

Bar Kokhba Sextet □ – 50th (2005)

Written by bluesever
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First Set 1-1 *Intro* 0:59 1-2 *Lilin* 12:34 1-3 *Ner Tamid* 4:42 1-4 *Karet* 3:20 1-5 *Yatzar* 9:59 1-6 *Khebar* 5:43 1-7 *Eitan* 2:01 1-8 *Kivah* 9:52 1-9 *Teli* 9:54 Third Set
2-1 *Intro* 0:49 2-2 *Khebar* 5:22 2-3 *Lachish* 3:12 2-4 *Kisofim* 9:55 2-5 *Jachin* 11:43 2-6
Kochot 5:06 2-7 *Hazor* 9:03 2-8 *Avelut* 6:36 2-9 *Lilin* 12:45

Last Set

3-1 *Intro* 0:52 3-2 *Khebar* 6:13 3-3 *Hadasha* 13:01 3-4 *Hazor* 10:11 3-5 *Eitan* 1:59 3-6
Karet 3:37 3-7 *Idalah Abal* 14:39 3-8 *Teli* 9:06 3-9 *Avelut* 7:02 3-10 *Bith Aneth* 10:44
Bass – Greg Cohen Cello – Erik Friedlander Conductor – John Zorn Drums – Joey Baron
Guitar – Marc Ribot Percussion – Cyro Baptista Violin – Mark Feldman

Bar Kokhba encompasses the wealth of material John Zorn has composed with his eminent quartet Masada. The album is a collection of Masada songs that have been rearranged for chamber ensembles. For this effort, Zorn enlists some of New York's finest musicians: John Medeski, Marc Ribot, Anthony Coleman, and Erik Freedlander, among others. The compositions range from groups of four to solo performances by Ribot, Medeski, and Coleman. While some compositions retain their original structure and sound, some are expanded and probed by Zorn's arrangements, and resemble avant-garde classical music more than jazz. But this is the beauty of the album; the ensembles provide a forum for Zorn to expand his compositions. The album consistently impresses, and the highlights include "Gevurah," "Paran," and "Mochin." Zorn's genius as both songwriter and arranger are evidenced, and the recording sits well among the traditional Masada material. ---Marc Gilman, AllMusic Review

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