

The Classics Labels



CC1030

Inspirales

HILLEL ZORI **CELLO**
Arnon Erez **PIANO**

IN HOMAGE TO UZI WIESEL



Inspirales

A UNIQUE ANTHOLOGY
OF CELLIST-COMPOSERS

Georges Bizet (1838–1875)/Hillel Zori *Carmeniana*
Suite Brillante based on themes from Bizet's *Carmen*

- 1 *Aragonaise*
- 2 *Habanera*
- 3 *Nocturno*
- 4 *Seguedilla*
- 5 *Dance Bohème*

The '*Suite Brillante*' was born after a lengthy search for a work for cello comparable to those written by Waxman and Sarasate for the violin, or Bourne for the flute, etc. After making many enquiries, including phone calls to my dear professors Uzi Wiesel and Bernard Greenhouse, I found myself wondering why I shouldn't use the opportunity myself to write the desired work for cello and orchestra. The solo part was written during the summer of 2002 and it wasn't later in 2003 that I completed the orchestration. My intention was to evoke the spirit of the virtuoso era, writing in the style of late 19th century virtuosos such as Popper, Wieniawsky, and Liszt.

The orchestral world première took place during the 2004 International Cello Seminar in Israel with the Israel Chamber Orchestra under the baton of Maestro Noam Sheriff; the cello and piano version was made exclusively for this recording.

Paul Tortelier (1914–1990)

6 Saxe

16 Spirales

Saxe was published in 1947 and dedicated to the celebrated French cellist Maurice Maréchal (1892-1964). The peculiar title says a great deal about the character of Tortelier himself; it has not been easy to come with a plausible explanation for the title but after considerable research using the ‘Petit Larousse’ dictionary I can provide the following elucidation!

Tortelier was a great admirer of Maréchal, and utilising his knowledge of French history, alludes in the title to one of the most celebrated generals in French history, Maurice, comte de Saxe (1696-1750), declared Maréchal de France in 1744 and known as le Maréchal de Saxe.

Spirales was published in 1943 and is aptly named, having the form of series of chained arabesques. Written in a quasi-pentatonic mode, it is a very impressionistic and colorful work, demanding a high degree of thumb position control, as well as a solid command of the bow, involving frequent and random strings crossing.

David Popper (1843–1913)

7 Serenade – Spanish dance Op. 54/2

11 Spinning song Op. 55/1

18 Barcarolle Vénétienne Op.75/3

Whilst the *Serenade* has the elegance and charm of a longing Spanish melancholy, the *Barcarolle*, which is written very much in the Italian grand-opera style, delivering in a very pictorial way, a romantic view of gondolas on the canals of Venice.

Spinning song is a highly virtuoso and brilliant work, demanding dazzling fingers and is dedicated to the great cellist and pedagogue Julius Klengel (Cello Classics CC1024). We are fortunate to have the impeccable and breathtaking recording of one of Klengel’s star pupils, the legendary *Emanuel Feuermann* (Cello Classics CC1003).

Wilhelm Fitzenhagen (1848–1890)

Capriccio Op. 40

The *Capriccio* is dedicated to Robert Hausmann, one of the most celebrated cellists of the 19th century and a member of the Joachim quartet. It is a typical salon piece, containing all the usual ingredients of exciting virtuoso legato running passages combined with lavish, passionate melodies. The composer's greatest claim to 'fame' is probably his role as dedicatee and notorious 'editor' of Tschaikovsky's Rococo Variations.

Hans Bottermund (1892–1949) /Janos Starker (1924–2013)

Variations on a theme of Paganini

Around 1935 the late great cellist Janos Starker came across an album of cello music containing a set of variations for solo cello based on Paganini's 24th violin Caprice. It was written by Hans Bottermund, German cellist, a student of Klengel, Becker and Schroeder, and one-time principal cellist of the Berlin Philharmonic Orchestra. Starker adapted the original work, making a few changes, and eventually recorded it in 1970. The *Variations*, newly re-published in their original form by Peters, can be considered maybe slightly awkward and un-idiomatic, but a very worthy addition to the repertoire!

Joachim Stutschewsky (1891–1982)

"M'chol Kedem" (Danse Orientale)

M'chol Kedem is dedicated to Alexander Schaichet, a violinist about whom the composer writes fondly in his autobiography, and who convinced him to leave his native Russia to study with Julius Klengel in Leipzig. Stutschewsky later became a member of the celebrated Kolisch quartet, and an important figure among European cellists until the outbreak of World War II. He was born into the klezmer tradition, and devoting himself to the research of Jewish music, enriched

the cello repertoire with numerous pieces in this vein. *M'chol Kedem* is written in the key of g minor but with the effect rather of a sub-dorian mode, the G-A-Bb-C-D-Eb-F#-G becoming D-Eb-F#-G-A-Bb-C-D. Thus the piece is written in a questioning mood and never supplies a direct answer, which naturally makes it sound very Jewish!

Gaspar Cassadó (1897–1966)

[12]–[14] Suite per violoncello solo

The *Suite per Violoncello solo* was written in 1926 and dedicated to Francesco von Mendelssohn (1901–1972), cellist, great-grandson of the philosopher Moses Mendelssohn, and the son of a well-known banker and arts patron whose house-guests included Casals, Piatigorsky and Cassadó, to name but a few. Comprising of three dance movements, *Preludio-Fantasia (Zarabanda)*, *Sardana* (national dance of Cataluña) and *Intermezzo e Danza Finale (Jota)*, the writing is very idiomatic and effectively conjures up the sounds of the Spanish guitar, Flamenco, and the Jota singers.

