

An Interview with Jazz Recorder Artist Tali Rubinstein

By Frances Feldon

The author is quite sure she was a troubadour in a former life; in her present existence, she performs on Baroque flute and recorder, and is a conductor, educator and arranger.

She has performed with American Bach Soloists, California Bach Society, Sonoma Bach, Ensemble Mirabile, and in conjunction with the Berkeley Festival.

Feldon was a recipient of the Sitka Center for Art and Ecology recorder residency. She is music director of Baroque/contemporary chamber music ensemble Flauti Diversi, and a principal conductor for The Barbary Coast Recorder Orchestra. She teaches recorder and Baroque flute privately and at Albany adult school, and is a regular conductor and faculty member at recorder workshops throughout North America. She has also taught at University of California-Davis, Indiana University and The Greenwood School in Mill Valley. For nearly 20 years, she directed the San Francisco Early Music Society's Recorder Workshop. Feldon has conducted her recorder orchestra arrangements of Gershwin and Ellington classics at the international recorder festival, "Les Journées de la Flûte à Bec" (Montreal, QC) and again at the International Congress of Recorder Orchestras (Holland). She writes about jazz and pop recorder players for AR.

She received a Doctor of Music degree in collegium directing at Indiana University's Early Music Institute with a thesis on musical rhetoric and vibrato in France from 1675-1725. Feldon recently released her CD of Joseph Bodin de Boismortier's complete Opus 37 trio sonatas for Baroque flute, viola da gamba and chamber organ, which is available on www.CDBaby.com. She is currently having a blast studying and playing jazz and Arabic music.

This is the sixth article in a series of interviews with American pop and jazz recorder players from 1960 to the present; information includes biography and training, personal musical aesthetics, and recordings for the following players: jazz recorder and drumming artist **Eddie Marshall** (AR, [January 2005](#)); **Terry Kirkman** with the hit '60s rock band The Association ([September 2005](#)); **Dudley-Brian Smith** with folk/Celtic family band Smithfield Fair ([March 2006](#)); **Art Baron** with Duke Ellington's big band ([September 2007](#)); **LaNoue Davenport** with '60s rock group AutoSalvage and the Medieval Jazz Quartet ([November 2009](#)); and now, current jazz recorder virtuoso **Tali Rubinstein**.

Though a rare creature, the recorder player has been an important



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voice in recent American pop and jazz music for more than 50 years. The intention of this series has been to introduce these voices to the wider community of recorder players who are more familiar with early and classical music.

I have found that, although jazz recorder players are proponents and practitioners of a different idiom, they share the same passion for recorder and recorder playing that you and I do. They are amazing performers and deserve to be better known to the recorder-playing world. They are all interesting people as well, and I hope you enjoy getting to know them and their music, as I have.

The recorder's expressive voice in jazz and rock music reflects contemporary culture generally. At the same time, it has a distinct flavor all its own. Recorder players who perform popular music have an aesthetic point of view that is different from classical/early music performers.

"Musicking," a relatively new term in the academic sphere, implies the inclusion of all aspects of making music; playing pop and jazz recorder is a perfect example. Voices that are on the fringe of musical expression can sometimes be the most instructive.

What does a jazz recorder player do that's different from other jazz musicians? What does a jazz recorder player do that's different from someone



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playing Baroque music on recorder? Unique devices are sometimes defined by articulating differences.

These devices might seem obvious to some, but these unique devices are worth verbalizing. The best example I can think of to use to demonstrate this in this short introduction is probably **articulation**. Self-taught recorder players (for the most part) have a different manner of articulation than classically-trained recorder players. Classically-trained players use a “cleaner,” if you will, way of articulating than self-taught recorder players.

On one end of the continuum you have Terry Kirkman of the 1960s pop rock group The Association; and Eddie Marshall, who was an amazing jazz drummer and composer, and an excellent self-taught recorder player. In the middle is Grace Slick, the singer in the seminal '60s rock group Jefferson Airplane, who was a classically-trained oboist in high

Tali Rubinstein
with Eitan Kenner,
keyboards;
Zach Mullings, drums.
Photo by Yael
Rubinstein

school; and Art Baron, an accomplished jazz trombonist who received classical training but was a self-taught recorder player. At the other end of the continuum is LaNoue Davenport, who was a pioneer on the American early music scene in New York City starting in the 1950s—but, before that, was a jazz trumpet player; and Tali Rubinstein, who is now solely a jazz recorder player, vocal artist and composer, but who received classical conservatory training as a recorder player.

