) captures the attention of critics with his blend of Israeli themes and traditional Western jazz.

By Karen McCally '02 (PhD)

IN THE PAST DECADE OR SO, JAZZ CRITICS have remarked widely on a recent spate of exceptional jazz musicians emanating from a place that might seem unlikely: Israel, a nation with no historical connection to the African diaspora, and a population of just 7.7 million people in an area smaller than Massachusetts.

One of those musicians is saxophonist, composer, and arranger **Shauli Einav** '08 (MM), a native of Jerusalem who got hooked on jazz as a youth, during his family's annual treks to the Red Sea Jazz Festival, a four-day event held since 1987 in the southern resort city of Eilat.

His debut release, *Opus One* (Plus Loin), has attracted the attention of critics writing in jazz media such as *DownBeat* and *Jazz Times* and news outlets such as National Public Radio and the *Jerusalem Post*. He's been called "emerging" and "noteworthy." "Découverte assurée" ("Discovery assured"), noted a Belgian critic.

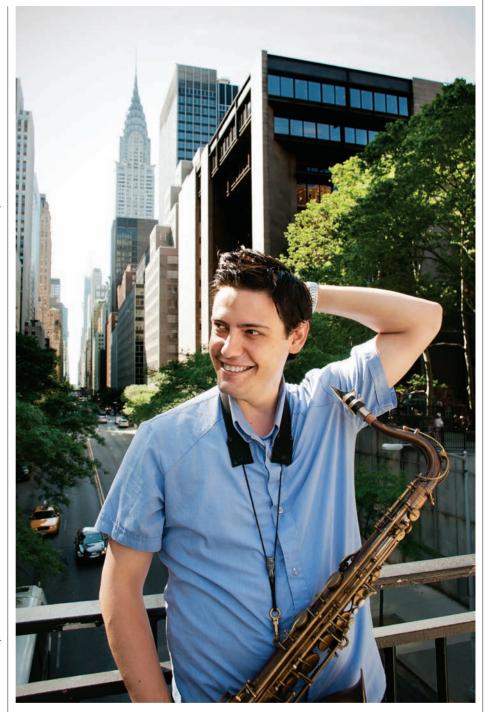
Saxophonist and composer **Walt Weiskopf** '80E initially drew Einav to Eastman, where he was teaching in the early 2000s. He calls Einav's playing "authentic and rooted."

"Shauli is extremely talented and has tremendous instinctive love for every aspect of jazz," says Weiskopf. "He's a singularly motivated and original jazz musician."

Einav says his approach is to "play the truth."

"It's like when you talk to someone, and you sense they're telling you something true, with integrity," he says. "It's the same thing in music. You can sense when a player is playing the truth versus just moving his fingers around, showing off. The music should have essence."

One might also say *kavanah*. *Kavanah* is the title of the second track on *Opus One* and a Hebrew word describing a state of



mind for prayer, and more broadly, the state of concentration and intention that infuses spoken words—or musical performance—with meaning and sincerity.

▲ TRUTH TELLING: Saxophonist Einav says his musical approach is to "play the truth." "It's like when you talk to someone, and you sense they're telling you something true, with integrity. It's the same thing in music." Einav also says that his work exudes "a feeling of urgency."

The opening track, *Jerusalem Theme*, is an exploration of many dimensions of Jerusalem's past and present, while *Hayu Leilot* ("Those Were the Nights") is Einav's interpretation of a 1940s Israeli standard. *The Damelin* is a tribute to his friend, David Damelin, who was killed by a Palestinian sniper in March 2002, when the two were

both in the Gaza Strip, during the tour of military service that's mandatory for young Israelis, men and women alike.

As a high school student, Einav was captivated by the late Arnie Lawrence, a jazz saxophonist who founded New York's New School for Jazz and Contemporary Music, then moved to Israel in 1997 on a mission to unite Jews and Arabs through music. It was Lawrence whom Einav credits with inspiring him to "play the truth." He recalls walking two miles each day from school to Lawrence's studio, where he took master classes. The walk was long and often hot, but as Einav says, "for a 16-year-old guy, it was great."

Einav remembers distinctly his first encounter with Weiskopf, whom he says was "one of my favorite saxophonists growing up."

"When I saw him perform at the Red Sea Jazz Festival, I went up to the stage afterwards, when he was putting away his instrument. I asked him if I could take some lessons with him. I asked him where he taught. He said he taught at the Eastman School." From there, says Einav, going to Eastman was "my top priority."

Einav calls the band he assembled on *Opus One* his "dream band," crediting pianist Shai Maestro, trombonist Andy Hunter, bassist Joseph Lepore, and drummer Johnathan Blake, with much of the recording's success.

But Einav is the first to note that starting out takes more than talent in a band and its leader. It also takes connections, since one of the first things people in the industry want to know are the names of your mentors.

"Four reasons the 29-year-old Einav garners attention in a crowded field are his mentors," writes John Ephland in *Down-Beat*, referring to Lawrence, Weiskopf, Harold Danko, the composer and pianist who chairs Eastman's jazz and contemporary media department, and the saxophonist Dave Liebman.

Starting out also requires entrepreneurialism.

"Jazz is a very competitive field. You spent a lot of time promoting your band and your solo career. We have to do everything—the bookings, getting people to the gigs, everything. I spend many hours on the computer."

"It's a maze," says Einav of New York's jazz scene. "But I'm a big believer in opening up as many doors as I can." 

3

## In the News

#### STEPHANIE MCCURRY '83 (MA) WRITES PRIZE-WINNING BOOK ON CONFEDERACY



**Stephanie McCurry** '83 (MA), a professor of history at the University of Pennsylvania, won dual honors for her book *A Confederate Reckoning: Power and Politics in the Civil War South* (Harvard University Press, 2010). She won the 2011 Merle Curti Award for the best book in American social or intellectual history and the Avery O. Craven Award for the most original book on the Civil War and Reconstruction eras, both given by the Organization for American Historians, the main professional organization for scholars of American history. The book was also named a finalist for the 2011 Pulitzer Prize in history. McCurry argues that the Confederate

experiment to build an allegedly democratic government in which political rights extended only to slaveholding white men—a minority of the population as well as a minority of the population of Southern white men—collapsed due to its internal contradictions and the agitation of groups long assumed powerless, namely slaves and poor women.

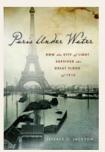
#### STEPHEN COOK '07M (MPH) HONORED BY AMERICAN HEART ASSOCIATION

**Stephen Cook** '07M (MPH), an assistant professor of pediatrics at the School of Medicine and Dentistry, has been named Science Advocate of the Year by the American Heart Association. The national award recognizes a medical professional who engages lawmakers on issues related to heart disease and strokes. Cook chairs the childhood obesity committee of the New York state chapter of the American Academy of Pediatrics and is a member of the National Advocacy Task Force of the Obesity Society, a national organization founded in 1982 to study obesity. He also helped develop the Monroe County, N.Y., program HEALTHI Kids ("Healthy Eating and Active Living Through policy and practice Initiatives for Kids") and participates in the association's You're the Cure policy advocacy network.

#### **ARTHUR MILLER '55 HONORED BY QUEEN ELIZABETH II**

**Arthur Miller** '55, University Professor at New York University School of Law, has received one of the United Kingdom's highest honors, Commander of the Order of the British Empire. The honor, bestowed by Queen Elizabeth II, is an order of chivalry recognizing distinguished public service to the UK. For 15 years, Miller helped moderate panel discussions on public policy issues, modeled after the Fred Friendly dialogues he moderated for PBS, for the BBC and Grenada Television. In addition, Miller donated more than 1,800 woodblock prints by the 19th-century Japanese artist Utagawa Kuniyoshi to the American Friends of the British Museum, which were exhibited in 2010 at the Royal Academy in London and at the Japan Society in New York.

#### **ROCHESTER ALUMNI CLAIM RHODES COLLEGE TOP HONORS**



The Clarence Day Awards—the top two faculty honors at Rhodes College in Memphis, Tenn.—both went to Rochester alumni at the school's 2011 convocation. **Jeffrey Jackson** '99 (PhD), an associate professor of history, won the Clarence Day Award for Outstanding Research and Creative Activity following the publication of his 2010 book, *Paris Under Water: How the City of Light Survived the Great Flood of 1910* (Palgrave Macmillan). **Bernadette McNary-Zak** '88, an associate professor of religion, won Rhodes's Clarence Day Award for Outstanding Teaching. Students and colleagues cited McNary-Zak's imaginative pedagogy and ability to inspire students. She has also

coedited a book on undergraduate research in religious studies to be released by Oxford University Press later this year.

#### Opus One, the Plus Loin Music debut of Israeli Saxophonist-Composer Shauli Einav

CD Release Celebrations Announced for Boston and New York International Tour To Follow



scene, saxophonist-composer-arranger and bandleader **Shauli Einav**. On his startling debut, from the **French Plus Loin Music** label, the gifted young musician is accompanied by a stellar crew that includes pianist **Shai Maestro**, trombonist **Andy Hunter**, bassist **Joseph Lepore** and drummer **Johnathan Blake**. Together they interpret this richly rewarding music with rare chemistry and a collective sense of purpose that elevates the proceedings to some lofty peaks. "I was really trying to make something meaningful and full of essence," says Einav. "And while some of the tunes remind me of my homeland, I don't see this as an Israeli album, it's just music per se."

