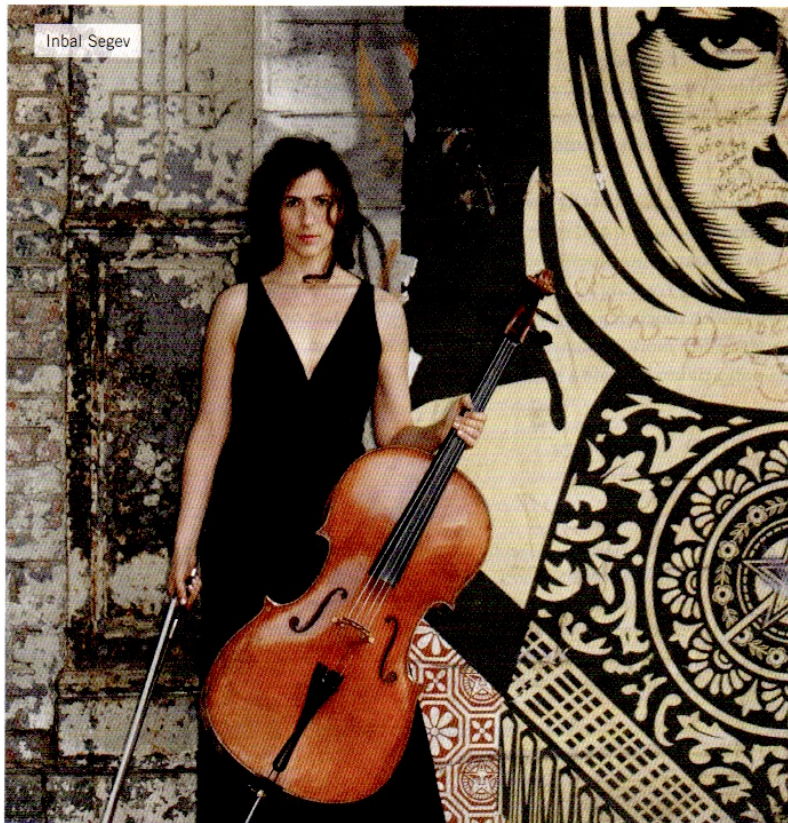


# FOR PLAYERS OF VIOLIN, VIOLA, CELLO, BASS, AND FIDDLE

# STRINGS



Inbal Segev

## THE ORGANIC MOVEMENT

Cellist Inbal Segev focuses on weaving sound and intonation into her daily practice

### ABOUT THE PLAYER

**Inbal Segev** picked up the cello at age five in Israel, and by age 16 was invited by virtuoso **Isaac Stern** to continue her studies in the US.

Juilliard-trained, she has worked with an assortment of distinguished players, and is a founding member of the **Amerigo Trio**, along with former **NY Phil** concertmaster **Glenn Dicterow**.

She performs on a 1673 **Francesco Ruggieri** cello, and released a recording of the Bach Cello Suites this September.

*What do you feel you need to do on a daily basis to maintain your skill level?*

Two hours of practice are a minimum during the concert season. To be in concerto-performance-tomorrow form, I need four hours, and to record the Bach Cello Suites—24 hours a day are a good starting point.

*Do you have your own daily routine of scales or technical exercises?*

As a child, 30 minutes of practice seemed like a lot of time—sometimes an eternity. By my early teens the choice was: Forget about being a professional musician or put in three hours a day—mostly scales and études.

I practiced Popper's *High School of Cello Playing*, [Louis] Feuillard's daily exercises, a few of the Piatti Caprices, Op. 25. That was when practice became an indispensable part

“

I play [scales] relatively slowly with focus on sound and intonation. I also spend some minutes throughout my practice playing slow open strings for bow control. I find sound production and acoustics in general to be fascinating.

of my daily routine, and now with three kids and travel, it is a meditation, a sanity saver. I always loved practicing, although it was not cool to admit it.

Today I start each day with about ten minutes of scales—usually the D major, C major, and the scale of a piece I am working on. I play them relatively slowly with focus on sound and intonation. I also spend some minutes throughout my practice playing slow open strings for bow control. I find sound production and acoustics in general to be fascinating.

*Do you still use études and/or study guides? If so, which ones?*

My second teacher in Israel, Uzi Wiesel, is the one that made me practice three hours a day of scales and études. Later, in my 20s, my teacher Bernard Greenhouse never spoke of scales or études with me. He always talked about the techniques of making music: vibrato speed control, shifting in a million different ways, talking rather than singing with the cello. These are the techniques I am more concerned with in general when I practice and when I teach others.

I don't play études anymore. I feel that the technical aspects of my playing—I mean the skills that scales and arpeggios strengthen—are well in place and I choose to focus my time and energy on other and, for me, more challenging aspects.

That said, there are passages in many concertos and solo pieces, and even some chamber works, that can substitute for études. For example, the double-stops at the end of the first movement of the Dvorak [Cello] Concerto (bars 338–340). The spiccato movement (second movement) of the Elgar [Cello] Concerto, and of course the infamous scales at the end of Shostakovich's [Cello Concerto No. 1] (bars 329–336) are just a few examples. I have recently recorded the Bach Cello Suites and there is a treasure trove of technical challenges, including bow distribution and control. How many notes can we fit in one bow without sounding choked at bar 49 of the E-flat major suite? Can we reverse the bowing on the repeats of the D minor Gigue to create variety without compromising the lilt?

*How has your daily-practice regimen changed over time as you've advanced as a player?*

Practicing is easier in some ways now. I used to spend hours working on difficult passages as a teenager and young adult, then looking for the right sound—experimenting with bow speed, alternating between standing and sitting while playing loud open strings. My neighbors probably hated me . . . . These are all things that I still do, but the emphasis shifted and it is now trying to understand the musical language of a given composer.

*How do you know when you need to brush up on fundamentals?*

When my kids tell me I play out of tune! Kidding aside—I always practice difficult passages slowly and I constantly clean up. So, in a way, I always brush up on fundamentals.

*Is there a particular technique that has given you trouble?*

Playing trills—I really had to work on that before I recorded my Bach CD.

*What advice can you offer about developing a daily-practice regimen?*

Developing a daily-practice regimen should come organically. It comes from experience and from necessity—[to] work on our weaknesses, whether it is playing in tune, not rushing, or playing with greater freedom. Just be sure to warm up slowly when you first pick up the instrument in the morning, and put in the time. There are no shortcuts. ■

# The Epoch Times

## Inbal Segev on Climbing the Mount Everest for Cellists

By Milene Fernandez

November 13, 2015



NEW YORK—It was on her mind for at least 20 years. Inbal Segev had been preparing, practicing, gearing herself up to consummate her musical career by climbing what she called “the Mount Everest for cellists.” Recording J. S. Bach’s complete cello suites constitutes the pinnacle of her internal journey as an artist so far.

The Bach cello suites are so challenging because, as Segev said, they are so simple and yet complex, so structured and yet so free. It is something that any great cellist is expected to accomplish.



Segev trained in a 19th and 20th century-centric style. Despite her precise technique, like a thoroughbred racing horse, she had to abort her first try at recording the suites when the sound engineer gave her some truthful feedback—he sensed she was conflicted inside.

Talking about it now, after finally reaching the summit of her Mount Everest, she reflected on her life and musical career from the comfort of her spacious Upper East Side apartment. Slightly laughing at herself, she said she still tears up a bit when she remembers her first attempt.

“There was so much pressure in succeeding,” she said, yet after years of painstaking research, preparation and practice, she still wasn’t ready.

“I was trying to come back 300 years in one month,” she said in a new documentary video that traces her two-year process of recording the six Bach suites—36 pieces of over two hours of music.

Before making her second and ultimately successful climb, she switched gears for about four months to stop overthinking. She performed in several concerts and had publicity photographs taken.

She realized she had been imposing ideas on herself, instead of interpreting the music based on her own decisions. She had to be truer to herself, to hone her own voice. “I really had to make decisions that I’m happy with, well educated decisions,” she said.

“Bach was one of the most intelligent composers. He’s always going to be smarter than the performer, so you have to rise up to his intellectual level and try to figure out what he wanted,” Segev said in the documentary.