An investigation of pop and jazz recorder combines the disciplines of musicology, ethnomusicology, and current and historical performance practices. Again, in this short introduction, I can mention only one idea. A basic starting point for ethnomusicologists is objective observation.

How would I apply that precept to pop and jazz recorder playing? Simply put, the so-called “cleaner” manner of articulation achieved by the classically-trained players is not better or more virtuosic than that of the self-taught players.

The recorder players mentioned here all play differently, and where they belong on the continuum of “clean” articulation depends on where they’re coming from, and what they’re playing. Marshall played recorder naturally, like a jazz horn player. Rubinstein plays very much like a trained jazz saxophonist, but she uses more single tonguing and sharper attacks than Marshall; her style is informed by her training.

The research for this series has included primary source material in the form of oral history. I feel very strongly that the voices of these artists should be preserved; in fact, two personalities from the series have passed away (Marshall in 2011; Davenport died in 1999, and his article appeared posthumously). Research is ongoing, since the number of recorder players doing pop and jazz music is growing—partly as a result of the expanding definition of recorder repertoire from early to contemporary, and partly as a result of the blending of boundaries between classical and popular in contemporary “crossover” musical culture.



Tali Rubinstein is a unique recorder player, composer, and vocalist. She is originally from Israel, but she now lives in New York City, NY, where she is pursuing a career as a professional jazz musician on recorder and as a singer, composing, playing gigs, and recording.

Trained as a professional classical musician, she studied in Israel before coming to the U.S. She has played in master classes for Kees Boeke, Marion Verbruggen, Han Tol and Michael Schneider, and was a second prize winner at the International Recorder Festival contest in Utrecht, The Netherlands (2004). She came to the U.S. to study jazz at Berklee College of Music in Boston, MA, on a full tuition scholarship, becoming the first recorder player to do so.

Rubinstein received scholarships from the America-Israel Cultural Foundation (1994-2006), and was chosen as its artist of the week in May 2013. In April 2013 she performed with the Rimón Jazz Institute as guest artist in its U.S. tour together with jazz clarinet virtuoso Anat Cohen. She has performed at the John F. Kennedy Center for the Performing Arts.

Career highlights for Rubinstein include collaborations with leading Israeli musicians: pop musicians including Yoni Rechter, David Broza, Idan Raichel, Dan Toren, Dana Berger and Dudu Fisher; and jazz artists Anat Cohen, Alain Mallet (Paul Simon), Jamey Haddad (Paul Simon), Lew



Photo by Perry Bindelglass

Soloff (Blood Sweat and Tears), as well as with world-renowned musician Javier Limón. Rubinstein has toured and performed in major festivals in the U.S., Canada, Israel, The Netherlands, Spain, Germany, France and Taiwan. She has two albums out: *Lullaby* (2012), and *Tal y Tali* (2014); she is currently working on a third.

A groundbreaking musician who has created a singular style of contemporary recorder playing and composing, her

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style and aesthetic derives from an amalgam of Baroque, jazz, funk, traditional Israeli, and other ethnic music. She uses extended techniques and incorporates a diversity of musical languages into her own music. Rubinstein challenges accepted boundaries for the recorder by adapting it to a modern setting, and creates a new sound by blending the old and new. Roger H. Brown, president of Berklee College of Music said, "Nobody told Tali what could and could not be done with a recorder."

Rubinstein offered the following insight and observation about the recorder as a jazz instrument. "The recorder is not a delicate instrument. It doesn't have to be pretty if you don't want it to be pretty. It doesn't have to be cute. It can be powerful, fragile, glorious, witty, sophisticated, raw, innocent... it is a direct reflection of what you feel, no filters. The limits and borders are yet to be defined."

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Back Home Again

Rubinstein's path through her musical education and her ultimate direction as an innovative recorder player and singer in jazz and composition has clearly been influenced by her teachers, so it is worthwhile to say a little about who they are. She began her recorder studies in elementary school. Encouraged by her teacher, Ilana Hiller, she studied privately, and later began Baroque music performance studies with recorder player and opera singer **Bracha Kol**.

