



Piano/Composer

Peter Saltzman



Jack Price

Managing Director

1 (310) 254-7149

Skype: pricerubin

jp@pricerubin.com

Rebecca Petersen

Executive Administrator

1 (916) 539-0266

Skype: rebeccajoylove

rbp@pricerubin.com

Olivia Stanford

Marketing Operations Manager

os@pricerubin.com

Karrah O'Daniel-Cambry

Opera and Marketing Manager

kc@pricerubin.com

Mailing Address:

1000 South Denver Avenue

Suite 2104

Tulsa, OK 74119

Website:

<http://www.pricerubin.com>

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Complete artist information including video, audio and interviews are available at www.pricerubin.com

Peter Saltzman – Biography

It started at age 4, seated at the piano. A single note that moved and morphed through the years, becoming Peter's unique musical language. His organic fusion of qualities—the distinctiveness and improvisation of jazz, the soul of blues, and the compositional technique of Bach, Beethoven, and other classical composers—led to an emergence of new sounds, a new feel, a new purpose.

Peter's broad career in the music industry as composer, pianist, singer-songwriter, and entrepreneur started as a budding teenage jazz musician in Chicago. He studied jazz at the Bloom School of Jazz (Chicago, IL), majored in jazz at Indiana University (Bloomington, IN), and majored in composition and piano at Eastman School of Music (Rochester NY). Later, he studied film scoring at UCLA Extension (Los Angeles, CA).

In 2016, Peter's music hit a major turning point. He developed a hybrid platform—an album-ebook—to showcase his latest musical endeavor within his memoir. *Blues, Preludes & Feuds, A Musical Memory* is a seamless blend of original solo piano music and story with deep technology-art interactions. The music skillfully wends around the narrative, telling the story in its own way. The memoir is a funny, reflective tale of growing up in the politically charged times of 1960s Chicago as Peter journeys to discover his musical language.

Over his career, Peter's prolific musical work has run the gamut—solo piano, orchestral, chamber, theatrical/film, choral, pop. Various ensembles have performed and recorded his work globally—the Czech National Symphony Orchestra recorded his orchestral dance suite “Walls” (1996), and the Dallas Black Dance Theatre performed “Walls” during the 1996 Atlanta Olympics.

Peter's concert work is published by Oxford University Press; his film and television work is published by Wild Whirled Music. His music has been licensed for television shows, jingles, and industrials, including *My Name is Earl* (NBC, 2006).

In the mid-to-late 90s, Peter led the Revolution Ensemble, a group that broke new ground with its adventurous mix of jazz, classical, Latin, and pop genres.

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Toll Free: 866-PRI-RUBI (774-7824) ext. 1

LA: 310-254-7149 Skype: pricerubin



For Booking Information contact:

Jack Price, Managing Director

jp@pricerubin.com | <http://www.pricerubin.com>

Peter Saltzman – Biography

Since 2001, he has headed the Peter Saltzman Band as lead singer, pianist, songwriter/arranger—and produced CDs/demos for Chicago-area artists.

From 2006 to 2014, Peter was an adjunct professor of music at the Columbia College Chicago, where he developed and taught a series of courses entitled “Technology for Musicians” and taught piano and theory.

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Peter Saltzman – Press Excerpts

(About Blues, Preludes & Feuds)

"Easily one of the very best piano releases of the last 30 years

– Mark S. Tucker

"Just plain genius"

– All About Jazz

"In Saltzman's hands, it can also sound like a symphony.

– The Aquarian

"Refreshingly Unique"

– Grady Harp, amazon.com Hall of Fame Top 100 Reviewer

"Protean"

– Midwest Record

"Uniquely Wonderful"

– App Store Review

"...the man is a terrific pianist and the ideas are refreshingly unique."

–*****Amazon Top 100 Writer

(About other works)

"...ambitious, richly layered, wonderfully accessible."

–Chicago Sun-Times

"a beautiful marriage of jazz, classical and pop"

–Chicago Jazz Magazine

"muscular playing and ingenious compositions"

–Chicago Reader

"this solitary knight, armed only with his piano...wins our support for his cause."

–Windy City Times

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Peter Saltzman – Press Excerpts

“a great story about an artist who one day discovers the power he has to create is so strong he may break the barriers of time and space through his work.

–Theatreworld Internet Magazine

“Jaws drop when Saltzman sits at the piano and plays.”

