

## GILAD ATZMON BIOGRAPHY

Gilad Atzmon was born in Israel in 1963 and had his musical training at the Rubin Academy of Music, Jerusalem (Composition and Jazz). As a multi-instrumentalist he plays Soprano, Alto, Tenor and Baritone Saxes, Clarinet and Flutes. His album *Exile* was the BBC jazz album of the year in 2003. He has been described by John Lewis on the Guardian as the "hardest-gigging man in British jazz". His albums, of which he has recorded nine to date, often explore political themes and the music of the Middle East.

Until 1994 he was a producer-arranger for various Israeli Dance & Rock Projects, performing in Europe and the USA playing ethnic music as well as R&R and Jazz. Coming to the UK in 1994, Atzmon recovered an interest in playing the music of the Middle East, North Africa and Eastern Europe that had been in the back of his mind for years. In 2000 he founded the Orient House Ensemble in London and started re-defining his own roots in the light of his emerging political awareness. Since then the Orient House Ensemble has toured all over the world. The Ensemble includes Eddie Hick on Drums, Yaron Stavi on Bass and Frank Harrison on piano & electronics.

Also, being a prolific writer, Atzmon's essays are widely published. His novels 'Guide to the perplexed' and 'My One And Only Love' have been translated into 24 languages.

Over the years Gilad Atzmon's music has moved more and more towards a cultural hybrid. As a bandleader and reed player he has been amazing his listeners with his powerful personal style that combines great bebop artistry and Middle-Eastern roots in a sophisticated, sometimes ironical manner. Influenced by Coltrane's powerful approach on the sax, Gilad's live performances are simply breathtaking and overwhelming.

"Atzmon's fluid lyricism is in full flow on songbook classics and worldly originals. But as sweet romance morphs to modernist uncertainty, the bittersweet balance and rich emotional palette equally impress." Financial Times \*\*\*\*\* March 2009  
"Gilad Atzmon, the expat Israeli saxophonist/clarinetist, combines thrilling jazz musicianship with a maverick political intelligence" Guardian \*\*\*\*  
"Like the best of albums" Jazzwise \*\*\*\* March 2009  
"Atzmon always manages to tell a story" Uncut \*\*\*\* March 2009

**5 Stars review in the Guardian For The Ghosts Within.  
Wyatt/Stephen/Atzmon**

### **London Jazz Festival 2010**

Ten years of the **Orient House Ensemble**, with a special **three set** performance. featuring special guests **Asaf Sirkis, Guillermo Rozenhuler, Tali Atzmon, Romano Viazaani** and the **Sigamos Quartet**. Materials from our early albums, will be followed by our acclaimed **In Loving Memory of America** tribute to Charlie Parker. We will also play some materials from our new collaboration album with **Robert Wyatt and Ros Stephen For The Ghost Within**. We will conclude with new music from the band's new release **The Tide Has Changed**.

**Gilad Atzmon Orient House Ensemble: The Tide Has Changed** (World Village)

Saxophonist, composer, polemicist and wit Gilad Atzmon is currently celebrating 10 years with his eloquently entertaining world-jazz group, the Orient House Ensemble, and *The Tide Has Changed* seems to represent a mature yet still eager reflection on the story so far. It's a typically riotous mix of oompah music-hall cavortings, slurred-pitch Middle Eastern rhapsodising, luxuriously sensuous clarinet love-songs, and stormy collective blasts reminiscent of the 1960s John Coltrane quartet. The initially dolorous microtonal opening of the title track over Frank Harrison's strummed piano strings turns into an uptempo section of barked staccato sounds and swerving runs uncircled by Tali Atzmon's vocals, while *Bolero at Sunrise* – for Atzmon's keening soprano sax – is exactly what its title describes, and *In the Back Seat of a Yellow Cab* splices the versatile leader's accordion and bluesy alto sax with vocal clamours like a crowded party or the squawks of a channel-hopping radio. Atzmon's albums never quite catch the amiable ferocity of his live shows, but this one certainly expresses the Orient House motto: "Relentlessly, we remind ourselves why we decided to make music in the first place."

**Robert Wyatt/Ros Stephen/Gilad Atzmon: For the Ghosts Within** (Domino)  
- review



Robert Wyatt, that most eloquently lackadaisical of jazz-loving English troubadours, has made some unforgettable albums over his long solo career, but this will rank among the frontrunners. Mingling jazz standards such as *Lush Life*, *In a Sentimental Mood* and *Round Midnight* with a scattering of originals, and imaginatively arranged by violinist Ros Stephen for the poetic Gilad Atzmon's alto sax and clarinet and a string ensemble, it strikes a balance between tradition-observing musicality and Wyatt's knack for getting to the painful or joyous heart of things while sounding as if he has just dropped in off the street. From the moment Atzmon's vibrant alto curls around Wyatt's matter-of-fact delivery of *Laura*, through the microtonal clarinet intro to a vocal line mixing falsetto sounds with guttural contemplation on *Lullaby for Irena*, to the Sergeant Pepper-like quirkiness of electronics and vocal whimsy on *Maryan*, the session barely misses a beat. Wyatt offhandedly whistles his way through *Round Midnight*, plays movingly muted trumpet on *Lush Life*, and comes close to Louis Armstrong's *Wonderful World* for gratefully dazzled simplicity.