Today's international release of Opus One marks the emergence of a promising new talent on the jazz

February 4th begins the celebration with a stellar sextet on the bandstand with Einav at The Beehive in Boston. The group that evening will feature the phenomenal trumpeter Avishai Cohen.

February 12th, at the Miles' Cafe in NYC will be the official CD Release Party featuring an incredible sextet which includes: Philip Dizack (trumpet), Nick Finzer (Trombone), Jeremy Siskind (Piano), Joseph Lepore

(Drums), Aviv Cohen (Drums).

The gifted young saxist will follow these U.S. gigs with an overseas tour including stops in Tel Aviv, Paris, and Köln before returning to NYC in March. At the Tel Aviv Jazz Festival Einav appears on a special show featuring the internationally acclaimed planist Tigran Hamasyan. In Cologne and Paris, Einav will have the pleasure of hosting one of the best Israeli planists – Omer Klein.

Shauli Einav began his career as a professional musician at a very young age. He traveled the world from age 7 as a musician and dancer, playing violin and recorders with Hora Jerusalem, the offical multi-cultural folk-dance group of Jerusalem. His father played accordion in the group and his brother and sister were also members of the ensemble. Being exposed to such variety of musical traditions in the group influenced him greatly and can be heard in his compositions.

Elnav also served in the Israeli army in the Gaza Strip during the Intifada and the loss of a dear friend of his, David Damelin, is paid tribute in a tune off of Opus One, "The Damelin".

Playing the saxophone since age 13, he went on to study as a protégé of the late Arnie Lawrence, a Brooklyn-born saxophonist and educator who moved to Israel in 1997 and founded the International Center for Creative Music in Jerusalem. Einav was exposed to the concept of music operating on a deeper level than just notes on a page from the time he was a teenager. "Arnie influenced almost every new Israeli jazz musician that has come to New York since the '90s. And his main thing was that when you play, you have to play the truth and you have to play so it swings. It's not about just having fun, it's about delivering a message to the world, whether it will be the most beautiful ballad or the most uptempo, swinging thing ever. Whatever you play, it has to have meaning and a strong sense of urgency behind it."

While the music on Opus One is marked by sophisticated compositions full of intricate time-shifting and rich harmonies, the tunes are ultimately catchy. As Einav explains, composition was important at Eastman where he received his master's degree. "I did a lot of playing in the big band there conducted by Bill Dobbins, so I learned a lot about harmony and voicings there and I bring that quality to my own writing. But I hope that the compositions are also catchy and memorable. My sax teacher, Walt Weiskoff, always said that a good jazz composition also has to be memorable. That's why we all remember 'Mr. P.C.' and 'Ornithology' or a Pat Metheny tune or all the tunes by Horace Silver and Bobby Timmons. So I tried on this album to have sophisticated compositions but also to make them as melodic and memorable as I could."

1 of 2

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# Everything Saxophone (Reviewed)

FREMY, SEPTEMBER 23, 2011

## Saxophonists Shauli Einav & Matt Marantz

The Committee of the co

Last week I wrote about Brian Girley, an up and coming saxophonist, and today I want to introduce two more young sexophonists, Shauli Einev and Malt Marantz. These two guys have completely different approaches to music and are both playing on a very high level.

#### Shoull Enay's Opus One



Shauli Einav's most recent record, Opus One, is a meeting of the jazz tradition and Einav's heritage which he seemingly effortiesally combines in interesting and imaginative ways. Throughout the recording Einav draws from muelcel elements of lersel, traditional jazz, and from today's jazz. He manages to blend everything without sounding cliche resulting in an original and beautiful album.

The writing on the recording is fantastic. Einay combines his influences writing compelling music that is not predictable and keeps you wanting more. The musical elements drawn from his heritage are incorporated in a way that strengthen the compositions and expand the jazz

idiom. Most of the tunes have a memorable and unique approach when compared to each others, which keeps the writing and the record sounding fresh.

Einav's saxophone playing also draws from his various influences. These elements combine to form his very personal voice on the saxophone. While he draws from many places he is still first and foremost a jezz saxophonist, and you can clearly hear his mastery of the jezz tradition. His strengths as a player and a writer, combined with the great playing of his fellow musicians make for a great recording.

Stop by www.shautimusic.com to find out more about Shauti Einev and get the album.

#### Matt Marentz' Offering

Offering, Matt Marantz' debut album, serves as a bor personality. The music is clearly drawn from the more Marantz creates its beauty through its depth of hardhas peinted a complex soundscape matching his maranta in the complex soundscape.

#### sesthetic.

Marantz' saxophone playing is on display in this record. He has mastered the saxophone to the point that he effortiessly communicates his musical ideas with sees and beauty throughout the record. His improvisation draws from today's genre of saxophone playing, and his approach to sound is clear, emotive and never suilled. His playing is one of the strongest aspects of the record, and the record is worth checking out just for that alone.

The band is tight and comfortably weavee through all of Marantz' intricate compositions.



1'm a Mormon

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# Midnight East

an insider's perspective on Israeli culture

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#### Cool Collaborations at the Tel Aviv Jazz Festival

3 February 2011 No Comment Written by: <u>Ayelet Dekel</u>

"Part of the fun is seeing the bird's eye view, watching trends develop," says Barak Weiss, co-artistic director with Nitzan Kremer of the Tel Aviv Jazz Festival that will take place from February 15 – 18, 2011 at the Tel Aviv Cinematheque.



Shauli Einav/Photo: Solan Marielle

Talking to Weiss about the festival is like hearing a jazz riff, the theme wanders through different directions and improvisations, to return transformed as we talk about musical collaborations, composition and trends in Israeli jazz. His sense of fun and anticipation are contagious, especially when he describes the musical collaborations like the performance of Shauli Einav with Tigran Hamasyan coming up on February 16, 2011. "Shauli Einav was a protégée of Arnie Lawrence (jazz saxophonist, 1938 – 2005) an important person in Jerusalem," Weiss tells me, "Lawrence played in many significant ensembles [from Charles Mingus to Blood Sweat and Tears] in New York, and then he made aliyah in 1997. His agenda was co-existence and he founded the International Center for Creative Music where he taught music, gathering in Arab and Jewish students. He had a phenomenal influence on the jazz scene, ask any Israeli musician. He was eccentric, someone everyone admired."

"Shauli Einav received his BM degree from the Jerusalem Academy of Music and Dance and his masters at Eastman School of Music Rochester in New York. He released an album a few months ago, Opus One, with the French Label Plus Loin. It was very important to me to bring him here. Tigran is a virtuoso pianist. People tend to admire technique but in jazz, technique is just the first stage. He is a melodist, with deep compositions. It's impressive to see someone his age, he's 23 or 24, compose this way. He also has a connection to Armenian music in his compositions."

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## **Midwest Records review**

PLUS LOIN

SHAULI EINAV/Opus One: Young sax man offers a program of music that reminds him of his native Israel but isn't really impressionistic or overly ethnic. A jazzbo first and foremost, he's a muscular new voice that has vision and chops merging into a heady brew of killer playing throughout. Hooking up with some like minded players, he brings it all together nicely as a treat for young and old ears looking for a new turn on. Solid stuff throughout.

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## The ASCAP Foundation Young Jazz Composer Awards Honorees



Mariel Berger, 29 Brooklyn, NY



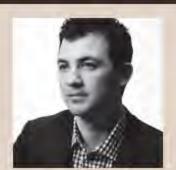
Daniel Cole, 29



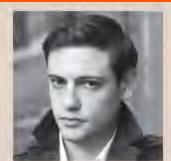
Sebastian Boehlen, 24 New York, NY



Angelo DiLoreto, 20



Brent Canter, 24 New York, NY



Shaul Finav. 28



## vs In Israel and the World





## Jazz and chassidic songs

When they met one year ago, Einav became instant friends with the Chabad co-director of the local Jewish student center.

Jul Webb, Cleaned edo.

With his untrimmed blond beard and passionate spirit, Rabbi Aaher Yaras blends into a lineup of young musicians as easily as into a roomful of Rochester homeowners. This is despite the fact that he actually owns a home in Rochester while his musical expertise is limited to playing CDs.

Still, for jazz saxophonist Shauli (pronounced Sha-OO-lee)
Elnav, a master's student at the Eastman School of Music in
Rochester, Yaras is well-qualified to consult on experimental jazz
arrangements of Chassidic "niggunim," or malodies. What he
lacks in melodic insight, Yaras more then makes up for in
Chassidic.

When they met one year ago, Einav became instant friends with the Chabad-Lubavitch co-director of the local Jewish student center. "He's israell, i'm israell," Einav jokingly explains, and then adds "Rabbi Yaras and his wife [co-director Devorah Leah Yaras] are great people, good to talk to, always very supportive."

During a friendly discussion several weeks ago, Yaras wondered aloud if his musician friend was interested in exploring a noteworthy collection of songs. The rabbi pointed Einav to the

Jazz and chassidic songs - Shturem.org Taking The World By Storm music section of Jewish super-site Grapau.org and Granenged him to interpret and perform a set of five Chassidic tunes.

Einav took the rabbi's challenge and formed the Eastman Jewish Jazz Band with three university friends. Together they prepared the musical selections and played them at Chabad's Falafel and Jazz event in the University of Rochester Meliora Salon.

"I started listening to the songs and I immediately recognized them," says Einav, who remembers dancing at his father's klezmer and folk-music shows as a child. "Every Israeli folk group had a Chassidic dance," he says. "When I started arranging this music, I realized most of the songs they played were Chabad songs."

