



SHUFFLE Concert Album Liner Notes

**Eliran Avni, Piano | Hassan Anderson, Oboe | Francisco Fullana, Violin
Ariadne Greif, Soprano | Linor Katz, Cello | Moran Katz, Clarinet | Jessica Pearlman, Oboe**

Thanks for joining us! Below you will find some information and personal notes about the different tracks. We tried to make this helpful by including links to other performances that served as sources of inspiration for the arrangements and performances. Hope you enjoy and please feel free to post comments on our [Facebook page!](#)

1. "Samba" from *Four Souvenirs* / Paul Schoenfield, arr. Charles Neidich 3:14
Clarinet and Piano: Moran Katz & Eliran Avni

[Paul Schoenfield](#) (1947–)

Originally written for violin and later arranged for flute, *Four Souvenirs* has finally been recorded on a clarinet, thanks to a wonderful transcription by my teacher, Charles Neidich, who introduced me to Schoenfield's stylistically rich and fantastically written music. A curious and open-minded composer (also an avid scholar of mathematics, Hebrew, and the Talmud), it is no surprise that his music, too, reflects his interest in many different styles. In fact, I chose to play the clarinet so that I could have a chance to combine

(LINER NOTES *Continued*)

popular (klezmer/jazz) styles and classical music, and with Schoenfield's music I get to do exactly that in one piece! The other three movements in *Four Souvenirs* are "Tango," "Tin Pan Alley," and "Square Dance."
—Moran

2. "Bess, You Is My Woman Now" from *Porgy and Bess* / G. Gershwin, arr. Avner Dorman 4:42 **Ensemble: Francisco Fullana, Hassan Anderson, Linor Katz, Moran Katz, & Eliran Avni**

[George Gershwin](#) (1898–1938)

The origin of this beautiful transcription is an arrangement Israeli-American composer Avner Dorman did for chamber orchestra. When he and I spoke about it, it occurred to me that he could probably adjust it to fit the instrumentation of our ensemble. And I was right! The result is a 20-minute suite of melodies from Gershwin's glorious opera, of which this song, "Bess, You Is My Woman Now," is the concluding number and also one of SHUFFLE's most frequently chosen menu items. The magic of this arrangement comes from the transference of the vocal dialogue to the violin and the cello, which now portray the two lovers, Porgy and Bess. Even without hearing the actual words, one can feel the incredible impact of this stunning duet.

—Eliran

LINKS:

[Bess, You Is My Woman Now—movie version](#)

3. "Desafinado" / Antonio Carlos Jobim & Newton Mendonça, arr. Jonathan Keren 3:50 **Soprano and Ensemble: Ariadne Greif, Jessica Pearlman, Francisco Fullana, Linor Katz, Moran Katz, & Eliran Avni**

[Antonio Carlos Jobim](#) (1927–1994) / [Newton Mendonça](#) (1927–1960)

This beautiful arrangement was one of the first arrangements done for the ensemble by Israeli composer and arranger Jonathan Keren. The challenge for Jonathan was to transform the very classical sound of the ensemble into one that would resemble a backup band for a bossa nova singer. Jonathan embraced that challenge, and the result is one of our all-time favorite numbers. The counterpoint to the vocal line is truly exquisite. Even after listening to this arrangement as many times as I have, I'm often surprised by a new piece of melody in one of the instruments that I never heard before!

I've always loved Brazilian music—samba, bossa nova, and especially this song (the ringtone on my phone!)—and was always a little upset that I couldn't go on stage and, between some Beethoven and Brahms, play some bossa nova. Now, thanks to Jonathan and senhor Jobim, I can!

—Eliran

(LINER NOTES *Continued*)

Out-of-Tune

If you say that I am off key, my love,
You know that this causes me great pain.
Only the privileged have an ear like you do.
I possess only what God has given me.

If you insist on classifying
My performance as unmusical,
I, even lying, I must argue
That this is bossa nova.
This is very natural!

What you do not know or even sense
Is that off-key people also do have a heart.
I photographed you with my Rolleiflex,
And it revealed your enormous ingratitude!

You cannot speak like that about my love
For it is the biggest you will ever be able to find.
You, with your music, have forgotten the main point:

That in the chest of out-of-tune people,
Deep in the chest mutely beats,
That in the chest of out-of-tune people
Also beats a heart!

