

**Nadav Lev**  
guitars

**New** Strings  
Attached



# New Strings Attached

## Contemporary Music for Guitar by Young Israeli Composers

1. Gilad Cohen (b. 1980): *The Rushing Camel* (2012) (9:26)  
*Nadav Lev*

2. Yair Klartag (b. 1985): *Nothing to express* (2014) (8:23) \*  
*Nadav Lev, Mivos String Quartet*

Jonathan Keren (b. 1978): *Three Ladino Songs* (2008) (11:18)  
*Nadav Lev, Miranda Cuckson, Rinat Shaham*

3. Durme, durme mi linda donzella (4:00) (accent marks)  
4. Abretu puerta serrada (2:27)  
5. Quen te va ver con cocharas (4:51)

6. Guy Barash (b. 1982): *TalkBack III* (2010) (9:28)  
*Nadav Lev, Guy Barash*

Ronnie Reshef (b. 1979): *Four Bialik Children's Songs* (2009) (8:42)  
*Nadav Lev, Tehila Nini-Goldstein*

7. Me'ever layam (3:06)  
8. Sna'i (1:31)  
9. Dov (2:13)  
10. Tarnegol (1:52)

11. Nadav Lev (b. 1977): *Shomeret Layla* (2013-2014) (14:54)  
*Nadav Lev, Re'ut Ben-Ze'ev, Guy Barash*

**Nadav Lev, classical and electric guitar with Mivos String Quartet**  
**Rinat Shaham**, mezzo-soprano  
**Miranda Cuckson**, violin  
**Tehila Nini-Goldstein**, soprano  
**Re'ut Ben-Ze'ev**, mezzo-soprano  
**Guy Barash**, live electronics

**Total playing time: 62:16**

\*Commissioned by the Adele and John Grey Endowment Fund  
All works are heard here in world premiere recordings

The release of *New Strings Attached* marks the culmination of a long journey. It all started a few years ago when the initial idea for this project was born: initiating the creation of new repertoire for classical and electric guitar by prominent young Israeli composers. This mission captured me, as it promised to be not only relevant for both the Israeli music corpus and the guitar repertoire, but also particularly personal. It seemed to naturally combine two of my deepest interests – performing and initiating the creation of new music on the one hand, and exploring layers of my own cultural roots and identity on the other. I came to believe that in order to bring forth the unique diversity of musical voices emerging from Israel, the guitar with its endless versatility of color, style and texture is the perfectly suited instrument.

I went on to approach and commission an exceptional group comprised of some of the most prominent and interesting composers to emerge from Israel in recent years. I invited them to compose for either classical or electric guitar in different settings, attempting to choose with them the ensemble and format that

would best serve their artistic language and vision in conjunction with the guitar. The accumulation of the newly written music that followed has been a moving and surprising process of discovery. Although I aimed for diversity in the first place, I was still amazed by the broadness of the musical spectrum presented in the results – a journey between immensely different musical landscapes.

*New Strings Attached* is a fascinating, ever-changing musical road. I believe it not only reflects exceptional originality while exploring a broad array of sonic possibilities, but also serves as yet another living testimonial to the endless faces of the contemporary guitar.

The album is equally divided between two main centers: one of purely instrumental music, and the other of vocally oriented music. It opens with Gilad Cohen's **The Rushing Camel**, brilliantly fusing influences of classical music, ethnic music and progressive rock through a deeply intimate, virtuosic and original take on the very idiom of classical guitar. It moves on to Yair Klartag's **Nothing to express**, which creates an abstract sonic

landscape, transcending any ethnic or non-musical pretexts while exploring the surprising synergy between electric guitar and string quartet. Jonathan Keren's **Three Ladino Songs** illuminate the deep, multi-layered essence of seemingly straightforward folkloric music with the composer's ever-flowing musical imagination and contrapuntal language. The album turns back to a more abstract musical world in Guy Barash's **TalkBack III**, a hectic, energetically charged dialogue between guitar and computer, exploring tensions between spontaneity and control, narrative and commentary, as well as human creativity and technology. It returns to concrete cultural context in Ronnie Reshef's crystalline, lyrical and witty art-song settings of **Four Bailik Children's Songs** by Israel's national poet H. N. Bialik. The program ends on a most personal note with my own original piece, the extensive **Shomeret Layla**. The program notes that follow were contributed by the composers themselves.

I was fortunate to be joined in this album by an amazing group of world-renowned collaborators, including violinist Miranda Cuckson, the Mivos String Quartet, Sound

artist Guy Barash and three incredible Israeli-born singers, who – with their distinct voices and musical personalities – add fresh dimensions of variety and soulfulness to the music: Rinat Shaham, Tehila Nini-Goldstein and Re'ut Ben-Ze'ev.