Indeed, many of Chabad.org's mp3 and video articles feature compositions of the seven Chabad Rebbes or leaders of the Chassidic community. One of Einav's personal favorites is his own interpretation of "Keli Ata" – You are my G-d – composed by Rabbi Shneur Zalman, the 18th century first Rebbe of Chabad.

#### Jazz is Judaism

According to Asher Yaras, music is central to the innovation of Chassidic Judaism. While religion has a rap for being overwhelmingly demanding, "Chabad absolutely emphasizes a service of joy."

That emphasis is what consistently draws students like sophomore **Leana Jelen** to Chabad programs, and what fuels Jelen's wish that more students would take advantage of the atmosphere.

"People who aren't involved often think that it's just for religious kids," she says, a misconception she is quick to clear up for her friends.

Jelen says the event drew in a lot of students who wouldn't normally be at Chabad. And though she figures many of them were bigger fans of falafel than of jazz, she's glad they've found an entertaining way of connecting to Jewish life on campus.

Einav believes the audience of mostly University of Rochester students was intrigued by the seeming contradiction of old-style Chassidism and the relatively new – and noticeably less Jewish – jazz.

#### Not so the musicians.

"You can find a lot of Chassidic music motifs in the work of many successful jazz musicians," Einav explains, pointing to legends like Gershwin and Bernstein as well as to contemporary artists **John Zorn** and **Daniel Zamir**. "Only now, for the first time we are being more specific about it."

Though Jelen confesses a personal reservation when it comes to jazz – "I just find it hard to wrap my head around it," she says, referring to the freestyle nature of the genre – she happily admits that "this was something different."

"I was surprised by how much I loved it. Maybe the focused message of the Chabad songs helped keep the jazz in check," she laughs.

Shauli Einav and his friends perceive that focus in the niggunim as a story for which the interpretation project is a new chapter. "It's like watching a play," Einav muses. "The players stay the same but the scenery keeps changing. I'm trying to imagine what this Chassidic meditation would sound like against a modern backdrop."

#### Clash of the Klezmers

Einav and his band are obviously good enough storytellers to have been booked at New York's jazz-famous Knitting Factory for a Chassidic battle-of-the-bands between students in Eastman, Juilliard, New York University and Columbia.

With the active coordination of the schools' Chabad directors, including Columbia's **Yonah** and **Keren Blum** and Eastman's **Asher** and **Devorah Leah Yaras**, the groups of jazz and classical musicians will each present their interpretations of Chabad piguping during the event

Jazz and chassidic songs - Shturem.org Taking The World By Storm

The face-off – sponsored by the Chabad on Campus International Foundation and made possible by a grant from the NATAN Foundation – will be judged by a panel of PhD students with particular expertise in jazz composition and Jewish music.

Harold Danko, chair of the Jazz and Contemporary Media department at Eastman School of Music, puts a lot of faith in Einav's ability. "He has written interesting original pieces," he says of the co-recipient of the Billy Joel award for research into the music of jazz pianist and composer Andrew Hill. "Shauli has really blossomed as a musician and composer."

Since rediscovering the Chabad niggunim, Einav wants to incorporate his version of the melodies into every show. "I would love to keep telling their story...it's become part of my personality, part of my life."

For the guests invited to sample his work at The Knitting Factory on March 3rd, it should be a tasty experience – falafel or not.

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# Le Républicain Lorrain

Lundi 11 avril 2011, 00:00

publié le 10/04/2011 à 05:00

**MUSIQUE** 

Ballad.

## Avishai



Avishai Cohen sera une des têtes d'affiche du Marly Jazz Festival. En concert dimanche 15 mai. Photo Lucille REYBOZ

On croyait que le seul point de rencontre entre jazz et musique traditionnelle juive était le l cher aux Ashkénazes. Mais Avishai Cohen a fait bouger les lignes. Le natif de Jérusaler York au début des années 1990, s'avère être bien plus qu'un contrebassiste : un créateur trempe des Cubains Omar Sosa ou Roberto Fonseca dont il est, en somme, le pendant orien il puise à la fois dans le folklore, la tradition classique et le jazz.

Autant le klezmer sonne guilleret, autant Cohen est lyrique et grave, comme le montre Se enregistré en Suède avec sa bande : la chanteuse Karen Malka, le pianiste Shai Maestro, le Hoffman, le percussionniste Itamar Doari. Sa musique procède par nappes mélodi qu'infléchissent des envolées de piano ou de percu, des pincées d'oud ou de guitare, l'irru ou d'un chœur. Cette formule envoûtante marche si bien qu'Avishai est sollicité un peu pa potes tournent en France en ce moment. Un concert est prévu à Marly le 15 mai. Et ca l'Olympia ayant affiché complet, le temple parisien a dû prévoir une date additionnelle, le 1

D'autres profitent de cet appel d'air. Par exemple Shauli Einav, qui, à 27 ans, casse la York. Ce jeune saxophoniste est moins ouvert aux musiques traditionnelles, plus attaché au be-bop. Sur son premier album Opus One, ce beaux échanges avec Shai Maestro, que l'on retrouve ici très en vue, ou avec le trombone Marshall Gilkes. Et deux superbes titres : Na

Pendant que certains font parler d'eux aux States, d'autres préfèrent la France. Le pianiste Yonathan Avishai, après avoir déployé ses s'est fixé en Dordogne. Avec le batteur Bertrand Noël, il a réalisé The Lost Boys, album très mélodique aussi, plutôt pastel comparé aux te

1 of 2 4/11/2011 12:00 AM

## Shauli Einav

■ Il est jeune, Shauli Einav, né à Jérusalem en 1982. Pourtant, ce saxophoniste ténor a déjà acquis un son et une écriture qui n'ont rien à envier aux anciens. Élevé dans une famille de musiciens, il commence à 4 ans par le violon. À la préadolescence, période où on touche à tout, un professeur de musique d'une école de danse folklorique lui propose de passer au saxophone. Depuis, il ne l'a plus lâché. Son sérieux cursus musical se voit récompensé par des prix, notamment le prix du Young Jazz Composer de l'ASCAP, et des bourses lui permettent d'étudier dans les écoles musicales aux États-Unis, où il s'installe.

Le 11 janvier, Shauli Einav sort sur un label français (+ Loin Music) son premier CD, Opus One. Au menu de ses compositions, des réminiscences assumées de l'univers folklorique israélien, mais pas seulement, et sans concession. Ses compositions s'installent vite dans la tête avec une sorte de

familiarité et des arrangements donnant l'impression d'écouter un octet au lieu d'un quintet. Il suffit d'écouter l'ouverture, *Je*rusalem Theme, et la superbe Hayu Leilot au soprane.

Un vrai talent qu'il faudra découvrir les 18 et 19 février au Duc



des Lombards, à l'occasion de la présentation du disque, sous peine de passer à côté d'un musicien qui deviendra grand. 

MONIQUE FELDSTEIN

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Junge Saxofonisten haben es schwer, Spuren zu hinterlassen. Das gilt auch für den aus Jerusalem stammenden Shauli Einav. Seine künstlerische Herangehensweise lässt jedoch aufhorchen.

Von Franz X.A. Zipperer

1982 im ländlichen Israel in eine musikalische Familie hineingeboren, begann Shauli Einav mit vier Jahren Violine zu spielen, um sich mit Elf unvermittelt hinters Schlagzeug zu setzen. Als ihn sein Vater mit zum Red Sea Jazz Festival nach Eilat schleppte, hörte Shauli Einav dort George Coleman, den Tenorsaxofonisten mit seiner hervorstechenden, lyrischkraftvollen Hard-Bop-Klangsprache. Aus dem Stand fasziniert, suchte er nach einer Platte des Künstlers und fand At Yoshi's (1992): »Die hörte ich den ganzen Sommer rauf und runter«, erinnert er sich an diesen Erweckungsmoment. Einav wechselte zum Saxofon und fand seinen Mentor im Saxofonisten Arnie Lawrence, der nach Israel übersiedelt war und das International Center for Creative Music gegründet hatte. Lawrence führte seinen Schüler in die Spielarten des Bop ein: »Er ließ mich hinter die Noten dieser Jazztradition schauen. Jede dieser Noten musste ich einzeln umdrehen. Durchdringen. Verstehen. So eröffnete Arnie Lawrence mir den Zugang zur Musik vor allem über ihre Seele.