The Bach suites are the pure expression of what that instrument can do, one of Segev's producers, Todd Landor said in the documentary. And because they are so pure, it also gives ample opportunity for the solo performer to project his or her style and character.

### Less Is More Style

The time musicians live in invariably shapes the music they play. Being true to Bach did not mean imitating performers of times past, but instead bringing his music to life in the 21st century by interpreting it in her own way.

Segev described herself as “a lyrical understated kind of performer.” She shies away from any mannerisms, while still creating a beautiful and expressive tone.

Similar to her welcoming spacious apartment—unobtrusive, unpretentious, with an elegant simplicity and carefully curated furniture, art, and objects—she takes on a less is more approach to her interpretations.

“Sometimes the most moving things are when you are not throwing yourself all out there,” she said. “But it depends on the piece, with Dvorak I like to be more out there,” she added.

She released her album, “Inbal Segev: Bach Cello Suites” this fall. Her contagious laughter throughout the interview seemed to counterbalance her self-admitted perfectionism and a tendency to be too hard on herself. Then she said, “But I’m better now. ... I put the CD on and I actually enjoy it.”

Although it would be interesting to hear how her interpretation of the Bach cello suites could develop in the future, she does not plan to do it again any time soon. She is committed to commissioning new music for the cello, working with composers such as Timo Andres, Avner Dorman, and Gity Razaz.

### Finding Her Voice

Segev was immediately drawn to the sound of the cello when she heard it for the first time on the radio. She started playing at the age of 5 in Jerusalem where she grew up. Since then she hasn't stopped—except for a nearly one-year hiatus at the age of 8. She called it her “little mid-life crisis” and guffawed.

At 15, the violinist and conductor Isaac Stern heard her play and got the ball rolling for her to receive a full scholarship at Yale to study under Aldo Parisot. At 16 she moved to the United States on her own. “It was really amazing and very scary,” she said. In Israel she had been very sheltered. “I was living in a bubble, I still live in a bubble in a way,” she said.

She found the level of the cellists at Yale School of Music unbelievable. She wasn't the only top student winning all the competitions anymore, but she still felt quite sure of herself. Then when she went to New York to study at Juilliard a few years later, she said, “That was a real shock. That's where you really are nobody. Nobody knows who you are. Nobody cares who you are,” she said laughing.

She decided to leave Juilliard to study privately on Cape Cod with the late cellist Bernard Greenhouse during the winters, because he would go sailing in the summers.

Cellist Inbal Segev with her 17th century cello at her home on the Upper East Side of New York on Nov. 5, 2015. (Benjamin Chasteen/Epoch Times)

Cellist Inbal Segev at her home in New York on Nov. 5, 2015. (Benjamin Chasteen/Epoch Times)

“He really saved my playing and he inspired me,” she said. “He talked about all the techniques to make music come alive ... how to control the vibrato, shades of glissando (when you shift from one note to another), little details that I was never taught before. We would talk about one phrase for a whole lesson easily.”

While Greenhouse taught Segev step by step what to do, after the three years of learning from him, it was time to move on.

“He had a huge influence on me. I lost some of my own way because he had such a strong personality,” she said.

Her playing fluctuated a bit as she became self-conscious but eventually came into her own, especially after she married and had children. Having a family helped balance her life, gaining a broader perspective. It was no longer only about playing the cello. She has two girls and a boy. The three of them play string instruments—the violin, the viola, and the cello.

### Cello With a Distinct Personality

Segev’s cello was made in Cremona, Italy, in 1673 by Francesco Ruggieri. She’s understandably very protective of an instrument that could be a museum piece. “I take it with me everywhere, even to the bathroom in restaurants,” she said. She knew what she was looking for and she knew her price range. After trying about 10 cellos in New York and London, she found the one she owns in Chicago.

“I was looking for a baritone sounding instrument, not a tenor, there’s different shades in between. Some cellos are very bright and carry very well over an orchestra, but you want the depth too. I didn’t want to compromise the darkness,” she said.

As she played snippets of various pieces in her home, including the first Bach cello suite, prompting goose bumps, her cello gave an incredibly full warm sound. It was like a deep burgundy, full-bodied cabernet sauvignon, with a slight hint of sweetness. Her pet parakeets started chirping excitedly. Segev laughed.

While every cello has its own personality, ultimately the musician affects the instrument. “I sound very similar on different cellos. After a while, after I get used to it, it is my sound,” Segev said confidently.

When asked what music means to her, she said, “It transforms you on so many levels. It makes us better people. It’s beautiful because it’s good,” she said articulating “good” at length, smiling and then giving a hearty laugh.

Inbal Segev will perform next at Bargemusic in Brooklyn on Friday, Dec. 18, at 8 p.m.

<http://www.theepochtimes.com/n3/1898684-inbal-segev-on-climbing-the-mount-everest-for-cellists/?photo=3>

# InsideChic

## Inspired Style: Inbal Segev, Cellist

November 3, 2015

Inbal Segev seems to have it all and then some. The gifted cellist was playing for the President of her native Israel at 8. At 16, she was invited by the famous violinist Isaac Stern to continue her studies in the United States, where she attended Yale University and The Juilliard School. Much like Inbal herself, her playing has been described as “richly inspired” and “first class.” Inbal graciously sat down with Inside Chic to talk about the journey of building her illustrious career, the Bach Cello Suites, family life, and how she still carries the groceries.



### How She Started

I was five when I began playing the cello. My mom is a pianist. We always heard music in the house but I really liked the cello. My mom took me to a violin shop where I got this shiny tiny little cello because I was so small. I made a nice sound on it right away and I progressed quite quickly. When I was six, I gave my first concert. When I was eight, I played at the Israeli President’s house. That was a big deal. I always knew that I was going to be a cellist. There was nothing else that really drew me the way music did.

Fast forward to when I was fifteen. I played for Isaac Stern, the famous violinist. After I performed, he jumped off his seat and said, “With whom would you like to study?” I told him I wanted to work with Aldo Parisot, a renowned Brazilian cellist who teaches at Yale University. Stern just picked up the phone.

A year later, I left Israel and came to the States, by myself, which was really scary in retrospect. I don’t know that I would send my kid alone to a foreign country at the age of sixteen. It was something that I wanted to do and my mom was very supportive. I lived at Aldo Parisot’s house with him and his wife for a year, to get my English up to speed. Then I got a full scholarship to Yale. It was an amazing opportunity that I was extremely lucky to get. After Yale, I went to Juilliard. I took some time off too, to study with a very well known cellist and teacher, in Cape Cod.

## Her Career and Her Family

One of the most challenging parts of my life was figuring out how to build a career when I was done with school. When I finished Juilliard, I was like, “Okay, now what?” The two years of freelancing in New York were the hardest. I didn’t have my family here. I was scraping by, barely making a living, entering competitions. There was so much pressure on making my career. A lot of the things I tried, I failed at. It was just not a good time in my life. Then I met my husband. I’ve really built my career since the kids were born. I think having the family took enormous pressure off me. It put things in perspective and I didn’t feel like it was the career, career, career. It was really liberating. I still am a little bit clueless. My husband is the one who has all the business sense. He knows how to help me out with decisions, so I am free to be creative. Now I’m in a position where I can be quite choosy with what I do and pick the projects that are interesting for me and not wait for the phone to ring. Our three kids all play instruments, too.



## What It Means to Record the Bach Cello Suites

The Bach Cello Suites are the cellist’s Bible. They are six pieces which amount to a little bit more than two hours of music. They are the pinnacle; the most important work for cello solo. Everybody knows them. Everybody plays them. Everybody has a very strong opinion about them. Recording them puts you on the line. Your recording shows, “This is who I am as a cellist. This is how smart... or not so smart... I am.” It’s a little bit like being naked. They are full of complex ideas. Bach tried to put three voices into one instrument. You have to think of how to bring out those voices. How to make them clear. How to make the music feel free, but also how to keep it structured. What’s fascinating about them is that everybody plays them differently and they can be musically convincing within different interpretations.



