

audite

Enrique Granados (arr. Cassadó) Intermezzo from 'Goyescas' 4:55

Manuel de Falla (*arr. Gendron / Cheng)
Primera Danza Española from 'La vida breve'* 3:55

Siete canciones populares españolas

I. El paño moruno 2:03

II. Seguidilla murciana 1:18

III. Asturiana 2:42

IV. Jota 2:50

V. Nana 2:26

VI. Canción 1:24

VII. Polo 1:26

Isaac Albéniz (arr. Stutschewsky / Thaler) España, Op. 165 No. 3 'Malagueña' 3:57

Enrique Granados (arr. Calvo / Cheng)
Danzas Españolas, Op. 37 No. 5 'Andaluza' 4:24

Manuel de Falla (arr. Piatigorsky)

Danza ritual del fuego from 'El amor brujo' 3:46

Joaquín Turina

Danzas fantásticas, Op. 22 No. 1 'Exaltación' 5:14

Gaspar Cassadó

Suite per Violoncello

I. Preludio – Fantasia 6:01

II. Sardana (Danza) 4:41

III. Intermezzo e Danza Finale 5:52

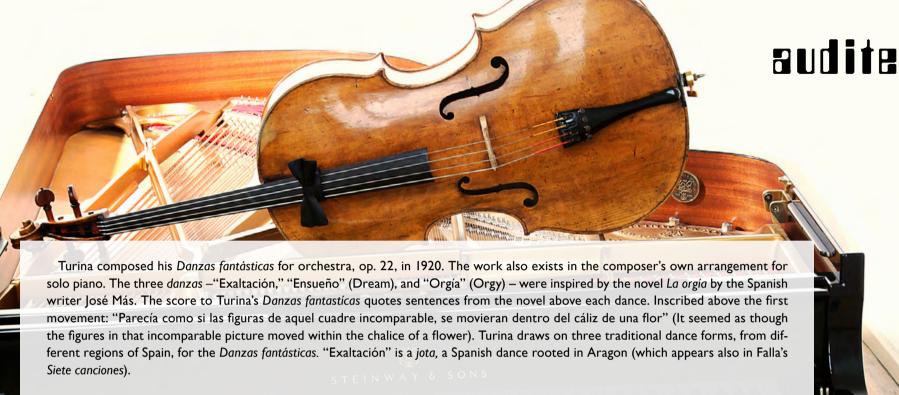
Requiebros for Violoncello and Piano 4:52

Pablo de Sarasate

Zigeunerweisen, Op. 20 9:30







The present album complements these four principal figures of twentieth-century Spanish composition with music by two of Spain's preeminent composer-performers of the same time period: the cellist **Gaspar Cassadó** (1897-1966) and the violinist **Pablo de Sarasate** (1844-1908). Both are primarily known for their contributions to the legacies of their respective instruments, but produced respectable corpuses of original music in their own right.

Cassadó's music betrays the influence of Falla and Ravel. His Suite for Cello, composed in 1926, represents a significant, if under-recognized, essay in the solo cello literature. The Suite triply pays homage to the essential elements of Cassadó's artistic profile. It comprises three dance movements, each of Spanish extraction: the impassioned *Preludio-Fantasia* is a *zarabanda* – the triple-meter sarabande of Baroque dance suites; the blithe second movement is the Catalan sardana; and the Suite concludes with a *jota*. In the *Preludio-Fantasia*, Cassadó honors the instrument's tradition with a quotation of Kodály's Sonata for Solo Cello, and nods to a personal idol by quoting the famous flute solo from Ravel's *Daphnis* et *Chloé*. Cassadó composed his *Requiebros* for cello and piano in 1934. If lighter in character than the Suite ("Requiebros" loosely translates as "flirtations"), in the composer-virtuoso's expert hands, the work nevertheless glorifies the cello to equal effect.

Sarasate "represented a completely new type of violinist," wrote his contemporary Carl Flesch. He stood among his generation's most gifted violin virtuosi. His sound lacked muscularity, but was remarkable for its sweet, effortless clarity, placing Sarasate in his element in salon repertoire rather than concerti designed for large concert halls. His own compositions affirm the character of his playing – indeed, Sarasate shone most brightly in his own music – and his much-beloved *Zigeunerweisen*, op. 20, based on gypsy themes, has remained a staple of the virtuoso repertoire since its composition in 1878.