— Nadav Lev

### Gilad Cohen: The Rushing Camel

The Rushing Camel begins its journey from afar. I like to think of the beginning of the piece as the distant sound of a beast galloping in the desert, impossibly long legs thumping along in a vast, open void of endless sand. Both the view and the sound are not quite clear but sometimes you can see its obscured frame peeking from between the mountains, until at some point it is within view. And standing in front of you, you begin to realize it is communicating with you. It speaks of dreams and desires lost and gone, recollections of moments that still make the heart ache . . . all while staring at you with those goofy camel eyes and baring that impossibly long tongue. (*Erin Mickelwaite and Gilad Cohen*)

### Yair Klartag: Nothing to express\*

A conversation between writer Samuel Beckett and art historian Georges Duthuit regarding (among other artists) the painter Pierre Tal Coat:

*Beckett – The only thing disturbed by the revolutionaries Matisse and Tal Coat is a certain order on the plane of the feasible.*

*Duthuit – What other plane can there be for the maker?*

*B. – Logically, none. Yet I speak of an art turning from it in disgust, weary of puny exploits, weary of pretending to be able, of being able, of doing a little better the same old thing, of going a little further along a dreary road.*

*D. – And preferring what?*

*B. – The expression that there is nothing to express, nothing with which to express, nothing from which to express, no power to express, no desire to express, together with the obligation to express.*

*D. – But that is a violently extreme and personal point of view, of no help to us in the matter of Tal Coat.*

*B. – .....*

*D. – Perhaps that is enough for today.*

The search for my personal understanding of the term “expression” has been occupying my thoughts in the last few years. I have tried to dismantle my urge for expression and find the concrete processes it meant for me – what am I “pushing out”? Is my natural thought process reflected in my pieces’ structures? Is there a concrete sound world that exists in my inner world and wishes to be realized? How big is the discrepancy between these potential inner sounds and the musical scores?

In this piece I have tried to create music that corresponds to neither my thought process nor my inner sound world. The “drama” is based on the abstract relations between the sounds. A constant pulse lies in the center of the piece and is repeatedly destructed and reconstructed. The entire piece can be heard as waves of de-pulsation and re-pulsation.

\*A piece commissioned by the Adele and John Gray Endowment Fund

### **Jonathan Keren: Three Ladino Songs**

In 2008, guitarist Nadav Lev and I were discussing the possibility of commissioning me to compose a chamber music piece featuring the guitar. The idea that appeared to be most appealing to both of us was a mixed-ensemble piece, which would make use of folk material. Eventually I chose female voice and violin in combination with the guitar and started searching Ladino songs that would fit the piece. After looking at innumerable tunes, three songs were chosen. These songs did not only captivate me musically; I saw the potential in presenting them together as one piece, thus creating a unified narrative, as if the lyrics were written by the same hand, in a specific order. I also discovered many small accidental connections among the tunes, which made both the search for tunes and the composing process highly inspiring.

One thing which draws me to folk music is its simplicity and elasticity; the fact that most folk tunes do not demand a specific treatment from a composer make them the perfect raw musical material. In this piece I did not attempt to arrange the

tunes, but rather to keep their original folk nature, while using my own compositional voice.

### **Guy Barash: TalkBack III**

Inspired by a conversation with guitarist Nadav Lev, the dedicatee, I wrote Talkback III for guitar and computer in 2010. It is the third in a series of compositions for acoustic instruments and interactive computer processing. With Talkback, I explore new playing techniques, enhanced timbre, and other sonic features that are characteristic of the instrument by magnifying and amplifying otherwise subtle nuances of the instrument and bringing them to the foreground.

Talkback, just like in online media, is a response to something more substantial: Western tradition and the canon. It is smaller but often as significant, as it is a sincere manifestation of the zeitgeist. Real-time interaction between the guitar and the computer is a form of dialog. Very similar to forms of communication via the Internet – posting, tweeting, blogging, etc. – it is filtered, yet very real.

### **Ronnie Reshef: Four Bialik Children's Songs**

This song cycle was written in 2008 in one of the smoothest compositional processes I have ever experienced. It felt as if the songs already existed in some dimension, and were only waiting for me to write them down. They sprang out of me effortlessly and naturally, in what felt like a real epiphany. The texts of Bialik, one of the most important Hebrew poets of the early 20th century, surely contributed to the ease of the process; being as musical and inspiring as they are, they were a joy to work with. It took me very little time to recognize that the children's poems that deal with nature are the ones that speak to me most strongly, and thus I started working.

The first song, "Me'ever layam" (Over the Sea) – a magical fairy tale – is through-composed, meaning that the music is different for every stanza of the poem. The last stanza of the song does function as a reprise, and thus elegantly closes the song with a recall of its beginning. Written in E, the song takes advantage of the warm sound of the guitar's open strings, which contribute to the fairy-tale atmosphere of the song.

