

## **Composer & multi-disciplinary artist**

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# Education

2005

1998	MA in Composition, Aaron Copland School of Music, student of Thea Musgrave
1995	BM in Composition, Manhattan School of Music, Student of David Noon and Nils Vigeland.
1989-91	Composition and theory with Samuel Zyman. Theory and Ear-Training at Juilliard Evening Division.
1977-79	Thelma Yelin High School for the Arts in Tel Aviv.

### **Performances, Commissions & Other Notable Events**

2011	TREE WEEKS, a videOpera. Work in progress performance as part of New York City Opera Vox.
2011	MOSHEH, release of audio CD on the label HearArt.
2011	MOSHEH, sold out production at HERE Arts Center, New York, NY.
2009	TREE WEEKS, a videOpera. Work in progress performance at !4 Street Y, MY.
2009	<b>MOSHEH</b> a videOpera– Work-in-progress presentation, as part of "Culturemart," HERE Arts Center, New York.
2008	<b>MOSHEH</b> a videOpera– Work-in-progress presentation, as part of "Culturemart," HERE Arts Center, New York.
2007	MOSHEH, in residency at HERE Arts Center, New York, NY.
2007	STRANGE MACHINE for Abby Fischer, at the Stone, NY.
2007	VENUS in FURS, at the Berkshire Fringe Festival, Great Barrignton, MA.
2007	VENUS in FURS, a short run at HERE Arts Center, New York.
2007	VENUS in FURS, CD released on CD baby.
2006	<b>MOSHEH, a videOpera</b> , commissioned by Kaufman Center, Merkin Concert Hall, NY, through a grant from the NEA. Concert staging premiere.
2006	Bit by Bit/Cell by Cell, CD released on the Innova label. release party performance at Eye Beam, NY.
2006	The WOA band (Yoav Gal & Heather Green) at Sugia conference, Jerusalem, Israel
2005	<b>Dr. KING</b> , Bang on a Can, People's Commissioning Fund commission, premiere at Merkin Concert Hall, 2006
2005	STRANGERS, commissioned and premiered by cellist Wendy Sutter (Bang on a Can All Star)
2005	<b>IR SHEL SHALOM</b> , performed by Kristie Ibrahim, Saturday, May 7, 2005 Pollack Hall, McGill University, Montreal, QC Canada

WE SHALL FIGHT, A commission from the Real Quiet trio, Music Journeys at LeMoyne College,

# Syracuse, NY.

2005	CHILD of NOBLE FAMILY commission and premiered by the Now Ensemble, NY
2004	World of Awe: PORTAL Video Zone biennial in Israel
2004	<b>NSHM</b> commissioned and premiered by Ensemble Pamplemousse, NY Ground Floor Theater, New York.
2004	IR SHEL SHALOM at Bang on a Can Summer Institute of Music, at Mass MoCa, North Adams, MS.
2004	IR SHEL SHALOM at Tribeca New Music Festival, NY
2004	IR SHEL SHALOM at Unpredictable Music Series, Stony Brook, NY
2004	SONG OF MIRIAM, at Riverside Church NY, with the Locrian Chamber Players
2004	IR SHEL SHALOM at Bang on a Can Summer Institute of Music, at Mass MoCa, North Adams, MS.
2004	SONG OF MIRIAM, with the International Contemporary Ensemble at ICE Fest:, Chicago, IL
2004	IR SHEL SHALOM at Unpredictable Music Series, Stony Brook, NY
2004	MOSHEH, video-opera in progress, with Ensemble Pamplemousse at Safe-T-Gallery, Brooklyn, NY
2004	IR SHEL SHALOM at Queens College, NY
2004	IR SHEL SHALOM at Tribeca New Music Festival, NYC
2004	World of Awe: PORTAL The 5th Seoul Net & Film Festival
2004	VENUS in FURS, an opera, commission and premiered +6 performances, by the Golden Fleece Ltd, NY
2004	IR SHEL SHALOM at Hong Kong Chinese Orchestra (Percussion workshop) Hong Kong
2004	IR SHEL SHALOM at After The Festival, New Paltz, NY
2004	COLONNADE, as part of Forcast Music concert. Galapagos Art Space, Brooklyn, NY
2003	World of Awe: PORTAL at www.turbulance.org.
2003	IR SHEL SHALOM Loop House Gallery, San Cesario, Lecce, Italy
2003	<b>COLONNADE</b> (from <b>MOSHEH</b> ) and <b>IR SHEL SHALOM</b> at Merkin Concert Hall, NY: "ZOOM: Emerging Composers", hosted by Michael Gordon
2003	Scenes from MOSHEH Renée Weiler Hall at Greenwich House Music School, New York.
2003	<b>THE DWARF</b> , a comic opera, premiered at Vertical Player Rep, Brooklyn NY. Assisted through a grant from The American Music center Composer's Assistance Program.
2002	IR SHEL SHALOM, commissioned by percussionist David Cossin of Bang on a Can, NY.
2002	World of Awe: PORTAL, commissioned by Turbulence.org, NY.
2002	I AM THE TUBA premiered during Bang on a Can Summer Institute of Music at MASS MoCA residency.
2002	'Song New York', a Golden Fleece performance at Greenwich House, NY.
2002	Kivun Project - Israeli Composers in New York, at Makor, NY.
2002	MUSIC FOR WORLD OF AWE, at the 71st Whitney Biennial as part of World of Awe.
2002	Residency at BCAT/Rotunda Gallery, jointly with Brooklyn Information and Culture, Brooklyn, NY.
2002	Scene from VENUS IN FURS, at Golden Fleece Square One Series
2002	MUSIC FOR WORLD OF AWE, presentation at Harvestworks.

