



Conductor/Composer/Pianist Yaron Gottfried

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

Yaron Gottfried—Biography

Conductor, composer and pianist Yaron Gottfried is one of the most prominent musicians of his generation in Israel, a multidisciplinary musician who bridges classical, jazz and contemporary music. From 2002-2013 he held the position of Music Director and Principal Conductor of the Netanya-Kibbutz Orchestra. Under his creative artistic leadership, the orchestra has become one of Israel's leading professional orchestras, presenting fresh revolutionary programs, packed halls, rave reviews and over 120 concerts in a season. He is a graduate of the Rubin Academy of Music in Jerusalem where he studied under Maestro Mendi Rodan. In 2010, Maestro Gottfried was appointed as General Artistic Director of "Elstein Music & Arts Center" in Zichron Yaakov with the hall opening in 2013.

Recent engagements for 2013-14 season include concerts at Beijing NCPA ("The Egg") with the Beijing Symphony Orchestra, Kunming Symphony and Chengdu Philharmonic with which he will perform his work "Transitions" and play *Rhapsody in Blue*; the USA debut of his work "*Pictures at an exhibition-Remake*" after Mussorgsky for Jazz trio and Orchestra with the Portland Chamber Orchestra, and performances of this work with the Israel Philharmonic Orchestra and Ashdod Symphony Orchestra. He is the Artistic Director of a new Concert Series "Out of the Box" held at the Tel Aviv Museum of Art.

Gottfried has recently signed with the respected international music publishing company **SIKORSKI** which will publish all his compositions. In July 2013, he was appointed as the head of the new composition & conducting department at the "Rimon School for Contemporary Music", having served seven years as professor of conducting and music studies there and at the Jerusalem Rubin Academy of Music.

Maestro Gottfried's conducting repertoire spans from the Renaissance period to contemporary music. He has conducted liturgical vocal works such as J.S. Bach's *Mass in B minor* and *St John Passion*, "The Creation" by Haydn to "Porgy & Bess" by Gershwin, and led the Israeli premiere of "La Clemenza di Tito" by Mozart. As an Artistic Director he presents an innovative and creative programming

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Yaron Gottfried—Biography

concept that brings imaginative, up-to-date, original and refreshing experience to the stage - classical works alongside folklore and jazz, combinations of different styles, arts, vocals and visual. These programs have consistently earned high praise from critics and audiences alike.

He is regularly invited to conduct and perform his works with all of Israel's major orchestras, including the Israel Philharmonic Orchestra, Israel Symphony Rishon Le Zion, Haifa Symphony, Jerusalem Symphony (IBA), Israel Chamber Orchestra & Beer-Sheva Sinfonietta to name a few. His guest conducting appearances include: Thüringen Symphony, Budapest Concert Orchestra, Duna Symphony, Debrecen Philharmonic, Kodaly Philharmonic, New Chamber Orchestra and Chorus of Potsdam, Brazos Valley Symphony, La Crosse Symphony, Portland Chamber Orchestra, Vancouver Symphony, Salta Symphony (Argentina) Barcelona Symphonic Band at L'Auditori, Manila Philharmonic, Tallinn Festival Orchestra (Estonia) among others. Since his China debut concert in 2008 at the "Forbidden City Concert Hall" he is regularly invited to perform his works with the Beijing Xinkongqi Orchestra and the Uno Ensemble. In 2011, he conducted the China Philharmonic Orchestra at the Hong Yan's Pipa Festival at the Beijing concert hall; the concert was broadcast to millions on the CCTV music channel.

In September 2011, he gave a world premiere at the FCCH of *"Pictures at an exhibition-Remake"* after Mussorgsky, written for jazz trio and orchestra. Maestro Gottfried recorded this project with the Uno Ensemble, which has been released in 2014 worldwide as a new CD with **GPR** records and distributed by **NAXOS**. It is available on iTunes and Amazon. Another upcoming release is a new Symphonic Tango which he musically produced for the international singer Yasmin Levy, the project will be released on the Harmonia Mundi label during 2014.

Gottfried's unique approach to rhythm and sound together with his rich experience as music producer of various projects in different styles is deeply reflected in his compositions. Among his works are Concertos, Orchestral works, Vocal works and orchestral arrangements. His *"Baroque Jazz Project"* written for a Jazz Trio and Orchestra has been performed over 50 times receiving rave reviews all over the world with many orchestras.

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Yaron Gottfried—Biography

Recent performances of his works include: "*Asthma*"- Netanya Kibbutz Orchestra, "*Concerto for Electric Guitar*" -Jerusalem Symphony & Dortmund Philharmonic, "*Transitions*"- Jerusalem Symphony, "*The Well-tempered Unbalanced Piano*" - Tallinn Festival Orchestra, "*Capriol Jazz Suite*" Jerusalem Symphony/Manila Philharmonic/Beer Sheva Sinfonietta, "*Two Irish Sets*"-Santa Barbara Symphony as well as in festivals such as "Israel Festival", "Armonia" and "Villa Celimontana" (Italy), "Vendsyssel" (Denmark), "9 Gates"(Beijing), and "Red Sea Jazz Festival" among others.

The I.C.Excellence Foundation selected Maestro Gottfried as its chosen artist for 2003-07. He is a member of the prestigious **MacDowell Colony** in the USA and 1st prizewinner of the Young Artists Conductors Competition held by the Israel Philharmonic and the America-Israel Cultural Fund and 1st prizewinner of the Red Sea Jazz Festival Composition Competition. He is the winner of the Israeli Prime Minister Prize for Composers 2014.

Gottfried's musical interests in jazz have led him to perform with major jazz artists such as virtuoso clarinetist Eddie Daniels (playing Gottfried's version of Pictures at an exhibition-Remake), legendary bass player Eddie Gomez, violinist Didier Lockwood, saxophone players such Dave Liebman, Benny Golson, Ira Sullivan, Jimmy Heath , trumpet legend Randy Brecker, singers such as Georgie Fame and Kitty Margolis, to name a few.

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Reviews

As Conductor/Pianist

...For a long time our concert halls have lacked the beauty of spontaneous performance. Conductor Yaron Gottfried, in his wonderful piano playing, brought the twins of imagination and creativity back to centre stage. There was definitely no place to yawn or be bored. What chutzpah!