The second song, "Sna'i" (Squirrel), is a light song with a comic touch. Its harmony is dominated by dissonant intervals, which give it a sharp and witty sound. The third song is titled "Dov" (Bear), and it is no surprise that it is the heaviest in the set. Incorporating semi-horrific allusions in the text, the vocal part sits very low in the singer's tessitura, giving it a darker tone, and the guitar part is based on a minor key with touches of the dark Phrygian mode. The fourth song, "Tarnegol" (Rooster), is the most vocally virtuosic in the set and the only strophic one, meaning that every stanza of the poem receives a similar musical treatment. The text describes a rooster who tries to wake up a child who wants to keep on sleeping, and the vocal part attempts to imitate the persistent loud rooster. The etude-like guitar part joins the rooster's persistency with its recurring fragment that repeats all over the guitar's range and is climaxed in the intense instrumental section. It was a joy and honor to compose these songs for my good friend and wonderful guitarist Nadav Lev, and I could not be happier that a piece I love so much has found its way into Nadav's debut album.

## Nadav Lev: Shomeret Layla

**Shomeret Layla** is a nocturnal musical journey that explores experiences and memories from a kibbutz childhood. Each week, a different woman would be assigned the job of the Shomeret Layla, or the woman in charge of overseeing the communal nursery at night.

In the course of the piece, layers of memory are being peeled, assembled and disassembled. I created an original text by “melting” together excerpts from three different sources: an old night log from an actual Shomeret Layla, the verses of Israeli poet Natan Alterman, and the book of Psalms – also from my own recollections. This blend of diverse elements is poured into the music, serving as a melting pot of memory and consciousness. This shifting flow of consciousness moves through these layers in a dream-like kind of “non-sense,” trying to “make-sense.”

## Three Ladino Songs

Texts: Traditional  
(need to credit the translator)

### Durme, duerme mi linda donzella

Durme, duerme mi linda donzella,  
Durme, duerme sin ansia ni dolor.

Siente niña el son mi guitarra,  
Siente hermosa, mis males cantar.

Hay dies años sufre mi alma,  
Por tí djoia, mi linda dama.

Yo non durmo ni noche ni día,  
Al que ama, angustia los guía.

¿Quen es ésta, abaxo a la guerta  
Con un sestico arrancar las flores?

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Sleep, sleep beautiful maiden,  
Sleep, sleep, without pain and sorrow.

Hear, girl, the sound of my guitar,  
Hear me sing my grief

For ten years my soul has been suffering  
For you my jewel, my beautiful lady.

I am awake night and day,  
Those who love are guided by sorrow.

Who is this woman who came down to  
the garden  
Carrying a basket of gather flowers?

### Abretu puerta serrada

Abretu puerta serrada,  
Que en tu balcón hay una luz clara.  
Ma el amor qué yo a tí mi bela,  
Partiremos los dos de aquí.

Si es por agradarte,  
Na la mi sangre pronta por verte,  
Si la mi sangre no te pudo convenser,  
Na la mi muerte con plazer.

Esta hermosura tuya  
Que el Dió te la hizo suyenir.  
Me esta hermosura tuya pura  
No la merese otro qué mí.

Por las calles qué tu irás,  
De mi solombra te arrelumbarás,  
Y ahes muchos echaras  
Cuando de mí te acodrarás.

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Open your closed door  
There is a bright light on your balcony,  
But the love I have for you, my beautiful  
one –  
Let us go away together.

If it pleases you,  
I would give my blood to see you.  
If my blood does not convince you,  
I am gladly willing to die.

Your beauty  
Is a gift from God.  
No one but I  
Am worthy of your pure beauty.

Walking down the streets  
You will be illuminated by my shadow  
And you will sigh many sighs  
Remembering me.

### Quen te va ver con cocharas

¿Quen te va ver con cocharas,  
Y clenche reluziente?  
De mí tomates las parás,  
No tenías de vente.

*Ayde*, vate vate, no te quero,  
Chupates me sangre y mi sebo.  
Vate de buena hora, ya pasó la hora  
De cuando decía que por tí me vo murir

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Who will see you with curly hair  
And shiny bangs?  
The money you have, you took from me.  
Before, you were penniless.

Ayde, go away, I do not want you.  
You sucked my blood and my essence,  
Go in peace. The time  
When I said I would die for you has passed.

#### **Four Bialik Children's Songs**

Texts: Haim Nahman Bialik

Translations: Nadav Lev; except for  
“Me’ever layam”: Jessie Sampter

#### **Me’ever layam**

Me’ever Layam,  
Me’ever Layam,  
Hated’u tsiporim,  
Haderech lesham?