- 2001 **MUSIC FOR WORLD OF AWE**, recording and Web implementation of six pieces from World of Awe at Harvestworks residency program.
- 2001 **MUSIC FOR WORLD OF AWE**, Performance at Tuesday Night @ Square One. at the Golden Fleece LTD.
- 2001 **BERESHIT**, a commission from the Golden Fleece opera co., for three dancers, three singers and cello, premiered at the Golden Fleece Co. New York
- 2001 Residency at Harvestworks, for the development of **MUSIC FOR WORLD OF AWE**, NY.
- 2001 BERESHIT, broadcast on Manhattan Cable.
- 2000 BERESHIT, motet for Three voices (premiere) and Song of a Siren, performed at the Golden Fleece LTD.
- 2000 MUSIC FOR WORLD OF AWE, Rhizome openMouse, FUN, New York
- 2000 Scenes from MOSHEH, at Co-Opera inaugural concert, Hypothetical Thatre, 14th Street Y., NY
- 2000 SONG OF A SIREN and SONG OF MIRIAM performed at Galapagos, Brooklyn
- 2000 June in Buffalo, presentation of operatic excerpts on tape and video
- 2000 **ONE WOMAN, ONE HUNDRED BIRDS** for soprano, alto flute and piano, on a poem by Ilsa Gilbert, performed at The Poet of Bleecker Street concert, the Down Town Chamber Players, at Christ & St. Stevens church.
- 1999 **MAO ZEDONG JEALOUS SON** cybercast and interviews with creators is released on a CD ROM "The History of the Future" by Franklin Furnace in collaboration with Pseudo Programs INC and Parsons School of Design
- 1999 six performances of multi-media opera **MAO ZEDONG JEALOUS SON** (Libretto by Alvin Eng) at LaMaMa ETC New York.
- 1999 Grant from Meet the Composer for the opera **MAO ZEDONG JEALOUS SON**, NY.
- 1999 ONE WOMAN, ONE HUNDRED BIRDS premiered at the Golden Fleece Opera Co.
- 1999 SONG OF MIRIAM (excerpt from MOSHEH), premiered at the Golden Fleece Opera Co.
- 1999 Residency at Franklin Furnace for a live cybercast of MAO ZEDONG JEALOUS SON, NY.
- 1998 **NEW PIANO** performed at University of Missouri-St. Luis Ethical Society. Pianist: Gila Goldstein
- 1998 Live cybercast of **MAO ZEDONG JEALOUS SON**, for the world wide web as part of Franklin Furnace at Pseudo Programs Inc.
- 1998 Concert version of **MAO ZEDONG JEALOUS SON**, performed at LeFrak Hall, Aaron Copland School of Music.
- 1998 **NEW PIANO**, for solo piano, premiered at the JCC on the Upper West Side. Pianist Gila Goldstein
- 1997 **A MINOR QUARTET IN E MAJOR**, for String Quartet. Performance at LeFrak Hall, Aaron Copland School of Music.
- 1997 SONG OF MIRIAM performed at the Golden Fleece Opera Co., New York
- 1997 **THE DWARF,** Scenes from the opera performed at the Golden Fleece Opera Co., New York.
- 1996 CELLO SWEET, for Solo Cello, at LeFrak Hall, Aaron Copland School of Music. Cellist Laurence Zoernig
- 1996 **CELLO SWEET** performed at Christ & St. Stevens Church as part of Mew Work Series. Cellist Laurence Zoernig
- 1996 Scenes from **THE DWARF** performed at the Golden Fleece Opera Co., New York.

