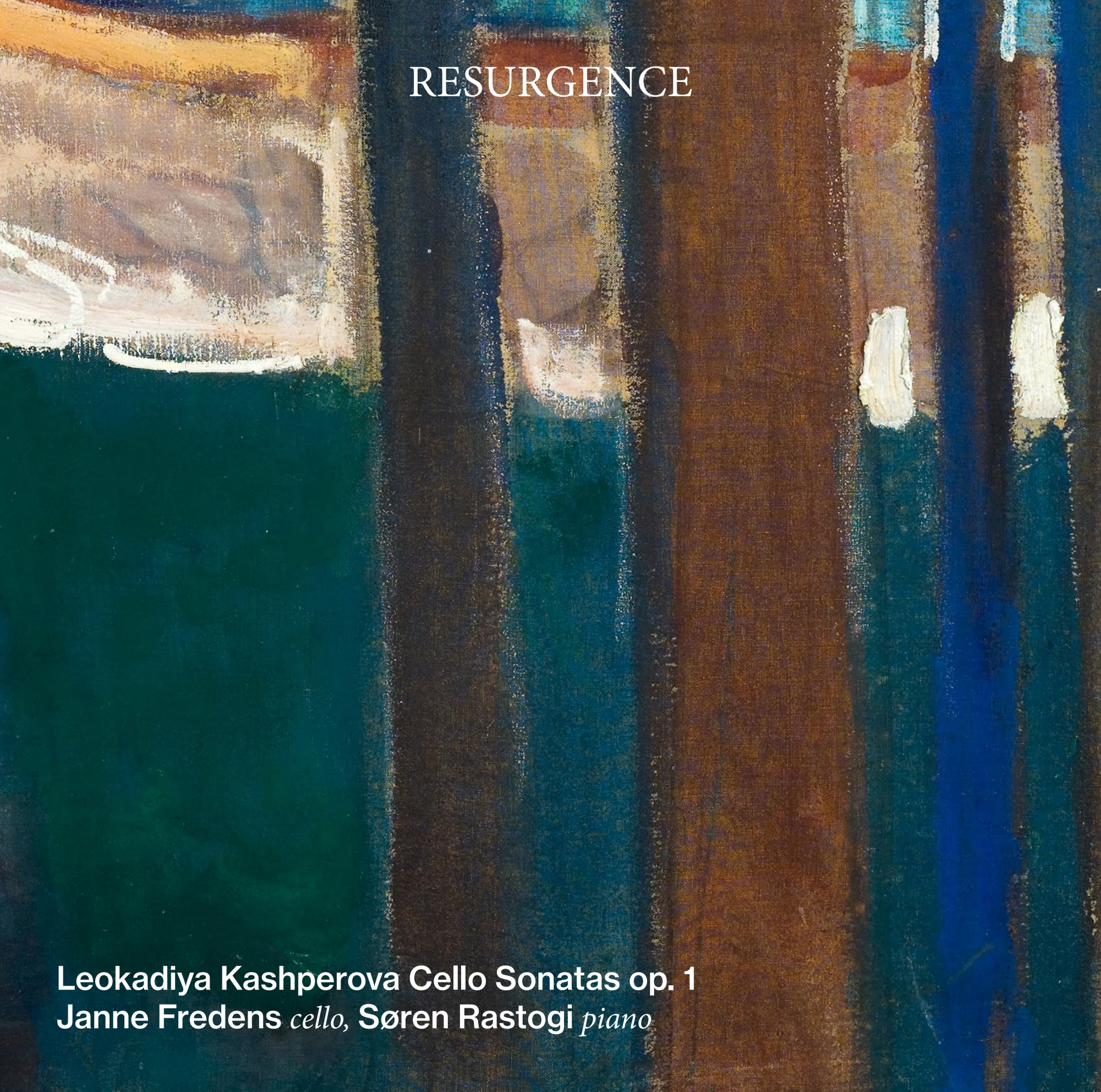
