

Yaniv Taubehouse Trio - Press Kit

“ Taubehouse, Lippi and Rosato are clearly highly skilled in working together and keen to explore musical possibilities, tones and textures, but not at the expense of accessible, melodic and engaging content “ John Adcock, Jazz Journal

" The three musicians listen closely to each other and often create with a single voice, displaying an attractive group sound " Scot Yanow, LA Jazz Scene Magazine



The **Yaniv Taubehouse Trio** is a contemporary jazz ensemble based out of New York City, formed in 2014 by pianist Yaniv Taubehouse, bassist Rick Rosato and drummer Jerad Lippi. The trio comes from a long lineage of musical influences both in and out of the jazz world and performs regularly in the US and internationally.

The group's repertoire features originals by Taubehouse, Rosato and Lippi as well as standards, with the on-edge embrace of virtuosic chops, the tender love of melody driven ballads, groove oriented percussion, as well as a number of fully developed thematic suites more akin to traditional classical forms than jazz.

"Moments in Trio - Volume One" is the first one in a series of recordings of the trio which was released on Fresh Sound Records and has received rave reviews.

Moments in Trio Volume Two will be released on January 15th 2019.

In addition, the trio has recently collaborated on " Ailleurs... " - an album with French jazz singer, Sarah Eden, which was released in September 2018 on Label Plaza Mayor Company, Ltd.

Videos:

<https://www.youtube.com/watch?v=d2zFYOD1BBc>

<https://www.youtube.com/watch?v=LcEvu89df54>

<https://www.youtube.com/watch?v=LloOel-UeEA>

<https://www.youtube.com/watch?v=YM3spZefvrg>

https://www.youtube.com/watch?v=_jmm0xcgjPU

<https://www.youtube.com/watch?v=U8Tc4ygbVLs>

<https://www.youtube.com/watch?v=Zhl1O2F-GOY>

https://www.youtube.com/watch?v=8c6vaVzGT_Y

<https://www.youtube.com/watch?v=6utJVIN0o1c>

Website link:

<http://www.yanivtaubehouse.com>

Social Media link:

<https://www.facebook.com/yanivtaubehousemusic>

<https://www.instagram.com/yanivtaubehousetrio/>

Press/Quotes:

" The range of atmospheres and emotions in the poetry of Yaniv Taubehouse's music is astounding. Rarely and only once or twice in a lifetime do you get to hear a musician and a pianist who is as sensitive as Taubehouse to the voice of the heart, the breadth of human emotion and its relationship with the whisper of nature, and its roar as well. " **-Raul da Gama, Jazz da Gama**

“ Yaniv Taubehouse is definitely poised to be one of the new young lions of jazz to watch out for and his impressive Here from There debut, is a serious musical statement. Taubehouse provides an enjoyable session of music where jazz and classical merge to forge one of the finest trio performances found on today's jazz landscape. “ - Edward Blanco, All About Jazz

“ Few younger-generation players would be capable of a similar deconstruction of Time After Time, or following it with the intense uplift of Hope. New talent comes along with the seasons; fresh new talent is somewhat rarer and more precious.” - Brian Morton, Jazz Journal

"Yaniv Taubehouse has a wealth of talent which includes many musical assets. □ His special music is delightful, attractive, thoughtful, pensive, diverse, playful, rhythmical and a pleasure to listen to. □ Yaniv's music includes great combinations of natural melodies, harmonies and rhythms and in his recording he is complimented by an integrated rhythm section. □ The compositions and improvisations have many interesting influences, yet he maintains his own vitality and identity!" - Joanne Brackeen

"Yaniv is an extremely gifted, creative, dedicated young man who has proven himself to be an excellent pianist skilled in the various styles of jazz from stride piano to "bebop" as well as the more contemporary forms. He is also a superb classical pianist and is one of the few performers who is able to convincingly straddle both worlds of jazz and classical music" - David Schnitter

"Yaniv Taubehouse possesses a rare gift as a musician and pianist; the combination of virtuosity, curiosity along with the courage to use his art as a vehicle to bring his joy and pain to the surface. Taubehouse has divided his efforts between the studies of classical and jazz repertoire and technique, the results of which are both a finely tuned interpretive talent along with inspired improvisational skills. His compositions have a compelling familiarity that reflects his empathy and charisma" - Robert Ginsburg, NPR Host - Shades of Jazz, KUAF 91.3FM.

Yaniv Taubehouse - Pianist/Composer

Having received his first piano lessons at the age of six, Israeli native Yaniv Taubehouse graduated from the Thelma-Yellin high school of the arts in Tel Aviv. Upon graduation, he went on to study with gifted Israeli instructors such as Dr. Assaf Zohar, Ms. Hanna Shalgi, and Prof. Benjamin Oren. Master classes and lessons in the U.S. and Europe included work with jazz and classical pianists such as Richard Goode, Brad Mehldau, Robert McDonald, and Jean Francois Antonioli.

