

TALAT plays Original multicultural Jewish music based on new directions on interpretation of Klezmer, middle eastern grooves and African themes and spirituals, roaming between the borders of Jazz, Groove, Dance and new structures of improvisation.

TALAT uses a unique blend of scales and modes often used in the Ashkenaz traditions in East Europe, cross overed with the North African modes emphasizing the role of Israel as the melting pot homeland of all these traditions fused in the creational compositions.

TALAT creates highly original music through improvised interludes, innovative solos and spontaneous team play, implying folk and groove elements, with an organic pastels of groovy bass lines, challenging horn melodies and diverse compositions with multi cultural rhythms and riffs.

TALAT has played at some of the best Festivals and clubs in New York, Europe and the Middle East including the Sao Paulo Klezmer festival in **Sao Paulo Brazil**, **London Klezmer Festival** in the U.K, The **Blue Note Jazz Club** in New York City, **Joes's Pub** at the Public Theatre, The Jewish Music Festival in Washington D.C, The **Toronto Jewish Center** and Rex Hotel The Celebrate Israel Festival at **Palm Beach, Florida**, The Jerusalem Festival In Israel, The **Cambridge**, the 92nd street Y, **The Klezmer Festival at City Winery NY** and many more.

FOR INFO/BOOKING: WWW.TALATMUSIC.COM



" **TALAT** is a Dynamic new ensemble based in New York that plays original music crossing the borders of Jazz, Middle Eastern Groove and Klezmer. Featuring a quintet of some of the most talented players out of the new generation, this is a brilliant debut CD that will delight fans of Masada, Rashanim, Satlah and the Hasidic New Wave. Loping melodies, catchy hooks and improvisational fireworks from a new generation bringing Jewish music to exciting new places..." *JOHN ZORN*

" **TALAT** brings something unexpected to every track, playing blues, funk and even mellower tunes has compelling chemistry in abundance. This kind of fluidity cannot be accomplished unless solid relationships are both encouraged and formed between musicians."
ALL ABOUT JAZZ

" **TALAT** seamlessly merges Jewish Klezmer stylizations with Middle Eastern modalities into a largely, persuasive modern jazz vibe. With sonorous flows, prophetic themes and propulsive shifts in momentum, the musicians indulge in tension/release episodes, topped off with melodic storylines, where the artists fuse explorative frameworks with a dancehall type sensibility. Overall, this is a radiantly produced session, firmed-up by the group's conveyance of good cheer and excellence in execution."
EJAZZ

TALAT, an exciting quintet joins the ranks of groups like new Klezmer Trio and Masada with their release of *The Growl*, Has the ability to add a strong underlying harmonic foundation or simply mix the obvious amounts of klezmer and jazz, free or otherwise, with classical music influence and up to date harmonic sense that leans toward jazz from the past decade. This album has something for everybody and Talat is a group worthy of a lot more attention.
JAZZ IMPROV

TALAT shapes klezmer with a fusion of other ancient and modern sounds blends drone, middle-eastern strings, and even a quiet echo of prog rock in a meditation showing how music can often get closer to the dynamics of religious feeling than any other art form and expresses a longing for an encounter with the holy wherever it may be found. Its mix of compositional and improvisational qualities make this sensibility so palpable – just as faith is often about both tradition and breaking with tradition, the foundation of the old and the radical promise of the new.
ZEEK

TALAT is a NY based quintet with exceptional abilities and technique- hearing this album really knocked me out completely. Never before have I heard such a harmonious and clever interchange of Klezmer and jazz, almost painfully brilliant. The music cleverly moves between the Klezmer-like melodies and the jazz-like improvisations with such ease and elegance that the transition seems to be perfectly natural and smooth. The arrangements are devilishly clever and intricate, but easy on the ear, so this wonderful music should please even the less experienced listeners who had little experience with contemporary improvised music. This is a rare gem and an essential example of music transcending the limitations of what is considered humanly possible. A must!

JAZZIS

TALAT plays a lively, horn-heavy brand of jazz. Their roots are firmly and fundamentally planted in bebop, but their deep Jewish influences push them into unique territory :classy jazz with an adventurous spirit and not a shred of pretension, has a real creation on their hands, and they deserve to be heard :alluring, cerebral, technically impressive.