Me’ever layam,  
Bimdinot hayam  
Sham ‘Iyeyi hazahav,  
Shachachti ma shmam

Uv’iyeyi hazahav  
Me’ever layam,  
Mithalchim anakim  
Am gadol varam

Am gadol varam  
Am yashar vatam  
Umelech aleyhem  
Kamohu od lo kam.

Veganim lamelech  
Me’ever layam  
Tsiporey gan-edén  
Mekanenot bam.

Me’ever layam,  
Me’ever layam,  
Hted’u tsiporim,  
Haderech lesham?

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#### **Over the Sea**

Far over the sea  
Far over the sea!  
O birds, can you show  
The way there to me?

Far over the sea  
There kingdoms are set  
And those golden isles  
Whose names I forget

In those golden isles  
Far over the sea  
Live giants so tall,  
Great people and free,

So grand and so free,  
So true and so kind  
A king such as theirs  
You never could find

Far over the sea,  
Far over the sea,  
O birds, can you show,  
The way there to me?

#### **Sna’i**

Sna’i katon gedol hazanav  
Yashav lo berosh he’anaf  
Yashov yashav al akuzo  
Pitzeach balat egozo

Ha’egoz odo bakaf-  
Pit’om puff!-  
Vaya’af chets,  
Nafal sna’i min ha’etz,  
Ha, al sna’I ba haketz!

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#### **Squirrel**

A tiny squirrel with tail so large  
Was sitting on top of the branch,  
Sit-sat like that upon his butt,  
Peacefully cracked him a nut.

The nut still in his paws –  
Then – fooh!  
An arrow flew,  
A squirrel from the tree it threw,  
Ha, tiny squirrel thus was through!

## Dov

Ba, ba – mi haba?  
Duba, raba, ravreva!

Tso'ed tsa'od vehitrapot  
Keved basar, keved kapot,  
Napsu sirot, shivru sapot,  
Irchu shulchan, pirsu mapot,  
Kadmu panav bakeylapot.

Ba, ba – baruch haba,  
Duba, raba, Ravreva!

## Bear

Boo, boo – who is there, who?  
Big, bold, brave bear coming through!

He is marching, pounding thus around,  
With heavy flesh, with massive paws  
Denote all boats and sofas, crowd,  
Set silverware, tablecloth and stroud,  
With hatchet welcome him and sound.

Boo, boo – greetings to  
Big, bold, brave bear coming through!

## Tarnegol

Ura, lama tishan, rika,  
Kookoorika, Kookoorika!

Bashamayim nafla dleka,  
Kookoorika, Kookoorika!

Chama yats'a minartika  
Kookoorika, Kookoorika!

Ve'ata odcha yashen, rika,  
Kookoorika, Kookoorika!

## Rooster

Wake up loafer, why sleep and nothing  
do,  
Cock-a-doodle-doo, cock-a-doodle-doo!

The sky is burning, red and blue,  
Cock-a-doodle-doo, cock-a-doodle-doo!

Sun has left its pouch too,  
Cock-a-doodle-doo, cock-a-doodle-doo!

Still sleeping loafer, you underdo,  
Cock-a-doodle-doo, cock-a-doodle-doo!

## Shomeret Layla

Text: Nadav Lev  
Translation: Ruby Namdar  
Based on quotes from poet Natan Alter-  
man, from the book of Psalms and from  
a Night Watchwoman's log, in a kibbutz  
somewhere in Israel.

Shhhhhh... omeret  
Layla  
Layla tov  
Lay-la lay-la-la

Yael Bachta Ve'ratsta et 'ima  
Boaz lo haya shaket  
Kshenichnasti Gila amda besheket  
bamita  
Yael tsarcha pit'om -  
Venirdema shuv

Shhhh...  
Shan besheket  
Shan basheket  
Keshet  
hi siman  
Tan basheket  
Sham nasham  
nosheket  
Shan chalom

Chalam-lam-lam  
Shhhh.. omeret  
Layla, lay-la

Layla layla, ha'ruach goveret  
Layla layla homa tsameret  
Layla layla, rak at mechaka –

Yael tsarcha pit'om  
venirdema shuv  
Boaz lo haya shaket  
Yoel hit'orer betse'akot

Shhhhhh... omeret  
Layla  
Shh... omeret  
Shan bekeshet  
Sheket

Yael tsarcha pit'om  
Yoel hitorer betse'akot  
Chalam she'hu bacheder 'im chayot tor-  
fot

Shh.. lam-lam-lam  
Lay-la –li

Yaga'ati be'anchati esche bechol layla mitati  
Bedim'ati arsi amse

Yoel hitorer  
Oren bacha,  
Kanir'e od lo nirdam  
Shh.. shan bekeshet  
Sheket  
le'olam

Yaga'ati be'anchati esche bechol layla-  
layla echad haya teref  
Layla layla sheni met ba-  
layla mitati bedim'ati arsi amse  
Shh..