"I originally come from a classical background. I studied classical western Renaissance and Baroque performance for many years before I began to study jazz. I began playing the recorder, pretty much like everyone else—in second grade. Over the years I have spoken to many people from many different countries and continents, and they all tell me that in their country all the kids play recorder in second grade. It seems to be a global phenomenon...."

"People think that in Israel, where I come from, the recorder is taken more seriously, or that it's a typical instrument of the Jewish/Israeli tradition, but actually that's not the case. I think I personally felt an immediate connection with the recorder, to the point I didn't realize you are supposed to

switch to a 'serious' instrument later on. But even more importantly, I had some amazing teachers who believed in me and gave me the freedom to express myself on this instrument, especially one who really taught me how to be a musician and gave me the passion for that—Bracha Kol."

Rubinstein graduated with honors from the Thelma Yellin High School of the Arts in classical performance, studying recorder and voice with Kol. "Bracha Kol was my first role model and [is] my biggest musical influence to this day. During my private studies with her, I was studying at the Thelma Yellin High School of the Arts in Tel Aviv; back then I was still majoring in classical music. There was also a jazz department there, but I could never imagine myself playing with those guys—improvising seemed like magic back then."

Kol is an Israeli recorder player and mezzo-soprano. She was a child prodigy on the recorder, performing with the Israel Philharmonic Orchestra under Zubin Mehta when she was age 13. She studied with Marion Verbruggen at the Utrecht Conservatory, graduating at 17 with an Artist's Diploma with Honors in recorder playing. She holds an artist degree with distinction in singing from the Tel Aviv Academy.

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Kol performs nowadays primarily as an opera singer, but she has taught both recorder and singing.

Thelma Yellin High School was founded 45 years ago in memory of Israeli cellist Thelma Bentwich Yellin, who immigrated to Israel in the 1920s from England. A national high school, its students come from all over Israel. The program offers six majors including classical music and jazz.

Rubinstein said, "Later on I served in the IDF [Israel Defense Force] with the Air Force musical band with amazing musicians (some I still play with), and that was the first time I played pop songs and sang.... After that I went to study classical music and math at Tel Aviv University, but after one year I felt confused about my choices and wanted to take a break. Since I don't really know how to be on a total vacation, my break was going to study at Rimon School of Jazz and Contemporary Music—I thought I could take a year off of my serious plans and go have some fun. Turns out, I stayed there for five years, and even then it was hard to leave...."

Rubinstein began exploring the language of jazz at the Rimon School with flautist Ilan Salem, with whom she studied improvisation and jazz theory.

"I discovered that I have so many more ways to express myself than I realized before, and it was just the right timing for that, since I had mastered the instrument by then. That's where I started improvising, studying jazz, composing, singing, writing lyrics, playing piano, arranging, playing with pop singers, leading bands—I have to thank Ilan Salem for teaching me everything I know about swing and bebop—he is one of the best teachers I've had, and one of the only jazz teachers who really knows how to simplify jazz music and make you love it."

Salem is one of Israel's best-known and most influential jazz flute players.

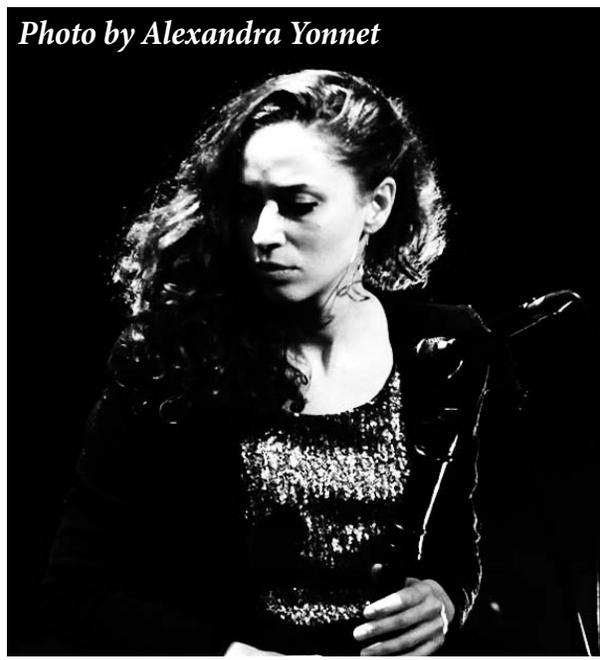
His compositions combine old and new, and his playing is said to "showcase his ability to give the flute a strong and unrestrained voice." Salem studied jazz at the Thelma Yellin High School of the Arts, continuing on at Berklee College of Music. He currently heads the Jazz department at the Hebrew University in Jerusalem and founded the jazz department at the Tel Aviv School for the Arts.