## On Her Instrument

My cello is three hundred and forty years old. It was made before Bach was born... it’s that old. Sometimes I think of it like this: when America became independent, this cello was already a hundred years old. It’s crazy. Instruments that are well cared for are like wine. They get better with age. Some people think it’s the

varnish that those makers used back then or it's the special wood or it's the drying process or it's the vibrations of the people playing on the cello for all those years that makes the cello sound a certain way. It's probably all of the above. It was made in Cremona, Italy, which is where Stradivari lived, around the time he lived. It's the center of instrument making. My cello was made by Ruggieri, who was a very famous cello maker. I really like that the sound is mellow yet it's penetrating enough that it can carry over an orchestra. It's powerful. It has the depth. It has the colors.



## On Playing In Style

When I play, I can't wear any buttons, unless they're covered, because they're going to buzz on the cello, and you also don't want to ruin the wood. You need soft fabric, at least on the front of your shirt. You can't wear tight skirts, or mini skirts, because you have to sit with the cello between your legs. With heels, if they're super high, you're also uncomfortable because the whole angle of the legs with the chair. It's tricky. And since I travel a lot, I always look for things that don't wrinkle easily.

It's very physical to play an instrument. I think a lot of performers are becoming more and more aware of keeping our bodies and our minds healthy with yoga and exercise. If I'm tightening my shoulders, for example, my sound is not going to sound so rich and full. It will sound, "Erhhhhhhhh."

I don't really do anything special for my hands apart from the fact that I can't grow my nails out. If I'm carrying something really heavy, like groceries, I'll be sure to rest every few minutes. Or, in the gym, if they ask us to hang from a bar, I usually don't like to do that. There's a famous drummer who doesn't take his gloves off, ever. I'm not like that. I chop salad, I'm normal.

Photos by Andrew Ingalls. Makeup by Colleen McCorry for Trish McEvoy. Inbal wears Chico's Black Label Faux-Leather Leggings, Chico's Black Label High-Slit Pullover Sweater, Chico's Abbey Pieced Faux-Leather Pants, Chico's Sienna Lock Necklace, and Chico's Kayla Cowl Neck Sweater. For more on Inbal, including performance dates and locations, go to her website at [inbalsegev.com](http://inbalsegev.com).

<http://insidechic.chicos.com/culture/inspired-style-inbal-segev-cellist/>



# THE BUFFALO NEWS

## Listening Post: Martha Argerich, two cellists tackle Bach

By Jeff Simon

October 11, 2015

Bach, Unaccompanied Cello Suites performed by Inbal Segev (Vox, two discs), Cello Suites According to Anna Magdalena performed by Matt Haimovitz (Pentatone, two discs). Here are two cellists of an age – mid-40s – both using the same versions of Bach’s glorious music for unaccompanied cello. It’s an irony in our era that when episodic television wants to show us murderers who listen to classical music, they love to break out Bach’s unaccompanied cello suites, some of the least violent music ever written. They are ubiquitous for cellists now and have been for more than 60 years (when their great exponents were Janos Starker, Paul Tortelier and Pablo Casals who found them, as Matt Haimovitz says “at a secondhand music store in his native Barcelona in 1890.”) With almost every modern cellist of note since Casals giving their latest thoughts on Bach, there are so many extant versions that there are many greater than these two. Both are interesting nevertheless. The better played, by far, is by Israeli cellist Segev who admits “it takes a bit of chutzpah to do it, and naivete as well.” Her performances are warm, strong and fluid. Haimovitz is nothing if not a musician of notable chutzpah (he likes performing in nightclubs, for instance, and playing jazz.) But his Bach cello suites somehow seem lacking in both the fluidity and virtuoso joy found by the greatest exponents of these very great works. Ratings: ⒸⒸⒸ for Segev, ⒸⒸ½ for Haimovitz.

<http://buffalo.com/2015/10/11/news/music/disc-reviews/listening-post-martha-argerich-two-cellists-tackle-bach/>

# The New York Times

## Classical Playlist: Gabrieli, Bach, ‘Distant Voices’ and More

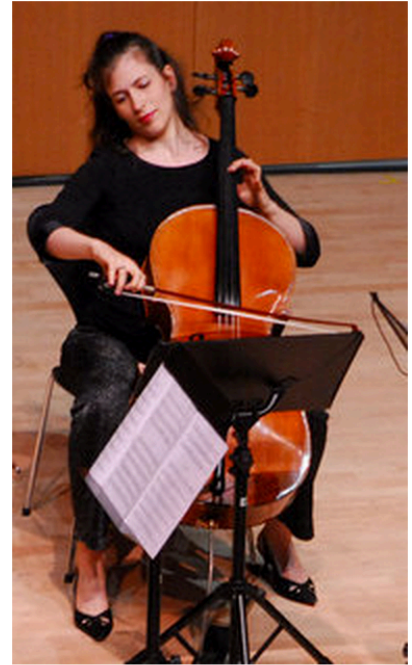
September 23, 2015

BACH: Cello Suites Nos. 1-6 (BWV 1007-12)

Inbal Segev, cello

(Vox)

You probably already have a favorite version — or two — of Bach’s unaccompanied suites for cello, perhaps by big-name soloists. This modest release, though not likely to displace them, would make an attractive alternative. Ms. Segev takes a bit for granted the ending of the Prelude in the first suite, one of the most ecstatic moments in all of music, but her performances are deft and thoughtful, accurate in pitch and flexible in rhythm. In any case, you may want to sample Ms. Segev’s artistry live at Bargemusic in Brooklyn on Friday evening, when she plays Suites Nos. 1, 3 and 5. (James R. Oestreich)



The cellist Inbal Segev. Nan Melville for The New York Times

<http://artsbeat.blogs.nytimes.com/2015/09/23/classical-playlist-gabrieli-bach-distant-voices-and-more/>

# The Washington Post

## Violist Miles Hoffman, American Chamber Players are solid at Kreeger

By Robert Battey

June 7, 2015



Miles Hoffman of the American Chamber Players. (Courtesy of the American Chamber Players)

The Kreeger Museum has welcomed violist Miles Hoffman and his American Chamber Players for a short festival each June for 11 years; the first of three programs this past Friday was a varied meal of C.P.E. Bach, Seymour Barab, Max Reger and Brahms. The playing was solid and mostly satisfying.

The Bach Trio Sonata (H. 578) that opened the concert was marred by anachronistic continuo — the optional cello unnecessary to support the booming bass line coming from a full-sized Steinway — but lively interplay between flutist Sara Stern and violinist Joanna Maurer kept things interesting. Barab, a cellist-composer who died last year, wrote in an accessible, anodyne style, channeling Copland

and Hindemith. His “Duo III” for viola and piano was infused with a sense of fun, to which the audience responded warmly. Hoffman had the piece well in hand, although pianist Reiko Uchida was often too heavy in the faster movements.

The Reger Serenade Op. 141a (flute, violin and viola) was also on the perky side (unusual for this often-dour composer). The first movement, in particular, had whimsy and lightness, though the Larghetto contained the plodding abstractions that have kept much of Reger out of standard repertoire. The performance could have been cleaner, too; his dense, chromatic harmonies require more careful work on intonation than the group may have had time for.

Contrasting the divertimento character of everything in the first half, the group returned after intermission to essay one of Brahms’s greatest, and darkest, chamber works, the Piano Quartet Op. 60. Here, Uchida balanced her heavy part well against the strings, and the performance was relaxed, perhaps too much so in the first and last movements, which lacked propulsion and urgency. In the glorious Andante, the artists were somewhat careless with the two-against-three rhythms in the middle episodes — always so crucial in Brahms. And the upper strings could never quite match the glowing, burnished tone of cellist Inbal Segev. That said, it was a high-level, professional rendition of this masterpiece, particularly successful in the glowering Scherzo.