–ChicagolandMusicalTheatre.com

“he's really a great jazz pianist”

–BroadwayWorld.com

“Distinctive...memorable...”

–Wynne Delacoma, Chicago Sun-Times

“I’ll start with the obvious...is a brilliant musician, the type who’s virtuosity and daring would be intimidating, if it weren’t delivered so effortlessly...His musical virtuosity never fails to astound.”

–Chicago Theatre Review

“powerful stuff”

–Dallas Morning News

“Imaginative . . . brilliant”

–Chicago Tribune

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Peter Saltzman – Press

Blues, Preludes & Feuds Reviews

“This DEFINITELY is going in my Year’s Best of 2016, easily one of the very best piano releases of the last 30 years, interestingly responding to all levels of listening, from the lightest and most easily titillated all the way up to the attentions of master craftsmen long versed in layers and layers of subtlety and outrageous invention.”

– Mark S. Tucker, VERITAS VAMPIRUS #1,252: CD Reviews

“Blues, Preludes & Feuds is a brilliant amalgamation of classical, folk, stride, bebop, gospel, boogie-woogie, free jazz, offering beautiful melodies and just plain genius flowing from one man sitting at the piano. The project is intriguing and a gem in the solo piano lineage.”

– Geannine Reid, All About Jazz

“Blues, Preludes & Feuds: A Musical Memory Parts 1-4 (Salt Muse, Inc.) by Peter Saltzman is a solo piano CD of many hues. The 28 tracks in 59:28 bespeak a quiet elegance (yet he can light up a fire at even a hint of ostinato). Dude can play the blues. He goes from Bach to improvisation at the drop of a G-clef. Billy Joel once wrote that ‘the piano it sounds like a carnival.’ In Saltzman’s hands, it can also sound like a symphony.”

– Mike Greenblatt, The Aquarian (November 16, 2016)

*“We need to enter his realm, give a listen and step into a new (and very personal) dimension. Give it a try – the man is a terrific pianist and the ideas are refreshingly unique.” *****Five Stars.*

– Grady Harp, amazon.com Hall of Fame Top 100 Reviewer

“A protean Chicagoan...this is a wild man just waiting for you to fully discover what he can do with a piano that defied genre busting and mash ups. This is certainly a cat you want to know. Well done.”

– Chris Spector Midwest Record

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Peter Saltzman – Press

"The author, composer and musician has combined his gifts in this memoir of his life. The story, both poignant and funny, brings his musicality to the pages via words and notes. At the conclusion of each chapter (or beginning of the next chapter) we are left with the gift of an originally composed piece of music that dynamically captures the tone and content of the written word. There's a magical quality to reading and listening to his story. Peter takes the reader on his journey to discovering and indulging his life's passion, music, and I should add, his gift with the written word as well."

– Dame Ethel, App Store

Other Saltzman works Reviews

"Peter Saltzman and his Revolution Ensemble presented the premiere of 'Kaballah Blues/Quantum Funk,' an ambitious, richly layered, wonderfully accessible 55-minute work for elaborate jazz combo and vocalists. Taking off on a cosmic theme, Saltzman has unified the ancient and spiritual (in the form of Jewish prayer and mysticism), with the modern and scientific (in the form of quantum physics and the search for universal forces). Using a subtle blend of traditional Jewish melodies, jazz standards and early 20th century sounds from Gershwin to Debussy (with lyrics sung deftly by Gingi Lehera, backed hauntingly by percussionist Jeff Stitely) the composer also suggested the connection between the love of God, and the love between a man and a woman."

–Hedy Weiss, Chicago Sun-Times

*"*****With a deep jazz-and-blues core, Peter Saltzman has produced a broad career in the music industry as composer, pianist, singer-songwriter, and entrepreneur. Various ensembles have performed and recorded his work globally—the Czech National Symphony Orchestra recorded his orchestral dance suite 'Walls' (1996), and the Dallas Black Dance Theatre performed 'Walls' during the 1996 Atlanta Olympics. The Dallas Morning News reviewed Saltzman's music as 'powerful stuff.'*

But onto this particular 'experience' – which as Peter states, Blues, Preludes & Feuds is not a CD. There I said it. You're sitting there, holding a CD in your hands and I'm telling you that it's not a CD. No, I'm not suggesting that you've entered

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Peter Saltzman – Press

a parallel universe where a CD is not a CD....BPF was conceived as an app.’ The promo notes are needed to make sense of this unique recording. ‘ Composer-pianist-author Peter Saltzman conceives a new form of memoir writing for the digital world, infusing his life story—Blues, Preludes & Feuds, A Musical Memory—with a seamless blend of original solo piano tracks for a transformational reader-listener experience via a smartly designed iOS app (available on the App Store) and universal web app. The hybrid album-ebook morphs into a vehicle that carries the reader-listener on a discovery journey filled with multi-textured sounds and funny, in-the-reflective-now storytelling. Blues, Preludes & Feuds’ memoir and accompanying music can be enjoyed together or separately—with the music-only version available at Bandcamp, CDBaby, and most digital download and streaming services.