JAMBASE

TALAT's sly klez-jazz hybrid sounds right at home at John Zorn's Tzadik Label, which has recently released the quintet's debut: *The Growl*

TIME OUT. NEW YORK

Composed of five accomplished musicians, **TALAT** plays original interpretations of klezmer, Middle Eastern grooves and African themes and spirituals, roaming between the borders of jazz, groove and improvisation. With piano, trumpet, saxophone, bass and percussion, **TALAT** offers improvised interludes, riveting solos and spontaneous team play. Combined with familiar riffs and lively rhythms, they create music that is as challenging as it is appealing. Bandleader and pianist Alon Nechushtan is a graduate of the New England Conservatory and the Jerusalem Academy of Music and Dance, and the recipient of numerous awards and grants. The band's debut recording on the prestigious Tzadik label earned accolades from music critics around the world. **TALAT** has toured in the US, Europe and the Middle East, and this is their DC debut.

WASHINGTON POST

The **Klezmatics** performs Sunday at the DCJCC's Goldman Theater. \$36-\$100. 8 p.m. If that show's out of your price range, there's a good alternative in **TALAT**, a five-piece klezmer outfit that weaves in jazz and funk elements.

WASHINGTON

POST2

TALAT klezmer ensemble, group led by keyboardist, Alon Nechushtan likes to push the boundaries of modern jewish music into the world of jazz and funk with its intricate, avant gard improvisations. This group which released the cd *The growl* out on John Zorn's Tzadik label this past fall, features Marc Mommaas on Sax, Matt Pavolka on Bass, Jordan Perlson on drums and Matt Shulman on Trumpet

NEW YORK MAGAZINE

TALAT's inaugural recording, *The Growl*, while paying its considerable dues to klezmer, covers more bases, including African and Middle Eastern music, plus spiritual themes, all processed through improvised contexts that plays on all the familiar shticks of klezmer, but stresses the quintet's tight interplay and fluidity.

ALL ABOUT JAZZ 2

TALAT are a group based out of New York City. Their meshing of Klezmer music with other musical disciplines is what makes up their sound. Using Klezmer as the backbone of the sound allows Talat to use Israel as not only a physical but musical melting pot homeland and thus other styles come into play: North African modes and Middle Eastern rhythms conduct themselves as if in a lively conversation in a busy market. Just about all the composition on the recording clock in at over 5 minutes allowing the band to stretch out with many fine improvisational passages. The Jazz aspects (as well as the textured, spacey grooves that serve as interludes) seem reflect the musicians New York City experiences as part of their melting pot sound. If you like challenging yet engaging improvisational instrumental music then Talat is for your ears !

WORLD RHYTHM MAGAZINE

TALAT produces an unclassifiable sound with the release of their recent album, *The Growl*. With brassy blowing and cascading piano keys, the sextet fuses traditional cultural sounds with new grooves and jives of the modern jazz age. "The Growl" appropriately commences the album, boasting a diverse collection of sounds and audio experiences. Teasing the listening audience with a taste of their versatility, Talat utilizes 9 minutes and 29 seconds to relax the listener, have them dancing in their seats, and then entrancing them, in the final moments, with mystical jazzy compositions. Talat's wide array of musical mastering and expertise coalesce in *The Growl*, a masterpiece guaranteed to leave a multicultural purring in your ears.

BEYOND RACE MAGAZINE

TALAT inclines toward Ashkenaz, Sephardic and modern Jazz all at once, and gets most of its juice from trumpeter Matt Shulman, reveals an unsuspected affinity for Jewish music and a startling ability to combine it with free jazz, improvisation and multiphonic trumpet playing, which make it seem like singing and sometimes screaming – through the instruments while playing ...

THE JEWISH FORWARD MAGAZINE

TALAT steeped in the traditions of jazz, klezmer/Yiddish musics, and middle eastern structures, Talat immediately brings to mind John Zorn's Masada (particularly the releases of the Masada Chamber Ensembles), Frank London's band Hasidic New Wave, the earlier material of New Klezmer Trio, Paradox Trio, and several other related groups; led by pianist/organist Alon Nechushtan and featuring saxophonist Marc Mommaas, drummer Jordan Perlson, bassist Matt Pavolka, and trumpeter Matt Shulman, Talat weaves together a great many influences in a manner that sounds natural if not a bit ominous, grooving if not a bit swinging, and often reminiscent of a somber freylekh *THE KUSF RADIO SAN FRANCISCO*

IN SHORT:

“Sophisticated sensuality, delicious Jazz by TALAT “
BACKSTAGE following our performance at St. Marks Church 2008

“TALAT”: Jazz & Klezmer joined as you never heard before, with the funk? Yeah, but cool
blue too and spiced with African beat *Marguerite, Van Cooke, Howl Festival NYC*

"Tight lineup, fabulous musicianship" –
BILL LASWELL, Legendary Producer and Mix engineer for TALAT –The Growl.