[http://www.washingtonpost.com/entertainment/music/violist-miles-hoffman-american-chamber-players-are-solid-at-kreeger/2015/06/07/1de5e1b8-0d32-11e5-a0fe-dccfea4653ee\\_story.html](http://www.washingtonpost.com/entertainment/music/violist-miles-hoffman-american-chamber-players-are-solid-at-kreeger/2015/06/07/1de5e1b8-0d32-11e5-a0fe-dccfea4653ee_story.html)

# Lucid Culture

## Cellist Inbal Segev Treats a Chelsea Crowd to an Intimate Solo Show

May 22, 2015

Let's say you run a Chelsea gallery and want to expand your base. Maybe you know somebody who knows one of this era's great cellists. Why not invite that cellist for a solo performance, and invite a whole bunch of people to see her play? That's exactly what the brain trust at the FLAG Art Foundation did last night. And the place was packed, an impressively diverse crowd treated to intimate, meticulously nuanced performances of Bach's Suite in C Major and Krzysztof Penderecki's Divertimento by Inbal Segev.

Segev approached the Bach emphatically, digging in hard, especially in the lowest registers as she got underway. Ranging from gracefully balletesque to matter-of-factly scurrying to a similarly considered, wary resonance, she brought a wide emotional spectrum to life. The Penderecki gave her a chance to expand her dynamics, shifting through its uneasy leaps, biting percussive pizzicato climbs and creepy washes with a steely focus. From the first few notes of the concert, Segev had a feel for the room, with a tone that blended rusticity and moody, richly ambered gravitas. The sonics of the untreated white-box gallery space aren't suited to many kinds of music, but its natural reverb turned out to be the perfect complement to the program's mostly low-midrange tonalities.

Enticement via concert has been going on for a long, long time: after all, why do you think so many restaurants have live jazz? And it's become more crassly commercial since the dawn of social media: punk bands at the sneaker store chain; kiddie bands at the supermarket; sissycore bands at hastily prefabricated Bushwick "luxury" condos. Segev's performance was a refreshing alternative to all that – and instantly puts the FLAG folks on the map for their consummately good taste.

<https://lucidculture.wordpress.com/2014/05/22/inbalsegev/>

# Watch!

## Cellist Inbal Segev plays from the heart

**F**or those who love a good discovery story, it's hard to beat that of Inbal Segev. A cello prodigy raised in Israel by her single mother, she was first heard by Isaac Stern when she was 15; Stern was so impressed that he invited Segev to the United States. Thanks to his mentorship, she entered Yale University on a full scholarship as one of its youngest students. (She would also earn bachelor's and master's degrees from Juilliard.) Now living in New York with her husband and three young children, Segev has a thriving career traveling the world as a soloist.

— Rebecca Ascher-Walsh

**Watch!:** Was it thrilling to have Stern ask you to come to the U.S. at such a young age?

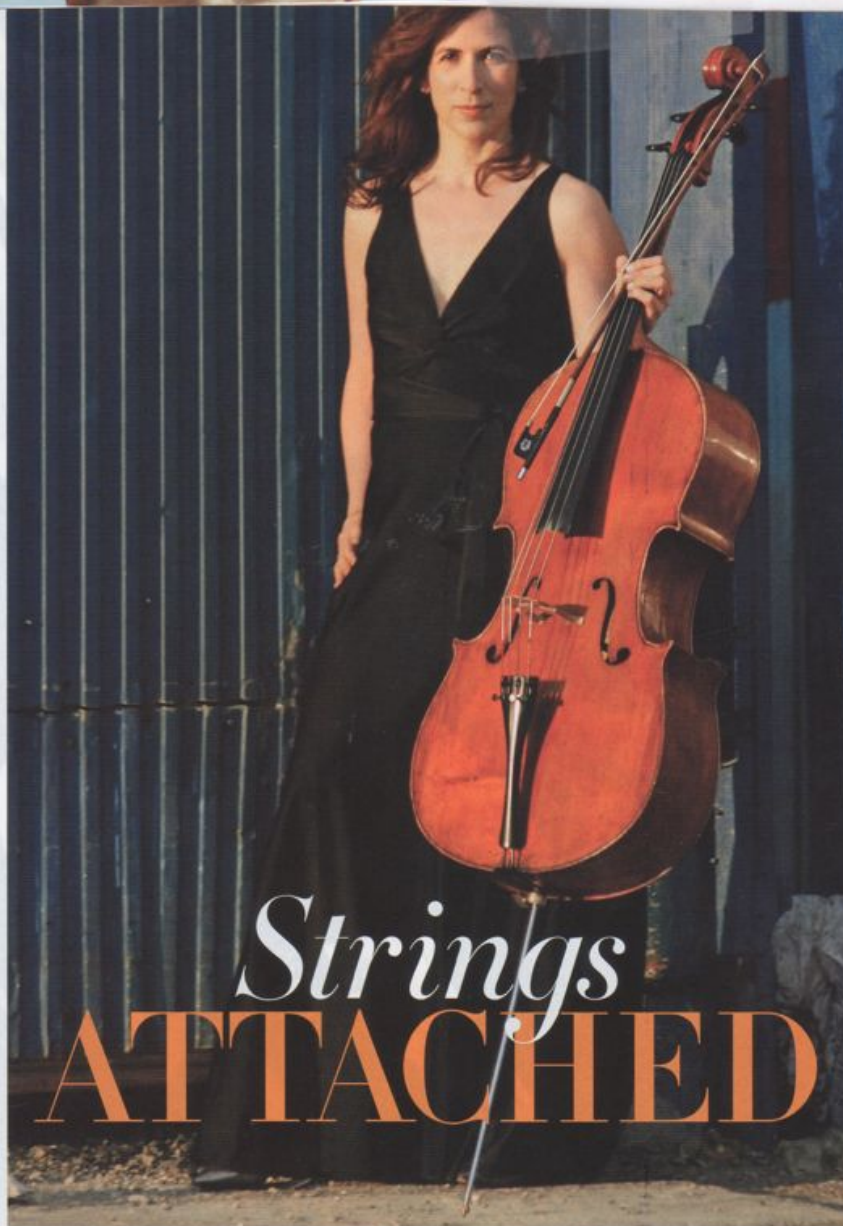
**Inbal Segev:** In retrospect, it was quite scary. I spoke some English but I wasn't fluent, and the financial situation meant I could go home only once a year. But it was such a great opportunity, and I was dying to see the world.

**Watch!:** You made debuts with the Berlin Philharmonic and Israel Philharmonic, led by Zubin Mehta, at 17. Do you love performing?

**Segev:** I have always loved the cello and music, but I don't know that I love performing. I still get serious butterflies, but it's ultimately really satisfying because you want to share what you are doing with the audience.

**Watch!:** Why did you decide to be a soloist?

**Segev:** I considered joining the New York Philharmonic and played in its orchestra for three years, but it isn't for me. The life of a soloist is quite



different—it gives me more freedom to see my children, whereas with an orchestra you are performing four nights a week. And artistically, it lets me have my own voice.

**Watch!:** Is there a lot of music in your house?

**Segev:** We all play music. My oldest plays viola, and my twins play violin and piano. Playing with them can be pretty difficult, cajoling them to sit down. I think, "Is it worth it?"

**Watch!:** Do you ever go crazy and have a dance party?

**Segev:** There was a time when we liked to dance to Lady Gaga around the house, but we haven't had much time lately!

**Watch!:** What's the biggest challenge for you at this point in your career?

**Segev:** To not just do the same old, same old. Playing well is always a challenge; just because I could do it yesterday doesn't mean I can do it today. It's so elusive! **L**

## Concerto Quest

April 18, 2013

By Jennifer Melick



When commissioning a new work from a living composer, one of the first tasks for an orchestra is finding the composer. But what if you are a soloist who wants to hire a composer to write a concerto for you to perform with orchestras? In that case, the critical step after selecting a composer is finding orchestras to play with. Cellist Inbal Segev accomplished something unusual when she successfully commissioned a cello concerto from Avner Dorman and found four orchestras willing to sign on to perform it this year. The concerto had its world premiere in February at Alaska's Anchorage Symphony Orchestra, led by Music Director Randall Craig Fleischer. Further performances are scheduled for May with the Hudson Valley Philharmonic in Poughkeepsie, New York; July with the Orquesta Sinfónica Nacional in Bogota, Colombia; and September with the Youngstown Symphony Orchestra in Ohio.



