

Meridian

ISRAELI WIND VIRTUOSI Scarlatti Haydn Rameau Mozart Bach Beethoven

CDE 84527

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63'02"

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Charles Walker

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ISRAELI WIND VIRTUOSI Vol. 5

DOMENICO SCARLATTI (1685-1757)

Arranged for two clarinets and bassoon
by Mordechai Rechtman

- | | |
|------------------|-------|
| [1] Sonata L.447 | 3'02" |
| [2] Sonata L.104 | 2'30" |
| [3] Sonata L.423 | 2'02" |

FRANZ JOSEPH HAYDN (1732-1809)

Arranged for two clarinets and bassoon
by Mordechai Rechtman

- | | |
|-------------------------------------|-------|
| [4] Allegro from Baryton Trio No 35 | 2'35" |
| [5] Adagio from Baryton Trio No 35 | 1'44" |
| [6] Menuet from Baryton Trio No 26 | 1'56" |
| [7] Presto from Baryton Trio No 26 | 2'41" |

JEAN PHILIPPE RAMEAU (1683-1764)

Arranged for two clarinets and bassoon
by Mordechai Rechtman

- | | |
|--------------------------------|-------|
| [8] Sarabande No 1,2 | 2'27" |
| [9] Rigaudon No 1,2 and Double | 1'34" |
| [10] Menuet No 1,2 | 3'25" |
| [11] Gavotte and Variations | 7'28" |

W. A. MOZART (1756-1791)

- | | |
|---|-------|
| [12] Allegro from Divertimento II, K 439b (1783) | 1'25" |
| [13] Menuet from Divertimento III, K 439b (1783) | 2'04" |
| [14] Adagio from Divertimento IV, K 439b (1783) | 3'47" |
| [15] Allegretto from Divertimento IV, K 439b (1783) | 2'29" |

JOHANN SEBASTIAN BACH (1685-1750)

Arranged for two clarinets and bassoon
by Mordechai Rechtman

- | | |
|--|-------|
| [16] Preludium, BWV 936 | 2'27" |
| [17] Menuett (from Anna Magdalena Bach Book) | 1'16" |
| [18] Trio, BWV 929 | 1'11" |
| [19] Invention, BWV 797 | 1'49" |
| [20] Sarabande, BWV 821 | 1'36" |
| [21] Menuett (from Anna Magdalena Bach Book) | 0'56" |
| [22] Fuga, BWV 952 | 1'42" |
| [23] Gavotte II (Musette from English Suite No 3), BWV 808 | 1'23" |

LUDWIG VAN BEETHOVEN (1770-1827)

Arranged for two clarinets and bassoon
by Mordechai Rechtman

- | | |
|---|-------|
| [24] Theme and Variations on Mozart "La ci darem la mano" | 9'33" |
|---|-------|

Eli Heifetz - clarinet
Sharon Adar - clarinet
Mordechai Rechtman - Bassoon

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ISRAELI WIND VIRTUOSI Scarlatti Haydn Rameau Mozart Bach Beethoven

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E. Heifetz
Clarinet

S. Adar
Clarinet

M. Rechtman
Bassoon

ISRAELI WIND VIRTUOSI

Volume 5

Scarlatti • Haydn • Rameau • Mozart • Bach • Beethoven



The ideas of the French revolution were already felt in the decades that preceded its actual breakout in 1789. Political absolutism was approaching its end. Philosophers of the Enlightenment cultivated virtues of tolerance and brotherly love. These ideas had a significant influence on the musical development of the new era: music no longer belonged to the noble class only; it started to play a central part in the life of the middle class. The new ideal was of music whose purpose was enjoyment, music which was clear and understood by everyone, noble but amusing, expressive yet within the bounds of decorum.

New musical styles gradually replaced their predecessors, so during the 18th century old and new lived side by side. J. S. Bach's sons named him "an old hat", because in their view he wrote in a non-updated style. But D. Scarlatti and Rameau had already integrated classical elements in their music. Haydn, Mozart and the young Beethoven are viewed as the real representatives of the classical period, because they used the new musical language in its purest way.

About the arrangements for two clarinets and bassoon.

This instrumental combination from the woodwind section is especially meaningful for the clarinets. Arrangements of baroque pieces for clarinet significantly enrich its

repertoire, because the earliest original pieces for clarinet are mainly from the classical period.