Translation: Ariadne Greif

LINKS:

[João Gilberto](#)

[Ella singing Desafinado](#)

**4. "Scherzo" from Piano Trio No. 2 in E Minor, Op. 67 / Dmitri Shostakovich
Piano Trio: Francisco Fullana, Linor Katz, & Eliran Avni**

3:09

[Dmitri Shostakovich](#) (1906–1975)

(LINER NOTES *Continued*)

This scherzo is the brilliant second movement of Shostakovich's chamber masterpiece Piano Trio No. 2 in E Minor, Op. 67. The composition is one of the composer's most famous and beloved works. Written during World War II (1944), it captures the darkness and oppression of the time. In this piece, one can clearly hear the confidence and exuberance in the march-like main theme (I personally hear soldiers marching off to war) contrasted with a somewhat nauseating and fear-driven second theme (expressed in the incessant crescendos played up-bow in the two strings). As in many of his other works, Shostakovich manages to create a multilayered reality. On the surface, confidence and triumph, but listening just a little more closely reveals the real meaning.

—Eliran

We would like to dedicate this track to Tess Lewis, who has generously supported SHUFFLE since the ensemble's inception. Thank you, Tess—you can now put this track on repeat!

5. "Why Don't You Do Right?" / Joe McCoy, arr. Dan Kaufman 3:01
Soprano, Clarinet, and Ensemble: Ariadne Greif, Moran Katz, Hassan Anderson,
Francisco Fullana, Linor Katz, & Eliran Avni

[Joe McCoy](#) (1905–1950)

From Peggy Lee's famous performance to Jessica Rabbit's seminal interpretation in *Who Framed Roger Rabbit*, this jazz standard is another all-time favorite. The original predates Peggy Lee; it belongs to Lil Green from 1941 and is a perfect, traditional twelve-bar blues. In this great arrangement, done for us by jazz pianist and composer Dan Kaufman, the singer and clarinet form a powerful duet, inspired by a version with Benny Goodman and Peggy Lee. We all take great delight in any chance to show off our Moran's jazz improvisation chops.

—Eliran

LINKS:

[Lil Green](#)

[Peggy Lee and Benny Goodman](#) / [Jessica Rabbit's version](#)

6. Romance No. 1 in A Minor, Op. 94, for Oboe and Piano / Robert Schumann 3:16
Hassan Anderson & Eliran Avni

[Robert Schumann](#) (1810–1856)

Robert Schumann's Romance No. 1 is a poetic, almost psychological depiction of young love; fleeting, undecided, rising up only to fall back down, but somehow still fresh, confident, and optimistic. All these characters and feelings create a tough challenge for the performer but make this work a truly remarkable

(LINER NOTES *Continued*)

piece. The piano and oboe are in dialogue constantly—it is a fantastic example of what true chamber music can be. I've only recently begun to consider that perhaps the piano is the true lover of the oboe, which could give us a lot more to think about when we hear this piece, but above interpretational questions, I most want my audience to focus on the pure pleasure of it! I dedicate this performance to all my oboe teachers who have given me all their love.

—Hassan

“For me, music is always the language which permits one to converse with the Beyond.”

—Robert Schumann

7. “Where? Where?” (“Kuda? Kuda?”) from *Eugene Onegin* / P. Tchaikovsky, arr. Linor Katz 5:44 Cello and Piano: Linor Katz & Eliran Avni

[Pyotr Illych Tchaikovsky](#) (1840–1893)

When I was first exposed to the opera *Eugene Onegin*, I was particularly touched by Lensky's famous aria: “Kuda, Kuda” (literally translated “To Where? To Where?”). The honesty and depth of the music moved me to tears. It made me wish I could be a tenor so that I could sing this beautiful music myself. Soon after though, I realized that I could really make this wish come true, for the cello perfectly matches the range of this aria! I immediately transcribed it, and it soon became one of the pieces I love to perform the most.

—Linor

The Scene:

A stream near a mill at dawn, St. Petersburg, Russia, late 1700s

The night before, Lensky challenged Onegin to a duel in response to Onegin's advances on Lensky's fiancée, Olga. Now, on the morning of the duel, Lensky looks back on his happy youth as he waits for Onegin to arrive. He realizes that he will probably die in the duel and that he does not particularly care if he does. The only great loss in his death would be that he would never see Olga again. (From [The Aria Database](#))

Where? Where?

