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CC1002



Virtuoso Cello Transcriptions

Leonid Gorokhov
CELLO

Bobby Chen
PIANO

Locatelli trans. Piatti
Frescobaldi trans. Cassadó
Schnittke trans. Shafran
Weber trans. Piatigorsky
Ginastera trans. Fournier
Klengel • Martinu • Popper

Virtuoso Cello Transcriptions

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[1]	Bohuslav Martinu (1890-1959) Variations on a Theme of Rossini <i>dedicated to Gregor Piatigorsky</i>	7:51	[9]	Carl Maria v. Weber (1786-1826) Adagio and Rondo <i>transcribed by Gregor Piatigorsky</i>	5:41
	Pietro Locatelli (1693-1764) Sonata in D <i>transcribed by Alfredo Piatti</i>			Alberto Ginastera (1916-1983) Triste <i>transcribed by Pierre Fournier</i>	3:06
[2]	Allegro	3:34	[10]		
[3]	Adagio	5:10		Julius Klengel (1859-1933)	
[4]	Minuetto	8:04	[11]	Scherzo in D Minor Op.6	4:45
	Girolamo Frescobaldi (1583-1644)			Alfred Schnittke (1933-1999) Suite in the Old Style <i>transcribed by Daniil Shafran</i>	
[5]	Toccata <i>arranged by Gaspar Cassadó</i>	4:45	[12]	Pastorale	3:01
	David Popper (1843 -1913)		[13]	Ballet	2:15
[6]	Dance of the Elves Op.39 <i>edited by Pierre Fournier</i>	2:35	[14]	Menuett	2:42
[7]	Autumn Flower Op.50 No.5	1:12	[15]	Fugue	2:16
[8]	Happy Recollections (Wie einst in schöner'n Tagen) Op.64 No.1 <i>edited by Pierre Fournier</i>	2:56	[16]	Pantomime	2:51

Total: 62:55



Alfredo Piatti

Born in Bergamo, Italy in 1822 Alfredo Piatti was a child prodigy, succeeding his great uncle in his job as principal cellist in the local theatre orchestra at the age of only 8. By 1834 he had already appeared as soloist with the celebrated singer Maria Malibran and over the next few years was celebrated throughout Europe. After successes in Paris, where Franz Liszt presented the cellist with a fine instrument by Nicolo Amati, Piatti settled in London where he gave concerts with musicians such as Mendelssohn, Joachim and Wieniawski. Mendelssohn even wrote a cello concerto for Piatti, sending him the first movement by post; sadly it has yet to arrive! To generations of cellists Alfredo Piatti is perhaps best known as the composer of 12 Caprices for unaccompanied cello which continue to be played the world over. In addition he was responsible for producing performing editions of many works from the Baroque era, notably the sonatas of Luigi Boccherini. Retiring from his concert and teaching activities in 1898, Alfredo Piatti returned to Bergamo where he died in 1901.



David Popper

At his death in 1913 an obituary on David Popper hailed him as “the King of Cellists” and certainly his long career until then had seen him in the first rank as teacher, arranger and composer. Born in Prague in 1843, he was a pupil of Georg Goltermann and showed exceptional early promise, graduating from the Prague Conservatoire at the age of 17 playing a concerto of his own composition. Even before that he had stunned the audience at the Opera House when called upon at short notice to deputise for his teacher in a performance of Rossini’s William Tell, which begins with the famous cello solo. Later in his life he gave important early performances of concertos by Schumann, Volkmann and Saint-Saëns, while also active as a chamber musician with Brodsky, Hubay and Brahms. Nowadays he is perhaps best remembered for his many short concert pieces and transcriptions represented here by one of the great virtuosic warhorses of the cello literature, **Dance of the Elves** [6].