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### A Night Watchwoman

Hushhhhh... She says  
Night  
Good night  
Nighty-night-night  
Hushhhhh...

Yael cried, asked for her mommy  
Boaz was unquiet  
When I went in Gila was standing  
quietly in  
her bed  
Yael shrieked suddenly,  
Then fell back to sleep

Hushhhh...  
Sleep quietly  
Sleep in the quiet  
A rainbow is a sign  
A jackal breathes silently there  
She kisses  
Sleep, Dream  
Dream-ream-ream  
Hushhhhh... She says  
Night, Nighty-night

Night, night  
The wind is howling  
Night, night  
The treetops are swelling  
Night, night  
Only you wait, awake

Yael shrieked suddenly,  
Then fell back to sleep  
Boaz was unquiet  
Yoel woke up screaming

Hushhhhh... She says  
It's nighttime  
Hushhhhh... She says  
Sleep in the rainbow  
Quiet

Yael shrieked suddenly,  
Yoel woke up screaming  
He dreamed there were predators in the  
room

Hushhhh... Ni-ni-ni, nighty-ni  
I am weary with my groaning; every night  
Make I my bed to swim; I melt away my  
couch  
With my tears.

Yoel woke up  
Oren cried,  
He probably never fell asleep  
Hushhhh... Sleep in the rainbow  
Quiet  
Forever

I am weary with my groaning; every  
night  
Make I my bed to swim;  
Night, night, one was devoured  
Night, night, the second died in...  
Night make I my bed to swim; I melt  
Away my  
Couch with my tears  
Hushhhh...

### Composer Biographies

**Nadav Lev** (see Performer Biographies below)

Composer and violinist **Jonathan Keren** is an award-winner from the Koussevitzky Foundation (2007), a recipient of ASCAP's Young Composers' Award (2004), Israel's Prime Minister's Prize (2011), AKUM's Achievement of the Year in Composition (2011), and Scholarships from the America-Israel Cultural Foundation in violin and composition (1997-2003). His music has been described as "*Haunting, rhythmically agile*" (*Telegraph*) and "...shifts between states of sublime mysticism and catastrophic wildness" (*New York Times*). His works have been performed in Carnegie's Weill Hall, Rose Theatre and Alice Tully Hall in New York City; Tanglewood Contemporary Music Festival; the Louvre Museum in Paris; The Berlin Philharmonie hall; The Tel-Aviv Museum, Jerusalem Music Center and Tel-Aviv Opera House in Israel. Performers have included Lynn Harrell, The Jerusalem Symphony Orchestra, Samuel Rhodes, The New Juilliard Ensemble, and the Fountain Chamber Music Society, of which he was the





Composer in Residence (2002-2008). A Juilliard graduate in composition under the tutelage of Samuel Adler and Milton Babbitt, Keren is also active as a performer of classical, early music and folk music, and has performed in venues such as Alice Tully Hall and the Metropolitan Museum in New York City, the Concertgebouw in Amsterdam, and Teatro Comunale Modena in Italy.  
[www.jonathankeren.com](http://www.jonathankeren.com)

**Ronnie Reshef's** music has been described by the press as "Vivid, elegant ... smart and gorgeous" (*Houston Chronicle*). Reshef's work ranges from classical music to Off-Broadway musicals, concentrating on works for the theater. Her first opera, *Requiem for the Living*, was performed in New York City, Kentucky, and Texas, where it was a finalist in the 2011 Opera Vista competition. Her musical "*Conspiracy!*" had an Off-Broadway run at MITF, where it was nominated for best music



and lyrics, among four other nominations. Most recently, her opera *Something to Live For* was chosen to participate in Fort-Worth Opera's 2014 Frontiers Festival, and received its full production premiere by Boston Metro Opera. Ronnie is the winner of the Atlanta Opera 24-hour Competition, the Boston Metro Opera *Main Stage Award* and the Israeli Shirimon Contest, among others. Her 2013-2014 season included performances of her two operas, an invitation to stay at Yaddo Retreat, a commission for the Qube String Quartet, and more.  
[www.ronniereshef.com](http://www.ronniereshef.com)

**Yair Klartag** was born in 1985 in Israel. He began studying piano at the age of 12 and commenced his composition studies at the age of 15. He received his Bachelor's degree in Computer Science and in Composition under the instruction of Ruben Seroussi at the Buchmann-Mehta School of Music, Tel-Aviv University, graduating in 2010. He continued his composition studies, obtaining his Master's degree in 2012 at the Basel Musikhochschule with Georg Friedrich Haas and Erik Oña. At present he is a doctoral candidate in



composition at Columbia University. His compositions have been performed by ensembles such as Munich Chamber Orchestra, Tokyo Sinfonietta, Ensemble Phoenix Basel, Ensemble Proton Bern, Ensemble Zafraan (Berlin) and "Meitar" Ensemble (Israel). Among his awards are the 31st Irino Prize (Japan), first place at the International Composition Competition Ireneu Segarra (Spain), second place

at the 7ème Concours Dutilleux (France) and the Audience Prize at the Isang Yun Composition Competition. [www.yairklartag.com](http://www.yairklartag.com)