Cellist Inbal Segev. Photo by MEReps

In his review of the Alaska world premiere, Mike Dunham wrote in the *Anchorage Daily News*, “The concerto was probably one of the most successful new works debuted by the Anchorage Symphony Orchestra during the tenure of conductor Randall Craig Fleischer, both in terms of substance and effect. Bristly as the first movement was, it held one’s attention with its percussive persistence and drive. Soloist Inbal Segev’s ferocious energy had the listeners on the edge of their seats as if they were watching a NASCAR race in sound.”

Segev has learned a lot about the process of commissioning a concerto on the fly. She already knew Dorman’s music: besides traveling in similar musical circles, both she and Dorman are Juilliard graduates and Israel natives who have settled in the United States, Segev in New York City and Dorman in Pennsylvania, where he is on the music faculty at Gettysburg College. Dorman’s orchestral works include *Uzu and Muzu from Kakaruzu* (2012, commissioned by the Stockton Symphony in California, a project that was profiled in *Symphony* in 2012), *Astolatry* (2011, commissioned by the Alabama Symphony Orchestra), and a *Concerto Grosso* and concertos for mandolin and piccolo (recorded on a 2010 Naxos CD featuring the New York City-based Metropolis Ensemble). Segev had been eager to work with Avner Dorman since hearing his 2006 *Spices, Perfumes, Toxins!* on YouTube.

Recently, Inbal Segev took out an hour to chat with *SymphonyNOW* about the process of getting a new cello concerto off the ground.

Jennifer Melick: How did the idea come about to commission a new work by Avner Dorman?

Inbal Segev: The commission happened on multiple parallel paths. Avner was recommended to me by another composer, Gabriela Lena Frank. And I played the Beethoven Triple Concerto with the Israel Philharmonic—where Avner’s dad, Ze’ev Dorman, is assistant conductor. Avner and I started talking about commissioning, and of course that involved money and getting orchestras to commit beforehand. I did not know this at the time, but you can’t just kind of order a piece, even if you pay for it fully, and then start shopping it out for concerts! It all has to happen before the piece is written. People like to hear something that’s very new, and once it’s not new anymore it’s on the shelf getting cold. That’s just the way the business is now.

My in-laws live in the Poughkeepsie area, so I ended up going to the Hudson Valley Philharmonic to play for Randall Fleischer. He loved the idea. He said, “I’m really interested in new music.” And I said, “That’s interesting because I am talking to Avner Dorman.” And he said, “I know Avner—I was going to commission a choral piece from him, but it’s too expensive for us.” A cello concerto involves fewer people. With music, you pay almost by note, by how heavy the score is. This worked out perfectly, because Randy has three orchestras: Anchorage, Hudson Valley, and Youngstown in Ohio. Then I got an extra orchestra in Colombia, and I’m very excited about that.



Randall Craig Fleischer, music director of the the Hudson Valley Philharmonic and the Anchorage and Youngstown symphony orchestras

Melick: What range of responses did you get when you sought out orchestras to perform the concerto with you?

Segev: Some weren’t interested. Others were interested, but didn’t have the money, or the timing wasn’t right, or maybe their audience was too conservative. A couple of orchestras in Israel said, “Send a recording and we’ll see.” I think that we are very lucky to get four orchestras, which is great! And I think there will also be a life after, when we record it live at the world premiere in Anchorage. Overall, I’m very excited about the fact that people are playing new music more and more, and for the most part audiences are also eager to hear them. That’s a good thing.

Melick: How did you deal with the practical details and financial aspects of the project?

Segev: In business I’m not that strong, but luckily my husband is in finance, and he is very good at things like drawing up contracts with my manager and juggling between the different orchestras. Each of the orchestras had invited me to play as soloist, and they all shared in the costs of the commission. Today, even the most successful musicians have to be business oriented as well. I’m lucky because I have my husband. But even so, I still have to be on top of things. If you are a musician, you are running a business. There certainly needs to be more emphasis preparing for this kind of work, and I’m glad there is more and more of this happening now. After I finished my studies at Juilliard was the scariest time of my life. I was like, what do I do now? I did some auditions. I did some competitions; some I won, some I lost. It was a very hard time. I made \$20,000 a year. That is pretty tough!





Composer Avner Dorman has written a cello concerto commissioned by cellist Inbal Segev and several U.S. orchestras

Melick: Was there anything that surprised you about the cello concerto Avner Dorman has written for you?

Segev: I had quite a different idea of what it was going to sound like—I thought it was going to be flowing Middle Eastern, Israeli-type melodies. It turns out to be extremely modern sounding, though there's a little Middle Eastern bit at the end. Avner describes the work as a concerto for a “cello that forgot it's a cello.” And that is so true: it's very rhythmic, minimalist in the first movement. The last movement is all pizzicato. It's very painful to practice! I had a blister for a few weeks.

Melick: Does the concerto call for any special techniques, like slapping or hitting the cello?

Segev: It certainly does, but not slapping or hitting—my cello is a 330-year-old Ruggieri! There is one part I wish I played on a modern cello, because Avner asks the soloist to over-force, you know how a beginner cellist makes a sound like moving furniture? It's really cool. In another part, all pizzicato, you play kind of like a flamenco guitar, opening your fingers like a fan. That's something I have done maybe once before. The slow movement is long chords, just a cello section holding open strings, very dark, and the cello soloist is breaking chords. It sounds like a cry, it's very emotionally charged. It's beautiful. In

Anchorage we got a lot of rehearsals, four or even more, I think, because it's very tricky. First, it's very fast, and there are a lot of meter changes, a lot of fives in the meter, a few bars of 7/16, and so forth.

There's another thing I like about the piece. When I was growing up in Israel, a lot of composers were writing very folk-based music. It was *Israeli music*. Today it's much more subtle. You might not know when you hear it that it's Israeli music, but it still has a Middle Eastern quality. It's very modern. It's our country, and we are proud of it, but we don't have to shout as loud today ... how do I say it? It reflects the more modern Israel that I grew up in, and that's wonderful.

Below, view an excerpt of the first movement of Avner Dorman's cello concerto, recorded at the world premiere in Anchorage in February.



<http://www.symphonymnow.org/2013/04/concerto-quest/>

## **REVIEW: DORMAN CELLO CONCERTO**

**Anchorage Symphony premieres piece for 'heavy metal' cello**

February 23, 2013

By MIKE DUNHAM

ANCHORAGE — Composer Avner Dorman compares the first movement of his Cello Concerto to the survivor of a car wreck who wakes up in the hospital and doesn't know who he is or how he got there. The instrument frantically strikes the same notes over and over again throughout the movement, but doesn't get anywhere. An extreme tension fills the piece from the very first bar and never lets up.

Some in the audience to hear the world premiere of the work in Atwood Concert Hall on Saturday night had their own similes: a person trapped in a cage and can't get out, and when he does get out wanders aimlessly; a computer turned into a weapon; various kinds of psychic - or perhaps gastric - distress.

I found myself thinking of skiing down Mt. Alyeska in a whiteout, not even able to see the tips of the skis under powder snow, not sure of what was ahead or even which way to turn to slow, experiencing shifts in the ground every few moments and anticipating disaster at any second.

Be that as it may, the concerto was probably one of the most successful new works debuted by the Anchorage Symphony Orchestra during the tenure of conductor Randall Craig Fleischer, both in terms of substance and effect. Bristly as the first movement was, it held one's attention with its percussive persistence and drive. Soloist Inbal Segev's ferocious energy had the listeners on the edge of their seats as if they were watching a NASCAR race in sound.

The first movement ends with the cello sustaining an augmented fifth that resolves into a perfect fifth to start the slow movement. (All three movements are connected, played without a break between them.) Much of the playing featured shifting intervals over a drone created by bowing the bottom two strings, the orchestra's cellos and basses playing the same two unfingered notes very quietly.

The finale is a perky dance in which the solo instrument is plucked throughout the movement, sounding something like an electric sitar or lute or oud. It winds down and a big chord closes out the piece.

