

Mp3 Klezmer Company Orchestra - Beyond The Tribes



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World music on steroids. A fusion of ethnic jazz orchestrations that defies classification, featuring exotic melodies from around the globe. 12 MP3 Songs WORLD: World Fusion, JAZZ: Orchestral Jazz Show all album songs: Beyond The Tribes Songs Details: Beyond The Tribes Beyond the Tribes is the newest KCO exploration of amazing Judeo Ethnic musical fusion. KCO features jazz and classical musicians to create a multi-dimensional musical idiom that relies on both written orchestrations and improvisation. KCO is an innovative out-of-the-box ensemble that draws its inspiration from Arabic, Latin, and European cultures. Kula creates new arrangements and orchestration of folk songs from Spain, Persia, Greece, Latin America, Central Europe, Russia, and America. These cutting edge jazz and improvisational compositions are based on ancient melodies that reflect cultural fusion. The Klezmer Company Orchestra is comprised of 22 members including nine core soloists and a vocalist performing many new powerful compositions. Beyond The Tribes relates to anyone who thrives on beautiful melody, rich harmony and driving percussion. The CD is a tour de force led by Aaron Kula and the expert members of KCO. Songs and Notes 1. JewOrleans March is a fusion work that combines New Orleans jazz with a Rumanian Bulgar. KCO improvised over a modified melody and added a washboard to the rhythm section. The original dance melody was found in a 1912 anthology for solo violin. 2. Bet Hamikdash a la Salsa (Sacred House) is based on a liturgical folk song by Yisroel Schorr composed in 1960. There are many interpretations of this piece depending on the vocalist. This version was arranged by Chaim Rubinov as an instrumental work for a 12-piece salsa band. 3. Mahlers Nigun (Mahlers Melody) uses thematic material from Gustav Mahlers Symphony No. 1, Third Movement. Kula reconstructs the composition to create a highly stylized Klezmer dance work borrowing from classical and folk traditions. 4. Dos Mambo Freylachs (Two Joyful Dances) Fusing Mambo and Bulgar styles creates an energetic and indisputable

connection of unrelated genres. The adaptation of a Klezmer melody in an allegro tempo with syncopated rhythms and an intense Latin percussion section produces a dance work that is multidimensional. 5. Boah Dodi (Come My Beloved) employs a 9/8 polymeter divided into groups 2+2+2+3 and 3+3+3. Originally written for piano and voice by Marc Lavry, Kulas arrangement uses winds and strings to create a sensual atmosphere for the ballad describing a lovers yearning for her beloved and her anticipation of their reunion. 6. Macedonian Tantz (Dance) is a fusion composition that combines a Romanian Bulgar with a folk song from Macedonia and Serbia called Jovana Jovanke (Joan). The result is a complex blend of asymmetrical dance music in 7/8 with three distinct sections featuring the trombone as the songs soloist. 7. Teresas Bulgar is a traditional Bulgar (dance) that was discovered in a 1912 anthology composed by violinist Kostakowsy titled Bulgar (Freylach). The Bulgar was renamed following an impromptu session when KCOs Teresa Flores improvised a solo on the xylophone in a prestissimo tempo. 8. Childs Prayer exemplifies Rumshinskys talent as one of the premier Jewish composers of the 20th century. The melody embodies the perfect balance of ingredients bringing the work to a climax that exudes a beautiful lan of innocence. Arranged for chamber orchestra and solo violin, the original sheet music was printed in 1912. 9. Eshishoker Nigun means melody from the town of Eishishoker and published 1937. The original song was composed in a Chassidic style using the Ahava Raba prayer mode. This updated orchestration uses Spanish guitar, clave and conga, with the band improvising over singer and orchestra. The result is a salsa style Nigun. 10. Miami Beach Rumba composed in 1946 by New York City pianist Irving Fields, now 92 years old, has become one of the most popular songs of the 20th century. This humorous song has several versions about dancing the rumba in Miami instead of Havana and has been published and recorded in Yiddish, English, and Spanish. 11. 2nd Ave Square Hoedown is a three-part song that was originally played by the virtuoso clarinetist Dave Tarras. During a KCO rehearsal, Randi Fishenfeld improvised a traditional country fiddle tune over the original harmonic progression. This recording includes the fiddle section and an expanded orchestration with saxophones and xylophone. 12. Wrong Note Freylach is an original composition for the full Klezmer orchestra. Kula used fragments of a folk tune that was discovered in the music archives. Kula takes advantage of the modal rules governing Jewish music which can be confusing and lead to chromatic chaos. This composition takes melodic chromaticism to an extreme using the tri-tone as the dominant interval instead of the perfect fourth. The result is harmonic hysteria that is both frenetic and funny. Miami Beach Rumba (Translation) As I was on my way

to Cuba, I stopped when I reached Miami Beach. And being there so close to Cuba, I stayed and danced all night. The girl they introduced me to loves to dance and party. That's why I don't need to go to Cuba, if I want to party all night. Everyone says that when tomorrow arrives, I will leave this place. But all I know is that tomorrow, I will be with her. When we are finally married, we will honeymoon in Miami Beach. As we dance the rumba, at the party, all night long. Ay, Ay, Ay, Ay, my sweetheart, I will be so happy and alive, knowing that you'll always love me. I'll never leave this place, because I will dance with my love forever.

Boah Dodi/Come My Beloved (Translation) Night is descending upon the gates, I am waiting for you with all the flowers. I am smiling for you in the dew of spring, come innocent one to the stars. Deep is night of departures, departures are sadness. There are great distances, all the roads are waiting. The roses have blossomed for seven years, the clouds have traveled for seven years. There have been seven years of nights and days, you did not forget the innocent young man. Come lad, I am at the gate, your horse I'll turn, you and I will get drunk. I will kiss your sword, your heart is my prey, come lad, come my beloved.

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