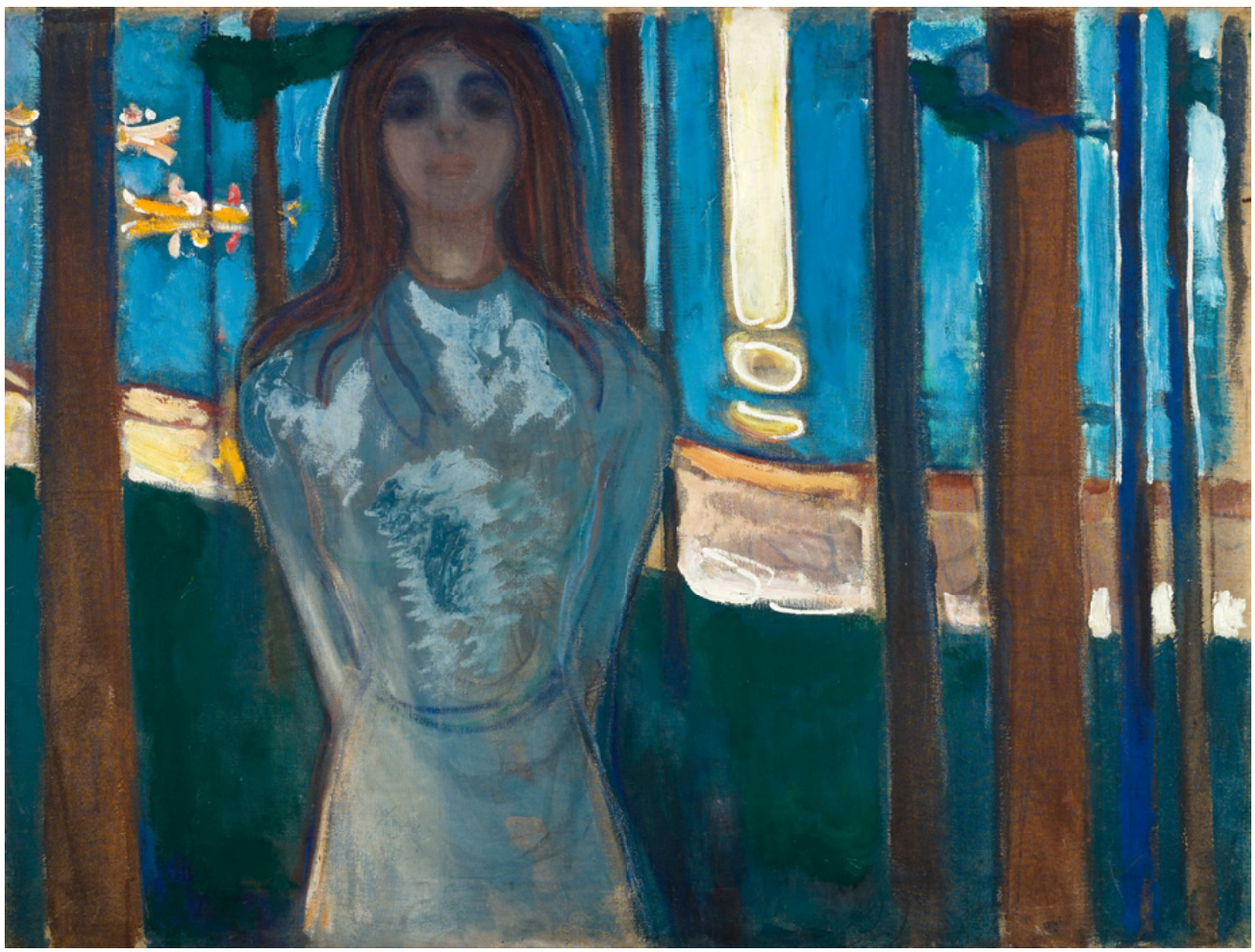