Praised by the 2010 Israeli Prime Minister Award Committee for “creating a personal language fusion that has a unique dimension” in music that is “fascinating, vibrant and drawing the ear as well as the heart,” Israeli musician **Gilad Cohen** is an active composer, performer and theorist working in different musical genres including concert music, rock and music for theater. Gilad’s music has been performed at numerous venues in the US,



Europe, Asia, and Israel; and he has won prizes from international competitions in China, Austria, Israel, Turkey and the United States. An Assistant Professor of Music at Ramapo College of New Jersey as well as a member of the Advanced Class of the BMI Lehman Engel Musical Theatre Workshop, Gilad completed his Ph.D. in composition from Princeton University in the spring of 2015. Gilad performs regularly with various ensembles around the US, playing piano, bass and guitar. His research on structure in the music of Pink Floyd has resulted in a series of published articles and lectures in the US and Israel, as well as in the first-ever academic conference devoted to the band that Gilad co-produced in 2014 at Princeton University with composer Dave Molk. Gilad lives in Ridge-wood, NJ, with his wife Erin, and their dog, Parsley. [www.giladcohen.com](http://www.giladcohen.com)

**Guy Barash** has composed orchestral, chamber, vocal and electroacoustic music, as well as music for theater; he also performs often, adding new dimensions to contemporary music via live electronics. He has written an extensive body of



work that incorporates texts in various settings and arrangements. In his music, Barash generates a multi-metric environment where he explores concepts of time such as simultaneity, synchronicity and geometricity. Barash often uses computer processing to exploit latent characteristics of acoustic instruments and alter the relationship between foreground and background. He collaborates with a wide array of artists (poets, video artists, musicians and choreographers) on innovative multidisciplinary projects. Mr. Barash’s

work for lyric theater includes the opera *Alice Invents a Little Game and Alice Always Wins*, currently in workshop and development as part of his fellowship in the American Opera Projects Composers & the Voice program. His multimedia theater piece *Hildegard (Vision Cycle)*, conceived in concert with the Pioneers Go East Collective, was presented in 2013 at La MaMa Experimental Theatre Club. In 2010 Barash founded Eavesdropping, a new music series at The Tank. Since 2013 Eavesdropping has been hosted by Spectrum. [www.guybarash.com](http://www.guybarash.com)

## Performer Biographies

Guitarist and composer **Nadav Lev** is an exceptional virtuoso on both classical and electric guitar. His proficiency in through-composed as well as improvised music and his inspired, profound performances of the music of our time have made him one of today’s most captivating new performers. An Andres Segovia Award winner (Musica en Compostela, Spain), Lev’s Carnegie Hall debut was hailed by *Classical Guitar Magazine* as “sensitive and nuanced performance ... talented and engagingly musical ... his stage presence is



entirely gracious and personable.” *Classical Guitar Magazine* described Nadav’s debut album as “a CD to savor and delight in. His playing is of the utmost authority ... a sheer delight from start to finish.”

An Israeli native based in NYC, Nadav was the only guitarist to recently win the America-Israel Cultural Foundation’s prestigious Abroad Studies award, and he also won the Ra’anana Guitar Competition’s first prize, the Jerusalem Guitar Competition’s Rodrigo Prize, Artists International and the Lillian Fuchs Awards.

Mr. Lev has been performing throughout the US, Europe, Israel and South America, in venues such as Carnegie Hall, Rose Hall at Lincoln Center and Merkin Concert Hall in New York, Oscar Peterson Hall in Montreal and in festivals such as Lincoln Center’s Mostly Mozart, Musique en Graves and Chaillol in France to name a few. He was invited to give recitals in prestigious concert series such as the John Marlow Guitar series in Washington D.C. and has performed with groups such as the International Contemporary Ensemble, the Israel Symphony Orchestra Rishon Le Zion and

the Israel Kibbutz Orchestra. As of this recording’s release, Lev’s planned appearances include his debut as a soloist with the Jerusalem Symphony Orchestra, performing a new concerto dedicated to him by composer Ayal Adler. Among Lev’s recent collaborations are mezzo-soprano Rinat Shaham, Klezmatics founders Frank London and Alicia Svigals, double bassist Remy Yulzari, mandolin player Avi Avital, harpist Sivan Magen, bandoneon master Raul Jaurena (Piazzolla’s double concerto) and composer/sound artist Guy Barash. Recent engagements include tours in France, Canada, the UK and a residency at the Chaillol Festival in France, featuring Lev in solo and chamber music recitals as well as new commissions by him. Nadav has also been performing extensively with his Lev-Yulzari duo, which recently released its debut album Azafea with the French IEMJ label, featuring guest artists Frank London and John Hadfield, and gaining rave reviews.

