

Tel Aviv Wind Quintet

The TEL AVIV WIND QUINTET was founded in 2009 by a group of young Israeli musicians seeking to bring the rich repertoire of the wind quintet to wider audiences, as well as commissioning new works from contemporary composers in Israel and abroad.

The quintet performs regularly in venues throughout Israel, from Israel's most prestigious chamber music halls, to small towns, music schools, and communities outside of the state's center. This debut album includes works from the quintet's core repertoire and serves as a portrait of the ensemble.

For more information, concert dates and news please visit our website
www.tlvwq.com

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Recorded at the Israeli Conservatory
of Music, Tel Aviv, 21-23 Dec 2015

* Written for the TEL AVIV WIND QUINTET,
Recorded at the Jerusalem Academy of Music
& Dance, 28 March 2014

- 1-4 L.V. BEETHOVEN Quintet op. 4 in E-flat
ALLEGRO CON BRIO · ANDANTE · MENUETTO: PIÙ ALLEGRETTO – TRIO · FINALE: PRESTO
- 5-7 J.S. BACH Trio Sonata BWV 525, No. 1 in E-flat
ALLEGRO MODERATO · ADAGIO · ALLEGRO
- 8-14 A. BEN-SHABETAI Winks for Wind Quintet*
- 15 A. PIAZZOLLA Libertango

TEL AVIV WIND QUINTET

ROY AMOTZ, Flute — YIGAL KAMINKA, Oboe
DANNY ERDMAN, Clarinet — ITAMAR LESHEM, Horn
NADAV COHEN, Bassoon

BACH BEETHOVEN BEN-SHABETAI PIAZZOLLA

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BEETHOVEN'S String Quintet and Bach's Trio Sonata for organ were both transcribed for winds by MORDECHAI RECHTMAN – one of the most prolific arrangers for this instrumentation worldwide.

The transcription of Beethoven's Quintet brings agility to this wonderful work from the composer's youth. The joyful and somewhat naive themes (which he also used earlier in his Wind Octet op. 103) are beautifully shaped by the wind instruments.

BACH'S Trio Sonata was originally written for the organ – essentially a collection of pipes and therefore a close relative of the winds family. In this arrangement the sonic unity of the organ is transformed, as each voice gets its own instrument and color. The second movement is one of the most serene and divine slow movements ever composed by Bach.

PIAZZOLLA'S Libertango (free tango in Spanish) was chosen as the last piece on the album as it is one of our most beloved encores. This arrangement by JEFF SCOTT leaves room for improvisation, and thus enhances the freedom of expression for each of the musicians.



“Winks” (2010) was written for the Tel Aviv Wind Quintet and premiered on November 13th 2012 in Tel Aviv. Here are a few words by the composer, ARI BEN-SHABETAI:

Winking, a universal type of human body language, can communicate different signals. From a discrete ‘you and I know the truth’, to a playful – ‘I’m only joking’. These seven pieces are short miniatures, written in a humorous – at times sarcastic – state of mind.

The somewhat paranoid mood in the 1st Wink is escalating in the 2nd one, which evokes hysterical birds on a high voltage wire.

The 3rd Wink describes a drunk old sailor trying to keep his balance on the sidewalk. The 4th Wink is all about the Bassoon: Grumpy and obstinate, his frustration and jealousy of the other players’ solos grows until he eventually breaks out with his own solo fragment from the opening of Stravinsky’s Rite of Spring. In the 5th Wink I had the strange idea that nothing demonstrates the sound of woodwinds better than the opening of Schubert’s 5th Symphony. However, it keeps going wrong; out of tune, turning a-tonal, and falling apart. The 6th Wink deals with a ‘Klangfarbenmelodie’ – It is a kind of tone-color pun. The closing Wink portrays traffic in a busy street outside one’s window.

Recording & Sound Engineer YARON ALDEMA. Recording supervisor EYAL EIN-HABAR.
8-14 Recording & Sound Engineer AVI ELBAZ. Photo DAPHNA GAZIT. Design SHIR CHULEV