Enlarging the clarinet's repertoire with the fact that the baroque period itself is rich with arrangements, for instance Bach's arrangements of Vivaldi's concertos or the transformation of his own piece was originally written for the arranged instruments. The arranger (M. Rechtman) did his utmost to preserve the musical message of the composers.

**D. Scarlatti - Three Sonatas:
L. 447, L. 104, L. 423**

Domenico Scarlatti (1685-1757) was one of the leading Italian keyboard composers in the 18th century. Scarlatti spent most of his professional life away from Italy - at the court of the king of Portugal (1720-29), and his last 28 years in the Spanish court in Madrid. In the Iberian peninsula, away from the rigid musical life of Italy, he felt free to experiment in his favourite genre - keyboard sonatas. Scarlatti's sonatas were written in one movement, and in binary pattern, which was a standard pattern of many late baroque and classical genres: it included two sections, the first closing in the dominant or relative major, the second modulating further afield and then returning to the tonic. The sonatas' novelty is expressed in their eccentric gestures,

unexpected harmonies and acciaccaturas, non-symmetrical phrases, motives of diverse character and changing rhythmic shifts. In addition, the sonatas handle virtuososo elements, such as hand crossing, rapid repetition of notes, arpeggio figurations and other brilliant effects.

J. Haydn - Allegro and Adagio from Baryton Trio No 35; Menuet and Presto from Baryton Trio No 26

Haydn (1732-1809) served as Kapellmeister of the Esterházy Court in Hungary for nearly 30 years. The court prince played the baryton, and Haydn wrote nearly 200 pieces for this instrument. The baryton was a bowed instrument from the family of the viola da gamba. This instrument was made of two sets of strings: one was bowed and fingered, while the other vibrated sympathetically with the bowed strings or was sounded by plucking the instrument's neck with the thumb of their left hand. The baryton flourished in the middle of the 17th century, and lingered on into the 19th century.

Here the opening Allegro and the closing Presto present a scheme of sonata form. The second movement is a Menuet - Trio - Menuet, and the Adagio is designed within a binary pattern, and bears hints of the siciliana dance, with its folklike character.

J. Ph. Rameau - 1st Sarabande from "Premier Livre" (1706); 1st Rigaudon, 2nd Rigaudon, Double to 2nd Rigaudon from "Pieces de Clavecin" (1724-1731); Menuet, Gavotte and Variations from "Nouvelles Suites de Pieces de Clavecin" (1728)

Named by his friend Voltaire - "le premier musicien de France", Rameau (1683-1764) was first known as a brilliant and original theorist, while most of the pieces that made him a famous composer were published when he was in his late fifties. A son of an organist from Dijon, Rameau presented himself as a true son of "The Age of Reason" in his "traite de l'harmonie" of 1722, where he conceived the musical elements as based on physical phenomena. His keyboard pieces, 65 in number, were published in four compilations. They may be divided into genre pieces with an extra-musical appeal and pieces with a dance-like character, as illustrated here.

W. A. Mozart - Allegro from Divertimento II, K 439b; Menuet from Divertimento III, K 439b; Adagio and Allegretto from Divertimento IV, K 439b

Mozart (1756-1791) wrote his Divertimenti for specific events, such as weddings and birthdays. The Divertimenti may be divided into a few groups: some of them bear chamber-like character ("Eine kleine Nachtmusik",



written originally for a string quartet), others are written in a symphony or concerto manner ("Haffner Serenade"). Still another kind is the out-of-doors music, such as K 439b. These five Divertimenti, probably composed between 1783-99, were written for two clarinets and one basset-horn (an instrument from the clarinet's family, that was in frequent use during the 18th century). Mozart wrote these Divertimenti probably for Anton Stadler - an Austrian clarinet player, with whom he was acquainted. Mozart also dedicated his clarinet Quintet K 581 and the Clarinet Concerto to Stadler.

The opening Allegro here is in a sonata-form, followed by a binary-patterned Adagio, Menuet - Trio - Menuet, and closing with a cheerful Rondo movement.

J. S. Bach - 8 movements (originally for keyboard)

During his lifetime, J. S. Bach (1685-1750) was not considered an outstanding musician, and his career was similar to those of dozens of other composers: he served in a few courts, and finally held the position of the Cantor of St. Thomas Church in Leipzig. Bach wrote in every accepted genre of his time, excluding opera. His generation viewed him first of all as a virtuoso keyboard player (especially an organ player) and only then as a composer. "The Bach revival" and the full recognition of

his abilities as a composer came no sooner than the early 19th century.