Arnie Lawrences starkes pädagogisches Wirken beeinflusste bis zu seinem Tod im Jahre 2005 so ziemlich jeden jungen israelischen Jazzmusiker.«

Neben der auch emotionalen Erforschung der musikalischen Welt von Charlie Parker, John Coltrane oder Ben Webster widmete sich Shauli Einav vor allem der Arbeit an einer eigenen Klangsprache. Dabei nimmt er das Wort »Sprache« genau: »Beim Spielen deines Instruments musst du eine Aussage haben, klar, deutlich und integer. Es ist, als ob du cine Rede hältst: Wenn du dahei langweilst, weil du nichts zu sagen hast, wirst du kaum begeistern. Und wenn du merkst, die Menschen verstehen dich nicht, dann nutze dein Instrument und übersetze!«

Mit dieser Ernsthaftigkeit nähert sich Shauli Einav jedem Stück. Dabei spielt es keine Rolle, ob es sich um eine traumschöne Ballade oder ein wildes schnelles Stück handelt. Nach seinem Bachelor-Abschluss an der Jerusalem Academy of Music wechselte er an die Eastman School of Music in Rochester, New York. Sein dortiger Saxofonlehrer Walt Weiskopf brachte ihn, neben

der bereits verinnerlichten analytischen Herangehensweise, auf eine weitere: »Eine richtige gute Jazzkomposition muss vor allem swingen, aber das allein reicht nicht. Sie muss so swingen, dass man sich an sie erinnert, dass sie bezaubert. Darauf legte Walt Weiskopf allergrößten Wert.«

Aus drei Quellen konnte Shauli Einav nun reichlich schöpfen, als er sich für sein erstes Album Opus One auf Identitätssuche macht: Aus der mediterranen Klangwelt seiner israelischen Heimat, dem Umgang mit den Sub- und Intertexten hinter den Noten und den melodisch-rhythmischen Co-Existenzen im Jazz. Dies entfesselt in Shauli Einav ein Feuer, das sich zum kreativen Flächenbrand ausweitet und Grenzen der Traditionen und Genres niederbrennt. Sein stetes Ringen um einen unvergleichlichen Klang zeitigt Kompositionen, die in ihrer farbigen Komplexität unglaublich klar bleiben, ob sie in filigraner, transparenter Zartheit schweben oder in israelischer Folkloremanier zum Tänzchen bitten. Bildstarke Stücke, Improvisationskunststückchen, die weder betörende Melodien verleugnen noch raffinierte Konstruktion vermissen lassen. Wer wie Shauli Einav Traditionen so gekonnt ausbricht und mit der eigenen musikalischen Lebenserfahrung versieht, an den wird man sich erinnern.

Aktuelles Album; Shauli Einav: Opus One (Plus Loin Music / Soulfood)

### Jazz - Shauli Einav mit "Opus One"



Die CD "Opus One" von Shauli Elnav

Das Saxofon begleitet den israelischen Musiker Shauli Einav seit dem 14. Lebensjahr. Sein stetes Ringen um einen unvergleichlichen Klang hat ihm einen markanten Platz in der New Yorker Jazzszene eingebracht. Wer sich musikalisch dahin versetzen will - für den ist das Album "Opus One" ein perfekter Einstieg. Der 28-Jährige punktet mit Exzellenz. Auch diesmal präsentiert er klangstarke, temporeiche, beschwingte Songs, die in seiner Interpretation durch Komplexität bestechen. Fast unbemerkt gelingt ihm eine Verbindung zwischen mediterranen Klängen und klassischem Jazz. Immer

wieder schimmern seine Bebop-Wurzeln durch. Das lässt Einavs Sound frisch und innovativ erscheinen - und den Hörer nach dem Ende dieser wunderbaren CD sofort wieder den Replayknopf drücken.

Von Sabine Meinert

Shauli Einav

CD: Opus One

Plus Loin Music/Soulfood

FTD-Bewertung: 4 von 5 Punkten

-FINANCIAL TIMES DEUTSCHLAND



Soulfood

Von: Soulfood

Er spielte bereits auf den namhaften Bühnen wie dem Red Sea Jazz Festival, Rochester Intl Jazz Festival, Smalls, Knitting Factory und dem Tel Aviv Jazz Festival und arbeitete mit Top-Künstlern wie Aaron Goldberg, Omer Avital, Walt Weiskopf, Frank Gambale, Harold Danko, Bill Dobbins, Marshall Gilkes, Johnathan Blake und Shai Maestro.

Als Kind einer musikalischen Familie im ländlichen Israel geboren, begann er mit vier Jahren Violine zu spielen, wobei er zehn Jahre später zum Saxophon wechselte.

Einerseits in Be-Bop und Post-Pob-Traditionen verwurzelt, gibt er andererseits seinem Jazz-Stil eine neue Richtung indem er das musikalische Jargon seines mediterranen Erbes mit traditionellen westlichen Jazz-Standards kombiniert.

Shauli Einav schloss sein Studium an der Eastman School of Music, Rochester NY, mit einem Master ab. Er ist der Gewinner des ASCAP Young Jazz Composer, des Israel-America Fund & des Billy Joel Stipendiums.

Jeremy Siskind schreibt in seinen Liner Notes über das hier vorliegende Album:

....." "Opus One" bezeugt, dass Shauli weit mehr ist, als nur ein weiterer Be-Bob-Virtuose.

Shauli ist ein Arbeitsmensch, der jeden einzelnen Ton seiner "klassischen Vorbilder" genauestens unter die Lupe genommen hat – aber auch ein Visionär, einer, der nicht vor dem Altar der Jazz-Geschichte niederkniet.

Seine Kompositionen sind ein Dokument der Identitätssuche als Fremder in den Vereinigten Staaten, Reflexion und Versöhnung israelischer und amerikanischer Werte und musikalischer Aufbruch in eine belebende Klarheit.

VÖ 21.1.2011

## Soulfood

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Links:

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# JAZZ & WELTMUSIK

Die Französin ANNE DUCROS interpretiert auf "Ella... My Dear" (Plus Loin Music/Soulfood) das Songrepertoire von ihrem großen Vorbild Ella



Fitzgerald. Begleitet wird sie dabei vom swingenden "Coups De Vents"-Orchestra unter Leitung von Philippe Langelt sowie

Bassist Essiet Okon Essiet, Pianist Jean-Pierre Como und Schlagzeuger Bruce Cox. Ein Festschmaus für Vocal Jazz-Freunde! +++ In der New Yorker Jazzszene genießt der israelische Saxophonist SHAULI EINAV einen exzellenten Ruf. Völlig zurecht, wie seine neue CD "Opus One" (Plus Loin Music/Soulfood) beweist, auf der er von Shai Maestro (Piano), Andy Hunter (Posaune), Joseph Lepore (Akustikbass) und Johnathan Blake (Schlagzeug) unterstützt wird. Eine Empfehlung für alle Saxophon-Jazz-Freunde! +++ Fusion Jazz-Freunde können sich über "Superstring"

# HEORO DaiHISSAL ladolg · nrabom

## **SHAULI EINAV**

Opus One (Plus Loin/Soulfood)

Jung ist er, umfassend ausgebildet und ein Liebhaber der gepflegten Moderne. Der israelische Saxofonist Shauli Einav gehört derzeit zu den Newcomern der New Yorker Post-Traditionalistenszene – und er hat auf "Opus One" viele Geschichten zu erzählen. Die meisten haben ihre Wurzeln in den bluenotigen 1960ern und '70ern, verknüpft mit der arrangementtechnischen Raffinesse der '90er. Sie nehmen darüber hinaus dezent ethnische Motive auf, eher als Färbung denn als echtes Motto, und bauen darum weit ausgreifende gestalterische Bögen. Im Quintett unter anderem mit Posaunist Andy Hunter entstehen auf diese Weise kraftvolle, songdramaturgisch stringente Statements eines mitteilsamen Teams, dem es trotz langer solistischer Passagen gelingt, Klischees und Redundanzen zu vermeiden. "Opus One" wird auf diese Weise zu einem geschmackvollen Modern-Album, von dem aus Einav seinen Weg selbstbewusst weitergehen kann. rd

# Klangsturm im Farbraum

Nils Petter Molvær, Shauli Einav, The Bad Plus, Hypnotic Brass Ensemble und andere beim Festival "Enjoy Jazz"

VON DIETRICH WAPPLER

Der "Enjoy Jazz"-Express hat Fahrt aufgenommen. Seit Anfang Oktober kann man im Festivalverbund der Städte Mannheim, Ludwigshafen und Heidelberg Abend für Abend mindestens ein Konzert erleben. Saxophonstar Wayne Shorter war schon hier und der norwegische Klangzauberer Nils Petter Molvær, das britische Trio The Bad Plus versöhnte melodischen Jazz mit ruppigem New Wave, und ein Israeli aus New York zeigte, wie man mit der Tradition im Blick ganz gegenwärtig bleibt. Ein Zwischenbericht vom Festivalgeschehen.

Mit einem Laptop lassen sich Klangberge versetzen. Es beginnt mit einem tastenden Rauschen und Flirren, Sirenentöne verdampfen ins Nichts, im Bass ein gefährliches Rumpeln. Irgendwann wird aus dem anschwellenden Instrumentalgesang ein archaisches Klanggewitter, Stahlplatten bersten, Meteoriten stürzen, urzeitliche Tiere brüllen. Dann gebiert der akustische Urknall einen knallharten Rockbeat, darüber Trompetenschreie, Gitarrenriffs wie Felswände. Es gibt kurze Verschnaufpausen, aber immer bleibt alles umhüllt von einem tosenden Klangsturm.

Kann man noch Jazz nennen, was der norwegische Trompeter und Soundkonstrukteur Nils Petter Molvær als akustisch-optisches Gesamtkunstwerk auf die Bühne stellt? Dort sieht man nicht bloß diesen Musiker. der in aller Seelenruhe mit Trompete und Laptop hantiert, sowie seine bei-

den Kollegen an Schlagzeug und Gitarre, Erland Dahlen und Stian Westerhus. Das akustische Erlebnis ist optisch erweitert durch eine Komposition aus grafischen Mustern, Farbräumen und verfremdeten Livebildern der Musiker. Und mitten drin glüht ein angebissener Apfel, das Logo des Computerherstellers, ohne dessen Gerätschaften und Programme das alles nicht möglich wäre.

Pink Floyd und King Crimson ist Molværs Musik, die er im ersten von drei Deutschland-Konzerten in der Mannheimer Alten Feuerwache vorstellte, sicher näher als dem Jazzrock eines Miles Davis, aber es ist trotz aller Samples und Filter eine weitgehend improvisierte Musik. Das ist auch ein verbindendes Element bei diesem Festival, das ganz unterschiedliche Musiker und Musikstile zusammenführt, sich dabei vom Kerngebiet des Jazz weit hinaus wagt ins Umland von Art Rock, Hip-Hop, Soul, Folk und Neuer Musik.