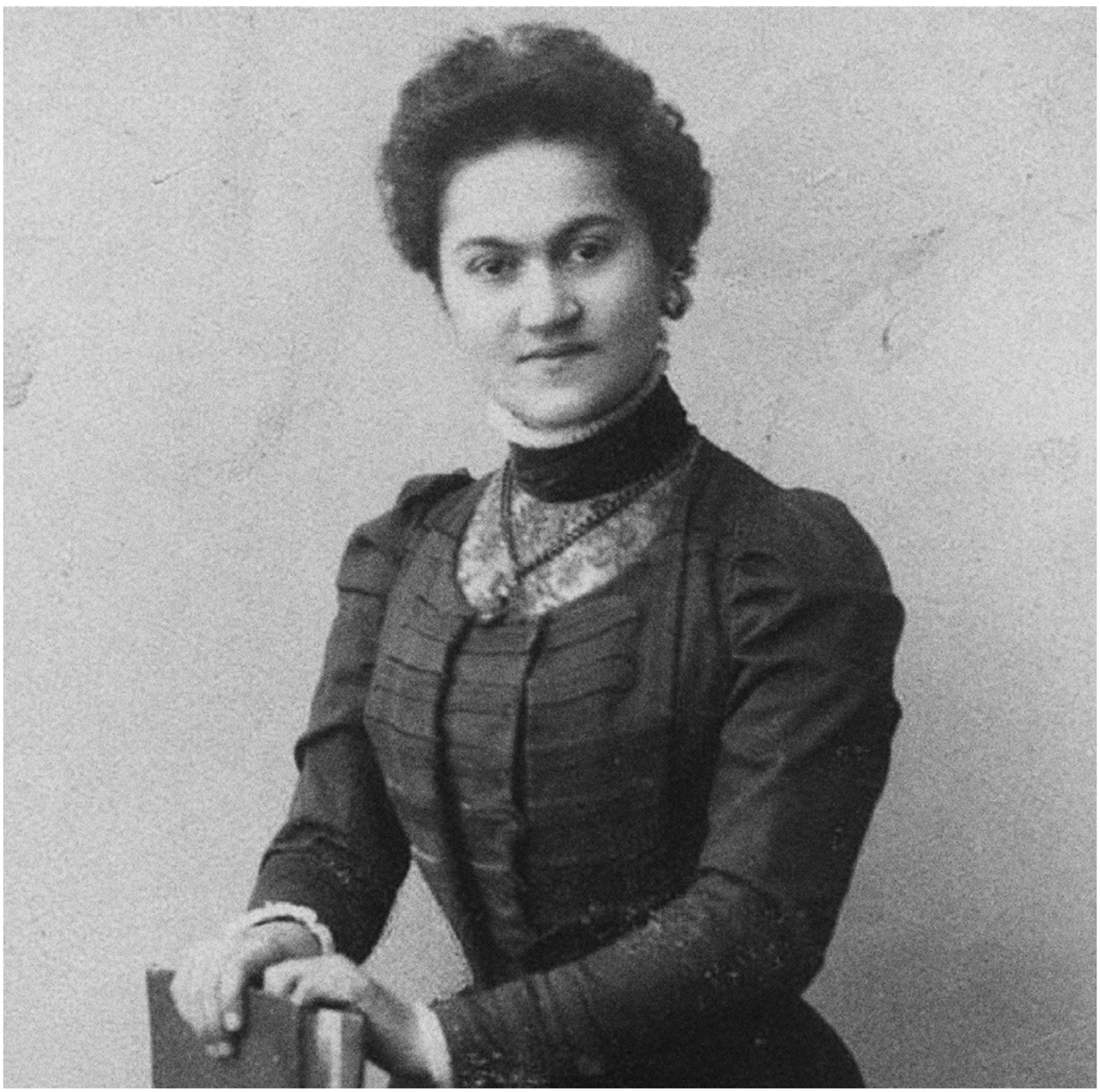