Prelude BWV 936: This prelude is taken from "Six little preludes" BWV 933-8, which belong to a category of didactic keyboard pieces that Bach wrote in Cöthen. Twenty five leaves, which are about a third of the original manuscript, have remained. The writing of the Büchlein probably began in 1722, and ended in 1725. As in other didactic keyboard pieces, the player experiences producing a vocal like melodic line out of the instrument.

Trio from the "Clavier Büchlein für Wilhelm Friedemann Bach": This trio practices the constant movement of quavers within a three-part texture. It modulates as expected to the relative major, develops further modulations, and returns to the tonic.

Sinfonia No 11: The two and three-part inventions appeared first as a part of the "Clavier Büchlein für Wilhelm Friedemann Bach", begun in 1720. The fair copy appeared in 1723, here the three-part inventions are named Sinfonias. As usual, Bach strives above his pedagogical aims toward supreme art. The simple opening motive, made of a descending minor triad, is interwoven in the parts by different keys and associations.

Sarabande from Suite in B-flat, BWV 831: This Suite was written in the 1710s, while

Bach was serving in Weimar. The first half of the Sarabande uses a quasi-fugal motive, presented by the three voices. The second half develops the melodic and rhythmic potential of this motive, reaching different tonalities, and finally returning to the original key.

Fuga, BWV 952: This fugue for three voices was written around 1720, and its attribution to Bach is doubtful. We know Bach then served at the court of a prince in Cöthen, wrote no religious music and concentrated on instrumental genres.

Gavotte II (Musette) from English Suite No 3, BWV 808: Bach probably wrote the six "English Suites" in 1715, while serving as Kapellmeister for the Duke of Weimar. Bach was not the one to name these suites "English". Their opening preludes tend to the Italian concerto style, while their four standard dance movements are based on French models. The Musette from the third suite belongs to the category of additional movements, and is based on a binary pattern. It is characterized by the long "drone" in the bass line, which gives the movement its popular mood.

L. v. Beethoven - Variations for two oboes and English horn on the theme "La ci darem la mano" (Give me thy hand, beloved) from Mozart's "Don Giovanni"


These variations probably date from 1795 - Beethoven's early period, in which he was assimilating the musical language of his time and finding a personal voice. He wrote this piece soon after the composition of the Trio for the same combination of instruments, later on published as Op. 87. Here the theme presented at the beginning transforms melodically and rhythmically, changes key, and changes in texture and character. All these in addition to exploration of the virtuoso abilities of the three participating instruments.

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Mordechai Rechtman

Principal bassoonist of the Israel Philharmonic Orchestra (1946-1991), Mr. Rechtman has won international acclaim as bassoonist, arranger and conductor. He started his musical career at the age of 15 playing principal bassoon with the Palestine Opera (now Israel), and was awarded first prize at the youth festival competition in Prague. He appeared as soloist frequently with the IPO and many other orchestras abroad, and at such prestigious festivals as Tanglewood, Spoleto, Marlboro, and the Puerto Rico Casals Festival. His arrangements for wind quintet, wind instruments and large wind ensembles are performed throughout the world, published, and recorded in the United States, England, Denmark, Germany, and Austria. In 1963 he founded the Israel Woodwind Quintet, and the Israel Philharmonic Wind Ensemble, of which he has been music





director and conductor since 1976. Since 1985 he has also been the music director and conductor of the Israel Chamber Orchestra Wind Ensemble. From 1977-78 he was a guest professor at the famed Indiana University Music School, and from 1969 to the present he has been professor of music at the Rubin Academy of Tel-Aviv University. As guest professor he teaches bassoon, coaches chamber music, and conducts large wind ensembles and orchestras at the New England Conservatory, The Juilliard School of Music, the Royal Academy of Music, as well as other locations in Canada, Mexico, Australia and throughout Europe. In August 1994, Mordechai Rechtman was unanimously elected Honorary Membership of the IDRS and in 2004 won an award from the board of trustees of the Minister of Education, Culture and Sports of Music Performances for his special contribution to music in Israel.