In December 2009, Yaniv came to New York to study with pianist Pavlina Dokovska and in the fall of 2010, Yaniv moved to Fayetteville, Arkansas to study with Prof. Jura Margulis in the piano performance program at the University of Arkansas. The work with Professor Margulis included lessons at the Mozarteum Summer Academy in Salzburg Austria. Yaniv has performed extensively at different venues around the world such as, the Tel Aviv Museum, Kfar Blum International Chamber Music Festival, Salle Cortot hall (Paris), Walton Art Center & Crystal Bridges Museum of American Art (AR, USA), Metropolitan Room, Cornelia Street Cafe & The DiMenna Center For Classical Music (New York), and live performance broadcasts on NPR affiliate, KUAF, 91.3 FM, among many others.

Yaniv has played and performed with musicians such as Ronald McClure, Anat Cohen, Rochelle Bradshaw, Ari Hoenig, Martha McGaughey, David Schmitter, Roswell Rudd, Orlando Le Fleming, David Glasser, Ferenc Nemeth, Will Vinson, Rory Stuart, and Adriano Santos, to name a few.

Here from There, which was released in December 2014 on Fresh Sound Records to acclaimed reviews, is Yaniv's debut release as a leader, which offers a snapshot of the impressive Taubehouse trajectory. Here from There was recorded in January 2013 and it features Darren Novotny on drums and Garrett Jones on bass, both Arkansas Native musicians.

In August of 2013, Yaniv moved to New York City where he attended the New School for Jazz and Contemporary Music and graduated with a BFA degree. Yaniv performs and records regularly in New York and internationally with numerous projects, both as a leader and a sideman.

Yaniv Taubehouse Trio featuring Rick Rosato (bass), and Jerad Lippi (drums) comes from a long lineage of musical influences both in and out of the jazz world. The group's repertoire features originals by Taubehouse, Rosato and Lippi as well as standards, with the on-edge embrace of virtuosic chops, the tender love of melody driven ballads, groove oriented percussion, as well as a number of fully developed thematic suites more akin to traditional classical forms than jazz.

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Rick Rosato - Bassist/Composer

A native of Montreal, bassist Rick Rosato began performing at the age of 18. In 2010, he graduated from The New School for Jazz and Contemporary Music in New York City. He now performs internationally with groups such as Stranahan/Zaleski/Rosato, Jonathan Kreisberg, Ben Van Gelder Quintet, Gilad Heksleman, and Will Vinson. Rick has also performed with Ari Hoenig, Aaron Parks, Aaron Goldberg, Tigran Hamasyan, Jeff Ballard, and Lage Lund. He is currently living New York City where he is actively performing and teaching privately.

Jerad Lippi - Drummer/Composer

Jerad Lippi was born in Scranton, Pennsylvania and began to play drums at age seven. He later attended The New School University Jazz and Contemporary Music Program, and received his Bachelors and Masters degrees in Jazz Studies from SUNY Purchase. While at Purchase, Jerad served as the drummer for the Purchase Jazz Orchestra under the direction of Todd Coolman, and

submitted his Master's Thesis, entitled Time Travels: Modern Rhythm Section Techniques as Employed by Ari Hoenig. Lippi's teachers have included legendary drummers Joe Morello, John Riley, Ari Hoenig, Michael Carvin, and Kenny Washington. Among the artists he has had the privilege of performing with are; Jean-Michel Pilc, Jonathan Kreisberg, Eric Alexander, Dave Liebman, Randy Brecker, Paul Bollenback, Jimmy Greene, Ingrid Jensen, Gilad Hekselman, Jaques Schwarz-Bart, Steve Wilson, Ralph Bowen, Jon Faddis, Wycliffe Gordon, David Hazeltine, George Garzone, Sean Weyland, and many others. Jerad serves as the drummer for the progressive metal group Ever Forthright, who released their debut, self-titled record in December 2011 to rave reviews. Jerad is currently a Bosphorus Cymbals artist and continues to perform regularly in New York City and internationally.





For Immediate Release:

Pianist/Composer Yaniv Tabenhouse to release new recording “Perpetuation – Moments in Trio Volume Two”

Available **January 15th, 2019** from **Fresh Sound Records**

Yaniv Tabenhouse – Piano/ **Rick Rosato** – Bass/ **Jerad Lippi** – Drums

This album is dedicated to my father, Eyal Taubennhouse, who brought music into my world and has been my best friend and mentor since the day I was born.

Perpetuation can mean continuation, but it can also mean preservation. That double meaning encompasses my musical vision, the idea of moving forward and being open to whatever may come. To me, this is the essence of creativity. When playing music, I attempt to stay in the moment by listening to where the music wants to go. Since music moves through time, being connected to the moment means being in continuous movement. When composing, the idea of continuation means staying open and allowing the composition to evolve and change whenever the music asks for it.