The liveliness of the work seemed to please the crowd, many of whom stood and clapped as the composer took his bows. An undefinable humanity in the very mechanical score pleased me. But I should make two observations. 1. The amplification of the cello, necessary in the first and last movements, is not needed in the slow movement, where it sounds like the soloist is bawling over a breeze at dusk. 2. As with "Spices! Perfumes! Toxins," a Dorman work previously presented by the ASO, there is no arc of destination in the finale; it feels like the composer stopped writing only because he ran out of paper at that spot. Perhaps this is an aesthetic that springs from or is a comment upon the modern focus on process rather than accomplishment, activity over completion. But there's a kind of promise made by the structure of the first two movements that is not fulfilled by the end of the piece.

The big program also included Beethoven's "Leonore" Overture No. 3, the first of Grieg's "Peer Gynt" suites and the second of Ravel's "Daphnis and Cloe" suites, as well as the first performance by the ASO of Dukas' "The Sorcerer's Apprentice." The performance was highlighted by excellent work from the flutes, in particular, from the first broken triad of the Beethoven, to Grieg's "Sunrise" scene to the florid solos in the Ravel.

<http://www.adn.com/2013/02/23/2800316/review-dorman-cello-concerto.html>

## EVENTS AROUND THE WORLD

## A blend of grit and passion

**US** Israeli-American composer Avner Dorman describes his new Cello Concerto as 'a concerto for a cello that forgot it was a cello'. According to New York-based cellist Inbal Segev, who gives the world premiere of the work with the Anchorage Symphony under Randall Craig Fleischer this month, the concerto follows through on this suggestion of a fresh conception of the instrument. 'It's certainly unlike anything I've ever played before,' she says. 'The music in the first movement is really gritty and highly rhythmic. There are lots of double-stops and Dorman uses many natural overtones that the instrument can produce with open strings.'

Segev is equally enthusiastic about the passionate, cadenza-like second movement: 'It's haunting, full of broken chords, with the cello section accompanying very quietly.' In contrast, the last movement is all pizzicato, fast and jazzy. Segev will be playing with an amplifier, something she has previously done on the concert stage for the Friedrich Gulda concerto. 'Dorman favours the instrument's lower register, which usually creates problems of balance,' says Segev. 'But with an amplifier, that won't be an issue.'

**Avner Dorman Cello Concerto world premiere** 23 February, Anchorage.  
[www.anchoragesymphony.org](http://www.anchoragesymphony.org)



Inbal Segev premieres Avner Dorman's Cello Concerto

**US****TEACHERS CONVENTION**

The American String Teachers Association holds its 2013 national conference in Providence, Rhode Island, this month. The programme includes performances, networking events and educational sessions. The Eclectic Strings Festival runs alongside the convention.

**ASTA National Conference**  
 27 February–2 March,  
 Providence, Rhode Island.  
[www.astaweb.com](http://www.astaweb.com)

**PUERTO RICO****CASALS FESTIVAL**

Elmar Oliveira, Arto Noras and the Takács Quartet take to the stage in San Juan during this month's Casals Festival, an event that was founded by the great cellist in 1956. The programme features a performance of Penderecki's Concerto grosso for three cellos.

**Casals Festival of Puerto Rico** 23 February–16 March, San Juan.  
[www.festcasalspr.gobierno.pr](http://www.festcasalspr.gobierno.pr)

**UK****MASTERCLASSES IN LONDON**

The Emperor Quartet, the Kungsbacka Piano Trio and violinists James Ehnes and Maxim Vengerov give masterclasses this month at London's Royal Academy of Music. The masterclasses are free to watch and no tickets are required.

**Royal Academy of Music Masterclasses** 11, 13, 21 and 28 February, London.  
[www.ram.ac.uk](http://www.ram.ac.uk)

**RUSSIA****STRINGS BY THE BLACK SEA**

Yuri Bashmet is the artistic director of an eclectic festival in the Black Sea resort of Sochi, host city of the 2014 Winter Olympics. Joining the violist are violinists Alena Baeva and Massimo Quarta, cellists Enrico Dindo and Alexander Buzlov, and the Wanderer Trio.

**Sochi Winter International Arts Festival**  
 15–24 February, Sochi.  
[www.wiafs.ru](http://www.wiafs.ru)



## Israeli-born cellist balances family, career

June 6, 2012

By Lisa Traiger

Inbal Segev is a working mom. But instead of a laptop or briefcase, she carries a cello. The instrument in question was made in 1673 by Francesco Rugeri. Her husband gave it to her as a wedding gift.

These days Segev, a Jerusalem native, is mother of almost-6-year-old twins and an 8-year-old and a classical cellist. She approaches life like a tightrope walker: balancing family - kindergarten, play dates, homework, piano lessons and what's for dinner - and a career as an in-demand classical musician. "It's a challenging life," she said recently from her home in New York. "I'm just trying to find a balance because I realize that life is short and I want to enjoy my family, but not just be on the road all the time."

Segev will play June 15 at the Kreeger Museum in the District with the American Chamber Players featuring Miles Hoffman on viola, Joanna Maurer on violin, Sara Stern on flute and Anna Stoytcheva on piano. On June 24, she returns to the region to perform the U.S. premiere of Maximo Flugelman's Cello Concerto at the Castleton Festival, an increasingly popular summer music festival. Castleton, the creation of Maestro

Lorin Maazel and his wife, Dietlinde, was founded to nurture young, up-and-coming classical music artists. Set in the rolling hills of Rappahannock County, Va., this year, its fourth, Maazel, former New York Philharmonic music director, has invited more than 200 singers, musicians, conductors, directors, costumers and others to take part in 21 performances running through July 22.

The new Cello Concerto is an example of Segev's avid interest in going beyond the tried-and-true classical canon. "Maybe 10 or 20 years ago you could just play Beethoven, Mozart and Dvorak and be fine for the rest of your life," she said, "but now people want to hear something new, it's a changing of the



guard." Segev seeks out new work, like the Flugelman piece and composers also find her. In fact, while the Cello Concerto premiered in 2001, just for Segev, Flugelman, an Argentinean Jewish composer, who by day is a founding partner in the global finance group Corfina Global Advisors, created a brand-new cadenza to the lush and romantic piece.

"I said sure," Segev explained, when he told her he was going to write a few new bars to finish off the piece. "And then he sent it to me: it's a whole page of very complex fingerings," she exclaimed, at once surprised, terrified and maybe even secretly pleased to take on the challenge.

Working with composers on newly commissioned works, Segev said, is a very interesting process.

The daughter of two music teachers, Segev was introduced to the classics from a very young age. When she heard the cello on the Israeli classical radio station, the story goes that she told her mother that's what she wanted to play, but once in the music store it looked too big for a 4-year-old. She asked for the "little cello" - the violin - instead. Her mother gently suggested she stick with the cello. By the time Segev was 7, she was earning scholarships from the American-Israel Cultural Foundation to support her training. After a family move to Tel Aviv as a teenager, Segev left school to concentrate on her music studies.

At 17 she played for conductor Zubin Mehta with both her national orchestra, the Israel Philharmonic, and the Berlin Philharmonic. At that point Mehta wrote a letter recommending that Segev could better serve her country by continuing her musical studies and serving as a cultural ambassador rather than serving two years in the Israeli army. At 16, she was invited by Isaac Stern to study in the U.S. where she worked with cello master teacher Aldo Parisot at Yale, before earning a bachelor's degree from Juilliard and a master's from Yale.

Segev said she remains very connected to her Jewish and Israeli roots. Her children are bilingual, speaking Hebrew and English at home, and they attend programs at the Manhattan Jewish Community Center. When she's not on the road performing, Shabbat at home on Friday night is a must. As her parents did, she introduces her children to a range of classical music - taking them to opera, symphony and chamber concerts, and each studies an instrument. That's not to say that Lady Gaga isn't heard in the house; her children's musical tastes are eclectic.

Segev cites her album release Nigun, a compilation of Jewish music for cello, as another way to nourish her Jewish roots through music. On the road, whether she's in New York, Europe or, as she was recently, in Durango, Colo., Segev understands that she represents her Jewish homeland. It's a badge she wears with pride: "I think that the more people hear and see that there's so much beauty and goodness coming from Israel, the better. It's not just the negative things you hear on the news. Israel is a great country. I'm proud of it and I want to share what's going on there."

