



ANIMATE

nadav cohen bassoon

ACUM

All rights reserved © 2018

כל הזכויות שמורות לבעל המסטר ולבעל היצירה. העתקה, השכרה, השאלה, ביצוע פומבי ושידור ללא רשות - אסורים.

[5] GERARD BILLAUDOT EDITEUR - All rights of the Publisher of the Works reserved. Except in the event of authorization, the copying, renting, loan, or use of this record for a public performance, radio broadcasting, or television broadcasting are forbidden

New music always took a significant part in my artistic activity. The pieces collected here for my debut album are diverse – unified in that they are each the result of an enjoyable partnership between composer and player, both curious to seek out original expressions and unusual techniques, ever eager to discover ‘what else this bassoon can do’. Together they comprise a sort of a journey – containing a variety of influences from all around the globe – from traditional Japanese music through jazz and Australian didgeridoo, as well explorations of imagined histories and potential future realities - a journey parallel to my own journey as a soloist and as a member of several ensembles, travelling through different countries and experiencing new cultures, always accompanied by my bassoon, wherever I go.

On this occasion I would like to say a special thanks to all the people supporting me who made this CD a possibility – my teachers: Uzi, Mauricio, Ole, Donna, and notably Johannes Schwarz from Ensemble Modern, who has been a true mentor of contemporary music. Thanks also to my colleagues in the Tel-Aviv Wind Quintet and the Meitar Ensemble; to my parents and family; and last but not least, to my dear Reut who has walked beside me every step of this exciting adventure.

Born in 1983, Nadav started his bassoon studies with Uzi Shalev. After serving in the IDF as an Outstanding Musician, he completed his B. Mus degree in the Jerusalem Academy of Music and Dance (JAMD) in bassoon with Mr. Mauricio Paez and composition with Prof. Yinam Leef. He continued his bassoon studies under the tutorage of Prof. Ole Kristian Dahl in Cologne alongside baroque-bassoon studies with Donna Agrell at the Royal Conservatory of The Hague.

Nadav was awarded scholarships from the America-Israel Cultural Foundation and the Ronen Foundation. He won the JAMD President's Excellence Award and first prize at the Yidor-Avni Composition Competition as well as JAMD chamber music competitions.

Following his graduation, Nadav became principal bassoonist of the Israel Camerata Jerusalem and has been chosen to participate in numerous advanced training programs such as the Orchestra of the Age of Enlightenment Experience, the Britten-Pears Orchestra and the Aldeburgh World Orchestra. In 2013 Nadav completed his Master's degree in contemporary music performance as a member of the International Academy of Ensemble Modern in Frankfurt. Since then he has collaborated regularly with Ensemble Modern in prestigious concert venues such as the Berlin Philharmonie, Oper Frankfurt and the Concertgebouw in Amsterdam.

A devoted chamber-music player, Nadav was a member of the Parisian woodwind quintet "Le Concert Impromptu" between 2014 and 2017. Today he is a member of two prominent ensembles in Israel: the Tel-Aviv Wind Quintet (since 2009) and the award winning Meitar Ensemble (since 2006), where he functions also as a faculty member of its "Tedarim" program - a unique Master's degree for contemporary music in the Jerusalem Academy.



[1] Marcus Antonius **WESSELMANN** (b. 1965)

Solo 10 for bassoon (2006)

08:54

Recording:

Israel Conservatory of Music, Tel Aviv - October 2013

Guy Feder : recording supervisor

Yaron Aldema : recording engineer

Dominik Kleinknecht : mix

"SOLO 10 explores the principle of contrast between three planes of material: the first is a rhythmically broken dancing line, while the second stands still as the horizontal transforms into the vertical by means of chord formation, based on multi-phonics, of which a total of 20 are used on the basis of predefined basic tones. The importance of this chordal-material increases in the course of the piece, until they finally rise to be the dominant sound quality. The third material is that of rapid interruptions, as a dance that has fallen out of the joints. These three material layers correspond to three basic principles of sound production and underline the flexibility and the versatility of the instrument: ranging from the traditional, classical sonority of the bassoon, through its jazzy incarnation as a "swinging" saxophone, to a richly-singing, didgeridoo-inspired wind instrument."