Yaron Gottfried seats himself at the piano and as soloist, plays Gershwin's "Rhapsody in Blue", as if he was Oscar Levant in person: open, relaxed, and full of surprises. A pleasure!

The Israel Kibbutz Orchestra revealed itself yesterday as the Cinderella of our orchestras, and it lifted its head high and laughed triumphantly. The sound of the strings flowed beautifully and the wind instruments were brilliant. With whose permission does a serious orchestra play with such "joie de vivre?"

Hanoch Ron, Yedioth Acharonot 2/12/08

"... Under the baton of guest conductor Yaron Gottfried, the orchestra swung into outstanding performances of pieces by George Gershwin and Gottfried....The Vancouver Symphony delivered a well-balanced sound that allowed the melodies, sung by the performers in the opera, to emerge beautifully..."

James Bash, The Columbian 1/12/08

"Israeli Conductor Leads a Brilliant Concert! It was the Yaron Gottfried show Friday night...the musicians and audience enjoyed every minute..."

Terry Rindfleisch, La Crosse Tribune 11/16/07

"Conductor Yaron Gottfried could not possibly have wished for a better gift for his 38th birthday. Not only did he choose two amazingly beautiful compositions (the "Stabat Maters of Rheinberger and Rossini); he was also privileged to participate in their performances - both warm and sensitive, while emphasizing sorrow and spiritual grief..... After a full-house performance such as this, one emerged intoxicated and totally excited..."

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Orah Binur, Ma'ariv 11/12/06

"Yaron Gottfried has managed to present three completely different musical styles, all in a very reliable way. The Israeli conductor has already performed very successfully in our country, and on this occasion he projected in an excellent way the emotional tenderness of Mendelssohn. The rendering of the orchestra expressed beautifully the early period of romantic music and its tone characteristic. Following the clear and inspiring conducting, we enjoyed a rich performance, which left the listeners in a sense of elation. The wide and rich dynamic range created a special excitement at the performance of Mozart Symphony No. 40, together with the chamber music atmosphere that Gottfried managed to preserve for a very enthusiastic audience."

Debrecen 12/5/05

"Please welcome the Cinderella of orchestras.... A winning formula!!! And the person to "blame" for this is Maestro Yaron Gottfried, the orchestra's young Chief Conductor. Several years ago he received a disintegrating orchestra, which he has now rebuilt from scratch. How? Simply by turning to a young audience and making magic. Bach with folklore, Mozart with Tango, Mendelssohn with accordion, all mixed in a blender - until he got a musical soda pop drink. In the forthcoming season there is even more. The Bottom Line: Don't wait - run to buy tickets!

Chanoch Ron, Yedioth Aharonot 6/24/05

"What a wonderful opening. The orchestra was awakened. Here comes the prince - the young conductor Yaron Gottfried - and breathes life into the sleeping princess. Not just another "nice" orchestra. This time it was an orchestra with a new, open sound, with character and presence and bite."

Chanoch Ron, Yedioth Aharonot

"Yaron Gottfried paid his dues. When he was appointed as the music director of the Israel Kibbutz Orchestra, he proved that he has an original approach to the traditions of a classical concert. Gottfried is also committed to keep the artistic level high and not to obtain his goals by shallowness of artistic content and thought. Last night, to an audience that filled the Tel Aviv Museum overflowing into the stairways and aisles, he showed how it is possible to have it both ways: to play on an extraordinary high level without making any compromises and the same time to please the audience!"

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Noam Ben Zeev, Ha'aretz 3/7/04

As Composer

"Capriol Jazz Suite"

"..... The orchestra launched into the "Capriol Jazz Suite" with Gottfried conducting and playing from the piano. . The orchestra and the jazz trio moved away from the Baroque into a hybrid space that is both classical and jazz... The audience really got into this piece and applauded after every movement...."

James Bash, The Columbian 1/12/08

"...What made the concert even more unusual was Gottfried played piano in a trio... in his own gorgeous piece, 'Capriol Jazz Suite', a wonderful blend of baroque and jazz music, which brought a huge ovation from the crowd."

Terry Rindfleisch, La Crosse Tribune 11/16/07

"Swinging Mozart"

"Led by Maestro Gottfried – I'm quite sure that the thrilling sound of the Chamber Orchestra of Potsdam and the Kedma Jazz Trio, with the idea of bringing together Mozart and the Jazz, would have been most enjoyable even for Mozart himself!"

Potsdamer 1/14/06

"Double concerto for two violins"

"At the second part of the evening there was a pleasant surprise, a new and contemporary composition "Double concerto for two violins" by Israeli Composer Yaron Gottfried.... the crowd appreciated the music synthesis between the middle east influences and the modern music influenced by B.Bartok. Very powerful was the special texture which opened the "Raga Dance".

Giornale di Brescia 8/20/07

"The second part of the evening opened with "Double concerto for two violins" by Israeli Composer Yaron Gottfried.... the work which opened with an atonal non-traditional development, turned out to be very pleasant, with a wink to folklore tastes and powerful impetuous breaks by the two violinists which to put it literarily, "compete" with the orchestral dialogue."

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Spettacoli 8/20/07

"Transitions"

"Yaron Gottfried's composition "Transitions" symbolized in her aesthetic and communicative way both the shock towards the unknown and the transition that we face at the verge of the new millennium. The work was very well accepted."

Ora Binur, Maariv

"Impressive sounds were presented at yesterday's concert- starting with Gottfried's composition "Transitions" which was very lovely and effective ..."

Hagai Hitron – Haaretz

"New Fanfare"

"The Concert opened with "Fanfare for Israel" by Yaron Gottfried, which reflects the difficult conflict that characterizes the life in Israel. It starts with a festive fanfare but introduces also very angular and harsh material which fits reality; towards the end a slightly more optimistic approach is shown, Impressive work."