Where, oh where have you gone,
golden days of my youth?
What does the coming day hold for me?
My gaze searches in vain;
all is shrouded in darkness!
No matter: Fate's law is just.
Should I fall, pierced by the arrow,
or should it fly wide,

(LINER NOTES *Continued*)

'tis all one; both sleeping and waking
have their appointed hour.
Blessed is the day of care,
blessed, too, the coming of darkness!
Early in the morning the dawn-light gleams
and the day begins to brighten, while I, perhaps,
will enter the mysterious shadow of the grave!
And the memory of a young poet
will be engulfed by Lethe's sluggish stream.
The world will forget me; but you, you! Olga!
Say, will you come, maid of beauty,
to shed a tear on the untimely urn
and think: he loved me!
To me alone he devoted
the sad dawn of his storm-tossed life!
Oh, Olga, I loved you,
to you alone I devoted
the sad dawn of my storm-tossed life!
Oh, Olga, I loved you!
My heart's beloved, my desired one,
come, oh come!
My desired one,
come, I am your betrothed,
come, come!
I wait for you, my desired one,
come, come; I am your betrothed!
Where, where, where have you gone,
golden days, golden days of my youth?

Translation: [Classical Plus](#)

LINKS:

[Fritz Wunderlich](#) (in German)

[Nicolai Gedda](#) (In Russian)

8. Scherzo: "Lanke Trr Gil" / Jonathan Keren, Text: K. Schwitters

5:40

Ensemble: Ariadne Greif, Hassan Anderson, Francisco Fullana, Linor Katz, Moran Katz, & Eiliran Avni / World Premiere Recording

(LINER NOTES *Continued*)

[Jonathan Keren](#) (1978–)

Composing music for SHUFFLE Concert is always an unusual experience: The composer may have an idea about what his piece might be about or what it may sound like, but he can never know in which particular context it will be presented. I am excited about the possibility that my piece will be sandwiched between a pop song and a Renaissance piece; or that its being performed after a piece by Bach may shed a new light on it. Furthermore, the unusual, extremely varied instrumentation and the versatility and flexibility of the performers makes SHUFFLE Concert a dream group for a modern composer.

“Lanke Trr Gll,” which is the third movement of *Ursonate* by Dada artist Kurt Schwitters, seemed a perfect choice for SHUFFLE. In the Dada Sound Poems the listener cannot avoid the feeling that the words (in gibberish) have been somehow shuffled; and in this particular poem, the juxtaposition of modernistic language and Neo-Classical elements, which the text clearly suggests, can place the piece in a few categories in the SHUFFLE menu. Lastly, I connect to the beauty of the poetry and to its high artistic value, and at the same time enjoy the absurdity of it and the funny lightness that there is about it. I can only hope that the complexity of the text, as well as the fun of it, was successfully transformed into an original composition.

—Jonathan

We commissioned Jonathan to write this piece for our Merkin Hall Debut concert in December 2012, along with his complete arrangement of the Ravel *Sonatine*. Our hope was—and is—to start creating a body of original work for SHUFFLE Concert where all six of us are playing. “Lanke Trr Gll” is very much in the traditional ABA scherzo structure, and the melodic contours can easily remind one of a Haydn or Beethoven scherzo. But the use of dissonance, bird-like interjections, and funny musical quotes all stem from a modern perspective. I also want to point out that for this piece Ariadne had to get in touch with her inner percussionist and play on two woodblocks—that’s the extra instrument you hear in the texture.

—Eliran

LINKS:

[Kurt Schwitters reads Lanke Trr Gll](#)

9. Adagio from Concerto for Recorder, Oboe, and Violin in A Minor / G. P. Telemann **2:31**
Moran Katz, Jessica Pearlman, Francisco Fullana, & Linor Katz

[Georg Philipp Telemann](#) (1681–1767)

As we were collecting repertoire for our first SHUFFLE Concert performance at the Rose Studio in Lincoln Center, I was rummaging through the Juilliard Library shelves in search of interesting pieces that we could

(LINER NOTES *Continued*)

play. My goal was to find works that would involve as many of us as possible, and let me tell you, there weren't too many of those! I then stumbled on this wonderful piece, a concerto for oboe, violin, and recorder. Luckily for us, Moran's first instrument was the recorder, so she happily accepted the challenge. This chamber rendition of the first movement uses only the cello as the continuo part. The result is a very intimate conversation among the three soloists.