Far from Home

Encouraged by the Rimon School's president, Yehuda Eder, she auditioned for Berklee College of Music. "When I decided to go to Berklee College, I really stepped out of my shell completely and started composing more and performing my original music. I met some unbelievable talent from all over the globe, and it inspired me a lot—all of a sudden the options were endless.

"During my time in Berklee, I met **Alain Mallet**, who was my teacher for probably half of the classes I took there (at some point I had classes with him five days a week). Not only is Alain an amazing jazz pianist who is also one of my favorite composers, he has a lot of knowledge and experience in pop music, since he was Paul Simon's pianist for many years. He is truly a cross-over musician who is a role model to me in that sense, but [he] also encouraged and inspired me to compose—that's when I started connecting my music to my Israeli roots. I found myself going back to melodies I'd known since childhood. I think this is a process that occurs to many people

Photo by Alexandra Yonnet



"Nobody told Tali what could and could not be done with a recorder."

at some stage in their musical life, especially people who have moved from their country. After all I was exposed to and everything I absorbed, I still find Israeli music to be what touches me the most."

An associate professor at Berklee College of Music, Mallet is a jazz pianist who also plays accordion and a variety of other keyboards, as well as a producer, arranger, and music programmer. He has performed with Paul Simon, singer-songwriter Madeleine Peyroux, vibraphonist Dave Samuels, jazz drummer/composer/singer Terri Lyne Carrington, Latin jazz reed player Paquito D'Rivera, jazz vibraphonist Gary Burton and jazz/world music flautist Herbie Mann.

Rubinstein completed her Bachelor of Music degree at Berklee with honors in 2014. At Berklee, she was awarded a full scholarship, as well as the W.S. Kenney Award for outstanding achievement.

"The other important role model I met in Berklee was my producer, **Javier Limón**. Javier is a Spanish pro-

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ducer who has worked with top musicians like Paco de Lucia, Chick Corea, Alejandro Sanz, Anoushka Shankar, Yasmin Levy, and many more.”

A record producer, singer and songwriter from Madrid, Limón incorporates elements of flamenco rhythm in his work. As a producer, Limón was awarded the Latin Grammy Award for Producer of the Year in 2004. He is the Artistic Director of the Berklee College of Music's Mediterranean Music Institute.

“Javier invited me to participate in arranging and playing in his album *Promesas de Tierra*, and that project led to him producing my duo album *Tal y Tali* with my good friend, the wonderful pianist/composer **Tal Even-Tzur**. We recorded our album in Madrid and had a beautiful time and many unforgettable moments (we even made a little funny documentary about it...).

"After that, Javier invited me to arrange and play in the Latin Grammys with Alejandro Sanz, and to compose and play a song together with *Tal y Tali* for a tribute album to Paco de Lucia. The album, entitled *Entres 20 Aguas*, won the Latin Grammy for Best Flamenco album.

"Javier is the kind of person who doesn't seem to have to do much to create amazing music—just having him in the room, something about his energy, makes you want to be the best you can, and brings out of you something very deep and profound that you didn't even know existed. He made me realize that producing is a lot about creating the right situation and the space to do it, enabling the creation to come out on its own. But that is a true talent—he is the only person I've met that knows how to do this. Also, he is one of the nicest and most kind and generous people I know, and his musical aesthetic and taste is absolutely perfect to me. We are currently working on some new projects, and he is going to produce my solo album.”

Color me a Recorder Player

Rubinstein shared deep insights into the special way that recorder serves as her “musical voice.” In doing so, she shows a love for the instrument that is very touching to me—and I hope for you as well—since it is a passion that all recorder players can share.

“The recorder is like a second mouth to me... or maybe the first. It enables me to speak. It’s so natural to me that sometimes I get tired of hearing myself speak and I need a break, and then I go to sing or play the piano. But I think that the recorder is the best way I can express myself, in the most genuine way. I am completely captivated by the sound of the recorder, in all the different ranges. I find it pure, round, flexible, full of nuances. I’ve been told that the sound of the soprano recorder creates a perfect sine wave, and actually when I recorded the recorder as a second line to a synth[esizer] you could barely tell the difference. It sounds almost identical. Since it’s so pure and untouched, I can color the sound of the recorder with whatever is going on in my head and heart at a specific moment.”