Partyaffine Rapper sind die fröhlich schwitzenden Jungs der Hypnotic Brass Band, auch wenn sie wie eine Marching Band aus dem guten alten New Orleans auftreten. Die acht Blechbläser sind allesamt Söhne des Jazztrompeters Phil Cohran, der in den 50er Jahren zum Sun Ra Orchestra gehörte, einer ebenfalls zu allerlei Späßen aufgelegten Free-Jazz-Großformation. Vom Jazz haben sich die Jungen nur noch die Instrumente und ein paar messerscharfe Riffs geborgt, ansonsten wird im Höllentempo über Rap-Rhythmen gehetzt und immer öfter Blech gegen Mikro getauscht und frech gereimt. Nur Ty-



Rauschen, flirren, rumpeln: Trompeter Nils Petter Molvær beim "Enjoy Jazz"-Auftritt.

cho Cohran bläst stoisch das vermutlich lauteste Sousaphone der Welt.

Wer Party feiern wollte, war hier richtig. Wer es nicht bloß lautstarkleidenschaftlich, sondern auch virtuoser und vielschichtiger mag, der war am Vorabend besser aufgehoben, als ebenfalls in der Alten Feuerwache The Bad Plus auftrat. Seit zehn Jahren gibt es das britische Trio, das anfangs am liebsten jazzig

aufgemotzte Popsongs präsentierte. Inzwischen hat man genügend eigene Werke aufzuweisen, die weiterhin eingängig schräge Melodien dem Belastungstest knüppelharter Rockbeats aussetzen. Das ist so kreativ und ironiedurchsetzt wie die Titel der Stücke.

Wie Free Jazz heute klingt, erfuhr man beim Tamarindo Trio. Hier säuselt, röhrt und quietscht sich der amerikanische Tenorsaxophonist Tony Malaby durch einen pausenlosen, gut einstündigen Set, immer in engstem Kontakt mit William Parker am Kontrabass und Nasheet Waits am Schlagzeug. Die Sache ist intensiv, schmerzhaft, manchmal poetisch schön. Freier Jazz ist hier kein politischer Aufschrei mehr, sondern eine ästhetische Option.

Die klassische Moderne im lazz vertrat Wayne Shorter, der im Ludwigshafener Pfalzbau mit seinem Quartett ein gewohnt virtuoses Konzert ablieferte. Der amerikanische Saxophonist gehört wohl auch zu den musikalischen Vorbildern des Israeli Shauli Einav, der seit einigen Jahren in New York lebt und dort den Jazz der 50er und 60er lahre ausgiebig studiert hat. Einavs eleganter, schlanker Ton auf dem Tenorsaxophon lässt an Dexter Gordon denken, auf dem Sopransaxophon lodert das Feuer John Coltranes.

Bei aller Traditionsliebe nimmt der 29-Jährige aber doch eine ganz heutige Position ein, spielt mit seinem Quartett keine Standards, sondern eigene Stücke, sehr selbstbewusst, abgeklärt und technisch souverän. In dem Pianisten Shai Maestro



Es säuselt, röhrt, quietscht: Tenorsaxophonist Tony Malaby in Mannheim. FOTOS: CHRISTIAN GAIER

hat er zudem einen grandiosen Mitstreiter, einen verträumten Romantiker, in dessen Innerem ein Vulkan brodelt. Ein überaus höflicher Mensch ist Einav außerdem, bedankte sich artig für die gewährte Gastfreundschaft und zeigte sich sogar von Ludwigshafen begeistert. Die skeptischen Lacher im Publikum konnte er überhaupt nicht verstehen. Er fand's einfach schön hier.

giert - und Häme ei Setzt sich ihr Mann Ziele ein. Gegen Krie spielsweise. Zu der Banken-Protesten v - in London campie ten vor der St. Paul's sich Martin jedoch Bert, schließlich m fürs neue Album ma führlich auf unsere Rock & Pop besprech sollen basteln: Schmetterlinge wer Video gesucht. Hat mo-Film zur Single " te in punkto Niedlich sehr hoch gelegt: E Schauspieler im Gan bricht darin aus de aus. Sehr putzig. U ein veritabler Hit. V hält, was der Song sich die Band keiner Image machen. Kulturstiftu

Apple. Wohl nach

nach Steve Jobs' Imp war der Name aber ter Gwyneth Paltrov ihrem "Kochbuch fü

stärkter Schürze ges

# für 16 Proje

Die Stiftung "Rheinla tur" fördert 16 Proj Euro. Dies teilte ges ministerium mit. auch eine Bloch-Au wigshafen. Im Frühi tung bereits über d 22 rheinland-pfälzi mit 400.000 Euro Stiftung wurde 199 gegründet und verf mögen von 94 Milli

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Suchen...

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#### Anzeige



#### CDs / DVDs / Bücher

#### " Ella ...My Dear " Anne Ducros 📙 🚞 🔀



Donnerstag, 6. Januar 2011

" Ella ... My Dear " Anne Ducros

Mit der CD zollt die Sängerin ihrem Idol Ella Fitzherald . Auch wird ihr der Name " Die weiße Ella " zugeschrieben, weil sie das Repertoir der Amerikanischen Diva des Jazz -Ella Fitzgerald - wieder näher bringt. Begleitet von einem Orchester von 45 Musikern unter der Leitung von Phillipe Langlet , u. ihrer amerikan. Rhythmusgruppe mit Jean Pierre Como ( Klavier ) Brux Cox (drums) Essit Okon Essiet (bass) u. dem Cup Des Vents Orchestra ein Album welches man sich nicht entgehen lassen sollte. Die Arrangemants stammen von Ivan Julien , der für viele Künstler schrieb. Das Timbre von Anne Ducros, mit ihrem Schwung u. der Perfektion gibt den Aufnahmem nicht nur den glamerösen Geist einer Ella Fitzgerald sondern den Glanz der Tradition des Jazz wieder. www.anneducros.com Vertrieb Soulfood Anfragen über contact@butmo.com oder info@cubus-music.de

Letzte Aktualisierung ( Donnerstag, 6. Januar 2011 )







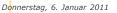


Nur EUR 6.97 Top-Preis EUR



If I could wrap up a Silje Nergaard Nur EUR 14,95 Top-Preis EUR 12.00

## " Opus One " Shauli Einav 🔊 🚉



" Opus One " Shauli Einav Der Saxophonist Shauli Einav gehört in New York zur Spitze der Jazz-Szene. Seine Auftritte auf Bühnen u. versch. Festivals ist für die Hörer immer ein jazziger Genuß. Er arbeitete mit diversen Künstlern zusammer ,wie z.B. Aaron Goldberg, Omar Vital, Frank Gamble u.v.a. In Israel geboren ,in einer musikalischen Familie , begann er mit 4 Jahren das , Violinenspiel. u.wechselte mit ca 14 Jahren zum Saxophon über.Vom Bop Musik . Das Earth Tones Esembles u. Post Prob verwurzelt gab er dem Jazz neue Stilrichtungen u. kombinierte sein meditiranes Erbe mit westlichen Jazz-Standards.Auf seiner neusten CD " Opus One " mit Shai Maestro (piano)-Andy Hunter (trombone) -Joseph Lepore ( acustic bass) u. Jonathan Blake (drums) bricht er Traditionen u. macht aus eigenen Stücken musikalische Lebenserfahrungen. Kompositionen werden zu Dokumenten der Inditionssuche als Fremder in der USA. Durch die belebende Klarheit seiner Kompositionen eine Jazz-CD die nicht nur überzeugt , Reflexion u. Versöhnung zwischen den israelischem u. amerikanischen Staat. www.shaulimusic.com Anfragen zur CD über contact@butmo.com oder info@cubus-music.de Vertrieb Soulfood -Letzte Aktualisierung ( Donnerstag, 6. Januar 2011 )

#### Tiny Schmauch " Schmauch Spuren " 🔎 🚞 🔀



Dienstag, 4. Januar 2011

" Tiny Schmauch " Schmauch Spuren

Mit seinem Esemble - Babara Ehlich ( Altsax ) - Andreas Kopeinig ( Klavier ) Laszlo Demeter ( Schlagzeug ) Pit Decker ( Gitarre ) u. Tony Shmauch ( Kontrabass / Posaune / Gesang ) entstanden 17 Titel mit Kompositionen von Tiny Schmauch. Lyrik im Stil von Swing u. Jazzrhytmen wobei die Titel eine besonderes zum Zuhören anregen u. mit besonderem Inhalt . Gerade diese Texte lassen aufhorchen, da sie sich von üblichen Texten abheben. Wobei Tiny Schmauch mit seiner Stimme überzeugt u. die Gedichte zum Anstoß vieler Lebensweisheiten darbietet. Durch die im Hintergrund spielenden Musiker gewinnt die CD an Aussagekraft der Texte . Alle Infos auch zu den Auftritten unter www.tiny-schmauch.de --

Letzte Aktualisierung ( Donnerstag, 6. Januar 2011 )