—Eliran

10. “When You’re Good to Mama” from *Chicago* / John Kander & Fred Ebb, arr. Noam Sivan 3:37
Soprano and Ensemble: Ariadne Greif, Hassan Anderson, Francisco Fullana, Linor Katz, Moran Katz, & Eliran Avni

[John Kander](#) (1927–) / [Fred Edd](#) (1928–2004)

If you don't know the musical *Chicago*, then please go see it! You can see the wonderful [2002 film](#) (which won an Oscar for best picture) or even better, go to Broadway and [see it live](#). The music and book by Kander and Ebb (the same talented duo who wrote *Cabaret*) are brilliant and bring to life the early 20th century in bloody Chicago. For us on stage, this number truly embodies the SHUFFLE spirit and poses one of the most exciting and challenging parts in the menu. Can we let go of our classical training? Can our wonderful operatic soprano turn around and belt a “Mama”? The answer is yes and we do it gladly—we really love this number! It gives us a chance to create a little mayhem and loosen everything up. This great arrangement was done for us by another wonderful Israeli composer and arranger, Noam Sivan.

—Eliran

11. Introduction and Finale from *Fantasy Trio* / Robert Muczynski 4:03
Clarinet Trio: Moran Katz, Linor Katz, & Eliran Avni

[Robert Muczynski](#) (1929–2010)

I was sixteen when I first heard a performance of Muczynski's *Fantasy Trio*. I didn't quite catch the name of the piece or the name of the composer, but I remember being struck by it and thinking, *How come I don't know this piece?* This 44-year-old masterpiece is a wonderful addition to the clarinet-cello-piano trio repertoire, though trying to come up with words to describe its style is still a challenge for me. You can definitely hear the American sound and jazziness, and the way the music is organized reminds me of a Picasso painting. I also hear some kind of rock. What do you think?

—Moran

What makes this piece special to me is the fact that this was the first piece Moran, Linor, and I played together back in 2010. It was the night before that performance, over Shabbat dinner at the organizer's home, that I shared with the two sisters my crazy idea of letting the audience choose the music. With their

(LINER NOTES *Continued*)

support and encouragement, SHUFFLE was born a few months later. We have always kept a movement of this piece in the menu, from our first performance until now.

—Eliran

**12. Lullaby (“Shir Eres”) Moderato / Sasha Argov
Oboe and Piano: Jessica Pearlman & Eliran Avni**

3:09

[Sasha Argov](#) (1914–1995) / [Nathan Alterman](#) (1910–1970)

The idea to present this piece in concert belongs to our first oboist, Roni Gal-Ed, who loved this song and felt it would make a great addition to the menu of our first Israel tour. And she was right—the oboe is a perfect choice for this haunting lullaby. The music is by one of Israel’s greatest songwriters, Sasha Argov, set to lyrics by the award-winning Israeli poet Nathan Alterman for a play entitled *Queen Esther*. In the play, the song is sung by the court jester, who is trying to help King Ahasuerus (אכשוורוש) fall asleep.

When we played this piece in Kibbutz Mishmar Ha’Emek during our last tour, both Jessica and I were startled as we suddenly realized that an audience of about a hundred people was humming the song with us. We both agreed that it was one of the most strange and moving experiences of our careers.

—Eliran

שיר ערש

היכל ועיר נדמו פתע,
ונשתתקו שוקי פרס.
ורק אי שמה קלרינטה,
וקול כינור וקונטרבס,
מלחשים: אל תתלבטה,
ושקט, שקט הס.

אומנם רדפנו הבלים,
אבל הנה הראש הרכנו.
אם כתר הוא נושא או דלי,
אין שום הבדל בסוף יישן הוא.
והיי לי לו והיי לו לי,
והיי לי לנו לכולנו.

נום תפוח, נומה עץ,
נומה מלך, נומה לץ.

