

RABIH ABOU-KHALIL
DISCOGRAPHY

- 1982 **Compositions & Improvisations** (MMP 170857)
with Michael Armann (p)

Outstanding...a thematically inspired, but completely unique music, rich with melodious sounds, moods and quiet tensions. (DIE ZEIT, Germany)

- 1984 **Bitter Harvest** (MMP 170884)
with Michael Armann (p), Jonathan Brock (perc),
Shankar Lal (tabla)

Outstanding! (DIE ZEIT, Germany)

- 1986 **Beetween Dusk and Dawn** (MMP 170886 2)
with Charlie Mariano (as), Glen Moore (b),
Glen Velez (perc), Ramesh Shotham (perc),
Michael Armann (p), Christian Burchard (marimba)

This music has a passion, a sadness, and - not incidentally – an openness to improvisational gesture, that makes for an easy world/jazz bedfellow arrangement. (JazzTimes, USA)

- 1988 **Nafas** (ECM 835781 2)
with Selim Kusur (nay), Glen Velez (frame drums),
Setrak Sarkissian (darbukka)

An inspired ensemble effort. (Jazziz, USA)

- 1989 **Bukra** (MMP 170889 2)
with Sonny Fortune (as), Glen Moore (b),
Glen Velez (perc), Ramesh Shotham (perc)

There has been a lot of trails at fusing Arabian sounds with jazz. But only on Rabih Abou-Khalil's album "Bukra" has this been achieved to full satisfaction. (Fono Forum, Germany)

- 1990 **Roots and Sprouts** (MMP 170890 2)
with Selim Kusur (nay), Yassin El Achek (violin),
Glen Moore (b), Glen Velez (frame drums),
Mohammad Al-Sous (darabukka)

This album best displays the classical roots of Abou-Khalil's compositions, as well as his improvisational genius on the oud. (New Music Report, USA)

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- 1991 **Al-Jadida** (ENJ-6090 2)
with Sonny Fortune (as), Glen Moore (b),
Nabil Khaiat (frame drums), Ramesh Shotham (perc)

*... Al-Jadida bristles with the beat of Abou-Khalil's native Lebanon, the fire of a NYC jazz club,
and the sensuality that causes bellies to dance. (CD Review, USA)*
- 1992 **Blue Camel** (ENJ-7053 2)
with Charlie Mariano (as), Kenny Wheeler (tp, flh),
Steve Swallow (b), Nabil Khaiat (frame drums),
Milon Cardona (congas), Ramesh Shotham (perc)

Une heure d'une parfaite rencontre ... Une entre-deux magique et passionant. (Le Figaro, Paris)
- 1993 **Tarab** (ENJ-7083 2)
with Selim Kusur (nay), Glen Moore (b),
Nabil Khaiat (frame drums), Ramesh Shotham (perc)

*Khalil remains one of the key innovators in this field, while his skill as an oud player and the
compositions on „Tarab“ mark him as a performer at the highest international level. (Billboard,
USA)*
- 1994 **The Sultan's Picnic** (ENJ- 8078 2)
with Charlie Mariano (as), Kenny Wheeler (t, flh),
Howard Levy (harmonica) Michel Godard (tuba),
Steve Swallow (el. bass), Mark Nauseef (drums),
Milton Cordona (congas), Nabil Khaiat (frame drums)

*Alternately exuberant and pensive, Abou-Khalil's unique hybrid successfully spans the world of
traditional Arabic music and jazz. (Down Beat, USA)*
- 1995 **Arabian Waltz** (ENJ-9059 2)
with the Balanescu String Quartet,
Michel Godard (tuba), Nabil Khaiat (frame drums)

*By now, no one expects the expected from Rabih Abou-Khalil, the Lebanese oud player whose
numerous recordings document the evolution of a restless, and inspired, multi-cultural
experimentalist.... Arabian Waltz, an album at once more close to this heritage and further afield.
(JazzTimes, USA)*
- 1997 **Odd Times** (ENJ-9330 2)
with Howard Levy (harmonica), Michel Godard (tuba),
Mark Nauseef (drums), Nabil Khaiat (frame drums)