Inbal Segev will perform the U.S. premiere of Maximo Flugelman's "Cello Concerto" - the concert includes Mahler's "Symphony No. 1 'Titan,'" - on June 24, 2 p.m. Castleton Festival Theatre in Castleton, Va. Tickets, \$20-\$120, are available at 866-974-0767 or [castletonfestival.org](http://castletonfestival.org). Segev joins the American Chamber Players in a program featuring Dohnanyi's Piano Quintet No. 1 in C Minor and other works on June 15 at 7:30 p.m. at The Kreeger Museum in the District. For tickets, call 202-338-3553 or go to [kreegermuseum.org/programs/concerts-master-classes](http://kreegermuseum.org/programs/concerts-master-classes).

<http://washingtonjewishweek.com/Main.asp?SectionID=27&SubSectionID=25&ArticleID=17356>

**WQXR Features**

## **Café Concert: Inbal Segev**

By Brian Wise

May 25, 2011

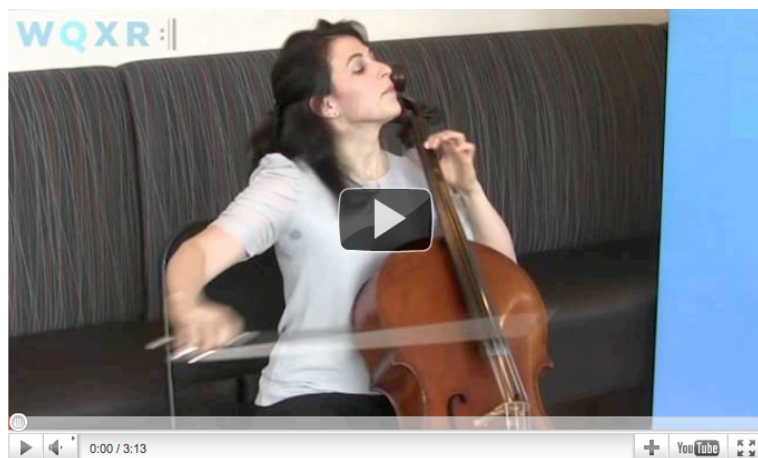


In 1990, a 17-year-old Inbal Segev left her native Israel to come to the U.S. to study at Yale University with the famed cello pedagogue Aldo Parisot. She went on to further studies at Juilliard and has been a New Yorker ever since, having settled on the Upper West Side with her husband and three children.

Yet Segev admits that there's always been a side of her that feels like an expat and her eclectic musical tastes reflect that accordingly. In the WQXR Café she applied her 1673 Francesco Ruggeri cello to a suite of Celtic folk tunes, bringing out the hypnotic, insistent drone that one normally hears in bagpipe melodies. "I'm a pretty conservative player," Segev admits. "But I like to explore new things and I like to use new elements and give new breath to old programs."

Segev's global inspirations go further. She has performed frequently with Fernando Otero, an Argentinian pianist and composer who won a Latin Grammy Award recently, and who is currently writing a "tango-infused" cello concerto for her. He'll join her to perform several of his own pieces in a recital at Le Poisson Rouge on June 1.

And in the 2012-13 season Segev will premiere a concerto by fellow Israeli Avnver Dorman. She notes that Dorman also plans to borrow a melody from an Arabic composer for the piece. "It's not as a political statement," she cautions, but adds that the piece will be "a little Middle Eastern, with folk-Arab melodies."





## Moonlighting

With a full-time job as concertmaster of the New York Phil-

harmonic—along with a thriving career as a soloist and teaching posts at Juilliard and the Manhattan School of Music—Glenn Dicterow would seem an unlikely candidate for another regular gig. But in 2009, the violinist joined with his wife, violist Karen Dreyfus, and cellist Inbal Segev to form the **Amerigo Trio**.

THE AMERIGO TRIO:  
KAREN DREYFUS,  
INBAL SEGEV, AND  
GLENN DICTEROW.



The trio has its roots in the 2007 Bowdoin International Chamber Music Festival, where a performance of the Brahms Op. 18 Sextet gave Dicterow and Dreyfus a first chance to work with Segev in a chamber-music setting. Dicterow says: “I was blown away by her playing.” The three musicians assembled soon

afterward to choose repertoire and start planning programs.

Aside from string trio standards like the Serenades of Beethoven and Dohnányi—the works on the group’s debut CD, on Navona Records—the Amerigo explores little-known works, such as the trios of Leo Weiner (“the Hungarian Mendelssohn,” according to Segev) and Gideon Klein, who died at age 22 in the Nazis’ Fürstengrube forced-labor camp. (See “Music Silenced and Regained,” page 48.) The group’s configuration allows it to serve as the basis for several protean configurations: in April, for example, pianist Giselle Witowski joined the trio at Connecticut’s Hotchkiss School for a program including the Schumann piano quartet and the Kodaly Op. 7 duo for violin and cello.

Segev is a neighbor of the Dicterows, which makes it relatively easy for the three to schedule rehearsals. But their performance schedule is limited by other commitments—chiefly, Dicterow’s Philharmonic responsibilities. Still, the violinist sees his chamber music work as part of an exit strategy when he eventually relinquishes his concertmaster duties.

It’s also a chance to engage in a kind of music-making very different from his usual assignments. “Chamber music has a kind of completeness to it,” he says. “Instead of following the direction of a conductor, we all get to chip in. You can be really creative interpretively.” Along with Dreyfus, he had previously played chamber music as a member of the Lyric Piano Quartet, but he now relishes the transparency of the string trio sound. “It’s pure,” he says. “There’s nowhere to hide; no way to cover it up. It makes an honest musician of you.”

[www.amerigotrio.com](http://www.amerigotrio.com)

# GRAMOPHONE

## BLOGWATCH

[www.getclassical.org](http://www.getclassical.org)



**Berlin-born, New York-based journalist Ilona Oltuski meets Israeli cellist Inbal Segev, who describes her love story with the cello**

"I breathed cello," Segev remembers. She talks about her love for the instrument that has dominated her life. She was only five years old when her mother, a high-school teacher, introduced her to classical music broadcasts. Some of these featured the cello, leading to Segev's first cello lessons. When, at age seven, her exceptional talent became apparent, the America Israel Cultural Foundation (AICF) provided for her education at the Rubin Academy in Jerusalem.

Her love story with the cello continues to this day. "The cello is more than a beautiful instrument, it's my friend," says Segev, meanwhile a mother of three. "Fortunately, my husband and my parents have helped me tremendously to maintain a balance between my career and my family," she was quoted as saying in an interview with *Cosmos* in 2008. She recalls how her mom and grandmother had made it possible to buy her first good instrument, a Gaetano Rossi. When she got married, her husband knew how much she would love an "upgrade". With the help of a loan

from his employer, her new cello was a 1673 instrument built by Francesco Ruggieri, a contemporary of Stradivarius.

She also remembers one of many times her family supported her spontaneously and without hesitation:

"I was pregnant with the twins when I got a call from Christian Steiner at two in the afternoon. There was an emergency cancellation of a cellist who was supposed to perform that same night, and Christian wanted me to fill in. My husband rushed to the car rental and returned to chauffeur me and my cello for the four-hour ride. Steiner, artistic director of Tannery Pond, was thrilled that I made it in time, pregnant and all."

Segev's last-minute performance at the prestigious summer chamber music series in the Berkshires was a big success; in 2010, she returned for the third time, with pianist Alon Goldstein. When I met with her just before the great snowstorm at the end of December, she had just returned from an Israeli Consulate co-sponsored concert tour that had taken Goldstein and her to Beijing and Zhengzhou.

Every now and again, "old" connections even create new opportunities. This was the case when Goldstein recently introduced Segev to Avner Dorman, the young Israeli composer whose *Mandolin Concerto* just received a Grammy nomination. Dorman will now compose a cello concerto for Segev.

"It will be an interesting process," she says. "I wanted something Middle Eastern for the cello. It's going to be difficult, but I like challenging scores."

Dorman's composition will not be the first concerto written for her: accompanied by the Polish Radio National Symphony, she recorded a cello concerto by American composer Max Schubel for the Opus One label in 2001. Neither will it be the first recording with a Jewish connotation.