(LINER NOTES *Continued*)

נומו נהרות חוף,
נומו חוצרות ותוף.
"אולי בכל זאת רבע עוף?"
לא, לא סוף.

כל רוגז וחמות וטורח,
ותאוות וחרוק שן,
עברו חלפו כעוברי אורח.
"שיעברו אני ישן"
גם שאלות לשאול אין צורך,
ואין תועלת אין.

רוב נגינות יש וצלילים,
אך שיר הערש שידענו,
ושנחבא אל הכלים,
רק הוא בסוף נשאר אתנו.
נשאר ושר הניחו לי,
הניחו לנו לכולנו.

נומי דרך, בא הקץ.
נומה מלך, בא הלץ.
נומו רוח ומפרש,
הירדמו תולדות פרס.
"שייכבו את הפנס"
כן, כן, הס.

Lullaby

The palace and the town fell silent.
The Persian market quiets down.
The voice of a distant clarinet sings
Alongside violin and bass.
They whisper, "hush, let go of pondering!"
Serene and silent calm.

A day spent chasing foolish things
Will end when we will let our head bow,

(LINER NOTES *Continued*)

And whether it carries a crown, a bucket,
Sleep will come to pass now.
And, oh, to you, and, oh, to me,
And, oh, to all of us, the tired!

Rest thou, apple, rest, tree,
Rest, my king, let the jester sleep.
Sleep, rivers and the banks,
Sleep, o trumpets, drums, and rest
“I’d love to have a chicken breast!”
No, no, rest....

All anger, fury, inconvenience,
Our lusts, and all our efforts gone,
Like passers-by they are all gone now.
“Well, let them pass, my sleep is sound!”
And no more questions left to ponder,
No use for brooding, none.

Though many melodies we know,
This lullaby we’ve known for longer,
So very shy it is, and modest, yet it
Will remain forever
Remains and sings—please, let me be
Please leave us all in peace and quiet.

Rest, oh road, the ends abound.
Rest my king, the jester’s ‘round.
Rest oh great wind, rest thee, sail.
Rest, great Persian fairy tales.
“Time for lights out, now, I say...”
Hush, sleep well.

Translation: Yehonathan Berick

We would like to dedicate this lullaby to Gabi Paley, a very special 8-year-old whose bravery and courage beating cancer is an inspiration to us all.

LINKS:

(LINER NOTES *Continued*)

[Chava Alberstein's seminal performance of this song](#)

13. “Allegretto Grazioso” from Sonata No. 2 in A Major, Op. 100 / Johannes Brahms 5:33
Violin and Piano: Francisco Fullana & Eliran Avni

[Johannes Brahms](#) (1833–1897)

Written in 1866 in the pastoral setting of Lake Thun in Switzerland, the Second Violin Sonata is sandwiched between two other massive chamber works: the Second Cello Sonata in F Major, Op. 99, and the Piano Trio in C Minor, Op. 101. While the trio is a very dark and menacing work, both the violin and cello sonatas do share the sense of elation, love of nature, and a general happiness, not common emotions in Brahms's works, but ones that can be also found in his Piano Quartet No. 2, Op. 26, the Second Symphony, and the Second Piano Concerto. (Note that “2” or “Second” is a common theme here.)

The movement we chose to record is the final movement of the sonata and is unique in the sense that it is a rather moderate, gentle, and in general relaxed movement—not what one would normally expect to find at the end of a work. The movement's drama revolves around the contrast between a loving and tender main theme and an elusive, fearful, and maybe even foreboding contrasting theme. I always imagined this movement to be a scene of a marriage proposal. On the one hand we can hear the joyful expectation and eagerness and on the other the fear of being rejected, or perhaps of something unexpected happening and curtailing the love. But no worries—all is well by the end and yes, this piece was played on my wedding day too...

