

The Classics Labels



CC1022

秦立巍  
LI-WEI

韵  
ALONE

WORKS FOR  
SOLO CELLO

BY LIGETI,  
HINDEMITH,  
CRUMB,  
HO, VASKS  
AND SÖLLIMA



# 秦立巍 LI-WEI 韵 ALONE

## Gyorgy Ligeti Sonata

- |   |  |      |
|---|--|------|
| 1 | Dialogo <i>Adagio, rubato, cantabile</i> | 4:11 |
| 2 | Capriccio <i>Presto con slancio</i>      | 3:42 |

## George Crumb Sonata

- |   |                               |      |
|---|-------------------------------|------|
| 3 | Fantasia                      | 3:47 |
| 4 | Tema pastorale con variazioni | 4:39 |
| 5 | Toccata                       | 2:20 |

## Paul Hindemith Sonata Op. 25 No.3

- |    |                                  |      |
|----|----------------------------------|------|
| 6  | <i>Lebhaft, sehr markiert</i>    | 1:54 |
| 7  | <i>Mäßig schnell, Gemächlich</i> | 1:25 |
| 8  | <i>Langsam</i>                   | 4:34 |
| 9  | <i>Lebhafte Viertel</i>          | 0:37 |
| 10 | <i>Mäßig schnell</i>             | 2:09 |

## Ho Chee Kong Tembusu Evenings

- |    |                     |      |
|----|---------------------|------|
| 11 | <i>Lento</i>        | 1:42 |
| 12 | <i>Allegretto</i>   | 1:32 |
| 13 | <i>Con allegria</i> | 2:03 |
| 14 | <i>Allegro</i>      | 2:16 |
| 15 | <i>Lento</i>        | 2:15 |

## Peteris Vasks Das Buch

- |    |                     |      |
|----|---------------------|------|
| 16 | <i>Marcatissimo</i> | 5:59 |
| 17 | <i>Dolcissimo</i>   | 8:49 |

- |    |                               |      |
|----|-------------------------------|------|
| 18 | <b>Giovanni Sòllima Alone</b> | 6:11 |
|----|-------------------------------|------|

**Total Time: 60:07**

Recorded in November 2008 at Yong Siew Toh  
Conservatory of Music Recording Studio  
Producer Dr. Tony Makarome

Engineer Xiao-Dong Zhou  
Programme Notes by Michael Freyhan  
Booklet design Hannah Whale

## GYORGY LIGETI

b Dicsőszentmárton [Diciosânmartin, now  
Tirnăveni], Transylvania, 1923, d Vienna, 2006

### Sonata for Solo Violoncello

1, *Dialogo Adagio, rubato, cantabile*

2, *Capriccio Presto con Slancio*

Published by Schott

The Sonata for Solo Cello was written between 1948 and 1953 when the composer was living in Hungary, where his prime musical influence was Bela Bartok. Significantly this work is not included among the many youthful compositions from this period which Ligeti deemed unworthy of performance. After fleeing Hungary in 1956 he quickly established himself as a composer in the forefront of the avant-garde and a creative force in the world of new music. One example of his original approach to musical composition is his *Poème symphonique* (1962), scored for 100 mechanical metronomes which are wound up and then allowed to run down, creating complex rhythmic patterns in the process.

The *Dialogo* features pizzicato glissandi in triple-stopping as well as exceptionally long bars of uneven length and no time signature. The *Capriccio* is a relentless perpetuum mobile played at high speed.

## GEORGE CRUMB

b Charleston, West Virginia, 1929

Sonata for Solo Violoncello

1, *Fantasia*

2, *Tema pastorale con variazioni*

3, *Toccata*

Published by Peters

The Sonata for Solo Violoncello dates from 1955, a time when Crumb was studying with Boris Blacher on a Fulbright Fellowship at the Hochschule für Musik, Berlin. His subsequent career was based, however, in America; he taught composition at the University of Colorado, Boulder, and following a spell as composer-in-residence at the Buffalo Center for the Creative and Performing Arts, was appointed in 1965 to the University of Pennsylvania, where he remained for 30 years. In 1968 he won the Pulitzer Prize with *Echoes of Time and the River*, one of only three orchestral works in his entire output.