#### Joseph Daley "The Seven Deadly Sins " Dienstag, 4. Januar 2011





Joseph Daley " The Seven Deadly Sins " Dominierende Töne der Big-Band von Joseph Daley. Der 1949 in Harlem geborene Musiker spielte u.a. mit Gil Evans -Carla Bley oder Charly Harden. Seine Ausbildung absolvierte er in der Manhatton School of bestehend aus über 27 Musikern u. Solisten zählen zur US Jazz-Szene spielen einen besonderen Sound. Wobei Tieftöne im Vordergrund stehen ( Baritonhorn / Posaune / Tuba/ Bassgiganten / Euphonium / Bläser ) Durch ihre spezielle Spielweise u. Technik erlebt der Hörer Kompositionen von Balladen ,die zwischen verschiedenen Stilrichtungen des Jazz liegen. Vom Groove bis..... Dieser Silberling ist beeindruckend , mit besonderen Klangfarben versetzt . Alle Infos unter www.josephdaley.com u. bei www.jaro.de ( Hier auch diverse Tourtermine von Gruppen u. Infos. Letzte Aktualisierung ( Donnerstag, 6. Januar 2011 )

#### **DVD** - Playing Congas



Dienstag, 4. Januar 2011

DVD - Playing Congas Gerade in der Weltmusik des Jazz wird die Conga in besonderem eingesetzt. Jose Eladio Amat " El Teacher " zeigt auf der DVD besondere Spielweise u. Technik des Instrumentes. Cubanische Rhytmen für mehrere Instrumente- oder aber das Spielen der Conga als Solo Instrument hebt er gehau so hervor wie andere Mechanismen. Die DVD richtet sich an Anfänger sowie an Fortgeschrittene. Ist eine zusätzliche Lernhilfe , auch für den Unterricht. Auch unter Andre Varkonyi www.trommelkurse.at gibt es zusätzliche Hilfen, Anfragen Bestellung unter www.dux-verlag.de oder www.mutemusicpromotion.de ---Letzte Aktualisierung ( Donnerstag, 6. Januar 2011 )

פרסם אצלנו

#### Yossi Harsonski Opus One Review

דף אמן

#### יוסמיוסיק

### ממליץ על

## דיסק קלאב

#### עיון ביקורת

(2011 שאולי עינב, Opus One (הרמוניקה מונדי, יולי Shauli Einav <u>מוסיקה ג'אז</u>

חשיפת אמנים

הג'אז הישראלי המשובח אינו גר כאן. סביר להניח שהוא גם אינו מקים לעצמו אוהל בשדרות רוטשילד. הסקסופוניסט **שאולי עינב** הוא בן דור הג'אזיסטים הצעירים (עדיין לא בן 30) שמגיע לחלק דיסקים שיצאו בחברות יוקרה (כמו הרמוניקה מונדי) ולחזור לקדם קריירה בחו"ל. יש שיאמרו - מה יש לו לחפש כאן. אז מסתבר שיש לו, אבל רק כשיש מה לספר.

טעם אישי

קישורים

עתיר תארים – בוגר האקדמיה למוסיקה בירושלים, תואר ששני מ"איסטמן סקול אופ מיוסיק". מ-2008 הוא מנגן בניו-יורק ומתערה בסצנת הג'אז של העיר. באותה שנה יוצא אלבומו – הראשון <u>"געגועים הביתה"</u> שעליו כתבתי "הבחור החדש בשכונת הג'אז הישראלי החדש והמבטיח שהולכת וצומחת".

ועכשיו הוא כבר מקיים: שמונה מתשעת הקטעים באלבום החדש הם שלו. הוא גם יד לעצמו צוות שאומר "כימיה" - Joseph Lepore בבס, Shai Maestro המוכר כפסנו כהן טריו, Andy Hunter, שנמנה על הביג בנד של דייב הולנד – בטרומבון, Blake ו בתופים, מהבולטים בעולם הג'אז המודרני, שניגן עם אוליבר לייק, טום הארל, רוני ק על הפתיחה - Jerusalem Theme, מקבלים כמעט 9 דקות של עושר מוסיקלי – הש מלאת חיים, מלודיה מצוינת, מקצב ואלסי וסווינג. זוהי ירושלים של עינב, מלאת ניגוז גוונים מלודיים, סוערת ומסעירה. המקצב המשתנה מכניס אותך בשעריה, למעשה ה*ו* של שאולי עינב. המעברים בין הפסנתר לקלידים חשמליים (צליל של חליל) ה"שיחה" בין הסקסופון לטרומבון. ג'אז מודרני בהתתגלמותו ובמורכבותו.

ברוח דומה - Kavana ("כוונה") ושוב האנרגתיות באינטרקציה בין מנגינה ואלתור (טרומבון) , נעמה" – בלדה נוגה מוקדשת לאישה שאיתו – העידון מגיע מצליל הנשמה של סקסופון הטנור" נתמך במברשותיו הרגישות של **בלייק**, בצלילי הפסנתר התחושתיים של **מאסטרו**. בין תשעת הקטעים – גרסה ארוכה של 11 וחצי דקות ל"היו לילות". עינב מפליג בלילות של אורלנד זעירא (ואפשר להגיד גם אסתר עופרים) בדרך משלו בשינויי מקבב, באלתור, בדיאלוגים מיוחדים בין הנגנים. Shavuot – הוא הסינתזה בין מורשתו ובין העולם שהוא נמצא בו היום. האלתור בסופרנו מובילו ל"ג'אז פולקלוריסטי" ריקודי שעומד בפני עצמו. מורכבות שכולה שאולי עינב. ל - Opus One יש כל המרכיבים של אלבום ג'אז אולטימטיבי, אלגנטי, עשיר, הרמוני להפליא. ובשורה אחרונה: מתפתח סקסופוניסט יצירתי ממדרגה ראשונה.

Shauli Einav - tenor and soprano saxophone; Shai Maestro - electric and acoustic piano; Andy Hunter - trombone; Joseph Lepore - acoustic bass; Jonathan Blake -

- Jerusalem Theme .1
  - Kavana .2
  - Naama .3 The Damelin .4
  - Hayu Leilot .5
  - Interlude .6
  - New Era Ballad .7
    - Shavuot .8
      - Coda .9



הופעות וכרטיסים

חדשות





שאולי עינב מוסיקה ג'אז אלבומים חדשים דיסקים חדשים המלצות ג'אז ג'אז המלצות מוזיקה ביקורת ביקורת מוסיקה אלבומי ג'אז



חפש



Like < 1k

#### קטגוריות

DVD

אוספים

ביקורת מוסיקה

,דאנס, אלקטרונית טריפ-הופ

האזנה קלה למוסיקה

האלבומים הגדולים

הופעות חול

וידאו

חשיפת אמנים

טרום מופע

כמעט קלאסי

כרטיסים להופעות

מה נשמע

מוזיקה

מוסיקה

ערב שירה שי

Shauli Einav Opus One

2/9/2012 10:53 AM 1 of 3

פרסם אצלנו

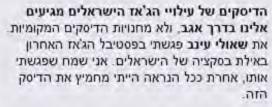
דף אמן

### עיון ביקורת



שאולי עינב, געגועים הביתה (ספטמבר 2008) מוסיקה ג'אד

שאולי עינב - סקסופון טנור/סופרן, כריס זיימבה · פסנתר, כריס בריני – בס, דייב טדצ'י – תופים.





אהבתי את מה ששמעתי. הנגינה שלו העידה קודם כל על נגן שיודע מאין הוא בא ולאן פניו. נגינה מקורית, אלתור בעל קווים מלודיים, מוסיקה שורשיה במקום שהוא גדל. עכשיו זה הדיסק שהולחן כולו ע"י עינב. צלילי סקסופונים שמגיעים קודם מיצירתיות,

דגש על מנגינה. יצירת אווירה לעיתים נוגה (Dedicated To You) בתוכניה של פסטיבל הג'אז נכתב שהוא תלמידם של ארני לורנס, וולט ווייסקופף ודייב ליבמן, שהוא מסיים תואר שני במוסיקה בארה"ב. הדיסק - יותר אפילו מאשר ההופעה - מחזק את את הרושם שקיבלתי מהמוסיקה ומהנגינה של שאולי, חיבור בין דימיון ותיחכום יצירתי, הכרת המסורת והישענות קונסטרוקטיבית עליה. הקטע שנקרא Mr Lucky. הוא דוגמא לג'אז מלודי מצוין, מנגינה הנישאת נהדר על קצב. קטע של כמעט 9 דקות שאיכויותיו מזכירות סטנדרטים מתזר הזהב של הג'אז הקלאסי. סולו סקסופון מפותל שמתפתח בנתיב יפהפה. ממקד הקשבה. שאולי עינב טווה את הנתיב הזה בנגינתו המלודית הפריכה והבשלה. כריס זיימבה שלוקח אחריו סולו – ממשיך אותו כמו מתוך השראה הדדית. הטון של עינב בטנור מסוגנן, טאץ' מאוד אינטרוספקטיבי, וזה בהחלט אינו שכיח אצל נגנים בגיל שלו. גם Home Seek מצטיין באיכויות מלודיות יפות שמגיעות מצניעות יצירתית, אווירה רומנטית נוגה ונוגעת, נגינה חמה שנפגשת עם האלתור הפסנתרני המלודי הרגיש של זיימבה. בדיסק מוסיקה המתבססת על שורשים מקומיים ("שבועות"), תזמור שמתפתח לכיוונים בלתי צפויים ב-Ellisate, אפילו מלהיבים בחיבור שבין עינב לזיימבה דיסק שנהניתי לשמוע פעם שנייה, שאשמע פעם שלישית ורביעית, ולמעשה ואני מניח אותו בצד ומכניסו לרשימת המועדפים שלי לשבועות הקרובים. שאולי עינב – הבחור החדש בשכונת הג'אז



Shauli Einav Home Seek

הישראלי החדש והמבטיח שהולכת וצומחת.