—Eliran

14. “Mouvement de Menuet” from *Sonatine* / Maurice Ravel, arr. Jonathan Keren 3:31
Ensemble: Jessica Pearlman, Francisco Fullana, Linor Katz, Moran Katz, Ariadne Greif, & Eliran Avni

[Maurice Ravel](#) (1875–1937)

I have been in love with Ravel's *Sonatine* since I was 15. I remember when my late piano teacher put the yellowing pages of the score on the music stand—I played and thought to myself that whoever wrote this music was a clearly a genius! I was transported with every note of this magnificent piece. The love affair continued during my Juilliard years, when I got to orchestrate this very movement for a symphonic orchestra (though the solo in that version was given to the flute and not the oboe). So it's no wonder that this movement found its way into the first menu SHUFFLE presented, and when we were invited to perform at Merkin Hall in December of 2012, I asked Jonathan to complete the arrangement. Jonathan, who is a wonderful composer and brilliant arranger, managed to recreate the entire *Sonatine* for our unusual instrumentation, in a way that indicates he must be channeling Ravel himself. One can hear traces of

(LINER NOTES *Continued*)

Ravel's *Introduction and Allegro*, *Daphnis and Chloe*, as well as his string quartet, all which served as an inspiration for this arrangement.

—*Eliran*

We would like to dedicate this performance to Dr. Lila Kalinich without whom this arrangement would not exist. Go practice, Lila!

LINKS

[Walter Gieseking plays Ravel Sonatine](#)

- 15. “Mantra”: Preciso, con energico / A. Dorman 5:51**
Ensemble: Hassan Anderson, Francisco Fullana, Linor Katz, Moran Katz, Ariadne Greif, & Eliran Avni / World Premiere Recording

[Avner Dorman](#) (1975–)

A mantra is a means of meditation, a word or phrase, or even a single sound, repeated over and over again for the purpose of spiritual centering. The repetition of a mantra is said to bring about personal transformation as the words move from a mere outward, mechanical repetition to a true, inward resonance within the speaker. The mantra is believed to elevate the soul, to bring out a higher, deeper level of peace and understanding.

In Avner Dorman's piece “Mantra,” the composer presents the mantra itself through repeated rhythms, a continuous, steady beat driving the piece forward. This beat develops over time, embellished with an increasingly thick texture and more complicated rhythmic context—the thick texture and driving sense of beat symbolic of a mantra's automatic, almost robotic repetition. Yet the voices slowly fade out as the piece nears its end, and even the driving beat, changing gradually, grows less pronounced, representing the transition from harsh reiteration to simple, pure spiritual ascent.

Written specifically for SHUFFLE Concert, “Mantra” incorporates each instrument of the unique ensemble into the overarching theme of a mantra. The repetitive beat passes among the voices fluidly, from violin to the entire ensemble, to the oboe, to the voice, and so on, changing slightly as it passes through each instrument, indicative of the slow but steady transformation of a mantra in its speaker.

—*Rachel Barber*

- 16. “Fuga” from *Fuga Y Misterio* / A. Piazzolla, arr. N. Sivan 2:27**
Ensemble: Jessica Pearlman, Francisco Fullana, Linor Katz, Moran Katz, Ariadne Greif, & Eliran Avni

(LINER NOTES *Continued*)

[Astor Piazzolla](#) (1921–1991)

Piazzolla has been the composer with whom we have opened and ended our concerts from day one. Somehow he managed to infiltrate the actual menu and has a movement from the *Four Seasons of Buenos Aires* in it as well. With three pieces on the menu, perhaps Piazzolla is “the” SHUFFLE composer and a great example of someone who managed to combine his different loves for seemingly different styles into a single, coherent narrative.

We commissioned Noam Sivan to do this arrangement for us and create a new opener. We have been playing Piazzolla’s “Libertango” as our opening piece for almost every concert since the beginning of SHUFFLE and felt it was about time we found a replacement. The “Fuga” from the *Fuga Y Misterio* (originally part of the operetta *María de Buenos Aires*), seemed like the perfect choice. As in the “Libertango” arrangement, in this arrangement each of the instruments gets a chance to shine and show off as the piece unfolds and culminates in a celebration of counterpoint. We were all excited to go on stage and open a concert with a new number, but as we walked off stage that night, we all agreed: the piece really did not work as an opener—but it *would* make one *hell* of an encore! And so it was. We have been ending concerts with “Fuga” ever since.

—Eliran

We would like to dedicate this track to Susanne Braham and thank her for her time, effort, and patience in editing these liner notes. Thank you, Susanne!

LINKS:

[Piazzolla performing *Fuga Y Misterio*](#)

And thank you to all of you for taking the time to read and listen. We would love to hear your thoughts and comments about the recording on our [Facebook page](#), so feel free to drop us a line.