

תזמורת תזמורת  
ארמון בזמן Orchestra

# International Touring 2019 / 2020





# Contact Us

For workshops, technical details, bookings and other requests/questions,  
please contact us at

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## **Our Repertoire**

Page 4- **Castle in Time** 75 min (premiered in 2015)

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Page 6- **OTOTO** 60 min (premiered in 2018)

Page 7- **Gee** durational- 90 min (premiered in 2017)

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## **More Information**

Website

Facebook

Album

Castle in Time תזמורת  
Orchestra ארמון בזמן



# General

**Castle in time is an independent orchestra that was formed by the need to hear and create a large ensemble that contains classical and electronic instruments that perform original music.**

The musicians, mostly in their late twenties, trying to challenge and connect between an up to date fresh poppy sound and the institution called "orchestra".

Its repertoire is a multimedia that combines music, movement and video. There is a tight bond between the instrumentalists and the composers of the orchestra. The composition of material is always a dialogue and a collaborative creation process among these two. During the rehearsals the action of conducting was developed to be an unusual act of performance, combining improvisation and a live communication languish.

The orchestra contains 24 instrumentalists: Woodwinds, brass, electric guitar, bass guitar, drum set, percussion, synthesizers, harp, singers working with analogue effects, computer and strings. The artistic directors and composers are Shalev Ne'eman (percussionist) and Matan Daskal (conductor) - an inter disciplinarian artist and former Bat-Sheva dancer.



# Castle in Time

Castle in Time is the debut full length orchestral piece of the orchestra, 24 instrumentalists, and was performed in numerous festivals around Israel. It is built from poppy songs alongside abstract textures - all composed especially for this unique ensemble which contains acoustic and electronic instruments. The concert was eventually released as an Album.

*"A very very very unique sound that I never heard before"* Elad Madan, Davar Rishon

Combining performance, video, movement and sound, the special concert was inspired by 'The Sabbath', the seminal 1951 work by Rabbi Abraham Joshua Heschel. Heschel challenges modern human beings — religiously observant, secular

and adherents of other faiths — presenting the Sabbath as "a palace in time," a cure for our fast-paced world. Shalev Ne'eman and conductor Matan Daskal's engaging composition, a one hour long journey which refers to the way that the performers and the audience perceive time, when the emphasis is on the density of the packed schedule of the workweek vs the vacuum and attention of the seventh resting day.

*"The people stood up and gathered around the main stage in masses... leaving the audience astonished and aware to an extraordinary spectacle. May there be many projects as these..."* Chadey Ozen Magazine

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Orchestra





# The Elephant Dance

(Harmonies in Time)

link to full  
length show



**The Elephant dance (Harmonies in Time) is a deep collaboration between master Trilok Gurtu and Castle in Time Orchestra, a 24 instrument ensemble.**

The Piece deals with the prehistory in music. The relationship between a soloist as an individual and the rest of the tribe. It uses Indian compositions (Kaida) that was written for the human voice and the Tabla percussion instrument, and translates them into western instruments such as violin and electric guitar. It uses complex polyrhythmics from Africa aside to a stormy fugue from classical Europe.

It uses a sign languish that was developed throughout the rehearsals as a way to communicate without words while performing the piece, and so the orchestra can improvise in real time with Trilok Gurtu.

**Trilok Gurtu** (Kashmiri: **ترلوک گرتو**, Marathi: **त्रिलोक गुरु**) is an Indian percussionist and composer, whose work has blended the music of his homeland with jazz fusion, world music and other genres. He has released his own albums and has collaborated with many artists, including Terje Rypdal, Gary Moore, John McLaughlin, Jan Garbarek, Joe Zawinul, Bill Laswell, Maria João

& Mário Laginha, and Robert Miles. Trilok Gurtu is universally acknowledged as one of the most innovative and groundbreaking percussionists around; integrating swords, buckets and other non-conventional elements and into his sound. Zakir Hussain said that if Trilok Gurtu played only the Tabla, he would have been the best Tabla player in the world.

First presented in Mekudeshet Festival 2017

**Composition:** Trilok Gurtu, Shalev Ne'eman, Matan Daskal, Benedikt Bindewald, Ohad Fishof / **Percussionist:** Trilok Gurtu / **Conducting:** Matan Daskal / **Flute:** Rachel Mazor / **Oboe:** Mariona Godia / **Clarinet:** Noa Yaakov / **Bassoon:** Michael Roessler / **Saxophones:** Oved Pinchover / **French horn:** Ofer Etzioni / **Trumpet:** Tal Avraham / **Trombone:** Maayan Milo / **Drum set:** Haim Peskoff / **Percussion:** Shalev Neeman / **Electric Guitar:** Eden Nir / **Electric Bass:** Nitai Marcus / **Synthesizers:** Yonatan Daskal / **Computer:** Asaf Meidan / **Harp:** Tal Vaknin / **Voice:** Daniel Krief, Anna Lann / **Violins:** Benedikt Bindewald, Yedidya Schwartz / **Viola:** Nina Loeterman / **Double bass:** Michael Edwards.