## הסקסופוניסט והמלחין שאולי עינב באלבום בכורה Plus Loin Music "מרשים עבור "פלו לואה מוסיק

## Press Release הודעה לעיתונות

שאולי עינב contact@shaulimusic.com www.shaulimusic.com 02-9914404 054-2423965 +1 585-752-8183

(JazzTimes, Jazziz, All About Jazz) כתב: ביל מילקאווסקי

**אופוס 1** מסמן את פריצתו של הסקסופוניסט-מלחין-מעבד ומנהיג ההרכב שאולי עינב ככישרון מבטיח בסצנת הג'אז העולמי. באלבום הבכורה עבור Plus Loin Music הסקסופוניסט הצעיר והמוכשר מלווה על ידי כוכבים מסצנת הג'אז אשר כוללים את הפסנתרן שי מאסטרו, הטרומבוניסט אנדי האנטר, הבסיסט ג'וזף לפור והמתופף ג'ונת'ן בלייק.

יחדיו הם מפרשים את המוסיקה העשירה של עינב בתקשורת וכימיה רבה בין הנגנים אשר מעלה את האלבום לרמות הגבוהות ביותר. "ניסיתי בעיקר ליצור מוסיקה מלאת כוונה ומהות" אומר עינב, "אך עם זאת שהשירים מזכירים לי את ארץ מולדתי, אינני רואה את האלבום כמוסיקה ישראלית, אלא מוסיקה נטו".

עינב, אחד מתלמידיו הבולטים של ארני לורנס, הסקסופוניסט והמחנך יליד ברוקלין אשר עבר לישראל ב1997 שם ייסד את המרכז הבינ"ל למוסיקה יצירתית בירושלים, נחשף לקונספט שמוסיקה איננה רק תווים המנוגנים מהדף אלא יש לה יסוד עמוק מאד מלא כוונה, יושר ויופי. "ארני השפיע על כמעט כל אמן ג'אז ישראלי אשר בא לניו יורק החל משנות ה90. המסר העיקרי שלו היה שכאשר אתה מנגן, עליך לנגן את האמת, ולנגן את זה ביופי הרב ביותר שאתה יכול להביע. המוסיקה היא לא רק כדי לשעשע אלא עליך לנגן כדי לומר משהו לעולם, באלבום זה אני מנסה להעביר את הקונספט דרך המוסיקה ולהיפך".

שאולי עינב נולד ב1982 במושב כפר-אוריה אשר בשפלת יהודה. למד כינור מגיל 4 עד גיל 11 ואחר כך דילג בין תופים לכלים אחרים עד אשר בגיל 13 עבר לנגן בסקסופון אלט עליו ניגן עד גיל 20 אז עבר הוא לסקסופון טנור. לאחר שסיים את לימודי התואר הראשון באקדמיה למוסיקה ולמחול בירושלים, ולאחר מכן את לימודי התואר השני בבית הספר "איסטמן" ברוצ'סטר, ניו יורק, עבר עינב אל ניו יורק סיטי בקיץ 2008 והחל להטביע חותמו על הסצינה המקומית. עינב נעזר בנגנים ישראלים כגון עומר אביטל, אלי דג'יבירי, דן ארן ועוד רבים וטובים אשר להם כבר היתה דריסת רגל בסצינה הניו-יורקית, ודרך סשנים ליליים ארוכים במועדונים כמו ה"סמולס" וה"פאט קאט" שאולי הצליח ליצור קשרים אשר הובילו להופעות רבות.

העבודה הצרופה עם הבסיסט ג'וזף לפור הפכה אותו לבחירה הטבעית עבור אופוס 1. המתופף ג'ונתן בלייק, אשר בשנים האחרונות הפך להיות אחד המתופפים הכי נדרשים ועסוקים בניו יורק היה המועמד האידאלי עבור ההקלטות. "ג'ונתן הוא אחד מהנגנים הרציניים והמקצועיים ביותר, ויחד עם זה יש לו מוסיקליות מדהימה". הפסנתרן שי מאסטרו הינו חבר עוד מישראל "אנחנו מכירים כבר מאז שהיינו מאד צעירים, שי התגורר אז בכרמי יוסף, ישוב אשר היה מרוחק ממני כ10 דקות נסיעה, ויצא לנו ללכת להופעות ולנגן יחד". הטרומבוניסט אנדי האנטר הוא מכר חדש לשאולי עינב, אך מהצורה הטבעית בה הם משתלבים מוסיקלית, הייתי מנחש כי הם מנגנים כבר שנים יחדיו.

החמישייה מציג כימיה טבעית לאורך כל האלבום *אופוס 1.* מההתחלה הקצבית של "Jerusalem Theme", אשר נודד בין כמה צבעים ואווירות ומוטיבים לאורך כמעט 9 דקות, ודרך השיר "Kavana" הקינטי והבי-בופי המסחרר "New Era Ballad" ו "Naama" ודרך ההארד-סווינג בסגנון הארד-סווינג בסגנון "אבקטע"

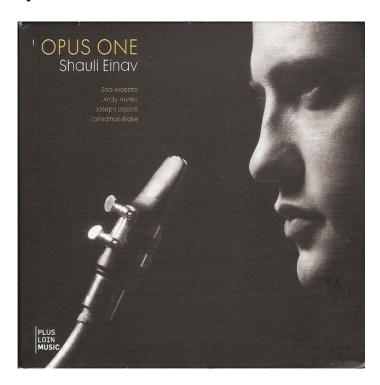
Damelin", דרך העיבוד העדכני ל"היו לילות" הקאנוני משנות ה40. השיר "Shavuot" הריקודי ומסתיים בקטע "Coda". הכמעט קאמרי

התקליט מבשר הטובות של עינב מדגים את כישוריו הקומפוזיטורים החזקים והעומק של החזון המוסיקלי שלו יחד עם נגינתו העוצמתית בסקסופון. "זהו בעצם התקליט השני שאני מקליט" עינב מסביר. "האלבום הראשון היה בהוצאה עצמית אשר הופץ בעיקר בישראל ובאפ-סטייט ניו יורק כאשר למדתי ברוצ'סטר. התקליט שימש יותר ככרטיס ביקור אשר בעזרתו השגתי הופעות בפסטיבל הג'אז בתל-אביב (יחד עם אודין פופ) ובהופעת הרביעייה שלי בפסטיבל הג'אז באילת 2008, אך התקליט לא הופק בדרך מסודרת כמו זה ועם נגנים בסדר הגודל הזה. קראתי לאלבום זה אופוס 1 משום שאני מאמין כי זוהי מכלול עבודתי היצירתית הראשון, וכן משום שאני חושב שאלבום זה משקף את ההתקדמות אשר השגתי בניו יורק סיטי, אחד המקומות המאתגרים והתחרותיים ביותר למוסיקאי".

בעוד שהמוסיקה שב*אופוס 1* נשמעת מלאת תחכום קצבי והרמוניות עשירות, השירים בסופו של דבר מאד מלודיים וקליטים. עינב מסביר "הלחנה היה נושא מאד רציני ב"איסטמן", ניגנתי רבות בביג-בנד אשר הודרך על ידי ביל דובינס (אחד המעבדים החשובים בארה"ב כיום, ניצח על תזמורת הוו.די.אר בקלן, גרמניה, כתב ספרים רבים על עיבוד, תזמור ג'אז) כך שלמדתי הרבה הרמוניה ותזמור אשר אני מנסה להעביר ליצירותיי. באותה עת, אני מקווה שיצירותיי קליטות ושיטביעו חותמן באוזניי המאזין. בשיחות שהיו לי עם מורי וולט ווייסקופף, תמיד חידדנו את החשיבות שיש בהלחנת יצירות מלודיות קליטות אשר לא ישכחו אצל המאזין, יצירה קליטה אינה תהיה בת חלוף והיא לעיתים כלי אבחנה להלחנה טובה."

עם צאת האלבום עינב הופיע השנה בפסטיבל "Enjoy Jazz" היוקרתי אשר במאנהיים, מועדון הג'אז הנחשב ביותר בצרפת Duc des Lombards בפאריז, וכן הופיע במועדונים שונים בניו יורק, בוסטון, קלן, וושינגטון וישראל. Jouko Kirstilä 20.04.2011 14:30 -

#### **Opus One**



Israelista lähtöisin oleva nuori saksofonisti **Shauli Einav** tekee vahvaa nousu-uraa USA:n jazzpiireissä. Valmistuttuaan Jerusalemissa, hän muutti melko pian Yhdysvaltoihin, missä hän jatkoi opintoja Rochesterissä. Hän suoritti maisterin loppututkinnon Eastman School of Music opinajossa ja sai myös stipendin Bostonin Berkleen Musiikkiopistosta jatkaakseen opintoja USA:ssa. Hän on ollut merkittävästi esillä myös säveltäjänä ja sovittajana. Kesällä 2007 hän saattoi loppuun sovitustyön edesmenneen pianisti Andrew Hillin sävellyksistä, jotka oli tarkoitettu nonetti kokoonpanolle. Tähän mennessä Shauli on ehtinyt esiintyä monilla festivaaleilla Israelissa ja myös soittanut New Yorkin jazzklubeilla.