"I discovered I have something to offer there," says Segev, who does not describe herself as observant but rather as someone who likes a little bit of tradition. As an Israeli, she also strongly identifies with her cultural heritage.

### On [gramophone.co.uk](http://gramophone.co.uk)

The *Gramophone* Player is now online. The *Gramophone* Player features a huge amount of media for you to stream, including longer excerpts from the monthly Editor's Choice recordings, in-vision excerpts, a complete recording every month related to one of the magazine's main features - and much, much more!



## LA DAMA DEL VIOLONCHELO

**D**urante dos días Inbal Segev interpretó de manera impecable el concierto para Violonchelo, de Dvorak, el mismo que eligió para su debut estadounidense en el Lincoln Center con la Orquesta Sinfónica de Juilliard. “Uno tiene un compositor favorito dependiendo de la época –asegura–. Por estos días es Dvorak, en algún momento fue Bach, pero al que realmente adoro es a Brahms”.

Nunca había estado en Colombia. Es más, asegura que el único contacto que había tenido con el país es un músico colombiano, compañero suyo en la orquesta de Fernando Otero, un pianista argentino que mezcla el tango tradicional de su país con el jazz y las estructuras clásicas. “Me encanta la música latina”, asegura Segev, quien también ha grabado algunos temas de Astor Piazzolla y actualmente prepara un álbum con la estadounidense de origen peruano Gabriela Lena Frank.

Nacida en Israel, Segev, considerada una de las mejores violonchelistas de su generación, comenzó a estudiar chelo a los 5 años y a los 7 recibió su primera beca. “Mi mamá (una maestra de escuela secundaria) fue la que me puso en contacto con la música y la verdad es que desde la primera vez que escuché un chelo en la radio me encantó”. Después de estudiar durante toda su infancia en su país natal su maestro, Isaac Stern le

INBAL SEGEV, UNA DE LAS MEJORES CHELISTAS DEL MUNDO, ESTUVO EN BOGOTÁ, COMO SOLISTA, EN LA NUEVA TEMPORADA DE LA ORQUESTA SINFÓNICA NACIONAL DE COLOMBIA. CON ACENTO JUDÍO.

Fotos César K-rillo




**A LOS 5 AÑOS** comenzó a tocar el violonchelo y a los 7 se había ganado su primer premio.

Durante años su instrumento fue la principal prioridad en la vida. Su esfuerzo se vio recompensado. Tras debutar con la orquesta Filarmónica de Israel y la Filarmónica de Berlín, bajo la dirección del afamado conductor Zubin Mehta, la reconocida intérprete ha tocado con grupos de cámara, orquestas sinfónicas y filarmónicas en lugares tan distantes como Helsinki, Dortmund, Lyon, Bangkok, Tokio, y Nueva York, además de haber grabado cuatro discos compactos, dos de música clásica, la banda sonora de *Bee Season*, una película protagonizada por Richard Gere con música de Peter Nashe y un álbum de música tradicional judía. “No soy muy religiosa, pero sí guardo muchas tradiciones judías, enciendo velas los viernes y cosas de esas, no importa si no voy al templo, me emociona mucho poder mantener nuestras tradiciones culturales”.

El 31 de agosto del 2003 la vida de Segev dio un vuelco. Ese día la célebre intérprete se casó con un exitoso ejecutivo de una compañía de inversiones con quien tiene tres hijos. “Ha sido muy difícil porque mi carrera es muy exigente, pero por fortuna tengo la colaboración de mi esposo y de mis padres”. Fueron precisamente su esposo y su madre quienes compraron en Chicago uno de sus mayores tesoros: un violonchelo fabricado en Milán a mediados del siglo XIX por Gaetano Rossi, un libretista que escribió más de 120 libretos de ópera y que en su tiempo libre elaboraba instrumentos que han logrado sobrevivir al tiempo.

“Es un maravilloso instrumento, pero más que eso es mi chelo, es un amigo”.

Inbal Segev fue una de las solistas invitadas en la nueva temporada

de la Orquesta Sinfónica Nacional de Colombia, y después de interpretar a uno de sus compositores favoritos frente a un público extasiado en el Teatro Colsubsidio, está dispuesta a volver al país y descubrir que Latinoamérica es mucho más que tango. 

## Ha tocado en lugares como Helsinki, Bangkok, Tokio y Nueva York.

recomendó que se fuera a estudiar a los Estados Unidos. “Estados Unidos, y especialmente Nueva York, es la meca de la música. Puedes conocer a mucha gente y aprender de todos”. Antes de recibir su maestría en Yale se graduó en la escuela de música de Juilliard, donde, asegura, conoció a quienes se convertirían en su inspiración, sus maestros Joel Krosnick y Harvey Shapiro, aunque en la actualidad no duda en reconocer que su mayor influencia es el estadounidense Bernard Greenhouse, creador del Beaux Arts Trio y uno de los mejores chelistas de todos los tiempos. “Tiene un gran sonido, es un músico maravilloso”.



## LADY OF THE VIOLONCELLO

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Inbal Segev, one of the best cello players in the world, performed solo in Bogotá during the new season of the National Colombian Symphony Orchestra...with a Jewish accent.

For two days Inbal Segev impeccably performed the Dvorak cello concerto, the same piece that she chose for her US Lincoln Center debut at with the prestigious Julliard Orchestra.

“One has a favorite composer, but who I play on a particular day varies according to the mood I’m in or different circumstances” she decalres. “Today it is Dvorak, at some point it was Bach, but whom I really love is Brahms”

She has never been to Colombia before. The only connection she’s had with this country was a Colombian musician who played with her in the ensemble of Fernando Otero, an Argentinean pianist who mixes the Tango, traditional of his country, with jazz and classical compositions. “I love Latin music,” affirms Segev, who has also played some pieces of Astor Piazzolla and now may work on an album with Gabriela Lena Frank, an American of Peruvian descent.

Born in Israel, Segev, seen as one of the best recitalists of her generation, began studying cello at the age of five, and at 7 years of age received her first scholarship. “My mother (a high school teacher) introduced me to music and I fell in love with the cello once I heard it on the radio.” During her childhood she studied in her native Israel, until her mentor Isaac Stern suggested for her to go study in the United States. “Going to the United States presented a great opportunity; I thought New York was the Mecca of music. You can meet lots of people and learn from everyone.” Before receiving her Masters from Yale University, Inbal graduated from the respected Julliard music school, where she recalls receiving her best inspiration from her teachers Joel Krosnick and Harvey Shapiro. However, she recognizes that her major influence was from Bernard Greenhouse, founder of the Beaux Arts Trio and one of the best cello performers of all time. “He has a great sound; he is a marvelous musician.”

For many years her musical instrument was her priority. Her effort was rewarded. After her debut with the Israel Philharmonic Orchestra and the Berlin Philharmonic, under the direction of famed conductor Zubin Mehta, this recognized performer has played with chamber groups, symphonies, orchestras and philharmonics in places as far as Helsinki, Dortmund, Lyon, Bangkok, Tokyo and New York, as well as recording four compact discs: two of classical music; the soundtrack for Bee Season, a movie starring Richard Gere with music by Peter Nashe, and an album of Jewish traditional music. “I am not a religious person. However, I fulfill certain Jewish traditions like lighting candles every Friday; it is important to me to keep some traditions alive.”

On August 31<sup>st</sup> of 2003 Segev’s life took a turn. That day this celeb musician married a successful investment executive with whom she has three children. “Fortunately my husband and parents have helped me tremendously to maintain a balance between my career and my family.” It was precisely her husband and her mother who purchased, in Chicago, one of her most valued possessions: a violoncello manufactured in Milan in the mid 19th century by Gaetano Rossi, a prolific writer who wrote more than 120 opera librettos, and who during his free time created timeless instruments. “The cello is more than a beautiful instrument, it’s my friend.”

Inbal Segev was one of the solo performers invited to participate in this season of the National Colombian Symphony Orchestra, and after performing one of her favorite composers to an ecstatic audience in the Colsubsidio Theater, she is ready to return to Colombia and has discovered that in Latin America there’s more than Tango.