Ora Binur, Maariv

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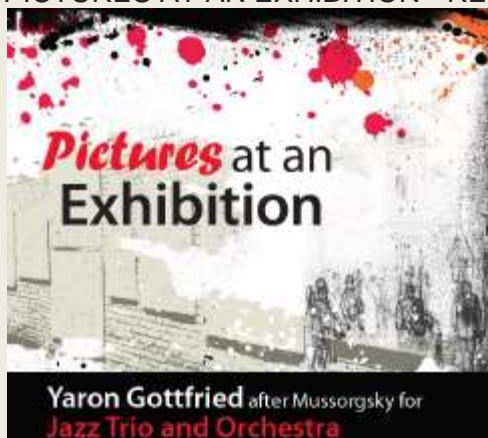
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Yaron Gottfried—Discography

Yaron Gottfried - Compositions

GPR Records is proud to release

PICTURES AT AN EXHIBITION - REMAKE



Yaron Gottfried and the Uno Ensemble of Beijing

After Mussorgsky

This remake brings a contemporary interpretation to the timeless masterpiece by Mussorgsky. Presented as a complete suite of 12 Movements arranged, orchestrated and recomposed for Jazz trio (Piano, Bass, Drums) and Orchestra), the melodies and themes of Mussorgsky's original version are dressed in new colors and inspire new forms for the jazz trio to improvise. Each movement is approached differently while being transformed into a live, authentic encounter between classical and jazz, material and improvisation.

Available for purchase at Amazon:

http://www.amazon.com/Pictures-at-Exhibition-Yaron-Gottfried/dp/B00JRE0EUQ/ref=sr_1_cc_1?s=aps&ie=UTF8&qid=1399564589&sr=1-1-catcorr&keywords=pictures+at+an+exhibition+Yaron+gottfried

Available for purchase at iTunes:

<https://itunes.apple.com/il/album/pictures-at-an-exhibition/id863314334>

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2. Concerto for Two Marimbas and Percussion

1. Tornado
2. African Dance

"Percadu" - Tomer Yariv, Adi Morag

Israel Kibbutz Orchestra
Conductor: Yaron Gottfried

3. Double Concerto for Two Violins

3. Raga dance
4. Serenade
5. Scherzo

Solo Violins: Gilad Hildeshaim, Ella Vaulin

4. Concerto for Electric Guitar, String Orchestra and Percussion

6. Full Moon
7. Miniature
8. Stormy

Solo Guitar: Avi Singolda

Israel Philharmonic Orchestra
Conductor: Menachem Nevenhuase

5. Transitions

9. Transitions

for large orchestra

Israel Symphony Orchestra Rishon le Zion
Conductor: Yaron Gottfried



The Baroque Jazz Project

Composer Conductor and Pianist: Yaron Gottfried (b.1968)

1. Capriol Jazz Suite (based On Peter Warlock Capriol Suite)

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1. Basse-Dance

2. Pavane

3. Peid's en la Air

4. Tordion

Israel Chamber Orchestra (tracks 1-13)

2. The Well-Tempered Unbalanced Piano (based on J.S.Bach)

5. Bach: Fugue in Dm no.6 - 2nd book

6. Gottfried: Fugue in Dm no.6 2nd book

7. Bach: Fugue in Gm no.16 2nd book

8. Gottfried: Fugue in Gm no.16 2nd book

9. Bach: Prelude in Cm no.2 1st book

10. Gottfried: Prelude in Cm no.2 1st book

11. Bach: Prelude in Dm no.6 1st book

12. Gottfried: Prelude in Dm no.6 1st book

13. Gottfried: Fugue in B major no.23 2nd book

3. Swinging Mozart (Based on Symphonies Nos .36 & 40)

14. Overture

15. Allegro molto

16. Andante

Israel Kibbutz Orchestra (tracks 14-16)

Contrabass: Yorai Oron

Drums: Roni Holan

Drums Eitan Itzkovich (tracks 14-16)

Vocal: Iris Portugali (tracks 12-13)

The Baroque Jazz Project - DVD

Capriol Jazz Suite (based On Peter Warlock Capriol Suite)

1. Basse-Dance

2. Pavane

3. Peid's en la Air

4.Tordion

Israel Kibbutz Orchestra

Contrabass: Yorai Oron

Drums: Roni Holan

Recorded at the "Sounds In The Desert Festival"

ConcertART - DVD

Beethoven: Symphony no.7 Allegretto - Finale- Allegro con Brio

1. Takemitsu: How slow the wind

2. Yaron Gottfried: Concerto for Electric Guitar—Full Moon

Video Artist: Yael Toren

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Israel Kibbutz Orchestra
Conductor: Yaron Gottfried

Kedma Trio

Capriol Jazz Suite (based On Peter Warlock Capriol Suite)

Yaron Gottfried - Piano
Bass - Yorai Oron
Drums- Yaaki Levi

1. Journey / Yorai Oron
2. Modern Zone / Yaron Gottfried
3. Tenor Madness / Yaron Gottfried
4. Gentle Steps / Yorai Oron
5. Overflow / Yorai Oron
6. Don't know why / Yaron Gottfried
7. One for Chick / Yaron Gottfried

J.S.Bach: Mass in B Minor, BWV 232

Israel Kibbutz Orchestra
Music Director: Yaron Gottfried
Neur Kammerchor Potsdam directed by Ud Joffe
Samples:

1. Gloria in Excelsis
2. Et incarnatus est

Music from the British Islands

Capriol Jazz Suite (based On Peter Warlock Capriol Suite)
Ralph Vaughan Williams - "The Wasps" Overture
Yaron Gottfried - Irish Set
Ralph Vaughan Williams - Flos Campi
Israel Kibbutz Orchestra
Music Director: Yaron Gottfried
Viola Solo - Gilad Karni
Israel Kibbutz Choir

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Catalogue of Works

Yaron Gottfried's compositions are an extraordinary expression of his diverse knowledge and experience in various genres of music. Yaron grew up in a musical surrounding; His father - Dan Gottfried is a leading figure in the scene of jazz music in Israel. As a result he was exposed from childhood to a wide variety of styles and genres. Since early age he was trained to become a classical concert pianist. However, same time he was constantly experimenting and exploring the art of improvisation.

His interest in recording studio works, computer music, synthesizers and sound design led him to manage his own professional recording studio at very early stages of his career which enabled him to keep and develop a profound knowledge in acoustic, sound, electronic music and instrumental music. His music is intuitive and emotional yet intellectual and innovative; it is rich with colorful orchestrations, strong harmony approach and polyrhythmic figures.

Through the years he has been commissioned by classical music performers, soloists, conductors, ensembles, singers and orchestras from many countries. Yaron also wrote hundreds of arrangements for big bands, orchestras, TV and Radio shows and record productions. His works include: Symphonic works for orchestra, Concertos, The Baroque Jazz Project for Orchestra and Jazz trio chamber works, orchestral arrangements, Jazz compositions.