Rubinstein has had some unforgettable experiences playing recorder in her work as a professional jazz artist.

“I’ve had so many special moments. I’m so lucky that my work is the thing I love the most! Of course it has its challenges, but I wouldn’t trade it for anything.

“One of the most incredible experiences I’ve had is having the opportunity to work with one of my idols—**Yoni Rechter**, a legend in Israeli classic popular music. He is a very special songwriter who I’ve listened to all my life—his music is pop, but is created almost as a classical composition, very thoughtful and crafted. I got to know him when I performed one of his songs in my graduation recital at Rimon (2007) and somehow I got his email and invited him to my recital. I didn’t actually expect him to come, but he did. He is that kind of person... After that we kept in touch, and when he came to perform at Berklee he invited me to join spontaneously in one of the songs. It was really frightening but of course I didn’t miss the chance. Eventually, when we had the CD release show for *Taly Tali* in Israel, I asked Yoni if he would be willing to be featured in our show, and he said yes. We worked a lot for the show—Yoni took it as seriously as we did, and did not agree to any payment. We created our own versions of both our songs and his songs, and combined them. It was just amazing to be able to really work on the music, the smallest details, with someone I admire so much.”

She shared some of the advantages and disadvantages of gigging professionally on recorder. “A huge advantage is—it’s so small! Actually, since I moved to New York City, I made a rule for myself, to never leave the house without at least one recorder in my handbag, just in case. In New York, you know

**Tali Rubinstein
with Jamahl
Smith, bass;
Angelo
Spampinato,
drums. Photo
by Ella Krispel**



where your day begins but you never know where it’s going to end, and I found myself too many times in jam sessions with crazy musicians without a recorder... On the other hand—once you get serious with it and get the big recorders too, it actually becomes really heavy and complicated to carry around ... many times, especially when I travel abroad, I have to leave the biggest one at home.

“The other advantage is that it’s so neutral and basic in its sound that it could fit any style of music. I haven’t found a single genre I couldn’t hear a recorder playing in. But almost none of these styles are possible for the recorder to play in without a microphone.”

I asked Rubinstein about her amplification setup when playing jazz recorder. “I use a standard dynamic microphone and stand so I can create different dynamics by playing at different distances from the microphone [*i.e.*, closer/louder; further/softer]. But in one of my next concerts I am going to try playing with a clip-on microphone, which I understand is a great way to amplify wind instruments, since it captures all the details and the whole range of frequencies and full spectrum of its sound, including the breath and much more. In the studio I would use a condenser, preferably a Neumann.”

She outlines certain characteristics of the recorder that enable it to be a successful expressive voice in pop and jazz music. “I think it’s a very fresh sound that people don’t expect. If you play it with good taste and listen to a lot of music in the particular style you’re playing, and try to imitate that and pinpoint the most important elements of the style, it is convincing and still sounds different and new.”

When asked what genre she thinks recorder is especially suitable for, she answers enthusiastically: “R&B! I’m not sure if it’s just my personal preference ... but I do think the recorder has a sleek sound, a romantic and round sound that fits R&B well in the sense that it can sound as sensitive as a human voice.

"The recorder to me is a very soulful instrument. That is true also for jazz, but for some reason when I play jazz, I feel more like I'm mimicking a saxophone as best as I can, more than contributing an authentic sound to the genre."

"I haven't listened to many recorder players, since I have been more influenced by saxophone players, pianists, and singers. For some reason these other sounds attracted me more. I think my recorder technique and aesthetic does not completely follow a conventional style of recorder playing. When I hear something I like I try to imitate it, regardless of the instrument that is producing it. I would recommend listening to John Coltrane, Grover Washington, Eli Degibri (brilliant Israeli saxophonist who influenced me a lot at my early jazz stages), Dexter Gordon, but also Paco de Lucia, Chick Corea, Lionel Loueke, Stevie Wonder..."

Her band is simply called the **Tali Rubinstein Quartet**, with members **Asher Kurtz**, electric guitar; **Angelo Spampinato**, drums; **Yoni Marianer**, electric bass. "I chose these instruments to accentuate the difference between the wood of the recorder and the electric sound of the bass and guitar."

