

**TRUMPETER/COMPOSER ITAMAR BOROCHOV AND QUARTET WEAVE A  
MAGNIFICENT MUSICAL FABRIC ON *IMANU***

*Itamar Borochoy, trumpet; Rob Clearfield, piano; Luca Fattorini, bass; Amir Bar Akiva, drums*

**Release Date: 4th September 2026**

[RealBird Records]

1st Single: *Lubavitch* - 19th June 2026

2nd Single: *Narrow Waters II* - 31st July 2026

3rd Single: *Nigun* - 21st August 2026

New York-based trumpeter and composer **Itamar Borochoy** is pleased to present *Imanu*, his fifth album as a leader and the follow-up to his 2023 Greenleaf Music release *Arba* (“masterfully realized intercultural jazz” – Mark Lomanno; “A cogent blend of jazz harmonies and Arabic musical traditions all shaded in his own deep tone of blue” – Matt Collar).

The sense of music as a force to heal a tormented soul is very strong with *Imanu* — Borochoy, in the act of writing, of connecting with these transcendent melodies, finds a way to create meaning, to move forward through adversity.

But as the quartet inhabits these pieces, in live encounters over time, they can come to mean many things. “It’s a philosophy that a composition is like a frame, or a hologram, through which an infinite amount of stories and emotions can pour,” says Borochoy. “There’s no need for a set mood throughout a piece, but rather to go on a journey with the composition.”

As on *Arba*, and Borochoy’s previous releases *Blue Nights* and *Boomerang*, the leader’s instrumentation of choice remains the classic jazz quartet. Longtime musical ally **Rob Clearfield** remains in the piano chair, while bassist **Luca Fattorini** and drummer **Amir Bar Akiva** are in the rhythm section.

“This has been my touring quartet for the past few years now,” says Borochoy. “Amir came onboard when it was harder to travel during the pandemic. I met him at a recording session, and I really loved his playing. Rob had recommended Luca, whose spirit was so special. He brought this freshness and experimentation and reminded me of Jimmy Garrison a little bit in the way that he propels the band, but also in the way that he can be very open. He hears everything.”

While *Arba* focused more, for the first time in-depth, on Borochoy’s singing voice in addition to his horn — all infused with the phrasing, inflection and ornamentation drawn from his deep study of *maqamat*, the scale system and musical language of traditional music of the Middle East and North Africa — *Imanu* is mainly an instrumental outing. Borochoy plays his custom Monette

quarter-tone trumpet with four valves, and the middle-eastern vocabulary is more integrated within the fabric of the music.

One exception is **“Saba,”** a short trumpet solo piece. “It is a kind of *taksim*,” says Borochoy, “a traditional instrumental improvisation that follows a *maqam* or mode, in this case *maqam saba*, which typically evokes a feeling of longing, contemplation and sadness, but also an elevated sense of spirituality. It’s also an homage to my late grandfather of blessed memory. ‘Saba’ in Hebrew means grandfather, and the piece is connected to the composition **‘And He Will Laugh and He Will Hum,’** which is dedicated to him. That piece is based on *maqam saba zamzama*. (‘Zimzum’, the Hebrew equivalent, means ‘hum’), and my grandfather’s name was Izhak, which can translate to ‘will laugh.’”

The opening **“Tear Down Your Lashes”** emerged spontaneously, Borochoy says: “I didn’t say anything, we just hit record and Rob and I started playing. It feels like the most perfect prelude to this record, like something took over and played through us.”

**“Imanu”** (“with us”), the title track, comes from the Hebrew root “Eem,” says Borochoy, “which is about connection. I was fascinated and inspired by tertiary rhythms and the many dimensions of 3/4 or 6/8. Here it’s a type of rhythm that sits somewhere between a jazz ballad, a jazz waltz and a soul ballad. I also experimented with harmonic concepts I haven’t worked with in a while. We really love playing through these chord changes. They’re not very typical, although they flow very naturally once you grasp them, and I find that musicians really enjoy moving through this little maze.”

**“Narrow Waters”** and **“Narrow Waters II”** express what Borochoy calls a “cry,” stemming from a time of despair. “I feel like when you’re at the very bottom, an authentic cry comes up from your heart, and perhaps that’s the reason you got to that place to begin with. The saying goes, ‘There is nothing more whole than a broken heart,’ and this is what this tune is about for me.”

**“Nigun”** is what Borochoy calls “the main event” of the album, the title meaning a melody that is sung without words — often chanted together repetitively. “I wrote this piece inspired by the tradition of *nigunim* that I experienced in closed, remote communities of spiritual people. As they gather and sing together you can feel like you’re touching heaven, or the deepest ocean within your heart.” Toward the end of the trumpet solo into the final statement of the melody, Borochoy notes, “we begin singing the melody together as a choir, which is very special to me.”

The choir chant returns on **“Perpetual,”** a continuation or coda to the same piece. “This is where we simply chant with our voices while the trumpet cries in the middle. In live performances we would often start chanting this melody together and the audience would join us.”

**“Lubavitch”** was written “during a dark and scary time, when my faith in humanity was almost lost,” Borochoy says. “Something about the tune had a lot of hope. I wanted to convey power, faith and somehow a sense of remedy.” This is an example of the quartet creating a larger arc

within a piece, starting from an intimate duo ballad and ultimately growing to fortissimo with the full group.

“**Lami**” is a swinging waltz that stirs spirited interplay. “It’s kind of an epilogue, a song that comes after the story has ended,” says Borochoy, “reflecting the whole journey we’ve been through. The piece is inspired by *maqam lami*, the equivalent of the Locrian mode.

The tune has “a certain unevenness, its own internal logic,” he adds, of a performance that illustrates how this quartet can stretch but always find its way back — “grounding ourselves in the melody, knowing where the phrases land. The way we just click, the moment we play a quote of the melody together, as a signal, is one of the most special aspects of the musical culture we’ve built.”

The breakdown toward the end of “Lami” marks another kind of arrival. “I imagine arriving at a distant shore, an island,” Borochoy muses, “with waves and wind moving around as night falls. We’re left with the trumpet whispering a *taksim* in *maqam lami*, and we are reunited with the elements, listening to the wind, after everything we’ve been through — we are here.”

They are here, and yet with *Imanu* there’s a sense of always circling back, in what Borochoy describes as a “thread of perpetuity.” This is an album about detours and reprises, “where you move along a path, encounter something familiar and experience it again from a new place.”

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*Choir on "Nigun" and "Perpetual": Itamar Borochoy, Avri Borochoy, Amir Bar Akiva, and Tom Lev.*

*All compositions by Itamar Borochoy except "Tears Down Your Lashes" by Itamar Borochoy and Rob Clearfield*

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