His instrumental compositions are mostly of a chamber music dimension, a medium particularly suited to his music; timbres are characterised by colour, sensitivity and, at times, a Webernesque delicacy, whilst he also has an eye for the visual aspect of his scores, which often come curved and in spirals rather than in

straight lines. Crumb's vocal compositions are frequently accompanied by unusual instruments, some using electric amplification.

The titles of the three movements of the Solo Sonata suggest traditional musical forms, though the language is hardly conventional and a strong Bartokian influence is present. The sweetly innocent pastoral theme of the variations is a bold stroke in a contemporary work, counterbalanced by the rather more emotionally challenging tone of the variations. The Toccata brings the work to a virtuoso conclusion, with oblique references to the music of the opening movement.

## PAUL HINDEMITH

*b* Hanau, nr. Frankfurt 1895, *d* Frankfurt 1963

### Sonata for Solo Violoncello op. 25 no.3

- 1, *Lebhaft, sehr markiert;*
- 2, *Mäßig schnell, Gemächlich*
- 3, *Langsam;*
- 4, *Lebhafte Viertel*
- 5, *Mäßig schnell*

Published by Schott

Hindemith composed music which was creative, novel and wide-ranging in its influences but unattached to any particular school of

composition; the music is instantly recognisable but he has had few imitators. Whilst his main instrument was the viola, Hindemith was also highly accomplished on the violin and piano, and wrote for most genres, including opera, symphony, concerto and choral music. He lived through turbulent times, losing his father in the First World War, and was himself conscripted, though he was able to spend his time playing in a band and forming a string quartet. Later, under the threat of the Nazis' hostility towards him, he left Germany for Switzerland and eventually America, taking up a teaching position at Yale.

Hindemith wrote sonatas for most of the instruments of the orchestra (throwing in one for viola *d'amore* for good measure) believing it to be the duty of a composer to supply music that is genuinely useful, not only to professionals but to amateurs.

The four sonatas comprising the op. 25 set date from 1922-23. The Solo Sonata for cello is in five, relatively short movements, offering deep contrasts. The longest is the intense slow movement, placed at the centre of the work. It is preceded by a movement which is whimsical in character and followed by a speedy movement in the manner, if not the structure, of a scherzo. The opening and closing movements provide an outer skin of characteristically earnest, forthright music.

## HO CHEE KONG

b. Singapore 1963

### Tembusu Evenings

- 1, *Lento*
- 2, *Allegretto*
- 3, *Con Allegria*
- 4, *Allegro*
- 5, *Lento*

Unpublished



The Tembusu is a hardy tree that is native to Singapore and other parts of Southeast Asia. It can grow quite tall while its roots can reach deep into the ground. Its canopy of leaves provides welcome shade in this equatorial climate and its flowers exude a fragrance that grows stronger as the night deepens. With all the young and old, friends and lovers gathering beneath its shelter, this long-lived tree would have collected enough memories to last several lifetimes. Tembusu Evenings is a short suite which draws from the music temperaments of this part of Asia and tells the story of this majestic tree and the misty memories that surround it.

(Note by the composer)

## PETERIS VASKS

b. Aizpute, Latvia, 1946

### Grāmata Čellam

[Das Buch – The Book for Cello]

- 1, *Marcatissimo*
- 2, *Dolcissimo*

Published by Sikorski

Das Buch was composed in 1978, the year Vasks graduated in composition from the Latvian State Conservatory in Riga. Prior to that he had studied double bass in Vilnius, Lithuania, and pursued a career as an orchestral player. There is an ecological dimension to his works, with many titles referring to the world of nature; influenced by Lutoslawski, his music nevertheless finds a distinctive Latvian voice.

In the first movement *Marcatissimo* violence alternates with introspection. The second, the epitome of gentleness in accordance with its title, offers quiet, atmospheric effects, including a drone bass and an additional voice, that of the cellist whistling or singing as he or she plays, thus creating music in two parts.



## GIOVANNI SÒLLIMA

b Palermo, Sicily, 1962

'Alone'

Published by Casa Musicale Sonzogno

Coming from a musical family Sòllima has pursued a joint career as both cellist and composer. He studied first in his home town of Palermo and subsequently in Salzburg and Stuttgart. In his compositions he seeks to combine elements of classical music, rock and jazz, as well as ethnic music.