Eli Heifetz

Eli Heifetz is one of the most distinguished clarinetists in Israel and has been the principal clarinetist of the Israel Chamber Orchestra since its foundation in 1965. He studied with Yona Ettlinger, Raquel Adonail and Rami Shevelov, among others. He has appeared in Israel, Europe, and the United States as soloist under the baton of conductors such as Bertini, Berio, Nelson, Inbal, Barshai and Commissiona. Apart from solo appearances, he is active as a chamber musician and has performed with the Bartok Quartet, the Nuova Quartetto Italiano, pianist Claude Frank,

violinist Shlomo Mintz, oboist Heinz Holliger and flautist Aurèle Nicolet. He was the founder and member of the Camerata trio between 1979-1996, and since 1991 he has released 15 CDs in total: 2 for clainet & piano with Idith Zvi, one containing quintets for clarinet and quartets for strings by israeli composers, 6 discs with long-term collaborator with Mordechai Rechtman (bassoonist & arranger) one disc with the Camerata trio. Nowadays he is teaching the Alexander Technique for musicians.

Sharon Adar

Sharon Adar has been an active participant in the musical life in Israel for the last fifteen years. She received most of her musical education in Israel as a student of Richard Lesser, Eli Eban, David Weber, and Mordechai Rechtman. From 1980-1984 Adar played in the Israel Sinfonietta and since 1984 has been a member of the Israel Chamber Orchestra. She has performed as soloist with the ICO, the Israel Sinfonietta and the Herzalia Chamber Orchestra. Ms. Adar is active in many chamber music ensembles, such as the ICO woodwind Ensemble, the Prisma Trio, and has performed in various chamber music masterworks with the ICO and violinist Shlomo Mintz. Ms. Adar also specializes in playing the basset horn, performing most of its repertoire with the ICO and the IPO, such as Mozart's Gran Partita and Mendelssohn's Konzertstücke in which she was the soloist. Ms. Adar is also active in teaching and coaching both privately and in various musical institutions in Israel.

Also Available on Meridian



CDE 84413

J.S. Bach, W.A. Mozart

Israeli Wind Virtuosi and Friends Vol. 3

Arranged for Bassoon, Clarinet and strings by Mordechai Rechtman (Vol. 3), MOZART: Divertimenti, Nos 8 (KV 213); Allegro spiritoso, Andante, Menuetto & Trio, Contredanse en Rondo; 9 (KV 240), Allegro, Andante grazioso, Menuetto & Trio, Allegro; 12 (KV 252), Andante, Menuetto & Trio, Polonaise, Presto assai; 13 (KV 253), Theme & Variations, Menuetto & Trio, Allegro assai; 14 (KV 270); Allegro molto, Andantino, Menuetto & Trio, Presto;

BACH: Inventions, Nos 4, 8, 10 and 12.



CDE 84471

J. S. Bach

Israeli Wind Virtuosi and Friends Vol. 4

J. S. Bach: Six Trio Sonatas BWV 525 - 530

Arranged by Mordechai Rechtman

Also Available on Meridian



CDE 84405
J.S. Bach, W.A. Mozart, L.V. Beethoven
Israeli Wind Virtuosi and Friends Vol. 1

BACH: Concerto for Bassoon and String Quartet in D minor (an arrangement of the Concerto for Harpsichord & Orchestra in F minor BWV 1056)

MOZART: Duo for Clarinet and Bassoon in E flat major (an arrangement of the Sonata for Bassoon and Cello in B flat major K. 292); Adagio for Bassoon and String Trio in F major (an arrangement of the Adagio for English Horn and Trio in C major K. 580a);

BEETHOVEN: Quintet for Clarinet and String Quartet in E flat major (an arrangement of the String Quartet Op. 4).



CDE 84541
L. Beethoven, J. Haydn, W. Mozart, J.S. Bach
Israeli Wind Virtuosi and Friends Vol. 2

BEETHOVEN: Quartet for Clarinet and String Trio in E flat major, Op. 71; Adagio-Allegro, Adagio, MENUETTO Quasi Allegretto, RONDO Allegro;

HAYDN: Concerto for Bassoon and String Trio, Hob VIIIC: C1; Allegro, Andante, RONDO Allegretto;

MOZART: Andante in B flat major for Clarinet and String Trio, KV. 315;

BACH: Four Duets for Clarinet and Bassoon BWV 808-805; Duetto, Duetto, Duetto, Duetto; Chorale Prelude BWV 659 for bassoon & String Trio.