RESURGENCE
Leokadiya Kashperova Cello Sonatas op. 1
Janne Fredens *cello,* Søren Rastogi *piano*

Edvard Munch's Summer Night. The Voice (1893) captures a solitary young woman standing at the edge of the sea, suspended between longing, mystery and silence. Bathed in the luminous Nordic summer night, the painting evokes an atmosphere of emotional intensity where nature becomes a mirror of the inner human soul.





Courtesy of the Russian National Museum of Music with thanks to Mikhail Bryzgalov and Olga Kuzina

Who was Leokadiya Kashperova?

Leokadiya Alexandrovna Kashperova (1872–1940) was a distinguished composer-pianist and teacher whose career placed her at the centre of musical life in late-imperial St Petersburg. Celebrated in her lifetime for the authority and sensitivity of her playing, she was also among the earliest Russian women to establish a substantial public career as a composer. After the Revolution, however, her music gradually disappeared from the concert platform and remained almost entirely forgotten for decades.

Kashperova was born on 4 May 1872 according to the Julian calendar then in use in Russia, 16 May in the Gregorian calendar, in Lyubim, near Yaroslavl. She studied at the St Petersburg Conservatoire, graduating twice: first in 1893 from Anton Rubinstein's elite piano class, where she was regarded as exceptionally gifted and won the prestigious Schröder Piano Competition; and again in 1895 in composition as a pupil of Nikolai Solovyov.

For the next two decades, Kashperova was a respected figure in St Petersburg's musical life. She gave piano recitals, appeared in chamber-music series, hosted regular musical evenings in her apartment and, in 1907, undertook concert tours to Berlin and twice to London. Contemporary accounts leave the impression of an artist whose gifts were equally persuasive at the keyboard and on the manuscript page: a pianist of authority and rare tonal sensitivity, and a composer whose music was valued for its melodic vitality, refinement and emotional immediacy.

Her catalogue extended well beyond chamber music and included a symphony, a piano concerto, piano trios, choral works, songs and music for solo piano. By the time of the Revolution, many of her most ambitious compositions had either been performed in public or appeared in print.

Alongside her performing and compositional work, Kashperova became an influential teacher. Her best-known pupil was Igor Stravinsky, whom she taught from 1899. In his autobiography and later recollections, Stravinsky remembered her with gratitude not only for giving him an excellent piano technique, but also for imparting a sense of *métier*: the discipline and practical craft of the professional musician. In this respect, Kashperova was his first mentor in the double vocation of composer and pianist.

In 1916, Kashperova married her pupil Sergei Andropov, a Bolshevik revolutionary. The political upheavals that followed interrupted her professional ascent, and the couple left Petrograd for the Caucasus. After arriving in Moscow in 1920, she was occasionally invited to perform music by composers with whom she had been associated in St Petersburg, but her own works were no longer in demand. Surviving manuscripts from her later years show, however, that she continued to compose.

Revolution, civil war and the shifting demands of Soviet cultural life gradually pushed Kashperova to the margins of Russian musical history. After her death in Moscow on 3 December 1940, she was almost completely forgotten. The recovery, publication and performance of her surviving works have now begun to restore her place in musical history, revealing a composer-pianist of striking individuality, technical assurance and emotional range.

A View from St Petersburg

– by Sofia Petrova, Musicology Department,
St Petersburg Rimsky-Korsakov State Conservatory

With her reputation as a prize-winning concert pianist firmly established, Leokadiya Alexandrovna Kashperova embarked upon her career as a composer with her *Opus 1* comprising two cello sonatas. The first, in G major, was composed in 1895 immediately following her graduation from Anton Rubinstein's elite piano class at the St Petersburg Conservatoire; the second, in E minor, was written the following year. Both are dedicated to their first interpreter Alexander Verzhbilovich, cello professor at the Conservatoire, whose playing was noted for its tonal beauty, singing style, nobility and grace. He taught Rostropovich's father and is regarded today as one of the great Russian cellists of the 19th century.

Kashperova's creative response was to imbue the cello part with an expressive, indeed, intensely poetic character whilst the piano part, possibly with a view to demonstrating her own pianistic skills, tends towards more technically complex writing. Overall, these early sonatas admirably demonstrate Kashperova's artistic sensitivity, combining lyricism, boldness and brilliance – even revealing aspects of her shy personality at this time. According to Graham Griffiths they 'must surely rank amongst the most impressive *Opus 1* creations by any young composer'. Indeed, Kashperova's cello sonatas present a fascinating diptych of chamber music, displaying two aspects of the fledgling composer's path towards finding her individual voice.