"Amazing band, exciting & adventurous music " –
DAVID AMRAM, Legendary Composer, and good friend of TALAT group

“good music, great playing," –
URI CAINE, Legendary Pianist and Good friend of TALAT

"Great musicianship" –
RADIO KPFA, Berkeley, CA Host of TALAT Live radio Show/

“Fucking great band” - *FRANK LONDON, Legendary trumpet player of the
Klezematics and frequent collaborator with TALAT Band on our New York Shows.*

“Great CD by TALAT “
*ANDY STATMAN – Legendary Mandolin and Clarinet player and collaborating guest artist
with TALAT on our New York Shows.*

SELECTED WORLD REVIEWS:

TALAT plays thrilling jazz music on the sharpest edge of the knife, accompanied by a good amount of melancholia. We also hear klezmer influences, loose completely, while just moments later everything falls back into its place. Shulman (Trumpet) and Mommaas (Sax) continuously chasing each other, playing through, under, next to, and against each other, just moments later returning to a splendid unisono. Pavolka (Bass) and Perlson (Drums) form the perfect rhythm section, with here and there beautiful, suprisingly short, but extremely sharp solos. All in all: jazz as we like to hear it, sharp and tight melodious and exciting flavors from start to finish from this master quintet.

*Marc Nolis, **Mazzmusikas, BELGIUM***

TALAT provides a unique instrumental approach thanks to horn frontmen Matt Shulman (trumpet), and Marc Mommaas (sax): screaming, growling and chasing each other with instant, rapid motion one moment but yet tender and gentle at others. For the lovers of John Zorn's Hasidic Jazz and his project Masada, it is highly recommended to check out the debut of New York based quintet **TALAT** with the release of '*the Growl*': Avant Jazz growls and Klezmer equally trade off!

*Dmitry Anushin, **Time Out Moscow, RUSSIA***

TALAT is a quintet jazz which gathers some of the best musicians of rising generation New Yorkean. This mixture of jazz and klezmer will impassion the amateurs of Masada, Rashanim and Satlah. Alon Nechushtan, keyboards/Marc Mommaas, saxophones/Matt Pavolka, double bass/Jordan perlson, battery/Matt Shulman, trumpet.

*Jean Godin, **Orchestra, FRANCE***

TALAT plays great, great music! '*The Growl*' is a wonderful refreshing soulful energetic album, makes you want to experience the band live so hold your breathe until you experience the band playing live sooner than later!

*Arne Schumacher, **Radio Bremen, GERMANY***

TALAT plays sophisticated neo Jewish stylizations of contemporary jazz and klezmer combo, that i find intriguing and joyfull, adding new groovy music in several tracks has an intersting approach to the canonical jewish

Gerry koster, ***Jazz up late, AUSTRALIA***

TALAT is a New York-based ensemble who fuse experimental jazz and klezmer rhythms. The band's debut album, *The Growl*, features the kind of music you'd expect to hear in a big-city basement piano bar but with a twist. "Hasidic Monk" has a sample of "Avinu Malkeinu" worked into the undertow, while "Tikkun Olam (A Ladder to the Rainbow)" riffs off popular favorite "Somewhere Over the Rainbow." Overall this is multi-flavored jazz infused with the spirit of Miles Davis.

*Katharine Hamer, **Jewish Independent, CANADA***

TALAT is another magnificent surprise in this years debut albums with its release of *The Growl*. This Cheerfull Quintet from New York excels with its hybrid imposition of Jazz and other European forms like Klezmer influences. This CD has a lot to offer for either fans of groups like Massada and to bebop lovers of the music of Thelonius Monk.

*Jose Francicso Tapiz, **Ruta66, SPAIN***

JAZZ IMPROV[®] Magazine

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Talat



THE GROWL—Tzadik Records TZ 8113. www.talatmusic.com. *The Growl*; *Romanseiro (River Of Tears)*; *Hasidic Monk*; *Pseifas*; *Me'agel*; *Loa'madon*; *Sh'ag*; *Tikkun Olam (Ladder To The Rainbow)*; *Tzahor*; *Shoham*.