... une musique qui risque d'être tout sauf banale. (Le Monde, Paris)

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- 1998 **Yara** (ENJ-9360 2)
with Vincent Courtois (cello), Dominique Pifarely (violin),
Nabil Khaïat (frame drums)

...majestic sonorous themes give rise to graceful violin and oud solos; dancing rhythms are propelled by skirling strings; melancholic airs slowly unfold from the gently communing interplay of violin and cello; or oud and frame drum, and the result is an album of startling originality and virtuosic elegance.
(The Times, London, England)

- 2001 **The Cactus of Knowledge** (ENJ 9401 2)
Gabriele Mirabassi (clarinet), Tom Varner (french horn),
Antonio Hart (alto saxophone), Ellery Eskelin (tenor
saxophone), Michel Godard (tuba), Dave Bargeron (euphonium),
Vincent Courtois (cello), Nabil Khaïat (frame drums),
Jarrod Cagwin (drums)

There's a remarkable completeness to this music in terms of compositional complexity, emotional interpretation and catchy rhythms; it appeals equally to the head, the heart and the feet. Rewarding listening for the adventurous. (The Birmingham Post, England)

Jazz CD of the week...a tour de force. (The Guardian, London)

- 2002 **Il Sospiro** (ENJ-9440 2)
Rabih Abou-Khalil (oud solo)

Une déambulation sensorielle qui brasse sexe et littérature, ostréiculture et géographie urbaine... Perfectioniste jusqu' à l'obsession, Abou-Khalil maîtrise ses compositions, du son au texte du livret, en passant par le visuel! Chaque disque est pour lui l'instantané d'un processus de "creation totale".
(Géo, Paris)

Cette sensualité capturée à cordes déliés mérite mieux que sourires: des soupirs d'aise (24 heures, Lausanne, Switzerland)

- 2003 **Morton's Foot** (ENJ 9462 2)
with Gabrielle Mirabassi (clarinet), Luciano Biondini (accordion), Gavino Murgia
(vocals), Michel Godard (tuba), Jarrod Cagwin (drums, frame drums)

Turning the fretless stringed oud, a lute-like instrument, into a vehicle capable of scaling heights most would assign to jazz fusion, Morton's Foot finds Abou-Khalil matching his prowess and composing power with a septet of drums, clarinet, accordion, tuba, frame drum and a vocalist (Gavino Murgia) who combines Tibetan throat singing with a kind of Ennio Morricone exoticism that is scary and spellbinding. (Orlando Weekly, USA)

A challenging and brilliantly skilled set that rewards extensive listening (The Telegraph, London)

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2005 **Journey to the Centre of an Egg (ENJ-9479 2)**

With Joachim Kühn (piano), Jarrod Cagwin (drums, frame drums)

Un ensemble qui ne se résume pas, loin de là, à l'addition de ces influences. (Télérama, Paris)

Prenez le maître incontesté de l'oud, Rabih Abou-Khalil, et un grand esprit libre du piano, l'allemand Joachim Kühn. Deux musiciens prodigieux de talents, d'audace et d'expériences multiples, qu'accompagne le percussionniste Jarrod Cagwin. Cela nous donne un disque inclassable, saisissant de beauté, faisant explorer toutes les idées reçues sur le mélange des musiques. C'est la musique du 3^{ème} millénaire. (L'indépendant)

2006 **Songs for Sad Women (ENJ-9494 2)**

With Gevorg Dabaghyan (duduk), Michel Godard (serpent), Jarrod Cagwin (drums, frame drums)

The mood is contemplative, sombre (the duduk has been called the "saddest instrument on earth"), with beautiful melodies and surprising improvisational twists and turns. (The Chaser, USA)

2008 **em português- (release May 2008 on Enja)**

with Ricardo Ribeiro (vocals), Luciano Biondini (accordion), Michel Godard (tuba & serpent), Jarrod Cagwin (drums, frame drums)