Preservation evokes the idea of honoring the roots and foundations of a music, whether it’s classical music, jazz, blues or any other genre. The more we are in touch with those roots, the deeper we are able to delve into the music. The second aspect of preservation is writing, capturing, and developing musical themes in a world of infinite possibilities. Narrowing down these possibilities and focusing on developing specific ideas enables the artist to create a story that has a beginning, a middle, and an end. Preservation’s third component is documenting, through recordings, not only the music but also a moment in time and a phase in the musician’s journey.

This recording, *Perpetuation*, consists of five original compositions written over the course of a year. In addition, I have included four standards that are very close to my heart and an original arrangement by Rick Rosato of a Chico Buarque tune. The music on this album symbolizes what I am striving for with this trio, featuring Rick Rosato on bass and Jerad Lippi on drums.

I am very connected to the American songbook, the jazz repertoire, and the feel of music of the 1940s, ‘50s, and ‘60s. Rick and Jerad share this feeling, but also bring a wealth of ideas, musicality and openness to contemporary material. Composing for this trio involves, first, the conjuring of musical themes, but it also includes imagining Rick’s and Jerad’s sounds over those themes, which informs the arrangement and structure of the piece.

Perpetuation is the title song of this album. It began as a solo piano composition during the summer of 2011. A few years later I started hearing it as a trio piece, which eventually led to rewriting the melody and restructuring the composition to fit the trio.

On the Street Where You Live is a classic from the Broadway musical *My Fair Lady*, written by Frederick Loewe. I discovered it years ago in a pile of sheet music given to me by my grandfather. It instantly became one of my favorite standards and has been in my trio's repertoire for years.

Fairytale is a song that went through a long evolutionary process. The main thematic idea of this piece is the four-note motif that keeps recurring throughout the song, often with different harmonies underneath.

When I first started playing around with the main theme, the general feel had more of an open, slow, and sparse vibe. At that time, I was also exploring different variations of 13/8 time signatures and at some-point had the idea of putting *Fairytale* into that rhythm, which ended up guiding the shape of the melody.

Paris is a song I started writing during some time off in Paris after finishing a recording date. The main melodic ideas came to me quickly, but it took a while for it to form into a song.

Introspection, written by Thelonious Monk, is another great standard that we performed a lot in the year leading to this recording, so it felt right including it on the album.

Pigeon House Blues was initially developed from that F7sus4 to G7 chord vamp in the beginning of the piece. Something about the sound of a suspended 4th 7th chord going to a dominant 7th chord caught my ears and the rest of the song developed from that sound.

Brother, Can You Spare a Dime? is another beautiful old standard from the '30s, written by Jay Gorney. It was a popular song during the great depression. As with *On the Street Where You Live*, I learned this song from my grandfather Joe Blumberg, who was a journalist and a musician born and raised in South Africa. My grandfather, who was a teenager during the '30s, really loved that song, and as soon as he showed it to me years ago, it too became a regular song in the trio's repertoire.

Paratodos is a song written by the great Chico Buarque, one of my favorite song writers from Brazil. I love the way Rick Rosato has arranged this tune. On one hand, the original song comes across very clearly, but on the other hand, Rick added a few elements that have made it unique and personal. The original song moves around the key of D major throughout the entire composition. Rick wrote an additional section to it in the key of B minor based on the main theme of the song, which complements the original melody beautifully. He also added a bass figure that keeps appearing throughout the piece, and the entire arrangement is written in 5/4 time signature. This also gives it a bit of a twist compared to the original song, which is written in 4/4. As soon as Rick showed me this arrangement I knew that I wanted to include it on this album.

Ev'ry Time We Say Goodbye by Cole Porter is one of those songs that feels complete just the way it was originally written. This melody is already a strong statement on its own, and that's why when we made the recording we didn't take any solos. There is something very touching and bittersweet about this song, and Cole Porter's lyrics reinforce that feeling. When a sad song is written in a minor key it totally makes sense. However, there is nothing as bittersweet in music as a sad song written in a major key, like *Ev'ry Time We Say Goodbye*. This inspired me to finish the song on a minor chord.

Ilaria is the name of my love and partner for whom I've written the last song on this album. It began with just a few ideas and required a lot of fine tuning to become the song on this recording. One day, Ilaria created a melody while sitting at my piano, and I included it on this piece. Ilaria's melody appears right after the recap of the main theme of the song.

The journey of composing is one that is still quite mysterious, and I don't spend much time thinking about the process -- I'm too busy being in it. However, when I reflect on how the repertoire on this album has come to life, pondering that journey is inevitable.

-Yaniv Taubehouse