

Meridian

Trios for Piano, Flute and Cello
Eyal Ein-Habar - Flute, Adi Tal - Cello, Lahav Shani - Piano

CDE 84624

Meridian

A Natural Sound Recording

CDE 84624 TT 53'00"



LC 13637 **b** MCPS

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Recorded in Clairmont Hall,
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Tel-Aviv University

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Musical Supervisor: Bar Avni
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Trios for Piano, Flute and Cello

Felix Mendelssohn Bartholdy arr. Frank Michael

Piano Trio D minor, Op.49

- | | | |
|-----|------------------------------------|------|
| [1] | Molto Allegro agitato | 9:29 |
| [2] | Andante con moto tranquillo | 6:28 |
| [3] | Scherzo: Leggiero e vivace | 3:51 |
| [4] | Finale: Allegro assai appassionato | 8:28 |

Louise Farrenc

Trio pour Piano, Flûte et Violoncelle, Op.45

- | | | |
|-----|-----------------|-------|
| [5] | Allegro deciso | 10:16 |
| [6] | Andante | 4:53 |
| [7] | Scherzo: Vivace | 5:10 |
| [8] | Finale: Presto | 4:47 |

Eyal Ein-Habar - Flute

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Felix Mendelssohn

arr. Frank Michael
Piano Trio D minor, Op. 49

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Trio pour Piano,
Flûte et Violoncelle, Op.45

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Felix Mendelssohn (1809-1847)***Trio in d minor, Op. 49***

Mendelssohn was the greatest child prodigy in the history of Western Music. He was admired by many, both as a composer and as a pianist. Robert Schumann (1810-1856), called him the "Mozart of the nineteenth century; the most brilliant among musicians." Born into a wealthy and cultured family he received comprehensive education, studying classical and modern languages, music, poetry and painting. Already as a child his piano playing was brilliant, inspired, intelligent, confident and effortless. As composer he possessed "total musical mastery, a nobility of song, and a perfectly formed style," as Schumann noted. The well known **Trio in d minor, Op. 49** was originally composed for the conventional piano trio of piano, violin and cello. In a letter to the composer Ignaz Moscheles, dated March 21, 1840, Mendelssohn mentioned that Ewer Publishing Company asked him to arrange this trio for flute (instead of violin), and that he could well think of the central movements, Andante and Scherzo, as suitable for such arrangement. He left the decision up to the publishers, yet it seems that he then changed his mind and decided to arrange the complete trio for the flute - or, at least, gave his consent to such arrangement. The very first edition of the trio by Ewer & Co. in London, which was discovered only recently, includes a flute part and has the printed remark: "*This Trio is also arranged for PIANOFORTE, FLUTE & CELLO by the author*". Mendelssohn composed this chamber masterpiece at the age of 30 and premiered it himself in Leipzig, on February 1, 1840. Robert Schumann praised the piece as the "*master-trio of the present*" and it became highly popular in hundreds of homes in Germany and England during Mendelssohn's lifetime. This popularity grew when chamber music spread to the world's concert halls after the composer's death. The opening *Molto allegro e agitato* is almost symphonic. The energy of this movement contrasts

nicely with the gentleness and elegance of the second movement, *Andante con moto tranquillo*. The third movement, *Scherzo: leggiero e vivace*, has the style and lightness Mendelssohn uses in his *Midsummer Night's Dream Overture* and the *Scherzo* from his *String Octet in E-flat Major, Op. 20*. The *Finale: Allegro appassionato*, is in a sonata-form, like the first movement and is as passionate as it is triumphant. A most convincing ending to this great work.

Louise Farrenc (1804 -1875)***Trio in e minor for Flute, Cello & Piano, Op.45***

Up until recently women composers were not taken seriously by Western society and their works have been ignored. Despite this partiality, French composer Louise Farrenc enjoyed a considerable reputation during her own lifetime as both a performer and a teacher. Her chamber music is on an equal level with most of her well-known male contemporaries, although unfortunately these works never achieved the standing they deserved and fell into oblivion shortly after her death. Louise Farrenc began piano studies at an early age. As it became clear that she had the talent of a professional pianist she started taking lessons with master pianists Ignaz Moscheles (1794-1870) and Johan Nepomuk Hummel (1778-1873). The great promise she later showed as a composer as well, led her to studying composition with Anton Reicha (1770-1836). Her marriage to flutist Aristide Farrenc interrupted her studies as she started concertizing with him throughout France. He later opened a publishing house in Paris - *Éditions Farrenc*, which was one of France's leading music publishers for nearly 40 years. Farrenc's reputation as concert pianist was such that in 1842 she was appointed to the permanent position of Professor of Piano at the Paris Conservatoire, one of the most prestigious positions in Europe, which she held for thirty years. While the majority of Farrenc's compositions were for the piano alone, her chamber music is generally regarded as her

best work. The **Trio in e minor, Op. 45 for Flute, Cello and Piano**, composed during 1861-2, is her last chamber work. A short fanfare, *Allegro deciso*, leads to the expressive main movement, *Piu moderato ed espressivo*. The main theme of the second movement, *Andante*, is a beautiful melody played by the flute, followed by a more dramatic middle section. The third movement is a brilliant, light, Mendelssohn-like *Scherzo vivace*, with a graceful trio section, introduces by the cello in its high, tenor register. The finale, *Presto*, concludes the piece with excitement and jubilation.