PERSONNEL: Alon Nechushtan, keyboards; Marc Mommaas, saxophones; Matt Shulman, trumpet; Matt Pavolka, bass; Jordan Perlson, drums.

By Dan Bilawsky

Tzadik Records has become the defining label for many genre-defying acts that have blossomed on New York's downtown scene and beyond. Steven Bernstein's "Diaspora" albums, Masada's terrific series of live and studio performances, Zorn's film music and works of a highly individualistic nature, from artists like Milford Graves, have all found the perfect home at this label. The "Radical Jewish Culture" series of albums have showcased many fine-performing ensembles that mix traditional jazz, klezmer, free jazz and other ethnic influences into one appealing sound. Talat, an exciting quintet of musicians which is lead by keyboardist Alon Nechushtan, joins the ranks of groups like the New Klezmer Trio and Masada with their release of *The Growl*. The title track, which opens the album, begins with a mystical aura. Marc Mommaas and Matt Shulman, on saxophone and trumpet respectively, move in rhythmic unison as Jordan Perlson's cymbal work heightens the tension that is created from Matt Pavolka's droning bass. The band easily moves from this musical ideal to a section of music with some freely overlapping solos and back again. This introductory phase of the piece, which lasts for about four minutes, ends when Pavolka begins a Greg Cohen-esque rhythmic ostinato on his bass and Nechushtan's keyboard work becomes a prominent component of the mix. As a longtime fan of Masada, and the individual work of each of Masada's members, I can't help making some comparisons. The first and most obvious difference would be the presence of a keyboard player. Where Masada utilizes the two horns, bass and drums format, which fits the Ornette-Coleman-leaning music they often create, Talat has the ability to add a strong underlying harmonic foundation or simply use the keyboard as another solo voice. This group tends to mix the obvious amounts of klezmer and jazz, free or otherwise, with a classical music influence and an up-to-date harmonic sense that leans toward jazz from the past decade.

"Romansiero" begins with some militaristic drumming from Perlson that moves into a Joey Baron-style groove that utilizes cymbals, drum rims and the bass drum. Shulman, Mommaas and Nechushtan all solo with great flair and elements of the piece — like the post-keyboard solo section, almost sound more Afro-Cuban in style than klezmer. Mommaas has a tone that is light and buttery and his sound isn't nearly as biting as that of John Zorn. Shulman's trumpet sound leans close to that of Dave Douglas and this contrast between the sound of the horn players brings another interesting quality to "Hasidic Monk," specifically, and most of the music in general. The opening of "Pseifas," which features bass and piano, is different in character from the first three album selections. The broken arpeggiated patterns, which occur mid-song, seem to have some aural roots in Baroque-style counterpoint and this melds well with the less aggressive elements of this composition. While the first few tracks on the album might bear the mark of Masada, the second half of the album departs in many different directions. Perlson and Pavolka anchor the ensemble on "Me'agel" and the trumpet, piano and saxophone play fractured solo segments on top. The bass solo, which opens "Loa'madon," is performed over an impressionistic piano background which brings a semi-new age quality into play. This group knows how to bring a different sound to each song and the swing feel and organ sounds on "Sh'ag" are a perfect example of slight alterations in color and style. "Tikkun Olam" is a dark, smoky sounding ballad that is sultry and seductive from start to finish. The last two tracks are a return to the sound at the beginning of the album. "Tzahor" is a brief musical vignette, which is less than two minutes and "Shoham" begins with many of the same qualities as the title track. The Middle-Eastern influence seems to outweigh any jazz ideal during the first four minutes of the piece. Perlson's drums, which range from "drum-n-bass" influenced patterns to head-banging rock, meld well with Pavolka's repetitive patterns and Perlson shows off his chops with some brief Billy Cobham-esque runs toward the end of this song. This album has something for everybody and Talat is a group worthy of a lot more attention.

ONLINE AUDIO LINKS TALAT BAND:

TALAT AT THE BLUE NOTE IN NEW YORK :

<http://vimeo.com/9774273>

TALAT AT THE JEWISH MUSIC FESTIVAL IN BRAZIL

<http://vimeo.com/18745959>

TALAT AT THE CITY WINERY KLEZMER FESTIVAL

<http://vimeo.com/26288323>

TALAT ALBUM CLIPS

<http://www.talatmusic.com/media.htm>