The G major sonata may, on occasion, subtly draw its inspiration from the music of others: throughout, one senses Brahms's emotional restraint,

while the sorrowful opening to the *Andante* surely alludes to Chopin's *Prelude in E minor*, op. 28, no. 4. The scherzo's dance theme in the Ukrainian spirit recalls Tchaikovsky's operas *Mazeppa* and *Cherevichki* ('The Tsarina's Little Slippers'). So too, the central waltz: a clear homage to Tchaikovsky. The connection with Anton Rubinstein's music is more specific: the opening of the second theme in the *Allegro moderato* (bb. 47-48) borrows directly from Rubinstein's *Cello Sonata no. 2 in G minor* Op. 39 (1st mov. b. 81). Kashperova gives this motif new significance as if, through the employment of soaring piano passages and thoughtful pauses in the cello line, she wished to express an affectionate memory. This beautiful passage – indeed, the G major sonata as a whole – may be viewed as a tribute to her beloved teacher.

The E minor sonata reveals even greater expressive and lyrical range – from the agitated opening movement to the blazing *finale*. Kashperova's mature style can be heard to emerge more clearly, so characteristic of her symphony, piano concerto and piano trios.

Historically, Kashperova's debut opus bridges 19th- and 20th-century cello music. Between Rubinstein's two sonatas composed in the 1850s and Rachmaninov's masterpiece of 1901 Russian composers, for whatever reason, tended to avoid this particular genre. As Rubinstein's student and Rachmaninov's contemporary, Kashperova, through her individuality, imparts fresh energy into the Romantic cello sonata repertoire.



A personal message

By Dr Graham Griffiths, editor at the Kashperova Edition.

The 25-year journey of research to bring Leokadiya Kashperova ('KashPERova') out of obscurity to this present moment – an Edition of her works (Boosey & Hawkes, London) and the first CD recordings – has been marked by several scarcely-believable 'coincidences'. Call these what you will. Certainly, 'quirks of Fate' doesn't begin to describe how these moments of discovery were so extraordinary it felt as if they were being *directed*. For example, the discovery of Kashperova's *Symphony*, lost for over a century, within minutes of my first arrival in Russia; the coincidence that her home region (Yaroslavl) is twinned with mine (Exeter). The list goes on. To quote Dr Natalia Braginskaya, Head of the department of Western Music History at the St Petersburg Conservatoire: "It's as if Leokadiya herself is pulling the strings".

When I discovered the whereabouts of Kashperova's residence in Moscow, Natalia cried out so loudly in utter astonishment "This is your DESTINY!" that the whole restaurant was stunned into silence. The revelation was indeed surprising: it turns out that Kashperova's apartment was situated *directly above* my regular haunt, the 'Coffee Bean' café, where I had spent many hours (over many years) pondering where on earth I might find her in all the immensity of that extremely large city. I didn't have to walk far, just up a short flight of stairs. The adventure continues. Strings firmly attached.

I wish to pay tribute to all those in the musical archives of Moscow, St Petersburg, Yaroslavl and Kostroma who have assisted me so generously

on my research journey. My sincerest congratulations to Janne and Søren for their extraordinary musicality and artistry, truly empathetic with Kashperova's heart and soul.

Further information:

Interview:
notesfromthepodium.co.uk

Documentary videos ('In Search of Kashperova'):
Boosey & Hawkes YouTube channel

Graham Griffiths, *Leokadiya Kashperova: Biography, Memoirs & Recollections of Anton Rubinstein* (Cambridge University Press, 2023)

Bringing the Music to Life

– by Janne Fredens & Søren Rastogi

Working on the first complete recording of Leokadiya Kashperova's two cello sonatas has been a genuine process of discovery. We were immediately drawn to their melodic richness, emotional range and imaginative writing for both instruments. Although they form Kashperova's *Opus 1*, the sonatas already show considerable confidence and a strong sense of form and drama.