Eyal Ein-Habar - Flute

Flautist-Conductor Eyal Ein-Habar, principal flute of the Israel Philharmonic Orchestra since 1997, was born in Israel in 1957. He is a flute instructor and Head of the Wind Department at Tel-Aviv University's Buchmann-Mehler School of Music, in collaboration with the Israel Philharmonic

He is a winner of the 1982 Schveeningen International Flute Competition, Holland, the 1986 Francois Shapira Competition, Israel and a prize winner of the 1983 Kobe International Flute Competition, Japan. He is a recipient of the American-Israel Cultural Foundation Scholarships between 1983-1996. Ein-Habar

Eyal Ein-Habar performs regularly as a soloist with all major Israel orchestras, as well as with other orchestras around the world. He presents recitals and master-classes internationally and has performed chamber music in festivals and concert tours in Israel, Europe, North and South America, and Canada. He is a soloist and as a

He was the featured soloist during the IPO's USA tour in November 2008, performing Bernstein's "Halil" in New York's Carnegie Hall, in New Jersey's Philadelphia, San Diego and Los Angeles. He is a

Conductor. Gustavo Dudamel received rave reviews on this tour. He is a

Music Director of the IDFO Chamber Orchestra, Eyal Habar frequently conducts the leading Israeli orchestras, among them the Israel Philharmonic Orchestra.

His most recent international engagements as soloist and/or conductor include the Orquesta Sinfonica Universidad de Concepcion Chile, "RIAS Youth Orchestra" Berlin, "Camera Nordica" Sweden, "Filharmonica Kaliska" Poland and the "Sinfonica Nacional de Colombia" in Bogota.

Eyal Ein-Habar is a founder of his recordings can be found on Centaur Records USA member of the Israeli Woodwind Quintet. He recorded three CDs with the Quintet and four with the Israel Flute Ensemble, Meridian England, IMI Israel. His latest CD "It Takes Two to Trio" and others, on Centaur Records, Oboe and Keyboards was highly acclaimed by the American Record Guide and by the "Pan" Magazine of the British Flute Association. He is a

Adi Tal- Cellist

Winner of the Muriel Taylor Cello Prize and the Making Music Award for Young Concert Artists, Adi Tal is emerging as one of the most dynamic young cellists of her generation, appearing as a soloist with Israel Philharmonic Orchestra, Jerusalem Symphony, Haifa Symphony, and Israel Chamber Orchestra, performing in venues such as Wigmore Hall, St. Martin in the Fields, St. George's Bristol and Paris' Louvre Auditorium. Her performances have been broadcast on BBC Radio 3, Singaporean and Israeli radio and recently recorded for Naxos and Meridian Records. She has been a regular participant at the Master Classes and Open Chamber Music at IMS Prussia Cove, where she studied with Steven Isserlis. She has also collaborated with artists such as Miriam



Fried, Chen Halevi, Atar Arad & Peter Salaff of the Cleveland Quartet as well as Ralf Gothoni and Leif Ove Andnes. Adi plays a 1906 Giuseppe Pedrazzini Cello on loan from a private collection.

Lahav Shani - Piano

Israeli conductor and pianist Lahav Shani, 24, was awarded first prize at the Bamberg Symphony Orchestra's prestigious Gustav Mahler International Conducting Competition 2013 making a huge impression with his astonishing maturity and natural and instinctive musicality. Following the competition, Shani was invited to open the 2013/14 season of the Israel Philharmonic Orchestra – with seven concerts in Tel Aviv, Jerusalem and Haifa, in which he both conducted Mahler's Symphony No.1 and directed Bach's Concerto for Keyboard in D minor from the piano. An immediate re-invitation followed for four weeks with the orchestra over the next two seasons. His close relationship with the Israel Philharmonic started in 2007 when he performed Tchaikovsky's Piano Concerto under the baton of Zubin Mehta, and continued in 2010 when he joined Mehta and the orchestra on tour in Asia, where he participated as solo pianist, conductor's assistant and double bass player. In 2012 Shani made his debut conducting the Konzerthausorchester Berlin. In July 2013 he visited China making his debut both as a pianist playing Rachmaninov's Piano Concerto No.3 and also as a conductor with the Shenzhen Symphony Orchestra. Following his success in the Mahler Competition Shani has received numerous invitations to conduct orchestras such as the Rundfunk-Sinfonieorchester Berlin, Netherlands Radio Philharmonic, Gürzenich Orchester Köln, Deutsche Kammerphilharmonie Bremen, Bamberger Symphoniker, Düsseldorfer Symphoniker and Sinfonieorchester Basel, as well as returning to the Konzerthausorchester Berlin. Shani was born in 1989 in Tel Aviv. He started his piano studies at 6 with Hannah Shalgi, and continued with

Prof. Arie Vardi at the Buchmann-Mehta School of Music in Tel Aviv. Today, he is completing his studies in conducting with Prof. Christian Ehwald and piano with Prof. Fabio Bidini, both at the Academy of Music Hanns Eisler Berlin. In recent years he has been mentored by Daniel Barenboim. Shani has taken part in master-classes given by pianists including Andrés Schiff and Claude Frank. In addition to his piano studies, he has studied double bass with Teddy Kling, a principal player in the Israel Philharmonic, and played with several orchestras under the batons of Zubin Mehta, Daniel Barenboim, Gustavo Dudamel and Kurt Masur. Shani is a former member of the Young Musician Educational Program of the Jerusalem Music Center. Between 2000 and 2010 he was a recipient of annual scholarships from the America-Israel Cultural Foundation, and later, the Ronen Foundation. In 2010 he received a grant from the Zfunot Tarbut Organization and in the last two years was a recipient of monthly grants from the Daniel Barenboim Foundation and the Academy of Music Berlin, provided by Unit4.