Gottfried's works have been performed by orchestras such as the Israel Philharmonic Orchestra, the Neues KammerOrchester Potsdam (Germany), the Santa Barbara Symphony, the Vancouver Symphony, Brazos Valley Symphony, Salta Symphonico (Argentina), La Crosse Symphony, The Berlin Soloists, Jerusalem Symphony, Israel Symphony Orchestra Rishon le Zion and the Israel Kibbutz Orchestra among many others. He has been performed in international festivals such as: Israel Festival, Kfar Blum festival, Villa Celimontana Festival (Italy), Armonia festival (Italy), International Red sea Jazz festival, Vendsyssel Festival.

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Gottfried is a fellow member of the prestigious MacDowell Colony in New Hampshire.

Yaron Gottfried – Catalogue Of Works

Orchestral & Vocal Music

Transitions

Instrumentation:

Picc-2fl-2ob-1E.h-2cl-1B.cl-2fg-4Cor-3tp-3Trb-1Tb-tmp+3-Hp-Cel-Strings

in one movement

Duration: 15 min.

Première: 2000 Israel Symphony Orchestra Rishon LeZion.

Yaron Gottfried, conductor

When I began composing this piece, I could not overlook the symbolic nature of the occasion of its first performance date, which was set for the very beginning of the new Millennium.

I did not intend to compose any revolutionary music for this occasion, but rather to create a dialogue with the audience and ask some questions related to the change of the millennia. What kind of events and developments may we expect? Are we going to be computerized and programmed to the point of losing emotions?

Are we heading for wars and destruction or perhaps to reconciliation and peace on earth?
These universal questions are the foundation of this work.

The composition has four movements that are played without interruption.

The first is a sort of prologue with a lyric character. It opens with the sound of church bells and a horn solo which represents the call of the individual.

The second movement is constructed from a number of quite motives played against a background Ostinato that accompanies the entire movement and leads at the end to a solo violin cadenza.

The stormy, emotional third movement symbolizes the agitation and insanity of life in our times. The movement reaches a chaotic climax after which it gradually descends until it dissolves into the fourth tranquil movement. An optimistic theme, full of hope and romanticism is presented with a rich orchestration. The work closes as it began with the solo horn and the church bells, this time with a completely different meaning.

The work was commissioned and premiered by the Rishon LeZion Symphony Orchestra.

"Blindness" Musical episodes inspired by Saramago's novel

1. Lost in white light

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2. At the mental hospital
3. The Group of blinds
4. Lament

Instrumentation:

*2fl-1ob-1E.h-2cl-2fg-2Cor-2tp-3Trb-1Tuba -2 prc players-Strings + Narrator (Optional)

Duration: 17 min. (14 min. without text)

Première: May 2008 Israel Kibbutz Orchestra. 9 concerts
Yaron Gottfried, conductor

"Blindness" is a fictional story of an unexplained mass epidemic of white blindness afflicting nearly everyone in one society. The blind people were quarantined in a filthy, overcrowded asylum, forcing them to survive in a place where living conditions, and morale degraded horrifically in a very short period of time. Violence, disease, and despair threaten to overwhelm human coping..Only one woman has escaped the blindness, the wife of the doctor. She leads a group of blind people to the outside world, where the breakdown of society is near total. Now they need to establish a new order to their lives.

"Blindness" raises profound philosophic questions about the nature of human kind, about humanity and society. The tale becomes a record of the characters spiritual lives and the dignity to which they cling.

About the composition:

The piece is composed for a small symphonic orchestra. it consists of four episodes that display different emotional states presented in the novel – I had no intention for the music to describe the plot of the novel, but rather to pick substantial moments and images which inspired me to express them in sounds. The musical language of the work begins with a 12 tone system (first episode) representing the chaos, and gradually changes into full Harmony approach (last episode). The thought about the sensitivity of blind person's to sound - has led me to use colorful and delicate orchestration, with the use of sounds effects, clusters, and polyphony.

a special part was assigned to the Flute which symbolizes the eye doctor's wife, the only person that can still see.

First Episode – "Lost in White light" - The composition opens with a mysterious atmosphere. The orchestra represents the society that was struck by the "white blindness". Soloists play for brief moments, symbolizing the people who are suddenly becoming blind. These people are searching their way: sometimes they move carefully, but sometimes they crash dramatically. The main motive is chromatic and no sense of harmony base is present.

Second Episode –"At the Mental Hospital"– This episode is divided in two parts: the first part is a March Macabre, which describes the absurd situation of the soldiers guarding the asylum. They guard the blind people, with cruelty without knowing that they are also destined to become blind. The second part describes the life inside the "mental hospital"; the music is full of syncopated energy and motion, the brass section is leading with short agitated calls.

Third Episode – "The Group of Blind People" – After braking free from the madhouse, a group of blind people attempt to survive outside in a world full of "white blindness". Cared for largely by the eye-doctor's wife, who still sees, they try to create a new reality. The music opens with a motive from the first episode. A flute plays a cadenza that leads to an apocalyptic theme played in unison by the strings which symbolizes the unity of the group members in a devastated world. The theme consists of an expressive phrase made up of perfect ascending fourths that create a sense of striving, After a chaotic peak – a musical interlude leads to the final episode.

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Fourth Episode – "Lament" – A wide and harmonic string melody expresses the grief for the lost of dignity, and the life as they knew it. A simple ostinato of three notes is played by a vibraphone, piccolo, and pizzicato, is constantly present at the background, creating a monotonic effect - a kind of "life rhythm" which is stronger than any tragedy. The ostinato sometimes clashes with the lamentation harmony, but mostly completes it.

The composition ends with a long chord with no resolution. Leaving us with a question mark, but also with a sensation of hope.

The work sponsored by MIFAL HAP AIS.

New Fanfare

Instrumentation:

Picc-2fl-2ob-1E.h-2cl-2fg-4Cor-3tp-3Trb-1Tb-tmp+3-Hp-Strings

in one movement

Duration: 6 min.

Première: 2004 Jerusalem Symphony Orchestra.
Nir Kabaretti, conductor

This work was commissioned by the America-Israel foundation especially for Israel's 56th Independence Day celebration concert.