Julius Klengel

Julius Klengel was born in Leipzig in 1859 and enjoyed a flourishing career in many spheres of music until his death in 1933. As a pedagogue, his influence extends to the present day: among his many pupils are numbered Emmanuel Feuermann, Guillermina Suggia, Paul Grümmer, Joachim Stutschewsky, Gregor Piatigorsky and William Pleeth, who between them taught many of the great cellists of the late 20th Century. As a performer he played in the Leipzig Gewandhaus Orchestra for more than 50 years, enjoyed musical collaborations with such contemporaries as Brahms, Joachim and Reger and toured extensively as soloist. As composer and arranger however, Klengel's talents are known mainly to players and devotees of the cello. Apart from a number of concertos, double concertos, sonatas and chamber music there is also a wealth of shorter works intended for the recital platform, many of which extend the boundaries of technical virtuosity.



Gaspar Cassadó

Born in Barcelona in 1897, Gaspar Cassadó's career owed much to his compatriot, teacher and mentor, Pablo Casals. At an early age he travelled to Paris in order to study with Casals and whilst there, came into contact also with Debussy, Ravel, de Falla and Casella, who were all to have major influences on his own compositional style. His many compositions bear witness to his Spanish and Catalan roots, and in addition he made numerous transcriptions for cello of works by Bach, Mozart, Schubert, amongst others, enjoying particular success with a "Concerto" based on themes of Tchaikovsky. Cassadó toured extensively with Bauer, Rubinstein, Huberman, Szigeti, Oistrach and Menuhin, as well as with the major orchestras of the world. A lifelong passion for Italy led to his living for many years in Florence; the International Cello Competition that bears his name has been held there every two years, since shortly after his death in 1966.



Gregor Piatigorsky

Born in pre-revolutionary Russia in 1903, Gregor Piatigorsky was given his first cello at the age of 7. Earning money for his family by playing in local cafés, he joined the “Lenin” quartet and by the time he reached 15 years old he was engaged as principal cellist of the Bolshoi Theatre in Moscow. His movements being curtailed by the Russian authorities, by 1921 he had defected via Poland, to Germany where he took lessons from Hugo Becker and Julius Klengel in Berlin. There he was appointed by Wilhelm Furtwängler to the post of principal cello with the Berlin Philharmonic Orchestra. Eventually becoming a citizen of the USA in 1942, Piatigorsky played and recorded regularly with Heifetz, Primrose and Rubinstein, also collaborating with composers such as Prokofiev and Stravinsky. With the latter he worked on a transcription for cello of the Pulcinella ballet score, producing the ‘Suite Italienne’. For many years until his death in 1976 Piatigorsky taught at universities in the US numbering among his pupils many present-day soloists. The dedicatee of Martinu’s **Variations on a Theme of Rossini [1]** Piatigorsky also arranged Weber’s **Adagio and Rondo [9]**, dedicated to Pablo Casals.



Pierre Fournier

Pierre Fournier was another great cellist whose reputation was made both in the classroom and on the concert platform. Born in Paris in 1906, he became a pupil of Paul Bazelaire and Anton Hekking. At the age of 17 he graduated from the Paris Conservatoire, where he was himself to direct the cello class much later in his life. Dubbed by Maurice Marechal ‘the cellist of the future’, his concert career saw associations with Cortot, Thibaud, Furtwängler and Karajan, while he played and recorded extensively with Schnabel, Szigeti and Primrose. Famous in particular for his tone production, Fournier unusually continued to play on pure gut strings at a time when most string players were changing to the brighter, but harder sound of metal strings. Awarded the French Legion d’Honneur, he continued playing right up until his death in 1986 at the age of 78.



Daniil Shafran

Daniil Shafran was born in Leningrad in 1923, and given early cello lessons by his father Boris, a cellist with the Leningrad Philharmonic. Selected at the age of ten to join a special group of children set up at the Leningrad Conservatory, he made his solo debut under the baton of Albert Coates; In the same year he won the 'All-Union Competition for Violinist and Cellists', the prize for which was a fine Amati cello on which he was to perform for the rest of his life. He subsequently shared top prizes with Mstislav Rostropovich at competitions in Budapest and Prague. In later years Shafran was to be an important figure in international competition, chairing the jury at the Moscow Tchaikovsky competition on more than one occasion. His concert career took him worldwide, and he had a reputation for the remarkable technical execution and grand eloquence of his playing. The groups of miniatures, often in his own transcription, that he included as encores were always eagerly awaited by his audiences.