Nadav is a 2013-14 LABA fellow at NYC’s 14th Street Y, for which he composed Shomeret Layla (“A Night Watchwoman”), to his own text. His original compositions for various ensembles and for the-

ater have been performed in the US and Israel, including the International Asian Music Festival at the YMCA Jerusalem hall. He frequently appears in media in North America, Europe and Israel.

Lev holds a Master of Music from the Manhattan School of Music, a BM Cum Laude in composition from the Rubin Academy in Tel-Aviv and a BA in Philosophy from Tel-Aviv University. He studied guitar with Ruben Seroussi, David Starobin and David Leisner; also composition with Seroussi and Itzhak Sadai.

Nadav Lev was born in kibbutz Nachshon, Israel, and began playing jazz guitar at the age of nine. After graduating with honors from the Jazz Department at the Thelma Yelin High School for the Arts, he went on to join Israel's Air Force Orchestra as a guitarist, turning later to classical guitar and composition. Lev's many years of engagement with jazz, rock and a wide range of other musical as well as intellectual interests allowed him to bring to classical and contemporary music an expressive, knowledgeable, edgy and utterly personal voice. [www.nadavlev.com](http://www.nadavlev.com)

**Guy Barash** (see Composer Biographies above)



The **Mivos String Quartet**, an “accomplished, admirably broad-minded young string quartet” (*New York Times*), is devoted to performing the works of contemporary composers and presenting new music to diverse audiences. Since the quartet's beginnings in 2008 they have performed, commissioned and collaborated closely with an ever-expanding group of international composers who represent multiple aesthetics of contemporary classical composition. The quartet's international performing schedule has included appearances at the Darmstadt Summer Courses for New Music (Darmstadt, Germany), Asphalt Festival (Düsseldorf, Germany), Concerti Aperitivo (Udine, Italy), HellHOT! New Music Festival (Hong Kong), Edgefest (Ann Arbor, MI), and Aldeburgh Music (UK).

Beyond expanding the string quartet repertoire, the ensemble is committed to working with guest artists, collaborating on multi-media projects, exploring group improvisation, and supporting young musicians through educational activities. Mivos' 2013 album on Carrier Records features works by Alex Mincek, David Franzson, Felipe Lara and Wolfgang Rihm. [www.mivosquartet.com](http://www.mivosquartet.com)

Violinist **Miranda Cuckson** is acclaimed for her performances of a wide range of repertoire, from early music to contemporary creations. Praised for her “undeniable musicality” (*New York Times*) and “seemingly inexhaustible arsenal of technical abilities” (*AllMusic*), she is in demand as a soloist and chamber musician at venues including the Berlin Philharmonie, Library of Congress, Miller Theatre, 92<sup>nd</sup> Street Y, Guggenheim Museum, and the Marlboro, Bard, Lincoln Center, Bridgehampton, Portland and Bodensee festivals. She made her Carnegie Hall debut in Piston's violin concerto with the American Symphony Orchestra. She is director of Nunc and a member of counter) induction. Her nine lauded solo CDs include



music by Nono (a *NY Times* 2012 Best Recording), Shapey, Hersch, Martino, Finney, Carter, Eckardt, Sessions, Haas, Xenakis and others. She recorded her first CD for ECM Records in 2015. Miranda studied at Juilliard, where she received her DMA and won the Presser Award. She teaches at Mannes College. [www.mirandacuckson.com](http://www.mirandacuckson.com)





Mezzo-soprano **Rinat Shaham** was born in Haifa, Israel, and began her singing studies at the Wizo high school for the arts, Haifa. Later she completed her vocal training at the Curtis Institute of Music, Philadelphia. Since then the artist has had an international career and has sung leading operatic roles with the New York City Opera, the Glyndebourne Festival, the Berlin State Opera, the Vienna State Opera, Royal Opera House London, and many more. As a soloist she has per-

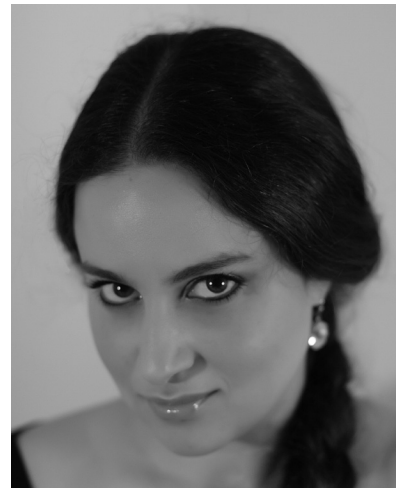
formed with orchestras including the Berlin Philharmonic, the Chicago Symphony, the New York Philharmonic, the London Philharmonic, the San Francisco Symphony, the Los Angeles Philharmonic, the Philadelphia Orchestra and the Israel Philharmonic Orchestra, under such conductors as Ozawa, Rattle, Previn, Eschenbach, and Barenboim.