Blues, Preludes & Feuds—with its mélange of highly structured and improvisational music—purposefully disturbs the air as Saltzman reveals his tale of being an artistic soul in search of its unique self, often feeling out of sync with the conventional world. He traverses his early years in a Jewish-American home during the politically charged times of 1960s Chicago to becoming a budding teenage jazz musician, and eventually, a composer whose works—hailed as ‘powerful stuff’—are performed and recorded globally.

‘My life and music have been hard to pigeonhole, so Blues, Preludes & Feuds grew as a way to explain myself to myself. Since piano was my first personal connection to music, it was important to make this hybrid album-ebook centered on live solo piano work. It was done in my home studio’s customized recording environment to ensure there was an organic flow between the music and the text. My goal was and is to push forward and understand the true implications technological trends have on art and vice versa,’ Saltzman said. That motivation, says Saltzman—a former adjunct professor of music at Columbia College Chicago, where he developed and taught a series of courses entitled ‘Technology for Musicians’—led him to release Blues, Preludes & Feuds as an app. His longtime investigation of technology-music interactions helped him better realize how technology is altering the very nature of what artists create and how their work is presented. His app delivers an online format, specific to his artistic needs.’

Saltzman’s goal is to bring his art—the fusion of words and music—to reader-

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Peter Saltzman – Press

listeners in an experience where they might see, hear, and feel the world in a different way.

There are 28 tracks on this 'not CD' and their titles tell us little. We need to enter his realm, give a listen and step into a new (and very personal) dimension. Give it a try – the man is a terrific pianist and the ideas are refreshingly unique."

–Grady Harp, Amazon Top 100 Writer

"With a voice like stretching taffy, exquisitely dissonant harmonies and contemporary classical influences from the post-60's avant garde movements, this jazz ensemble is not only striking in its juxtaposition of jazz and modern classical, almost atonal worlds, but in the fact that it doesn't shy away from the obtuse, the weird, the unfashionable and the clashy- and then breaks into plain ol' classy bebop. They're shooting holes through the shields of jazz so be there to see what spills out."

–Tamara D. Turner, CDBaby.com

"This Chicago-based jazz group is definitely one to watch for. This set [Kabbalah Blues/Quantum Funk], their first, is a wonderfully witty and passionate combination of a wide range of influences from Debussy to Mingus, from Gershwin to Webern, from the Art Ensemble of Chicago to Eddie Palmieri. The result is a brilliant jazz-classical fusion with a seriously Jewish soul. Saltzman is a superb writer and fine pianist and the rest of the group are inventive and skillful. Rating: 5 stars."

–George Robinson, Jewish News (NYC)

"With all of the musicians and members of the ensemble having some form of classical music training, one may expect to experience songs with classical qualities. Some of the songs certainly have classical elements, but Peter Saltzman, who composed all of the songs on the album, has taken elements from other genres and incorporated them into the compositions. This makes for fresh and original material that allows one who is not a lover of classical music to experience the genre in mild doses. The melody for "Oseh Shalom," which is the root of "Prologue," is by Max Helfman and is used with permission from Transcontinental Music Publications/New Jewish Music Press. With a psychedelic jazz essence, the opening track, "Prologue," is graced by Gingi Lahera's melodic