Kashperova writes exceptionally well for the cello. Her long melodic lines often have a vocal quality and allow the instrument to sing across its full register. The piano part is markedly more virtuosic, particularly in the second sonata, where some passages are comparable in difficulty to the most demanding piano writing of Rachmaninov. This virtuosity creates momentum and contributes directly to the intensity of the music.

She also makes striking use of the instruments' full range. At certain moments, the highest octave of the piano creates a light, transparent sonority; elsewhere, the lowest notes give the music considerable weight. Near the beginning of the second sonata, a long build-up culminates with the lowest note of the piano sounding together with the cello's lowest open string. It is a simple but highly effective use of the two instruments.

Beneath its emotional richness, the music is constructed with great discipline. Part of our rehearsal process has involved a kind of musical detective work: tracing small motifs and harmonic patterns as they return in altered forms. In the first four bars of the second sonata, for example,



Kashperova introduces two different inversions of the dominant harmony. Both recur throughout the work, including at several points in the finale. Recognising these connections helped us understand how the large-scale structure grows from relatively small ideas.

The music also seems to contain references to works Kashperova may have known. The secondary theme in the finale of the second sonata bears a striking resemblance to Wagner's *Siegfried Idyll*. The principal theme of the slow movement also made us wonder whether we were hearing an echo of the horn theme from the finale of Brahms's first symphony. Whether these are deliberate quotations or strong musical associations, they offer a glimpse of the musical world surrounding her.

When approaching music that has rarely been performed, we begin with the same expectations that we bring to established repertoire. We assume that every passage can become convincing, emotionally engaging and clear in its direction. If a section initially seems awkward or difficult to understand, we ask what may still be missing in our interpretation.

This leads to a practical process of experimentation. We try different tempi, degrees of rubato, dynamic proportions and types of articulation. We examine the length of phrases and consider where the natural divisions within a movement lie. We ask when a new section truly begins, how one character develops into another, and where tension should be maintained or released. Sometimes a small change in timing or balance alters the meaning of an entire passage.

Because there are few existing performances to respond to, many decisions have had to emerge directly from repeated work at the instruments. The score provides the essential information, but it cannot determine every detail of pacing, colour, flexibility or balance. We have found that the sonatas require clear choices and, at times, interpretative risks. A cautious reading may reproduce the notes accurately while leaving the music's contrasts and emotional development unclear.

Other performers will certainly make different choices, and we hope they will. This recording represents the solutions that became convincing to us through rehearsal and performance; it is not intended to establish a definitive way of playing the sonatas. For us, *Resurgence* means more than recovering a composer's name. It means allowing the music to be played, questioned, reinterpreted and gradually made part of a living repertoire.

Janne Fredens, cello

Janne Fredens is one of Denmark's leading cellists and an acclaimed chamber musician whose artistry has taken her to concert stages throughout Europe, the United States, Japan, Australia, and the Middle East. Equally at home as a soloist and chamber musician, she is recognized for the depth of her musical insight, refined artistry, and unwavering commitment to expanding the chamber music repertoire. Her international appearances have included performances at distinguished venues such as Carnegie Hall in New York, where she appeared by invitation of the legendary violinist Isaac Stern.

A passionate chamber musician, Janne Fredens has collaborated with many of Denmark's foremost ensembles and internationally renowned artists. She first gained widespread international recognition as a founding member of the award-winning Jalina Trio, whose performances have earned enthusiastic praise from leading publications including *The Strad* and *Fanfare*. The ensemble has received top prizes at prestigious international chamber music competitions in Osaka, Trapani, and Trondheim, and its acclaimed recording of piano trios by Mendelssohn and Brahms received the Danish Radio P2 Prize for "Best Chamber Music Recording".

Alongside her extensive concert career, Fredens is a dedicated recording artist. With the Jalina Trio, she subsequently recorded two further albums, *Kaleidoscope* and *NOW! Denmark*, devoted entirely to modern Danish works for piano trio by composers including Per Nørgård, Karl Aage Rasmussen and Vagn Holmboe. The recordings include several world-premiere recordings.