- 1995 Graduation concert at Manhattan School of Music Pforzheimer Hall. Premiere of **G' FORCE SONATA** as well as performances of **PIANO PIECE, MY BIRD**, **JERUSALEM**, **SENTIMENTAL SONGS** and **SLEEPER CITY**.
- 1994 SENTIMENTAL SONGS, song cycle, premiered at Manhattan School of Music Hubbard Hall
- 1994 MY BIRD premiered at Manhattan School of Music Hubbard Hall
- 1994 LOVE MUSIC, for orchestra, premiered at Borden Auditorium, MSM, conductor: Glen Cortese.
- 1994 JERUSALEM, for Soprano, Viola, Cello, Piano and Percussion premiered at MSM, Hubbard Hall
- 1994 PIANO PIECE recorded for Kol Hamusica, The Classical Station of the Israeli Broadcasting Network
- 1994 ORGANIC VARIATIONS performed at Manhattan School of Music Hubbard Hall
- 1993 ORGANIC VARIATIONS Premiered at St. Paul's Chapel, Columbia University
- 1993 SONATA FOR ORCHESTRA, Manhattan School of Music Composers Orchestra selection.
- 1993 **PIANO PIECE** performed at the East County Jewish Community Center, San Diego. Pianist: Gila Goldstein
- 1993 **LEVIATHAN**, motet, for Tenor, English Horn and Bassoon, Song of Peace, motet, for Tenor, Baritone and Double Bass and "Love Song", for Baritone, Violin, Viola and Cello at Manhattan School of Music.
- 1993 SLEEPER CITY, for Soprano and Tape, premiered at Manhattan School of Music Hubbard Hall
- 1993 **PIANO PIECE** Commissioned by Gila Goldstein, premiered at Borden Auditorium, Manhattan School of Music
- 1993 INDIAN SONG, for Solo Violin, premiered at Manhattan School of Music Hubbard Hall
- 1992 LOVE SONG Manhattan School of Music Composers Orchestra selection, premiered at Hubbard Hall
- 1992 SONATA FOR ORCHESTRA premiered at Borden Auditorium, Manhattan School of Music, conductor Glen Cortese
- 1992. PRISM, for Soprano, Trumpet, Horn, Trombone, Tuba and Percussion, premiered at MSM
- 1992 Manhattan School of Music Dean's List
- 1991 TRIO FOR STRINGS premiered at Manhattan School of Music Hubbard Hall
- 1991-1994 Manhattan School of Music Merit Scholarship.
- 1989 Mograbi Competition, the Award for Original Music. University of Tel-Aviv, for music for the movie 'Teref'

#### Written Words

2006 Israeli Blog, at yoavgal.com/blog

Winter 2000 Article "The Harmony of the Spheres" published in Sandbox Magazine

Has written the texts for many his vocal compositions, including the librettos for the operas **THE DWARF, VENUS IN FURS** and **MOSHEH**.

## **Additional Information**

2011	Designed costumes and video for the production of <b>MOSHEH</b> , at HERE Arts Center.
2006	Designed costumes and video for the production of VENUS IN FURS.
2003	Designed costumes for the production of THE DWARF.
2003 to present	Self producing videOpera productions.
Oct. 2000	Founded <b>Co-Opera</b> , a group of composers and performance artist, dedicated to the performance of new, fully realized, multi-media, music-theater pieces.
Feb. 1999	Music directing for <b>MAO ZEDONG - JEALOUS SON</b> at LaMaMa ETC, for <b>VENUS in FURS</b> , at Berkshire Fringe Festival, 2007, for <b>MUSIC for WORLD of AWE</b> performances and other.
1997-98	Treasurer of the Composers Forum, at Aaron Copland School of Music
1993-95	Co-founder and board member of Composers Now, at Manhattan School, a group dedicated to the performance of new music by its members.

Has a strong background in the visual arts. Studied painting and sculpture privately, as-well as in Telma Yelin High School for the Arts, Tel-Aviv. His involvement in the visual aspect of his dramatic works includes stage design and some stage directing, video art, props and costumes. Works as a toy sculptor to support his art.