The work, written as an overture, celebrate the festive nature of the occasion – the spirit of independence and the symbol of freedom on one hand, as well as the difficulties, and the struggle that the State of Israel is facing daily in order to maintain its independence.

The two contrasting moods are presented by two themes: After a short fanfare-like overture the first motive appears – fast, agitated and restless. This is in fact the motive that searches for ways to develop, and every time discovers itself anew. The strings present the second theme, which brings a melodic and optimistic character influenced by Jewish music. The conflict between the two motives leads the piece to its climax, and it ends with glory and optimism.

Games

Instrumentation:

2fl-2ob-2cl-2fg-2Cor-2tp-2Trb-2-tmp+1-Piano obbligato-Strings

in one movement.

Duration: 10 min.

Première: 1996 Israel Chamber Orchestra. John Palivian, Cond.
Other Performances: Raanana Symphonet 1999

This early orchestral work is light and playful, it has a piano solo obbligato part but it is not a piano concerto. Based on 2 themes, the title "Games" derives from the joyful and spirited way that the themes are worked out.

Concertos

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Concerto for Electric Guitar, Percussion and String Orchestra

1. Full Moon
2. Miniature
3. Stormy

Instrumentation:

E.Guitar+ Multi effect, Strings (min 6-6-4-4-2), 1 Perc player –B.D, Low tom, Snare, Cymbal, Tambourine, Wood block, Triangle, Large Gong, Glock, Marimba & Bells.

Duration: 15 min.

Première: 1998 Israel Camerata Orchestra. Guitar Solo, Avi Singolda.

Yaron Gottfried, conductor

Other Performances:

Israel Kibbutz Orchestra (9 concerts during March 2005), Cond. Yaron Gottfried,

Israel Philharmonic orchestra (March 2002), Cond. Menachem Nevenhuis

Israel Chamber Orchestra (3 concerts during June 1998)

Guitar Solo: Avi Singolda.

The concerto evolved following a deep acquaintance with guitar player, Avi Singolda and his musical abilities and techniques. The work was premiered by the Camerata Orchestra in 1998 and since has been performed by the Israel philharmonic orchestra, Israel kibbutz orchestra and the Israel chamber orchestra. The work has also a unique Video art that was specially created by the video artist Yael Toren to visualize the first movement.

At the process of composing I was especially interested in exploring the wide possibilities of sounds and blends between the electric guitar (with effects) and the string orchestra plus percussion. During the work the guitarist uses presets with various styles of sounds which completely change the atmosphere and the character of the music. I was also searching for expressive ways to present the E.Guitar as a unique solo instrument within the classical acoustic world.

The work has three movements:

First movement – Full Moon

This movement depicts a mystic ceremony, it starts with duet between the guitar (using delay and chorus effects) and percussion. The strings join in with warm harmonies and lines with long expressive characteristics. In the second half of the movement the mood changes – the strings expose a dramatic new theme which the guitar will work out to a dramatic climax. Towards the end of the movement the mood shifts back to being calm and mystic.

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Second movement – Miniature

This movement is structured in an A-B-A form, the A part is somewhat delusional and detached, while the B part is very earthy and brings a cheerful countryside dance.

Third Movement – Stormy

This movement is characterized by constant waves and “perpetuum mobile” textures in the strings. It is full of passion and lyric melodies “Sang” by the Guitar which is using an overdrive sound effect. The work comes to an end with a climax with a guitar improvisation of this part is identical to the storm and the opening.

Double Concerto for Two Violins and String Orchestra

1. Raga Dance
2. Serenade
3. Scherzo

Instrumentation:

Strings minimum of 4-4-3-3-2 - piano(optional) 2 solo violins

Duration: 15 min.

Première: 2001 Israel Chamber Orchestra. Soloists: Vladimir Raider, David Braude.
Yaron Gottfried, conductor

Other Performances:

The Berlin Soloists Orchestra , Armonia Festival in Italy August 2007 Cond. Zvi Carmeli

Soloists : Kineret Shiradsky, Yulia Freidin

Israel Kibbutz orchestra (9 concerts during November 2002), Cond. Yaron Gottfried

soloists: Gilad Hildesheim, Ella Vaulin.

This work was commissioned by the Israeli Broadcasting Authority for the opening of the “Etnachta” 2001 Concert Season, and was premiered with the Israel Chamber Orchestra in a live broadcast of the “Voice of Music” Radio Station.

The Concerto is based on the form of Bach's Double Concerto. Both works have similar instrumentation and the parts: Allegro, andante, Allegro, but this is where the resemblance ends.

The Concerto's music material is inspired by two completely different music genres; the Eastern European folk music on one hand and the folklore of India on the other. In both, the dancing rhythms and the typical scales are dominant.

The work puts the two soloists in a kind of dance duet. A wide range of situations and emotions that the “couple” experience is displayed here: collaboration, dialogue, competition, anger, a search for an individual voice and the gentle balance needed to keep intact a relationship.

The work opens with a Raga Dance, based on a scale of five notes (raga) with a typical Indian color. The movement begins with a multi-layered and dense texture which sets the mood for the soloists to present the theme in unison. After the opening an intimate dialogue leads to a hectic and energetic allegro in which the soloists compete and imitate one another.

The Serenade presents a slow and romantic theme in the form of A-B-A with a nostalgic and sentimental feeling. The Scherzo, also in a form of A-B-A, is a fast rhythmic movement full of agility and

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joy, based on a five note Raga. The coda presents an asymmetric pattern, acting as a background sequence for the soloists to play in a free and somewhat wild atmosphere till the ecstatic end.

The work is dedicated to my wife Tali.

Concerto for Percadu

1. Tornado Cycles
2. African Dance

Instrumentation:

*2fl-*2ob-*2cl-2fg-3cor-2tp-1trb-Str-Hp-tmp+ 2 Solo Marimbas, 2 sets of 3 toms-cowbell, 3 temple blocks.

Duration: 20 min.

Première: 2004 Israel Kibbutz Orchestra. Soloists: "Percadu" - Adi Morag, Tomer Yariv

Yaron Gottfried, conductor

The work was commissioned for the brilliant percussionists' duo "**Percadu**", by the Jerusalem Music Center "**Mishkanot Sha'ananim**". It was composed in December 2004 during tenure at the wonderful MacDowell Colony in New Hampshire and with the support of the I.C. Excellence Foundation.