Rinat Shaham is mostly known for her unique portrayal of the role of Carmen, but she has also sung many roles including Charlotte in Massenet's *Werther*, Dorabella in Mozart's *Così fan tutte*, Mélisande in Debussy's *Pelléas et Mélisande*, Cherubino in Mozart's *The Marriage of Figaro*, Zerlina and Donna Elvira in Mozart's *Don Giovanni*, Rosina in Rossini's *The Barber of Seville*, and Blanche in Poulenc's *Dialogues of the Carmelites*, and many more. Other recent projects in Ms Shaham's career include appearances as a theater actress at the Deutsches Schauspielhaus Hamburg, Duo concerts with guitarist Nadav Lev, jazz and musical theater concerts with the ZingerQuintet, and improvisation performances with Noam Sivan.

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

A deep love for music has led Israeli soprano **Tehila Nini-Goldstein** to sing chamber music, lieder, pera (classical, baroque and contemporary) and liturgical music, all with equal passion and devotion.

Ms. Nini's ongoing musical relationships include the Meitar Ensemble, the renowned "Les Arts Florissants" led by William Christie, "Sferraina" duo and numerous instrumentalists, composers, singers and pianists. She was chosen as one of Mr. Christie's young artists of Les Jardin des Voix in 2008. Recent seasons include roles of Licida (*L'Olimpiade* by Josef Mysliveček) directed by Ursel Hermann, with "Collegium 1704" and conductor Václav Luks at the Stavovské Divadlo in Prague, Caen, Luxembourg and Theater an der Wien (DVD); Euphonia (*Montezuma* by Carl Heinrich Graun) with the Kammermusikademie Potsdam and Sergio Azzolini at the Musikfestspiele Potsdam Sanssouci. Tehila was chosen as understudy to Cecilia Bartoli in the title role of Handel's *Semele* at the Theater an der Wien, as well as covering the title role of Antigone (Traetta) at the Berlin Staatsoper with Renee Ja-



cobs. In concert, Ms. Nini has collaborated with the Saarbrücken Radio Symphony. In recital, Tehila has collaborated with pianists Hinrich Alpers, Jascha Nemtsov and conductor Massimiliano Toni; also with the Amber Trio, among many other diverse ensembles.

Mezzo-soprano **Re'ut Ben-Ze'ev** has won critical acclaim for her "intense expression and pure voice" (*Frankfurter All-*



*gemeine Zeitung*, with) and “bold, committed account...” (*The New York Times*). Re’ut majored in Theater at the Thelma Yelin High School of Performing Arts, Israel, where she also toured as the vocal soloist of its big band. After moving to NYC and studying the “Strasberg Method” with Terese Hayden, she decided to pursue a classical singing career. Her operatic roles include *Komponist (Ariadne auf Naxos)*, and Anna (*Die Sieben Todsünden/ Weill*). Re’ut recently made her debut with the Detroit Symphony Orchestra under the baton of Leonard Slatkin premiering David Del Tredici’s

new opera *Dum Dee Tweedle*. Other conductors include Lucas Richman and David Randolph. Her concert repertoire ranges from Vivaldi’s *Gloria* to Schoenberg’s *OP. 2* (Orch. for her by G. Shohat) performed with St. Cecilia Chorus and Orchestra, the Israel Chamber Orchestra and others. On the concert platform, Re’ut has performed in venues such as Lincoln Center, Spoleto Festival USA, Jerusalem Music Centre, The American Academy in Berlin, the Tel-Aviv Museum of Art, WQXR radio, Kol Hamusika, and on PBS webcast. A champion of new music, Re’ut has premiered numerous works by composers such as Del Tredici and Samuel Adler, among many others, in addition to recording with John Musto and Yehudi Wyner for Naxos Records. She has also recorded for Albany Records, Furious Artisans and YIVO label. Re’ut has collaborated with members of the Israel and Berlin Philharmonic, ensembles such as the Israel Contemporary Players (*Pierrot Lunaire*), Cygnus Ensemble, actor Theodore Bikel and choreographer Yasmeen Godder (Ensemble nominated for the Bessie Award.) Re’ut was a finalist in the Lotte Lehman competition. [www.reutbenzeev.com](http://www.reutbenzeev.com)

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