'Alone' was composed in 1999 in response to a commission from the Fondazione Dragoni in connection with the Concorso "Caruana" 1999. The music alternates between slow and quick sections. The slow music, featuring a drone bass, is infused with deep melancholy, while the wildly exuberant *Allegro* section rejoices in rapidly repeating motifs.

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## LI-WEI, CELLO



*Li-Wei drew the audience in with his artistry, his brilliant virtuosity and his very refined musicality and sincerity of interpretation' was the description of the cellist following his performance at the 11th Tchaikovsky International Competition where he was awarded the Silver Medal. He has since won the First Prize in the prestigious 2001 Naumburg Competition in New York.*

Li-Wei has enjoyed successful artistic collaborations with the Rundfunk-Sinfonieorchester Berlin and Marek Janowski, Prague Symphony and Antoni Wit, BBC Philharmonic and Totelier, Osaka Symphony and Jiri Belohlavek, New Zealand Symphony Orchestra and Alexandra Lazarev, Sinfonia Varsovia and the

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late Lord Menuhin, Royal National Orchestra of Scotland, Polish Chamber Philharmonic, and Baltimore Chamber Orchestra. On tour in Australia, he has worked with the Sydney and Melbourne Symphony Orchestras and the Australian Chamber Orchestra. In 2008, he has also appeared at the 2008 Beijing Olympics Arts festival with the New Zealand Symphony.

Li-Wei is working with orchestras of the highest level, and recent and forthcoming engagements include: BBC Proms with the Scottish Ensemble, Kremerata Baltika, London Philharmonic Orchestra, BBC Philharmonic, Munich Chamber Orchestra, New Zealand Symphony Orchestra, Zurich Chamber Orchestra, Basel Symphony Orchestra, Seoul Philharmonic, KBS Symphony Orchestra, Slovenia Radio Orchestra, China Philharmonic, Kremerata Baltika, and with conductors such as Guidon Kremer, Vassily Sinaisky, Carlo Rizzi and Marcello Viotti.

In recital and chamber music, Li-Wei is a regular guest at the Wigmore Hall and recently made highly successful debuts at New York's Lincoln Centre and in San Francisco and Washington. He appears at the BBC Proms, the Rheingau, the Storioni, the City of London and the Mecklenburg Festivals and broadcasts regularly on BBC Radio 3 and North Deutsche Radio. Qin Li-Wei records for Decca, EMI Classics (Asia), ABC Classics and Channel Classics.

In 2003, Li-Wei made his critically acclaimed debut with the Ulster Orchestra at the Royal Albert Hall, London. The concert was broadcasted on the BBC network.

Born in Shanghai Li-Wei moved to Australia at the age of 13, before accepting scholarships to study with Ralph Kirshbaum at the Royal Northern College of Music, Manchester and with David Takeno at the Guildhall School of Music and Drama, London. During his studies Li-Wei won numerous prizes including the First Prize in the Adam International Cello Competition and a special Distinction in the Rostropovich International Cello Competition. In 2002, Li-Wei received the Young Australian of the Year Award.

Li-Wei plays on a 1721 *Filius Andreas Guarnerius* cello on loan from the Australian Council. Prior to teaching at the Yong Sieh Toh Conservatory, Li-Wei was a professor of cello at the Royal Northern College of Music. He is also a guest professor at the Shanghai Conservatory and the Central Conservatory of Music in Beijing. As artistic director of the Jin Mao Concert Hall in Shanghai, he is active in promoting chamber music in China.



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秦立巍 LI-WEI QIN

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CV CC1022

- Gyorgy Ligeti** Sonata  Allegro  Adagio  Andante, cantabile  Capriccio Presto con slancio
- George Crumb** Sonata  Fantasia  Tema pastorale con variazioni  Toccata
- Paul Hindemith** Sonata op. 25 No.3  Lebhaft, sehr markiert  Mäßig schnell, Gemächlich
- Langsam  Lebhaft Viertel  Mäßig schnell
- Ho Chee Kong** Tembusu Evenings
- Lento  Allegretto  Con allegria  Allegro  Lento
- Peteris Vasks** Das Buch  Marcattissimo  Dolcissimo
- Giovanni Söllima** Alone

Total Time: 60:07

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