The concerto is written for two full range marimbas plus a various percussion instruments and an orchestra. This is an energetic, dynamic and ecstatic work very much influenced by African rhythm patterns. The distinct sound of the marimbas is fully demonstrated throughout the work due to the unbelievable performance and talent of the soloists which challenge and balance each other in a kind of a spiritual virtuosi dance.

The opening "Tornado" movement is based on two contrasting themes; one is short and explosive and the other melodic and delicate. The contrast between the two and the use of unresolved harmonic cycles, keeps the tension and the spirit of the music during the different sections of the movement.

The second (final) movement "African Dance" is robust and savage, full of rhythmic patterns and cycles. It is in a Rondo form, and opens with an abstract Safari picture rich in percussion sounds. A sweeping ritual dance played on marimbas sets the basis for the entire movement. The different sections of this movement have a distinctive tribal and powerful character, with constant movement and some Jazzy improvisatory character. Special attention should be made to the solo percussion coda of the duo, which brings the work to its ecstatic finale.

The concerto was premiered by the "Israel Kibbutz Orchestra" in a series of 9 concerts during March 2004.

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Classic Meets Jazz

Pictures At An Exhibition – Remake

1. Promenade
2. Gnomus
3. Promenade theme
4. Il vecchio castello
5. Promenade theme
6. Tuileries (Dispute d'enfants après jeux)
7. Bydlo
8. Samuel Goldenberg and Schmuyle
9. Limoges, le marche
10. Promenade theme
11. The Hut on Fowl's Legs (Baba Yaga)
12. The Great Gate of Kiev

by Yaron Gottfried after Mussorgsky for Jazz trio and Orchestra

The world premiere was held in September 2011 with Yaron Gottfried's Trio and UNO orchestra from Beijing, and Wuhan concert hall (in trio version) and "9 Gate Festival" in Beijing. This remake brings a new revolutionary and contemporary interpretation based on the timeless masterpiece by Mussorgsky. It is presented as complete suite of 12 movements arranged, composed and orchestrated for Jazz trio (Piano, Bass, and Drums) and an orchestra of wind instruments, vibraphone, organ and strings ensemble.

The melodies and themes of Mussorgsky's original version are dressed in new colors and inspire the creation of new forms for the jazz trio to improvise on. Each movement is approached differently (with respect) while it is being transformed into a live authentic encounter between classical and jazz, between written material and improvisation, while the overall mood of each picture as well as the naturalism approach of Mussorgsky is very much kept alive.

The Making of the remake:

The idea of bringing the original work by Mussorgsky together with Jazz vibrated in my mind for few years now. It comes after I released another project " the Baroque Jazz Project " which has been very successful and performed in many halls and orchestras worldwide. In my first China début concert in 2008 I presented part of the project at the Forbidden City Concert Hall. In 2010, I came back there and performed five movements of the remake of "Pictures at an Exhibition" as part of a complete program, the reaction from the audience and the manager of the Forbidden City Concert Hall was incredibly good and I immediately received an invitation to come back with the full complete work.

Capriol Jazz Suite for Jazz Trio and Chamber Orchestra

Instrumentation:

2fl-2ob-2cl-2fg-2cor-2tp-Strings-1 prc + Jazz trio : (Piano, Contrabass and Drums)

Duration: 30 min.

Première: 2000 Israel Chamber Orchestra

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Yaron Gottfried, conductor and Pianist: Yaron Gottfried, Bass: Yorai Oron, Drums: Yaaki Levy

Other Performances:

Beijing Xinkongqi orchestra (China Nov.2008) Vancouver Symphony orchestra (January 2007), La Crosse Symphony Orchestra (Nov 2007), Brazos Valley Symphony Orchestra (April 2006), Haifa Symphony orchestra (June 2006), Israel Kibbutz Orchestra (February 2005, December 2004 and April 2002), Israel Chamber Orchestra (May 2002), Symphonietta Beer-Sheva (January 2002). All conducted from the piano by Yaron Gottfried

Peter Warlock's Capriol Suite for strings, was based on tunes from Arbeaus Orchesographie published in 1588. The "Capriol Jazz Suite", while being a completely new arrangement of the same original tunes, was influenced greatly by Warlocks work. The choice of this particular suite was not casual, the unique baroque rhythms, the beautiful clear melodies, and the short and repeated musical forms seemed like the perfect material for development and improvisation.

The work is written for a chamber orchestra and a Jazz trio (Piano, Contrabass, Drums) which function as a soli group, within every movement there is an open improvisation section for the jazz trio. In the process of writing, I was careful to keep intact the baroque quality and character of the original dances while creating a constant dialogue between the trio and the orchestra. The composition consists of four movements based on the original motives and melodies: Basse Dance-energetic and resolute, Pavane –with the pure choral melody, Pied-en-l'Air-romantic and expressive with an exceptional improvised piano cadence, and Toridon-sweeping asymmetric rhythm patterns, featuring the drums and closing the work with a high intensity and forceful coda.

The work was commissioned by the Israel Chamber Orchestra, and since its premiere at the "Eilat International Chamber music Festival" it has been successfully performed worldwide with orchestras such as: the Israel Chamber Orchestra, Haifa Symphony Orchestra, Brazos Valley Symphony orchestra, Neues Kammerorchester Potsdam, the Vancouver Symphony Orchestra and many others.

The Well-Tempered Unbalanced Piano

- 1a. Bach: Prelude & Fugue in D minor, No.6, 2nd book
- 1b. Gottfried: Prelude & Fugue in D minor, No.6, 2nd book
- 2a. Bach: Prelude & Fugue in G minor, No. 16, 2nd book
- 2b. Gottfried: Prelude & Fugue in G minor, No.16, 2nd book
- 3a. Bach: Prelude & Fugue in F major, 1st book
- 3b. Gottfried: Prelude & Fugue In F major, 1st book
- 4a. Bach: Prelude in C minor, No. 2, 1st book
- 4b. Gottfried: Prelude in C minor, No. 2, 1st book
- 5a. Bach: Prelude in D minor, No.6, 1st book
- 5b. Gottfried: Prelude in D minor, No. 6, 1st book
- 6a. Bach: Prelude & Fugue in E minor, 1st book
- 6b. Gottfried: Prelude & Fugue in E minor, 1st book
- 7. Gottfried: Prelude & Fugue in B major, No. 23, 2nd book

Instrumentation:

2fl-2ob-2cl-2fg-2cor-2tp-Strings-Vibraphone + Jazz trio: (Piano, Contrabass and Drums)

Duration: 40 min.