Hänen ensimmäinen CD-äänite "Home Seek" julkaistiin helmikuussa 2008. "Opus One" ilmestyi viime vuoden syksyllä. Sävellyksillä on juuret syvällä bebopin ja postbopin aikakaudessa, vaikka hän pyrkinyt muokkaamaan sitä oman etnisen taustansa mukaisesti vaikutteilla Välimeren alueen ja Israelin perinnemusiikista. Hänen soitostaan saa käsityksen, että hän on perehtynyt vanhojen mestareiden, Parkerin, Coltranen ja Rollinsin tapaisten muusikoiden töihin ja tekemisiin. Hänen sävellyksistään löytyy värikkyyttä ja mielikuvitusta. Hänen ystävänsä Jeremy Siskind on sanonut, että Shauli on työnarkomaani, raataja, jolla on aina vähintään kynä ja paperi mukanaan merkintöjen tekemiseksi. Hän haluaa löytää jokaisen esityksen ja tulkinnan nuoteista, sävelistä ja tahdeista näkemyksen ja oman ajatuksensa. Hän on myös ahnas lukija ammentaen kaiken mahdollisen tiedon musiikin saralta.

Heti ensimmäinen kappale "Jerusalem Theme" avaa levyn väkivahvasti. Se on varmaan tarkoitettu kuvaamaan sitä vastakkainasettelua, missä nykyinen, jatkuvien ristiriitojen ja hyökkäysten välikappaleena oleva kaupunki, joutuu läpikäymään suhteessaan muinaiseen historiaansa. Se tulee esille hyvin Einavin saksofonin ja **Andy Hunterin** puhaltaman pasuunan välisissä kuumissa keskusteluissa, joita toisen israelilaisen **Shai Maestro**n tymäkkä juoksutus pianon koskettimilla, **Joseph Lepore**n basso ja rumpali **Jonathan Blake**n tanakka rytminen tykitys tukevat mainiosti. "Naama" puolestaan on syvältä liikuttava

#### SHAULI EINAV

Jouko Kirstilä 20.04.2011 14:30 -

balladi, mikä on omistettu Shaulin samannimiselle morsiamelle. "The Damelin" on hyvin svengaava jazzin sanansaattaja, minkä Shauli on säveltänyt ystävänsä David Damelinin elämälle, mikä päättyi traagisesti hänen suorittaessaan annettua tehtävää armeijassa.

Perinteiden kunnioittaminen ja siihen lisätty rehellisen aktiivinen ja hyvä energinen esittäminen saa aikaan mahtavan korkealaatuisen kokonaisuuden. Siitä huokuva alkuperäisyys, luovuus ja vakuuttavan täyteläinen soittaminen saavat aikaan tätä levyä kuunnellessa nautinnollisen vastustamattoman tunteen. (JKi)

Shauli Einav; saksofonit, Shai Maestro; piano, Andy Hunter; pasuuna, Joseph Lepore; kontrabasso, Jonathan Blake; rummut

Äänitys, miksaus ja masterointi: Michael Perez-Cisneros, maaliskuun 23. 2010, Oeter Jark -studios, Brooklyn, NY. Kannen suunnittelu: Émeric Guémas Puzzle (Rennes). Kuvat: Sarah Silver ja Danielle Bock. Julkaistu: syksyllä 2010.

- 1. Jerusalem Theme 8:52
- 2. **Kovana** 6:49
- 3. **Naama** 8:26
- 4. **The Damelin** 8:46
- 5. **Hayu Leilot** 11:27
- 6. **Interlude** 1:10
- 7. **Ne Era Ballad** *9:53*
- 8. **Shavuot** 6:25
- 9. Coda 1:31

Kaikki kappaleet ovat Shauli Einavin sävellyksiä

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Opus One Shauli Einav | <u>Plus Loin - distr. Ducale</u> (2011)

Commenta



Opus One si potrebbe liquidare velocemente come un album neo-bop venato da atmosfere mediterranee e mediorientali. Niente di sorprendete se si pensa che Shauli Einav, il leader dell'ensemble, è l'ennesimo talento israeliano migrato nella grande mela e il immediatamente inserito nella vivace scena musicale.

di Vincenzo Roggero

Solo che a differenza della maggior parte degli omnal illustri colleghi, Einav rimane fortemente ancorato al canoni estetici del linguaggio boppistico: ritmi spesso vertiginosi alternati a ballads, serrate sequenze di assoli scintillanti, swing feroce, dialoghi mozzafiato, predominanza dell'aspetto esecutivo rispetto alla cura degli arrangiamenti.

Ecco forse proprio su questo aspetto Einav mette dei punti nel proprio camiere perché nella classica sequenza degli assoli inserisce aperture, cambi di ritmo e soluzioni alternative che contribuiscono a rimpolpare le scame architetture e ad allargare gli orizzonti delle esecuzioni. Il quintetto si rivela assal affiatato, il leader palesa, soprattutto al soprano, una tecnica portentosa e i suoi dialoghi con il trombone di Andy Hunter non mancano di appeal.

Opus One, ennesima testimonianza di un modern mainstream di qualità, porta alla ribalta un musicista che quando saprà aggiungere alla indiscussa maestria esecutiva e compositiva un approccio più originale, potrà diventare alflere importante della strada maestra del iazz.

Visita il sito di Shauli Einav.

Valutazione: 3 stelle

Elenco dei brani:

01. Jerusalem Theme; 02. Kavana; 03. Naama; 04. The Damelin; 05. Hayu Lellot; 06. Interlude; 07. New Era Ballad; 08. Shavuot; 09. Coda. Tutte le composizioni sono di Shauli Einav.

Musicisti:

Shauli Einav (sassofoni); Shai Maestro (plano); Andy Hunter (trombone); Joseph Lepore (contrabbasso); Johnathan Blake (batteria).



RECOMMEND



#### **JAZZ**

## **Shauli Einav**

#### JAZZ.

"Opus one" (Plus Loin/Harmonia Mundi)

Betyg 4

I New York kryllar det av okända talanger. Jag diggade tenor- och sopransaxofonisten Shauli Einav på klubben Fat Cat, men hans låtar är ännu vassare på skiva med den tajtare kvintetten med trombonisten Andy Hunter, Kenny Barrons härlige trummis Johnathan Blake och pianovirtuosen Shai Maestro från Avishai Cohens trio.

Musikarvet från hemlandet Israel är tydligt i den mästerligt röjiga post bop-inledningen med "Jerusalem theme" och "Kavana", och i "Shavuot" (den judiska veckofesten) som även fanns på albumet "Home seek". Valsballaden till hustrun Naama för tankarna till Coltranes "Naima", medan den korta "Coda" har drag av Shorters "Footprints". Helt klart en 28-åring att hålla ögonen på.

För alla som gillar rockig pianotriojazz i framkant av utvecklingen, i stil med Brad Mehldau, [em] och The Bad Plus, rekommenderas "Follow the white rabbit" med Shauli Einavs ett år yngre landsman Yaron Herman. Förutom varierade original görs ballader av Radioheads "No surprises" och "Baby mine" ur Disneys "Dumbo", samt en version av Nirvanas tunga "Heart shaped box" som stadigt ökar i intensitet.

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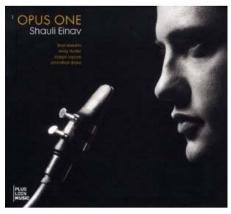
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quinta-feira, 7 de julho de 2011

#### SHAULI EINAV - OPUS ONE (Plus Loin)

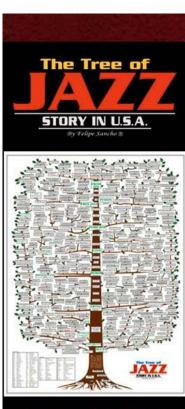


O segundo projrto do saxofonista israelense Shauli Einav, e residente em Nova York desde 2008 e a um ano de passar dos 30, como líder, atesta sua imersão da tradição do *bebop*, enquanto revela uma viçosa e original linguagem. Acompanhado por um formidável e consistente grupo constituído pelo pianista Shai Maestro, pelo trombonista Andy Hunter, pelo baixista Joseph Lepore e pelo baterista Johnathan Blake, Einav apresenta oito composições próprias marcadas pelo senso de urgência e implacável suingue. Ele também

apresenta uma inovativa interpretação de eternas canções folclóricas israelenses

Einav invoca sua pátria na escolha dos titulos das músicas, na substância do tema e no mau humor da paisagem sonora da sua música, vindo do melancólico , conflitante e trágico para o puramente inspirador e edificante , às vezes dentro da mesma composição . "Jerusalem Theme" abre com um tempo potente e uma divertida interação entre Einav e Hunter, conduzindo uma doce e cativante melodia. O sax e o trombone continuam brilhando através da canção e variando os graus de intensidade. O solo de Maestro no teclado eletrificado nórdico reflete a progressiva dimensão da cidade. "Kavana" (Intenção em hebraico) é outro poderoso condutor *postbop*; "Naama", uma balada dedicada à esposa de Einav, ilustra a sua calorosa e terna entonação , que é complementada pelo elegante trabalho das vassourinhas de Blake.

A pesadamente suingante "The Damelin" é um vulcânico solo de Hunter e um excitante diálogo entre Maestro e Blake. O criativo trabalho de Einav em "Hayu Leilot" traz este clássico dos anos 40 para o presente com a manifestação da melancólica melodia passando para a vibrante e pulsante interação do grupo. Estas intricadas e harmonicamente ricas composições oferecem a destreza e expressividade do líder, bem como deixa amplo espaço para o brilho dos seus companheiros de banda.



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