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Peter Saltzman – Press

and soulful vocals. The many instrumental nuances used throughout the "Prologue" capture the listeners at each twist and turn of the intriguing melody. With an experimental jazz quality at the center of the song structure, one gets to experience a short aural journey into new musical frontiers done by masters of the craft. The melody for "Oseh Shalom is also at the root of the "Finale." The use of Jill Kaeding's talented presentation on the cello gives the melody great depth and breadth. There is so much happening instrumentally on the "Finale" that the listener is virtually blown away by the intense melodic beauty created. Jeff Stitely maintains a soft and masterful presence on percussion, which creates a strong foundation that allows for the magnificent instrumental and vocal expansions. Peter Saltzman and the Revolution Ensemble have come up with the ultimate musical journey and experience on Kabbalah Blues/Quantum Funk. The album finds the ensemble tapping into the groove of contemporary American urban music, the freedom and energy of rock, the improvisational qualities of American jazz, complex song structure, the marvelous tonal color of classical music, and the emotional qualities of blues. The lyrics are expertly crafted representing American life and experiences in vibrant portions. This is an album that ultimately delivers mass doses of listening entertainment, which has so much going on that one will find something new to marvel at with each listen. A must-have for the musician who starts thinking that it has all been done before. This album proves, once and for all, there is much more that can be done if one knows what one is doing and is able to accomplish the technical portion. If one finds it too difficult to achieve a goal, sit back and listen to the Revolution Ensemble -- it doesn't get any better than this.

–AllMusic Review by Larry Belanger

"The Revolution Ensemble...led by award-winning composer Peter Saltzman, is trying to do what few have tried: push classical music into the twentieth century...this is interesting enough stuff to engage even the most jaded music fan."

–Dave Chamberlain, NewCity

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Peter Saltzman – Press

“Composer and pianist Peter Saltzman resists classification, having gone to conservatories and written works that mix jazz, gospel, rock and classical elements...[his is] music of days to come: resolutely tonal, idiom-blending works that would win back listeners.”

–Ted Shen, Chicago Tribune

“There’s a musical revolution afoot and Peter Saltzman is leading the charge.”

–Pioneer Press

“Saltzman, along with [his] enthusiastic players, should be complimented for seriously rethinking how music is presented...Obviously, there’s an audience in Chicago interested in thinking about music in different ways.”

–Wynne Delacoma, Chicago Sun-Times

“We are born first hearing, then seeing—and only years later do we learn to speak, making the task of using words to describe music one of the most difficult translations imaginable. Striking down barriers is Peter Saltzman’s mission, however, his re-integrative iconoclasm reflected in the combination of visual, verbal and aural devices he employs in recounting his quest for the holy grail uniting classical, jazz and pop music.

Projected images of talking heads—Monty Pythonesque collage puppets or sometimes Saltzman, himself, on videotape—quibble over taxonomic issues like the orderliness of Baroque vs. the spontaneity of be-bop, while our hero proceeds to lay out his manifesto autobiographically, the stages of his growth marked by such diverse influences as Bach and Beethoven, McCoy Tyner and Randy Weston, Antonio Carlos Jobim and Thelonious Monk, Stevie Wonder and Sting. In the course of his search for his own voice, our voyager illustrates the path of his journey with excerpts—live and recorded—from the milestones encountered thereon.

Don’t confuse the results with a simple multiple-disciplinary revue, though. Saltzman is capable of reproducing, say, Duke Ellington’s “Caravan” or James P. Johnson’s “Carolina Shout” with note-for-note accuracy, but his gestalt leans more to improvisation—for example, riffing on Beethoven’s “Für Elise” which he gradually embellishes with a few contrapunto ostinatos, a thrumming modal bass line and an abundance of lush arpeggios. Don’t come expecting a comedy

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Peter Saltzman – Press

turn after the fashion of Victor Borge or Dudley Moore, either. Along with tickling the ivories, Saltzman also delivers Carl Sagan-style lectures analyzing the principles upon which he mapped his progress. (There's no quiz, don't worry.) Playgoers who don't know a tacet from a semiquaver, or who associate "jazz" with Frank Sinatra, needn't sweat, in other words. The dynamic of live performance is that of a conversation—in this case, a solo performer wishing to share his discoveries with us. Saltzman's slate for the evening is still under revision (director Edwin Wald apprised us pre-curtain of changes in the printed playlist), but by the time our guide returns full circle to his early experiments in melody-making with his rendition of "Song to My Younger Self," the intrepid curiosity of this solitary knight, armed only with his piano, is sufficient to sustain our attention for the 75 minutes of its press preview and maybe, whether we fully understand its every component, win our support for his cause."

– By Mary Shen Barnidge, www.windycitymediagroup.com

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Peter Saltzman – Programs and Repertoire

Blues, Preludes & Feuds

The complete live version of the app presented in two formats: a) music only; b) music with dramatic dialogs from the book (option 1: with two live actors and multimedia presentation; option 2: dialogs are prerecorded with multimedia presentation).