Patrick Castillo







CHENG² DUO

Since debuting at Carnegie Hall in 2011, the Cheng² Duo (pronounced *Cheng Squared Duo*) continues to be celebrated by audiences and critics alike for its artistic excellence, generous spirit, and compelling vibrancy. Named one of CBC Music's "30 hot Canadian classical musicians under 30", the brother-and-sister duo is formed by 20-year-old cellist **Bryan Cheng**, recipient of the 2017 Canada Council for the Arts Michael Measures Prize, and pianist **Silvie Cheng**, recipient of the Roy M. Rubinstein Award for exceptional promise in piano performance.

Quickly becoming an audience favourite wherever they perform, the dynamic Cheng² Duo has been making music together for the past 15 years. The duo's refreshing approach to classical music is steeped in a rare balance of infectious joy and enthusiasm in their playing on one hand, and mature, historically informed, and profound interpretations on the other. The duo has presented recitals in notable venues throughout North America (Canada and USA), Europe (Belgium, Czech Republic, Germany, Netherlands, Italy), and Asia (China and South Korea). Cheng² Duo has been featured at numerous international festivals, including Aspen (USA), Trasimeno (Italy), Ottawa Chamberfest and Festival of the Sound (Canada).

In 2016, Cheng² Duo released its debut album, *Violoncelle français*, which was selected as one of WCRB's top CDs of 2017. The album has been lauded by international press and publications in France, Luxembourg, Germany, the Netherlands, Canada, and USA for its "musical sensitivity", "maturity and perfection", "taste, sure flair for phrasing, and beauty of sound". *Violonchelo del fuego* is the second in a set to be recorded with audite, with each album focusing on the music of a particular country.





Bryan Cheng has attracted widespread attention for his natural, virtuosic command of the cello and his mature, impassioned musicianship. He made his orchestral debut at age 10 with the I Musici de Montreal Chamber Orchestra; since then, he has been soloist with Canada's National Arts Centre Orchestra, National Youth Orchestra, Niagara Symphony Orchestra, Esprit Orchestra, Nouvelle Génération Chamber Orchestra, and Germany's Südwestdeutsches Kammerorchester Pforzheim, among others.

Since his New York debut recital at Carnegie Hall at age 14, Bryan Cheng has performed in world-class concert halls including Montréal's Maison Symphonique, Toronto's Koerner Hall, Edmonton's Winspear Centre, Aspen's Harris Hall, and Shanghai's Poly Grand Theatre. He is 1st-prize winner of the National Arts Centre Bursary Competition, 2nd-prize winner of the OSM Manulife Competition, and a CBC Young Artist of the Year.

Over the years, Bryan Cheng has accumulated a concert repertoire spanning five centuries. He is equally committed to both traditional masterworks and the music of his time, having commissioned and given over half a dozen world premieres in North America. Formerly studying with cellist and conductor Yuli Turovsky and Hans Jørgen Jensen of Northwestern University, he is currently enrolled at the Universität der Künste (University of the Arts) in Berlin in the class of Jens Peter Maintz. Bryan Cheng plays a rare 1754 Venetian cello by Bartolomeo Tassini.

audite



Lauded for her exquisite touch at the keyboard, pianist **Silvie Cheng** has an extraordinary ability to connect with audiences both on and off the stage. She made her orchestral debut in 2008, followed by her Carnegie Hall solo debut three years later, and has performed solo recitals in venues ranging from New York City's Steinway Hall to Ottawa's National Arts Centre to the Remonstrantse kerk in Alkmaar, Netherlands. She has won top prizes at the Thousand Islands International Piano Competition, Heida Hermanns International Piano Competition, Lillian Fuchs Chamber Music Competition, and numerous national competitions in Canada.

Silvie Cheng received diplomas from the Royal Conservatory of Toronto and both her Bachelor's and Master's performance degrees from the Manhattan School of Music in New York, where her main teacher was Jeffrey Cohen. She has performed in master classes with Menahem Pressler, Angela Hewitt, Christoph Eschenbach, and Robert McDonald, among other distinguished musicians.

Passionate about connecting the next generation with classical and contemporary music, Silvie Cheng is a teaching-artist of both the Manhattan School of Music's Distance Learning program and of the Bridge Arts Ensemble. She is also the pianist of sTem Trio in New York City, where she is currently based.



audite



HD-DOWNLOADS

stereo & surround available at audite.de

recording:
October 24-26, 2017
recording location:
Jesus-Christus-Kirche,
Berlin-Dahlem
cello:
Bartolomeo Tassini,
Venice (1754)
piano:
Yamaha CFX (Gerd Finkenstein)
recording format:
pcm, 96 kHz / 24bit
recording producer:
Dipl.-Tonm. Ludger Böckenhoff
editing:

Dipl.-Tonm. Justus Beyer
photos:
Nikolaj Lund
design:
AB-Design, Detmold

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