A Personal Note

I offer this selection of pieces with my deepest gratitude to all the wonderful cellists who have provided endless inspiration, and whose artistic heritage is so essential for their younger colleagues. We are very fortunate to be able to learn a great deal about those great musicians not only from their performances and recordings but also from their compositions and transcriptions. Playing this repertoire and following the advised fingering and bowing indications provides an exciting opportunity to discover innovative and often revolutionary ideas and gain a fascinating insight into their personalities. Their contributions to the continued development of cello technique allows us to broaden our repertoire by producing more daring transcriptions and inspiring contemporary composers to explore things previously thought impossible.

Of all the cellists whose works are represented on this CD I was only ever able to meet Daniil Shafran. There could never be enough words to describe the power of his artistry. His dedication to cello playing was truly unique. His unforgettable performances and the invaluable advice he generously gave to me are much treasured and leave me forever in his debt. His interpretation of **Schnittke's Suite in Olden Style [12 - 16]** is a piece of revealing beauty and longing for a better world. I offer this performance of his transcription with great admiration.

LEONID GOROKHOV



Leonid Gorokhov

Leonid Gorokhov studied at the St Petersburg Conservatoire with Anatoli Nikitin and took part in masterclasses with Daniil Shafran. Following early successes at the Concertino Praha International Competition for Young Performers and the All-Russia Cello Competition, he won First Prize in the 1986 Geneva Concours International d'Execution Musicale where he was also awarded the Grand Prix Patek Philippe and the Paul Strait Prize. A highlight of 1987 was the accolade of the Premier Grand Prix in the Paris Chamber Music Competition. In 1995 the European Association for Encouragement of the Arts and the Fondation des Prix Europeens awarded Leonid Gorokhov the European Prize for Cultural Achievement, which recognises exceptional talent and outstanding artistic accomplishment.

In 1991 he appeared as soloist with the St Petersburg Philharmonic conducted by Lord Menuhin; their strong musical rapport led to an invitation to take up a teaching post at the Yehudi Menuhin School and to further concerto engagements with the Bergen Philharmonic, Berlin Philharmonic, Royal Philharmonic, Sinfonia Varsovia and the Zurich Tonhalle. In 1995 Leonid Gorokhov made a triumphant return to Russia in performances of the Elgar Cello Concerto with the Philharmonia Hungarica, again conducted by Lord Menuhin. Now also a Professor at the Royal College of Music he was proud to be awarded British Citizenship in September 1998.

Leonid Gorokhov has appeared at such prestigious festivals as Bastad, Budapest Spring, Colmar, Davos, Gstaad, Interlaken, Ljubljana, Perth (Scotland), Schleswig-Holstein, Spoleto and Mstislav Rostropovich's Evian Festival performing the Brahms Trio with Lord Menuhin.

His discography includes recordings of Boccherini, Debussy, Haydn, Kodaly, Martinu, Shostakovich, Tchaikovsky and Tortelier for Melodya, concertos by Martinu and Saint-Saëns, an album of works by Prokofiev, Shostakovich, and Stravinsky for Supraphon, and a much applauded recording 'Russian Discoveries' for Olympia.



Bobby Chen

Bobby Chen was born in Sandakan, Malaysia in 1979. He has participated in Masterclasses with eminent pianists and teachers such as Fanny Waterman, John Lill, Charles Rosen, Rolf Hind, Nikolai Demidenko, Dmitri Bashkurov and Krystian Zimerman. In 1996 he toured Britain with Lord Menuhin and the Warsaw Sinfonia performing Beethoven's Triple Concerto Since then has toured with the Britten Sinfonia and internationally with the Singapore Symphony Orchestra and the Academy of St. Martin's in the Fields.



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