[17] Dance of the green devil

Dance du diable vert is again a highly virtuoso work and is dedicated to the great Hungarian violinist Ferenc von Vecsey. It draws upon the impressionistic school of Paris, with the influence of both Ravel (with whom Cassadó had studied) and de Falla, combined with abundant Spanish flair.

Mstislav Rostropovich (1927–2007)

[15] Humoresque Op. 5

The *Humoresque* is a crazy piece dedicated to Rostropovich's teacher Semyon Kozolupov (1884–1961). It is phenomenally demanding, expanding cello technique to its farthest horizons by using dazzling broken chords to be played on one string, and unusual double stops.

Alfredo Piatti (1822–1901)

Tarantella Op. 23

Piatti's *Tarantella* is based on the traditional Italian folk dance, derived not, as has sometimes been thought, from any dance-cure for the bite of a tarantula, but from the region around Taranto in the South of the country. A vivacious 6/8 dance in a minor it takes an A-B-A-B-A structure, oscillating between spirited freneticism and heroic melodies.

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Cello: Ernest Kessler, Berlin 1912 • Piano: Steinway • Engineer: Asaf Dar

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Highly acclaimed for his sensitivity, virtuosity and profound musical interpretation, **ARNON EREZ** has gained a worldwide reputation as an outstanding pianist.

His partnership with violinist Hagai Shaham, winning the first prize at the Munich ARD International Duo Competition in 1990, has led to numerous concerts and recordings, highly praised by the critics: *“A superb partnership ... the sheer verve of the playing is irresistible.”* - The Gramophone

He is a member of the Trio Shaham-Erez-Wallfisch, with Hagai Shaham and cellist Raphael Wallfisch; founded in 2009, the trio has already achieved critical acclaim with their first recording of

the Mendelssohn piano trios.

Erez has also successfully collaborated with top musicians worldwide, including Shlomo Mintz, Gil Shaham, Maxim Vengerov, David Garret, Arnold Steinhardt, Frans Helmerson and Bobby McFerrin. He has performed in numerous major concert halls, including Carnegie Hall, Beethovenhalle in Bonn, Alte Oper in Frankfurt, Herkulessaal in Munich, Musikverein in Vienna, the New Auditorium du Louvre in Paris and London's Wigmore Hall. Erez has appeared in major festivals around the world, and as a soloist he has performed with various orchestras including Israel Philharmonic. In addition, he has given many recitals and recorded for radio and television stations in Germany, Austria, France, Holland, Israel, Turkey, Mexico and Brazil.

His discography has won much praise and a BBC Music Magazine Choice, and includes: piano trios by Mendelssohn, Ravel and Fauré, violin and piano sonatas and other works by Grieg, Bloch, Debussy, Janacek, Dohnanyi, Hubay, Weiner, Achron, the Brahms-Joachim Hungarian dances, and the complete cello and piano sonatas by Beethoven and Mendelssohn.

Arnon Erez studied with Mrs. Hana Shalgi, Michael Boguslavski and Arie Vardi, graduating from Tel Aviv University, and later took an advanced course in chamber music with the Guarneri Quartet in the U.S.A. Currently, he heads the Chamber Music Department at the Buchmann-Mehta School of Music, Tel Aviv University.



HILLEL ZORI has distinguished himself as the gold medal winner of the 1986 Maria Canals International cello competition in Barcelona, and by winning top prizes at the Whitaker competition in St. Louis, the Premio–Stradivari in Italy, the Geneva CIEM, the Dutilleux prize at the Rostropovich competition in Paris and the Tanglewood Music Center Jackson award. Since his debut in 1984 with the Israel Philharmonic Orchestra under the baton of Zubin Mehta, Zori has been featured as soloist both in Israel and abroad, performing with the BBC Scottish Symphony, the Düsseldorf Symphony Orchestra, the Philadelphia Chamber Orchestra, the Jerusalem Symphony Orchestra IBA and the

Israel Chamber Orchestra among many others, performing with eminent conductors including Rodan, Mandeal, Volkov, Fisch, Brabins, Brotons and Biron. A member of the Israel Piano Trio, he has toured extensively, and has been a frequent guest at many festivals including Marlboro, Tanglewood, Dartington, Berlin, Israel, and Athens. Of special importance was Zori's participation as a soloist at the UN assembly in New York, as part of the international Holocaust Memorial Day, performing Bruch's Kol Nidrei under the baton of Zubin Mehta.

A winner of the AICF annual awards for cello, piano and chamber music, Zori completed his studies with Prof. Uzi Wiesel at the Israel Rubin Music Academy and continued at the New England Conservatory with Bernard Greenhouse.

Zori's passion to pursue other musical interests has resulted in him composing his own work *Carmeniana – Suite Brillante*, for cello and orchestra, as well as a string trio and a song cycle for voice and chamber ensemble.

Since 2012 Hillel Zori plays on a Vincenzo Postiglione cello, loaned to him courtesy of the America Israel Cultural Foundation; he is currently cello professor at the Tel Aviv University's Buchmann–Mehta School of Music where he serves as head of the string faculty.