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# OTOTO

OTOTO is a Co-production with the Israel Chamber Orchestra. A one hour piece for 2 orchestras, playing music in a circle, creating an imaginary futuristic tribe.

Composer Matan Daskal uses a sign language inspired by "Soundpainting" which creates a hybrid between dancing and conducting, allowing a live improvisation with the musicians, converting the stage into a vibrant arena with unexpected behaviors.

As in the previous pieces of Castle in Time Orchestra, the computer player sends his tentacles and manipulates all the acoustic instruments during the concert, giving them a dynamic electronic timbre.

**OTOTO** contains extraordinary virtuosity solos which bring out the individual players, alongside mass group moments of a wide and big orchestral color.

The piece is breaking down the word **OTOTO**, as it sounds and as it's written:

The "O" represents long times, the breath, the open space. The "T" represents short times, the groove, repeated rhythmic events. Like the word, the piece is divided into 5 parts: O, T, O, T, O and ends with a surprising musical dialogue with an outer-space time traveler.

**Creators:** Matan Daskal & Shalev Ne'eman

**Conductor:** Matan Daskal

**Performers:**

Castle in Time Orchestra Oboe, French Horn, Trombone,  
Synthesizer, Computer, Harp, Electronic percussion, Singers,  
Israel Chamber Orchestra Percussionist, Violins, Cello, Double bass.

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[link to  
Soundcloud](#)



## Gee live sound sculpture for harp & computer

Gee is a live sound sculpture for harp & computer. A sound field that allows diving into a frozen picture. The harpists play a durational sequence while it is tuned to the Bayat Maqam (quarter tones). She has a communication language with the computer player that operates a set of effects on her that hatches from 8 loud speakers floating with ropes a few centimeters from the floor and around the audience, moving like a thick cloud in space in a 3 dimensional way from speaker to speaker.

The piece brings the audience into a multi-sensual experience and invites listening with a sense of plenty of time.

Was created in a residency in MASH center funded by Mifal Hapais.  
Premiered in Israel Festival 2017.

**Composition:** Matan Daskal

**Harp:** Tal Vaknin / **Computer:** Asaf Meidan

**Art director:** Tom Love / **Graphic design:** Efrat Solomon





q=♥

"q=♥" is a 20 minute live performance originally composed for a string quartet, a vocalist and a dancer.

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The piece is dealing with the time of our heart. The string quartet musicians are each connected to a device called "pulse sensor" that translates the speed of their hearts beat into a 4 different LED light signals. Each musician follows someone else's corresponding LED light signal and plays in response to the rhythm of its pulse. There are always 4 concurrent tempo's- the heart rates of the players. Playing at the tempo of someone else's heart beat creates a new opportunity for connection between the players, inviting instinctive listening and making them depend on one another.

I wanted to bring my performative experience as a dancer to a musical situation, a string quartet. Once I fainted in the middle of the night. When I woke up, I remember trying to find my pulse but couldn't find it. Since then, I developed the habit for listening to my heart rate to see if it

starts to drop. This experience, alongside a break of heart I went through led me to use the speed of our hearts as a creation tool.

The whole piece is divided to five: the intro, three movements, and an outro. The intro is a layered electronic loop built from the musicians heart beats. The first movement is in the tempo of hearts beats. The second movement is in the tempo of breath. The third is in the tempo of real-time musical reaction to one another, and the outro in the tempo of a dancer's movement.

The piece performed in "Sirga" festival Spain, "Bat Sheva hosts" Tel Aviv, "Barbur" gallery Jerusalem, "Uganda" Jerusalem, "Mishkenot Sha'ananim" Jerusalem.

**Composer:** Matan Daskal / **Filmmaker and photographer:** Malu Zayon Film / **Editing:** Bernat Mestres / **Violins:** Gilad Rivking, Daniel Zinn / **Viola:** Hadas Gat / **Cello:** Shani Bar / **Singer, dancer and choreographer:** Bobbi Jene Smith





# Soundpainting

## Live Composition

In the beginning our improvisation was intuitive and took part only in the encores of each show, and with time eventually became established, integral and an inseparable part of the essence of the orchestra. Examples can be seen in the concert with master Trilok Gurtu (go to [Link](#)), in the collaboration with the Israel Chamber Orchestra in the piece OTOTO (go to [Link 1](#)·[Link 2](#)) and in the concert at CEME festival (go to [Link](#)).

Matan Daskal, Composer, conductor and former Bat Sheva dancer is one of the few people in Israel which has a deep knowledge of [Soundpainting](#)— a multidiscipline live composition sign languish. Matan has brought the languish into the orchestra and with it the ensemble improvises without a need of words or notes.

*“A group of talented musicians that is happy to break the box and not toe the line, to carry their musical knowledge by their genius uncontrollable conductor Matan Daskal, the flying conductor (because he flies on the notes, because he literally flies in the air).” Yuval Harel Blog*

By laying out the computer players tentacles on various acoustic instruments, the improvisation is not only on the content being performed, but also on the digital sound manipulation and effects the computers player operates on them.

Soundpainting allows to improvise with sound, movement, visual art, light design and more. An improvised orchestral concert modulary fits itself to a specific space, time, content and amount of performers while providing a unique virtuose vibrant experience.