## **Press clips**

2011 <b>New York Times.</b> By Zachary Woolfe (about THREE WEEKS)	Only the weekend's final selection, Yoav Gal's "Three Weeks," seemed truly fresh: quite an achievement considering that its libretto, by Reuven Namdar, is in Hebrew, Latin and Aramaic and that its plot takes place around A.D. 70. An episodic stylized story of the rabbi who tries to save Jerusalem from Roman invaders, it manages to be serious without being ponderous. Scored for three trombones, piano, percussion and double bass, the music has a brassy, sinuous klezmer flavor; its vocal lines recall traditional Hebrew melodies without seeming stale. From the start, with a tantalizingly strange short video element, there was a feeling of slightly manic, ramshackle energy. The piece is not afraid to play with operatic conventions, as in the Roman general's exaggerated coloratura, but neither is it emptily ironic. It was unpredictable — sometimes absurd, sometimes sincere — but with a core of real feeling. You didn't know what was going to happen next.
	It's impossible to say what it will eventually amount to, but alone among the works at this year's Vox it felt new.
2011 <b>Tablet Magazine,</b> By Alexander Gefland (About MOSHEH)	Yoav Gal's multimedia "videOpera," Mosheh, isn't exactly new—he began presenting bits and pieces of it in 2003—but the finished work premiered this past January. It was worth the wait. Gal is interested in more than just sound. He studied visual art at Israel's Thelma Yellin High School of the Arts and likes to design his own costumes and sets. Not surprisingly, he is a multimedia kind of guy: Mosheh, which relocates the story of Moses to Brooklyn, includes both dance and video. (God is represented onscreen with disembodied lips and eyes.) Gal's music, however, stands on its own. [] He is very much a contemporary composer, and there are sections of Mosheh—like "The Plagues," with its intersecting vocal lines, clangorous percussion, and droning clarinet; or "Colonnade A," with its eerily swooping melodies for voice and winds—that may grate on more conservative ears. No matter how far he pushes the envelope, though, Gal seems incapable of writing anything genuinely unattractive. His habit of repeating sequences of layered melodies while subjecting them to incremental, almost subliminal, variation lends a hypnotic effect to even his most discordant constructions. "The Song of Miriam," in which strings and mallet percussion orbit each other in perpetual musical motion, is one of the most beautiful things I've heard in a long time: a wondrous bit of clockwork whose cyclical perfection recalls Balinese gamelan music.

2011 <b>The Forward</b> Eileen Reynolds – (about MOSHEH)	"To say that Yoav Gal's "Mosheh," playing in New York City's HERE through February 5, is an opera about the life of Moses is to understate the exhilarating complexity of the work" "Gal's score, by turns contemplative and deeply unsettling" "The improbably psychedelic costumes (designed by Gal and by Heather Green, who also plays Bitia) are artworks in their own right" "Gal invites us to peer into Moses' emotional landscape, which, for an archetypal savior, turns out to be a surprisingly dark place."
2011 <b>New York Times</b> Allan Kozinn - (about MOSHEH)	"Mosheh," his compellingly idiosyncratic meditation on Moses and his relationship to the women in his life and to God, in that order. Ms. Chinn also gave a lovely account of Miriam's gracefully lyrical opening aria, as well as the role's choreography of repeated, stylized gestures that give the impression of glitchy video. Bitia's music, by contrast, is feisty and virtuosic, and <u>Ms. Green's searing</u> , powerful performance was spellbinding. Yocheved's and Zipporah's arias are melancholy and compact, and Judith Barnes and Beth Anne Hatton sang them deftly. <u>http://www.nytimes.com/2011/01/29/arts/music/29gal.html</u>
2011 NYTheatre.com Anthony Johnston	Mosheh is a lush, vibrant, and very contemporary new opera. Whether you fully understand the story or not, this multimedia theatrical event will take you on a fantastical journey of the senses. http://nytheatre.com/showpage.aspx?s=mosh11987
(about MOSHEH)	<u>map.mymearc.com/showpage.aspx: s=mosn risor</u>
2011 <b>New York Post</b> James Jorden (about MOSHEH)	<b>Thou shalt hear this fine work about Moses</b> The gem of the score, though, is a quartet for the women narrating the plagues of Egypt, a virtuoso slow march of writhing vocal lines and sudden subtle modulations. <u>http://www.nypost.com/p/entertainment/theater/thou_shalt_hear_this_fine_work_about_j0UB_0X3wsuojwUN62tsw2N</u>
2011 – blogcritics.org, Jon Sobel	There is much to be said for seeing a production that's so different from anything else you've seen before,
(about MOSHEH)	the product of a distinctive and original creative force and a showcase for talented singers willing to venture into the strange reedy waters of the imagination, it deserves attention.
The Big City, George Grella (about MOSHEH)	http://blogcritics.org/culture/article/opera-review-nyc-mosheh-a-videopera/ There's very much a ritualistic structure to the work, at least in the hearing, and the audio alone makes the case for Mosheh as an innovative update to the dramatic oratorio. There are long instrumental sections that strongly imply an accompaniment to something on stage, and since this is such interesting and involving music, I recommend catching a performance even more than just buying the music. http://soundtime.wordpress.com/2011/01/26/to-see-and-hear-this-week/
2011 City Arts, New York's Review of Culture. Ryan Tracy – (about MOSHEH)	Composer Yoav Gal's entrancing chamber opera Mosheh is familiar to anyone who follows the city's contemporary opera scene Indeed, Mosheh's narrative thrust is enchanting, intense and unorthodox. Think less Charlton Heston's Moses and more The Who's Tommy.