Links to view iOS App:

<https://itunes.apple.com/us/app/blues-preludes-feuds/id966924046?mt=8>
and web app:

<https://petersaltzman.atavist.com/bluespreludesfeuds>

Tracks can be streamed on most cloud-based services, including Apple Music (<https://itun.es/us/C3FOdb>).

Piano Diaries

A free mix of solo piano improvisations and monologs about music and life...
See pianodiaries.com website.

Bach Remixed

A program of solo piano music in which Saltzman reimagines works by J.S. Bach with improvisations, compositions on based on his themes, and more. Examples from this new program can be found on the *Blues, Preludes & Feuds* album/app. (See tracks 19-22):

<https://petersaltzman.bandcamp.com/album/blues-preludes-feuds-1-4>

Ellington, Monk & Weston

A program devoted to the connected tradition of Duke Ellington, Thelonious Monk, and Randy Weston. Performed either solo or with jazz trio configuration.

Kabbalah Blues/Quantum Funk

Peter Saltzman's epic work for 9-piece ensemble (jazz quartet+string quartet + vocalist). See Kabbalah Blues CD:

<https://petersaltzman.bandcamp.com/album/kabbalah-blues-quantum-funk>

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American Standard

Peter Saltzman sings and plays standards from the American songbook either solo or with jazz trio. From Gershwin and Porter to Bob Dylan and Paul Simon, an entirely new take on these classics.

The Peter Saltzman Group

Sophisticated original pop tunes by Peter Saltzman accompanied by groups of various sizes. Some tracks from The Peter Saltzman Group can be found at the following links:

<https://petersaltzman.bandcamp.com/album/uncollected-pop-volume-2-2001-2005>

<http://www.cdbaby.com/cd/saltzman2>

PZS Jazz Quartet

A progressive mix of jazz and classical forms. Listen to live examples at the following link:

<https://petersaltzman.bandcamp.com/album/tre-jazz-quartet-live-1999>

Orchestral Works

Shorter Works

These virtuoso works for large orchestra are ideal showpieces as encores or as an extended work. Listen to examples at the following link:

<https://petersaltzman.bandcamp.com/album/unused-movie-music>

Extended work for Traditional and Hybrid Orchestras

These include the epic work *Walls*, recorded by the Czech National Symphony Orchestra (<https://itun.es/us/dcO4I>) and *Never Lose The Blues*, a four movement suite for hybrid orchestra (mix of classical, jazz, rock instrumentation)

(<https://petersaltzman.bandcamp.com/album/never-lose-the-blues>)

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Peter Saltzman – Compositions

PUBLISHED WORKS (Oxford University Press & Wild Whirled Music)

Eight Funky Etudes, intermediate jazz, rock piano solos (2000)
A Song of Songs Cycle, for voice and piano (2000)
The Lord is my Shepherd, SATB Choral (1997)
Go Down, Moses, SATB Choral (1997)
Baruch Ata, SSA Choral, with piano and percussion (1999)
Birth of Soul, SATB Choral (1997)
Chanukah, Oh Chanukah, Upper voices with piano, electric bass, percussion (1997)
Mi Yimalel, SATB unaccompanied (1997)
10 Action Adventure Orchestral Cues (commissioned and recorded for Wild Whirled Music) (2007)

ORCHESTRAL

Never Lose The Blues, suite for hybrid jazz/classical orchestra, performed by The Revolution Ensemble (live recording, 1998)
Walls, orchestral dance suite, recorded by the Czech National Symphony Orchestra (Albany Records, 1996)
Spooky Freaky Music, for the film “Alien Abduction” (The Asylum, 2005)
Radical Funk, chamber orchestra with electric bass and drums (1996)
Prime Time, full orchestra (2000)
Concerto for Tenor Sax and Orchestra (The Well-Tempered Riff), commissioned by West Suburban Symphony Orchestra, performed by the WSSO with Jim Gailloreto (2000)

CHAMBER MUSIC

Kabbalah Blues/Quantum Funk (see above)
Three String Quartets, 1981, 1984, 1994 (2nd string quartet won 1984 ASCAP Composer’s Award, Aspen Music Festival, 1984)

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Peter Saltzman – Compositions

Four Piano Trios, (1996-1999 with piano and various instruments, written for and performed by the The Revolution Ensemble)

Jazz Trio, originals and standards recorded with Larry Gray and Robert Shy, 1981

Suite For Jazz Quartet (4 movements, sax, piano, bass, drums) written for and performed by the The Revolution Ensemble (1999)