[2] Yohanan **CHENDLER** (b. 1983)

Jo Ha Kyu for bassoon & prepared piano (2011)

06:57

with Naaman Wagner – piano

Live radio recording:

Jerusalem Music Center - May 2011

Zvika Hirshler : recording engineer

"While writing this piece I was obsessed with a famous Gagaku (traditional Japanese court music) piece called Etenraku. I borrowed sonorities and small fragments from Etenraku to give the bassoon a different quality while adding peculiar, percussive sounds from the slightly prepared piano. The title refers to the temporal-structural concept of Jo Ha Kyū (slow beginning – speed up – swift ending), which is an important basic formal structure of Gagaku music as well as many traditional forms of Japanese music and performance art. This form is reflected in the piece but in a rather subtle and understated way. It does not accelerate at the end as in traditional Jo Ha Kyū, but rather culminates in revealing more of the elements and fragments from the original Etenraku."

[3] Omri **ABRAM** (b. 1986)
Animate for bassoon solo (2016)

11:10

Recording:
Hochschule für Musik, Basel - November 2016

Omri Abram: recording engineer & mix
Justin Robinson: recording assistant

Special thanks to the Israel Composers' League

"It is a common notion that a musical composition consists of a collection of finely detailed and controllable sound events, conceived by the composer in a very specific way and executed accordingly. In this sense the piece of music, like a painting or sculpture, is thought of as a type of inanimate object. In this piece I attempted to create a sonic and poetic situation in which this 'objectified' perception of the musical piece is challenged, imagining a living and breathing essence breaking at the seams. The piece is composed of continuous sounds built upon a regular pulse, which are at the same time unstable, unpredictable, or difficult to control. In addition, the physicality of the performer is brought into play by incorporating breathing actions into the composition. In this way, the usual dichotomy between the player and the 'pure' music he aims to convey via his instrument is undermined: player, instrument, and sound are fused into a living – animate – unity."



[4] Fabià **SANTCOVSKY** (b. 1989)
Atlantis Futura for voice & bassoon (2014)

13:52

with Reut Ventorero – mezzosoprano

Recording:
Hochschule für Musik Hanns Eisler, Berlin - January 2016

Lisa Harnest: recording engineer

"Harmonies get projected from the bassoon as complex sounds only under certain conditions, and they destabilize us and our listening by placing both in the middle of two dimensions. An encounter between a modern sonority and an old familiarity is created. These complex sounds become images of antique and well-known entities: distorted and blurred, as if listened to after centuries of erosion. Now distant from their old functions, these sounds come in a state of pure latency, and as if conscious of their being, they see themselves as pure duration, and they believe to be the quintessence of the most original state of time. Now, time and listening - and not the water of any mysterious region of the Atlantic ocean - are the fluids through which we can access the image of a past music that never actually existed. In this strange and fictional archeology, a very distant chant is recovered - but of course, every word has been lost in the underwater transit. A real past is not enough for us; we won't be in peace just imagining new futures, but new futures will help us to project mythic pasts."

[5] Franck **BEDROSSIAN** (b. 1971)
Transmission for bassoon & electronics (2002)

09:27

with Dominik Kleinknecht – live-electronics

Recording:

International Ensemble Modern Academy, Frankfurt am Main - March 2013

Dominik Kleinknecht : recording engineer & mix

Diego Ramos Rodriguez : recording supervisor

"The unlikely encounter of one of the most typical instruments of the symphonic world with new technologies. But could one reasonably hope that these two worlds collide? In fact, distortions and distress signals sound like attempts for communication. Here is the opportunity to attend a fight without mercy between sine waves with bassoon saturated sounds, or to have a glimpse of the strange similarity between granular synthesis and instrumental extended playing techniques.

Albeit reluctantly, the bassoon has been transformed into a hybrid instrument, half human whisper, half electric guitar. Max-MSP software and Audiosculpt helped design the necessary equipment for the performer to evolve in acidic conditions."

- [1] Marcus Antonius **WESSELMANN**
Solo 10 for bassoon (2006) 08:54
- [2] Yohanan **CHENDLER**
Jo Ha Kyu* for bassoon & prepared piano (2011) 06:57
- [3] Omri **ABRAM**
Animate* for bassoon solo (2016) 11:10
- [4] Fabià **SANTKOVSKY**
Atlantis Futura* for voice & bassoon (2014) 13:52
- [5] Franck **BEDROSSIAN**
Transmission for bassoon & electronics (2002) 09:27

*Dedicated to Nadav Cohen

Nadav Cohen - bassoon

Naaman Wagner – piano [2]

Reut Ventorero – mezzosoprano [4]

Dominik Kleinknecht – live-electronics [5]

Mastering: Yaron Aldema
Photo: Meirav Kadishevsky
Graphic design: Flo Pelz

MEITAR
ENSEMBLE

Tel Aviv
Wind Quintet