2008 - OBSCENE JESTER - the performance art blog, Posted by Tweed on 2008.01.12 - (about MOSHEH)	• Yoav Gal's "videOpera" Mosheh, a simple and lovely take on the story of Moses, presented a piece of the whole, one that, significantly, does not even feature the title character prominently (Dax Valdes sits stoically in the background before a lit [burning?] bush). The 40-minute segment gives a great tribute to the matriarchy so vital to Jewish tradition and lore, an idea often lost in the pop culture of Charlton Heston and "Let My People Go." Judith Barnes, HaiTing Chinn, and Heather Green form the powerful trifecta of Moses' mother, sister, and the Pharoh's daughter, respectively. Add visually striking costumes (Gal's and Green's designs; think Julie Taymor meets the Bauhaus) and some layered video effects and Mosheh shows much promise. With the ensembles' bedsheet- white dresses and matching, multi-faceted screens, video projections are projected upon the cast, and the women become the Nile, the forest grove, even carry the baby Moses (represented by a narrow spotlight). The melding of body, space, music, and imagination is territory that needs to be explored in any (multi)discipline. http://obscenejester.typepad.com/home/2008/01/the-passion-mos.html
2008 <b>The New Theater Corps</b> Eric Miles Glover – (about MOSHEH)	"If the quality of the excerpts reflects the quality of the larger opera, I highly recommend that readers see the full-length production as soon as it opens. I was really impressed with the musical score piqued and sustained my interest distinguishable melodies that guided me through the non-English language opera and served as through lines for the principal characters. Moreover, the seamless combination of pedestrian movement, video projection, and virtuoso singing (especially for "Tinok") was unforgettablesurreal atmosphere that blurred the boundaries between space and time, and provided a temporary respite from normal life. At the same time, the hybridity of (the opera employed elements from dance, multimedia, music, and theater) facilitated a humanistic exploration of spirituality. I am eager to experience the full-length opera. http://newtheatercorps.blogspot.com/2008/01/mosheh-videopera.html
2008 by Grant C. Covell (Bit by Bit, Cell by Cell)	About <b>Bit by Bit, Cell by Cell.</b> "Gal and Kanarek contrive an unsettling universe. Kanarek's cryptic story unfolds through a traveler's postcards. Gal's music extends Rivkin's serenely innocent soprano with campy processing and gushy electronics, his only tool being an ancient Atari 800XL. Taken together, the audio, the booklet, the enhanced CD's video and the online site ( <u>http://www.worldofawe.net/</u> ), Gal and Kanarek lay out a puzzling mystery in a parallel universe utterly askew. The short track "Grid" ranks high amidst techno-minimalist chatter, à la Reich and Lentz. Gal's artfully constructed retro score achieves more than the work of many who compose with up-to-date gear."
2007 - Tim Rutherford-Johnson, (Bit by Bit, Cell by Cell)	About <b>Bit by Bit, Cell by Cell.</b> "voice becomes sound, organic becomes digital, Traveller becomes landscape. It is no longer clear in this hexadecimal hallucination who these letters are from, or who they are to. In the end, as the Traveller gives herself up, bit by bit, cell by cell, to the rapture of digital oblivion, she perhaps discovers that after all, she is also the treasure she has been searching for. It's fairly high-concept stuff – and you can include the low-tech approach in that equation – but perfectly accessible and often quite beautiful for it." http://johnsonsrambler.wordpress.com/2006/09/08/more-innova-releases-reviewed/
2007 <u>www.dreamgeo.com</u> (Bit by Bit, Cell by Cell)	About <b>Bit by Bit, Cell by Cell.</b> <i>"Like clusters of angels caught in various beams of light and held suspended as their songs bleed through to our world."</i> - George Parsons, Dream Magazine, www.dreamgeo.com
2006 Statrling Moniker (Bit by Bit, Cell by Cell)	"A gorgeous work for Atari 800XL and soprano voice, this multimedia disc on Innova Recordings really threw me for a loop. There are many layers of meaning here, to the point that its ultimately unclear what's happened. Nevertheless, this release really pushed the envelope of how much can be asked of the listener. I'm more than certain I'll be using a large portion of 2007 to continue figuring this album out. –DaveX, startlingmoniker.wordpress.com/2006/12/