Her recent album *Upheaval*, recorded with pianist Søren Rastogi for OUR Recordings, explores remarkable but rarely performed works for cello and piano by Henriette Bosmans, Dora Pejačević, Nadia Boulanger and Lili Boulanger. The recording has received widespread international acclaim for both its artistic excellence and its contribution to bringing neglected masterpieces by women composers to new audiences.

Janne Fredens has appeared frequently on radio and television, both in Denmark and abroad, including broadcasts on Danish Radio, ABC Radio Australia, MDR Musiksommer in Germany and Japanese television. Her broad repertoire ranges from the classical canon to contemporary music, and she is particularly admired for her curiosity in discovering overlooked works and creating innovative concert programmes that combine artistic excellence with engaging storytelling.

She studied at the Royal Academy of Music in Aarhus, the Royal Danish Academy of Music in Copenhagen, the Academy of Performing Arts in Prague, and the prestigious Edsberg Castle Chamber Music Institute in Stockholm. Among her principal teachers were Torleif Thedéen, Frans Helmerson, Morten Zeuthen, Harro Ruijsenaars, and Miroslav Petráš. Throughout her career she has received numerous scholarships and honours from the Danish Ministry of Culture, the Jacob Gade Foundation, the Leonie Sonning Music Foundation and the BG Foundation's Chamber Music Prize.

Beyond performing, Fredens is deeply committed to nurturing the next generation of musicians. She has taught at the Royal Academy of Music in Aarhus and is the founder and artistic director of KammermusikCamp, a national talent programme that brings together Denmark's most promising young classical musicians. She also serves as Artistic Director of the Odsherred Chamber Music Festival together with pianist Søren Rastogi,

PHOTO: KLAVS KEHLET HANSEN



presenting internationally celebrated artists alongside emerging talents in one of Scandinavia's most respected chamber music festivals.

Janne Fredens is Principal Cellist of the Danish Sinfonietta (Randers Chamber Orchestra), where she combines orchestral leadership with an active international career as a soloist, chamber musician, recording artist, educator, and festival director. Through every aspect of her work, she continues to demonstrate a rare combination of artistic integrity, technical brilliance, and an enduring passion for chamber music in all its forms.

Søren Rastogi, piano

Danish pianist Søren Rastogi is widely recognized as one of Scandinavia's most versatile and distinguished musicians. Equally accomplished as a soloist, chamber musician, accompanist and educator, he has established an international reputation through performances of exceptional artistic integrity, technical brilliance and intellectual curiosity. His broad musical interests encompass the central piano repertoire alongside a passionate commitment to rediscovering neglected masterpieces, making him one of Denmark's most respected musical personalities.

As a concerto soloist, Rastogi has appeared with most of Denmark's leading symphony orchestras and has collaborated with renowned conductors including Cristian Mandeál, Douglas Bostock, Christian Kluxen, Benjamin Shwartz, Matthias Aeschbacher, Ed Spanjaard, Jayce Ogren, Peter Feranec, Hans Graf, Ilan Volkov and Thomas Søndergård. His extensive concerto repertoire ranges from Mozart, Rachmaninov and Bartók to Stravinsky, Bernstein and Gershwin. Following his debut with the Danish National Symphony Orchestra in Stravinsky's *Concerto for Piano and Wind Instruments*, critics praised his rare combination of pianistic mastery, rhythmic precision, musical insight, and complete artistic sincerity.

A devoted chamber musician, Rastogi performs with many of today's leading instrumentalists, including Vilde Frang, Andreas Brantelid, Benjamin Schmid, Sergei Dogadin, Narek Hakhnazaryan and numerous distinguished Scandinavian artists. He also performs extensively with the



PHOTO: KLAVS KEHLET HANSEN

Danish cellist Janne Fredens. Together they have developed a highly regarded artistic partnership, exploring both the core repertoire and lesser-known works for cello and piano.