Première: 2001 Kfar Blum Festival Orchestra Yaron Gottfried, conductor

Piano: Yaron Gottfried, Bass: Yorai Oron, Drums: Eitan Itzkovitch.

Other Performances:

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Salta Symphony orchestra (Argentina-August 2007) Neues KammerOrchester Potsdam (January 2006), Symphonietta Beer-Sheva (June 2004), Israel Kibbutz Orchestra (March 2003). All conducted from the piano by Yaron Gottfried

The inspiration for the work derives from the great masterpieces "The well tempered piano" by Bach. As a pianist I have an ongoing relationship with that work which sets very high demands both musically and technically. When I was commissioned by the "Voice of music at the upper Galil festival" to compose a new work based on Baroque themes, I have decided to base my work on some of the preludes and fugues and create my original impression and interpretation to that work.

The work consists of 6 pairs of movements and a finale presented like a gallery of miniature pictures. Each with its own style, colors, shapes and curves. Yet as whole the pieces form a homogeneous composition and create a feeling of continuity. Before each movement Bach's original fugue is presented, orchestrated for a variety of small chamber groups. The orchestration was made for a chamber orchestra plus a Jazz Trio, functioning as a soli group that takes care of the improvisational parts.

The first movement

Bach: Fugue in D minor (from the second book) orchestrated for flute, clarinet and bassoon.
Gottfried: The movement makes use of various sound effects and intentional deformation of the theme. The overall feeling is of minimalism and contrasts. The jazz trio improvises on a 16 bar form.

The second movement

Bach: Fugue in G minor (from the second book) orchestrated for a string trio
Gottfried: The theme is dressed up with new harmonies and a sweeping orchestration.
The B part is tranquil, and the trio's improvisational part is meshed interactively with the orchestra.

The third movement

Bach: Fugue in F Major, (from the first book) orchestrated for flute, clarinet and bassoon.
Gottfried: the movement is turned into a soft standard like jazz ballad, presented by the Jazz trio.

The fourth movement

Bach: Fugue in C minor, orchestrated for a string trio.
Gottfried: Prelude in C minor. This movement is based on the original prelude, and presents a struggle between conflicting elements: movement opposed to static, forte against piano, and the jazz trio opposite the orchestra. The music moves towards a bursting coda. An improvised piano cadence creates the reconciliation with a C major chord.

The fifth movement

Bach: Fugue in D minor (from the first book) orchestrated for oboe, viola and bassoon.
Gottfried: This movement consists of two parts, both energetic and flowing. The musical language of the first part is somewhat abstract, filled with dense textures and diffusing motion, changing intensity and curves, and a feeling of chaos. Throughout this part, the sound of a church organ created by the wind instruments keeps popping out. A drum solo signals the transition to the second part. The jazz trio, with a new melodic direction and a jazzy, high intensity, Coltrane- like feel, introduces a new modal version of the theme.

The sixth movement

Bach: Fugue in E minor (from the first book) orchestrated for a piccolo and bassoon.
Gottfried: Prelude in E minor. This is a melancholic version of the prelude, I have used the original left hand ostinato by Bach as a basis while the part of the right hand is omitted and instead the piano improvises freely on top, this is also presented only by the Jazz trio members.

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The seventh movement (finale)

Gottfried: (in B major from the second book) is of a pastoral and tranquil character. The theme is played in three different keys, each time with a different orchestration, followed by a wide open section for jazz improvisation in the key of B major, creating a meditative and relaxed atmosphere. After a drum solo (played by hands, to produce a gentle percussive quality sound) a reprise followed by short coda brings the work to its lively finale.

The work was commissioned by the "Voice of music at the upper Galilee festival". Since its first performance by the Festival orchestra, it was performed by the: Israel Kibbutz Orchestra, the Neues Kammer Orchester Potsdam (Germany), the Beer Sheva Simffonieta, and the Salta Symphony Orchestra (Argentina).

Mozart "swings"

Overture

1. Allegro molto

2. Andante

Instrumentation:

2fl-2ob-2cl-2fg-2cor-2tp-Strings-Vibraphone + Jazz trio : Pno-Cb-Drums

Duration: 20 min.

Première: Raanana Symphonett (April 2006)

Piano: Omri Mor, Bass: Oded Goldshmidt, Drums: Rea Bar-Ness, Conductor: Nir Kabaretti

Other Performances:

Israel Kibbutz Orchestra (March 2006) Potsdam chamber orchestra (January 2006) Beijing Xinkongqi orchestra (China Nov.2008) Conductor and pianist: Yaron Gottfried

This work was commissioned by the Neues Kammerorchester Potsdam and the Ra'anana Symphonette Orchestras for the 250 celebration of Mozart's birth.

Written for a Mozart size orchestra and a Jazz trio – Piano, Bass and Drums as a soli group, The work has three movements: The first 2 movements are related to each other and together form one episode, connected by thematic material.

The short overture functions as an introduction to the first movement (Allegro Molto) and opens with a viola rhythmic figure, inspired by the first two opening bars of Mozart's 40 symphony. The theme develops as it goes on, and becomes agitated and intense. The Jazz trio expresses the intuitive character of the music by a repeated 16 bar form of free improvisations, followed by a forte orchestral block chords.

The first movement – Allegro Molto, is a Jazz version of the entire first movement of the 40th symphony. The Jazz Trio functions as a rhythm section group, providing the background for the orchestra. The famous G minor theme is twisted and presented in syncopated block chords. The improvisation part makes use of the B flat major key (as in the original) on standard "I've Got Rhythm" changes. A free bass solo on G minor brings us back to the recapitulation and the coda in which echoes from the opening overture are heard.

The second movement – Andante presents a different character to the work and is based on the Andante of the "Linz" symphony no.36. I chose this movement due to the sweet and tranquil serenade like melody, and the contrast it presents to the first episode. The movement opens with the original 12 bars as Mozart wrote, followed by the Jazz trio presenting a "Jazzy" soft ballade version of the melody.

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The 12 bar form is also the basis for the first improvisational part of the trio, accompanied by the orchestra. A short transition leads to the second improvisational part, now in a minor key. A colorful recapitulation brings back fragments of the melody, presented in a sense of free time which leads the work to a calm end.