February 2006 El El-Al Magazine (Bit by Bit, Cell by Cell)	About <b>MOSHEH</b> [Gal's diverse background] allows him to do it all - composing, costume design, video art. All that combined has led to the recent creation of a fresh new opera for a small number of musicians and singers, which will be performed on a small stage to give the crowd a different sort of opera experience. El Al Magazine, Asi Weinstein
February 2006 Night After Night Blog (Dr. King)	About <b>Dr. KING.</b> Gal's Dr. King made canny use of rhythmic cadences provided by recordings of speeches by Martin Luther King, Jr.; his lovely music turned one happy phrase after another." nightafternight.blogs.com/night_after_night/2006/02
Spring-Summer 2004 New Music Connoisseur	About <b>VENUS IN FURS</b> , "Perhaps this was music that was too pretty, but it gave a nice opportunity for the singers to shine." Barry Cohen, The New Music Connoisseur (Vol. 12)
December 2003 New New York Network	About <b>MOSHEH</b> , "The singer's piercing voice and facial expressions, costume — purple and accordion-like — and spiky hair captured the audience's attention as a video played on a wall behind her. Many in the audience had positive things to say about what they heard." Lizelle A. Vibar, New York Network, (nynewsnetwork.com) Audience Explores Young Composers' Music.
August 2003 New New York Times	About <b>MOSHEH</b> . "since the performance I've been curious to hear the rest of the work." "Drawn to What's Next, Not What Has Been" By Allan Kozinn New York Time review of ZOOM: Emerging Eomposers http://www.nytimes.com/2003/01/24/arts/music/24OPER.html
January 2003 Nev New York Times	v About <b>THE DWARF</b> , "designing a bustle large enough to conceal the tenor who plays Lingus [the dwarf], seemed as much a source of pride to Mr. Gal as writing the piece itself" <b>Error! Contact not defined</b> ., New York Time article "Never Say Die in Indie Opera." http://www.nytimes.com/2002/07/07/arts/music/07MIDG.html
June 2002 Le	e WORLD OF AWE: une carte du Tendre numérique," Laetitia Sellam, Le Monde Interactif.
Summer 2001 New New Music Connoisseur	About <b>BERESHIT</b> "a theater piece in an advanced state and just crying out for a stage" The New Music Connoisseur (Vol. 9, No2)
Summer 2000 New Music Connoisseur	About <b>ONE WOMAN – ONE HUNDRED BIRDS</b> , "Mr. Gal's One Hundred Birds and a Woman is beginning to come together perfectly as a 'falling apart', a study of frantic dissolusionment." The New Music Connoisseur (Vol.8 No. 2).
Feb 1999 New New York Press	About <b>MAO ZEDONG JEALOUS SON</b> , " a very, very alternative way to celebrate Chinese New Year similar to Einstein On The Beach The Death of Klinghoffer and Nixon in China." The New York Press (issue No. 176).
1993 Sa Diego Jewish Press	n <b>PIANO PIECE</b> . "The piece by Yoav Gal favors the bass register almost exclusivelythe writing is dominated by insistent ostinatos, rapid rhythmic ejaculations and a wash of pedal. One brief interlude of chords in the midrange relieved the mood of unremitting darkness". The San Diego Jewish Press.