Among Rastogi's many acclaimed recordings is *Visiting Grieg*, recorded with Norwegian baritone Johannes Weisser. The album received outstanding international reviews, with the *Frankfurter Allgemeine Zeitung* describing the performances as "masterly," while *Classic FM Magazine* selected it as "CD of the Month". More recently, his recording *Upheaval* with Janne Fredens, featuring music by Henriette Bosmans, Dora Pejačević, Nadia Boulanger and Lili Boulanger, has attracted widespread international praise for its artistic

excellence and its advocacy of unjustly neglected repertoire. In 2023, Rastogi achieved another important milestone by making the world-premiere recording of Paul von Klenau's *Piano Concerto* with the Singapore Symphony Orchestra under Hans Graf, further demonstrating his commitment to expanding the recorded piano repertoire.

An artist of remarkable versatility, Rastogi has enjoyed a particularly close association with the Danish National Vocal Ensemble, serving both as pianist and musical collaborator in innovative concert productions broadcasted on radio and television. Earlier in his career, he was appointed Artist in Residence at Copenhagen's historic "Round Tower" by Danish Radio, presenting a celebrated series of nationally broadcast concerts as soloist, chamber musician, and accompanist. His performances have since been featured frequently by the European Broadcasting Union (EBU).

Born in 1978, Søren Rastogi studied at the Royal Danish Academy of Music in Copenhagen with Tove Lønskov and Niklas Sivelöv before continuing his studies in Berlin with Pascal Devoyon. He graduated with the highest distinction and has received numerous awards, including prizes at the Nordic Piano Competition and the Mendelssohn Competition in Berlin, as well as honours from the Danish Music Critics Association. In addition to his international performing career, he is Associate Professor of Piano at the Royal Academy of Music in Aarhus and has been teaching regularly at the Royal Danish Academy of Music in Copenhagen. An inspiring pedagogue, he has given masterclasses throughout Scandinavia, Europe, the United States and China. Together with Janne Fredens, he is Artistic Director of the Odsherred Chamber Music Festival**,** where internationally renowned artists perform alongside Denmark's most promising young musicians, reflecting Rastogi's enduring commitment to artistic excellence and the future of classical music.



Photo from the editing session

Producer, editing, mixing and mastering: Daniel Davidsen, www.3csound.dk
Executive producer: Lars Hannibal
Cover painting: Edvard Munch
Cover notes: Sofia Petrova, Dr. Graham Griffiths, Søren Rastogi, Janne Fredens and Lars Hannibal
Artwork: Toke Bjørneboe

Janne Fredens plays a Peter Westerlund cello from 2018. Søren Rastogi plays a Steinway D.

Recorded in the DXD audio format (Digital eXtreme Definition) at 352.8 kHz/32-bit.
Microphone array: 12 × Josephson C617SET in a 7.1.4 configuration for Dolby Atmos.
Recording was done with a Pyramix DAW and Hapi.
Mastered in a Dolby Atmos studio equipped with 7× Genelec 8351B x W371A, 4× Genelec 8341A and 1× Genelec 7380A.

Recorded in Lille Sal, Musikhuset, Aarhus 2nd-4th of April and 14th-16th of June 2026, with generous support from Augustinus Fonden, Louis Hansen Fonden, Royal Academy of Music, Aarhus, Aarhus Kommune, Musikpuljen, Solistforeningen af 1921, Dansk Solistforbund and Statens Kunstfond.

A special thanks to Royal Academy of Music, Aarhus for financial as well as logistical support.

8.226946

OUR Recordings

Leokadiya Kashperova: Cello Sonata no. 1 in G major, opus 1 no. 1

1	Allegro moderato	10:16
2	Scherzo, Allegretto vivace	6:15
3	Andante	9:50
4	Rondo, Allegro	7:05

Leokadiya Kashperova: Cello Sonata no. 2 in e minor, opus 1 no. 2

5	Allegro appassionato	9:30
6	Andante	6:45
7	Scherzo, Presto	3:43
8	Allegro maestoso	9:08
	Total	61:24

RESURGENCE | **Leokadiya Kashperova Cello Sonatas op. 1**
Janne Fredens *cello* | **Søren Rastogi** *piano*

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