Chamber Music

Out of your mind - Duet for Violin and Cello

Instrumentation:

Violin - cello

In one movement

Duration: 6 min.

Première: The chamber music society, January 2008

Cello: Hiilel Zori, Violin: Nitai Zori

Other Performances:

Vendsyssel Festival August 2008 (Denmark) Violin: Elina Gurevich, Cello: Marina Falkovich

The duet is a short "show piece" of virtuosi nature written in one movement in two parts. This extrovert music emphasizes pentatonic scales and improvisatory conception, while using strong rhythmic figures that draw their inspiration from the world of rock and pop.

Wild sensation and bursting energy dominate the piece which does not have lyric moments, or long nor soft melodic themes.

At the second part of the movement the ambience changes: a canonic dialog between the instruments introduces a new motive which creates circular and meditative feeling. The piece ends with a repetition of the temperamental opening motive.

Arrangements (for orchestra)

Two Irish Sets

First set:

1. Bhuilis 2. The Swallowtail Reel 3. Gravel Path to Granny 4. Springfield Road

Second set:

1. Donal agus Morag 2. Julia Deleine 3. Over The Moore to Maggie

Instrumentation:

*2fl-*2ob-2cl-2fg-2cor-2tp-Strings-tmp+2-Hp+ Irish Band: Irish Fl, Gtr, VI, Vocal (optional)

Duration: Each set is 7 minutes

Première: Israel Chamber Orchestra, Cond. Yaron Gottfried, with "Irish cream" group, January 2002 at the Red sea Classical Festival

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Other Performances:

Santa Barbara Symphony Orchestra (March 2007), Symphonietta Beer Sheva (May 2006)

Israel Kibbutz Orchestra in 8 concerts (January 2003)

The Traditional Irish Music includes a wide variety of songs and instrumental works that have passed through generations of composers and performers. This is a long living tradition of live folklore music that is kept and generated in the memory of the musicians and performers, and most of it is never written in notes. During the 20th and 30th of the 20-century the Celtic music gained popularity with the flourish of many bands and ball dances. The main purpose of the music is to function as dance music and it was always part of social gatherings - parties, weddings, dances, festivals.

The Irish sets are based on original Traditional Irish tunes. The idea behind the work is to bring the traditional Celtic music in to the concert hall while keeping the authentic feeling of the music. The work is orchestrated for an Irish band which functions as a small Soli group and an orchestra which enhance the effect by adding textures, colors and lines. The overall effect is sweeping, energetic and of great timbre, keeping the tradition of the dancing parties.

Each Set is formed out of several short tunes. **The First Set** consists of 4 tunes: **Bhuilis** – played by the flute almost freely. **The Swallotail Reel** – a dancing tune in 4 quarters rhythm, **Gravel Path to Granny** - a dancing tune in 4 quarters rhythm, (Reel). **Springfield Road** – an optimistic song from the beginning of the 20th century about a love story between two young factory workers.

The Second Set is formed out of 3 tunes: **Donal agus Morag** – A wedding song from the Donag counter in west Ireland, the song tells about the guests the drinks and food in the wedding. **Julia Deleine** – An ecstatic dancing tune (Reel). **Over the Moore to Maggie** – a happy optimistic dancing tune (Reel).

Two Russian Sets

1. First set: Kalinka
2. Second set: Two Step – Theme and Variations

Instrumentation:

*2fl-*2ob-2cl-2fg-4cor-2tp-1Tb Strings-tmp+2, Russian Band: Balalaika, Domra, Bayan (accordion) Bass.

Duration: Kalinka - 4 Minutes, Two Step – 6 Minutes

Première: Israel Kibbutz Orchestra, cond. Yaron Gottfried, with “Master quartet” Russian band, November 2004 at a Concert series

These arrangements are based on traditional Russian folklore songs which inspired many of the Great Russian composers as Glinka, Mussorgsky, Tchaikovsky among others. The unique color of the music is fully demonstrated in these arrangements, which make a perfect highlight for any Russian music program.

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Kalinka: based on a folk song from mid Russia, this is a story of a girl talking to a tree confession on her hurt breaking love.

Two Step: A couple dance based on a traditional song titled "The generous child" from the early 19th century.

Norwegian Folk Music

Instrumentation:

*2fl-*2ob-2cl-2fg-3cor-2tp-hp Strings-tmp+2, Soli String Quintet: 2 VI 2 Va 1 Vcl
(can be performed by 3 classical players)

Works and duration:

1. Angelica, 3:00
2. Bleu, 3:45
3. Jorun Jogga, 3:30

Première: Israel Kibbutz Orchestra, cond. Yaron Gottfried, with "Majorstuesn" Norwegian Group, November 2005 at a Concert series

These arrangements were written especially for a series of 9 concerts dedicated to Norwegian music. It was the first time for the Grammy award winning ensemble "Majorstuen" to collaborate with an orchestra. The arrangements are based on their tunes and written in the tradition of the Norwegian folklore dance music.

Brazilian Music - Arrangements for Bossa Nova songs

1. Dom de Ildur by Caetano Veloso
2. Marcangahla by Dorival Caymmi
3. Bim Bom

Instrumentation:

*2fl-*2ob-2*cl-T.sax-2fg-2cor-2tp-1Trb – Pno-Drums-Gtr-Bass-Strings-1prc, Solo Alto vocal

Première: Israel Kibbutz Orchestra, Cond. Yaron Gottfried, with Mauch Adnet, May 2004 at a Concert series

Other Performances:

Villa Meltchet Festival (July 2007)

The arrangements were written especially for a series of 9 concerts dedicated to Brazilian music. 5 more arrangements are available to complete a full half of a concert.

Symphonic Arrangements of Popular Songs

Wonderful Guy – from Oklahoma (Rodgers & Hammerstein)– for Soprano

You've got a friend (Carol King) – for Alto

The Show must go on (Queen) for Soprano

La Vita e bella – Life is beautiful – Nicola Piovani- for Soprano

Youkali – Kurt Weil – for mezzo soprano

Jazz Compositions

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One For Chick
Don't Know Why
My Tenor Madness
Modem Zone

Cycles
Empty Space
The Spirit Of Chopin
Kleine Trio Stucke – After Schoenberg

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