Six Preludes for Jazz Quartet, (sax, piano, bass, drums), written for and performed by the The Revolution Ensemble (1999)

The Ones Who Crossed Over, wind quintet, performed by the Oak Street Winds (1997)

THEATRICAL/FILM/TELEVISION

Jews in Space, a serial sci-fi musical work for television currently seeking production (first three episodes written, 2011-)

Piano Diaries Live, a serial one-man live theater show for Peter Saltzman and his piano (performances at Athenaeum Theatre, Chicago 2014)

My Name is Earl (NBC), underscoring for section of fall 2006 episode

Alien Abduction, orchestral and electronic score for feature film by Eric Forsberg, produced and distributed by The Asylum (2005)

Commercials/Industrial: Hip-hop track for Vancouver Police department spot (2006); Hip-hop educational video for Chicago Public Schools (2003)

The Temp, a jazz-pop opera, performed at the Morgan-Wixson Theatre, Santa Monica, CA (1991) (demo recording available)

SOLO PIANO

Blues, Preludes & Feuds (parts 1-4): a 28-movement suite.

Preludes and Feuds for Piano, ongoing series of contrapuntal works for piano (2007-)

24 New Blues, complex modern blues pieces for solo piano (in process of being recorded) (2008-)

24 Old Blues, virtuoso old style blues pieces piano (in process of being recorded) (2011-)

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Peter Saltzman – Compositions

Giant Steps Variations, ongoing series of pieces based on Coltrane classic (2003)

Eight Funky Etudes, intermediate jazz piano solos (Published by Oxford University Press, 2000)

Six Concert Etudes, recorded by the composer (1994)

12 Preludes, recorded by the composer (1994)

Jazz Waltz, recorded by the composer (1992)

Scherzo, recorded by the composer (1992)

Sonata (1994)

Variations on *All the Things You Are* (1994)

12 Blues Etudes (2001)

Additional repertoire and original list of works available upon request

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Peter Saltzman – YouTube Links

Overt? Sure!! (Overture)

https://youtu.be/sk5_Cq_lylI

Improvisation on Bach Prelude #1

<https://youtu.be/4fNc48QrjJY>

New Blues in G

https://youtu.be/aP6-9_xvL_U

Old Blues in C

<https://youtu.be/k-lx4pFiA7s>

Caravan (improvisation on the Ellington tune)

<https://youtu.be/qdkDwB9uBD0>

Things Aren't What They Seem: live performance of this sophisticated pop original

<https://youtu.be/1pDBDTcVVQQ>

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Blues, Preludes & Feuds App

iOS App (for iPad & iPhone)

<https://itunes.apple.com/us/app/blues-preludes-feuds/id966924046?mt=8>

Web App (works on all devices)

<https://petersaltzman.atavist.com/bluespreludesfeuds>

Blues, Preludes & Feuds (music only)

Bandcamp

<http://petersaltzman.bandcamp.com/album/blues-preludes-feuds-1-4>

CD Baby

<http://www.cdbaby.com/cd/petersaltzman>

Apple Music (iTunes)

<https://itun.es/us/C3FOdb>

Spotify

<https://play.spotify.com/album/0FAaPe71gXGfPeNgo6kzzg>

Google Play

https://play.google.com/store/music/album/Peter_Saltzman_Blues_Preludes_Feuds_1_4?id=Bwo2kmkz7kht7oacnm247fxrm7y&hl=en

Piano Diaries (improvised piano blog)

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

Bandcamp Homepage

<https://petersaltzman.bandcamp.com/>

Blues, Preludes & Feuds Promo Video

<https://youtu.be/3MgTh1o00eA>

Price Rubin & Partners

Toll Free: 866-PRI-RUBI (774-7824) ext. 1

LA: 310-254-7149 Skype: pricerubin



For Booking Information contact:

Jack Price, Managing Director

jp@pricerubin.com | <http://www.pricerubin.com>

Peter Saltzman – YouTube Links

Artist Website: <http://www.petersaltzman.com/>

Facebook personal: <https://www.facebook.com/peter.saltzman>

Facebook music page: <https://www.facebook.com/PeterSaltzmanMusic/>

Twitter <https://twitter.com/petersaltzman>

LinkedIn: <https://www.linkedin.com/in/petersaltzman>

Google +: <https://plus.google.com/108941247662497365475>

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Peter Saltzman – Photo Gallery



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