If she were stranded on a desert island, the three recordings she would like to have there would be: Stevie Wonder, *For Once in my Life*; Matti Kaspi, *Brit Olam*; and Jeff Buckley, *Lover, You Should've Come Over*. "Stevie Wonder—pure raw talent! The best pop songwriter in the world. Groovy and soulful. Makes me smile. Matti Kaspi—he is a genius on so many levels—harmonically, he is brilliant. He is the master of melancholic music. But also, he has many goofy songs and he doesn't take himself too seriously. Jeff Buckley—he embedded classical music into rock perfectly. His voice is fragile—anything he sings bypasses my brain straight to my heart."

Rubinstein has some recommendations for learning and practicing recorder in the jazz and pop idiom. "Most importantly: transcribe!!! Play by ear. Imitate the tiniest nuances, even the mistakes of your jazz/pop idols. Try to get into their head: what were they thinking or meaning by this phrase—I don't mean philosophically or metaphorically, but musically; what is the reference, the motion—maybe it's a beautiful melody, or a joke, or a sad and painful note.

"Also, I really believe that in order to truly learn a style of music you have to have a good teacher. At least for me it has been crucial to have a firsthand experience."

Partial Bibliography of Tali Rubinstein's Music, www.talirubinstein.com

Tal y Tali. Tali Rubinstein, recorder, voice, composition; and Tal Even-Tzur, piano, voice, composition. 2014, Casa Limón. Produced by Javier Limón. <https://itunes.apple.com/us/album/tal-y-tali/id920772784>. *Tal y Tali* is a duo album. "Their original instrumentation and musical aesthetics stand out in the global jazz music scene. Tal and Tali's original music, with its unconventional instrumentation (recorder, voice, piano) is influenced by traditional Israeli song and classical music. The album has been described as 'complex yet accessible; putting strong rhythms alongside simple, beautiful melodies.'"

Documentary about the making of the recording *Tal y Tali*. *Javier Limón presents:*

Tal y Tali. <https://www.youtube.com/watch?v=mxtosX6eCYg>
"Tal y Tali on i24news." <https://www.youtube.com/watch?v=EMkIef86VTU>
"Ad Olam" by Yitzhak Klepter from *Tal y Tali*.
<https://www.youtube.com/watch?v=4-18-foY5Pw>

"Omer" from *Tal y Tali*. <https://www.youtube.com/watch?v=j-YfVz18aVQ>

"Omer" by Tali Rubinstein at The Button Factory, Brooklyn, NY.

Tali Rubinstein Quartet. Tali Rubinstein, recorders/voice; Asher Kurtz, electric guitar; Angelo Spampinato, drums; Jamahl Smith, electric bass.

<https://www.youtube.com/watch?v=GIJS2cA77Us>

Lullaby (2012), Tali Rubinstein and Noam Shacham, bass. Digital instrumental

duo album. <https://noamtali.bandcamp.com>

Shalna Alecha (2013). <https://itunes.apple.com/us/album/shalna-alecha-slnh-lyk/id624527375>; other cuts from *Shalna Alecha*:

"Oi." <https://soundcloud.com/talirubinstein/oy-shalna-alecha>

"Mi Po Nimtza?" https://www.youtube.com/watch?annotation_id=annotation_937309&feature=iv&src_vid=3YmgDjMteZs&v=ISb9BroWoEo

Other recordings (also visit www.talirubinstein.com)

"Feminine Men" by Tali Rubinstein for NPR Tiny Desk Contest.

<https://www.youtube.com/user/TaliRubin>

"Eternal Child" by Chick Corea. https://www.youtube.com/watch?annotation_id=annotation_104861&feature=iv&src_vid=qUDLPLKh7FE&v=wtCiZga3Yyo

"Mika" by Eli Degibri. <https://www.youtube.com/watch?v=qUDLPLKh7FE>

"On Green Dolphin Street" by Kaper/Washington.

<https://www.youtube.com/watch?v=jzH6zwVdpsg>

Tali Rubinstein at Lincoln Center.

<https://www.youtube.com/watch?v=bm1MaZ46LBw>

Tali Rubinstein on The Berklee Music Network.

<http://network.online.berklee.edu/members/41964>