



MICLEN LAIPANG
NIGEL YANDELL

DEEP RIVER

DEEP RIVER

ECHOES OF HOME

This album brings together music that has accompanied me over time. As my first solo recording, it reflects pieces that feel deeply connected to how I play and how I listen, works that have stayed with me and continued to shape my musical instincts. Brought together as a recital, the program traces a path through styles and places that have been meaningful along the way.

Together with pianist Nigel Yandell, the program unfolds like a flowing river. From its source, it moves through different landscapes, crosses borders, and opens onto new encounters as it continues forward. It mirrors a life shaped by movement between countries, cultures, and musical worlds.

The recital opens with Heifetz's arrangement of *Deep River*, the piece that gives this album its name. It speaks to ideas of home and spiritual grounding and belongs, for me, to the very beginning of the journey, a place of return that continues to resonate as everything else unfolds. Borowski's *Adoration* follows, offering a sense of stillness and lyric warmth, music that invites listening and attentiveness at the outset.

Clarence Cameron White's *Nobody knows de trouble I've seen* deepens this opening chapter. Closely connected with my childhood, it is a piece I first played with my mother at the piano, and it remains bound to the earliest formation of my musical voice.

The music then turns toward heightened emotion and dramatic intensity with *Lensky's Aria* from Tchaikovsky's *Eugene Onegin*. This piece belongs to my years in the United States, a time marked by vulnerability and urgency, and by a growing desire to learn more and go further. Lensky's question, "Where have the golden days of my youth gone?," feels less like regret than a moment of awakening, a recognition that led me to seek the next chapter of my journey in Europe.

That impulse carried me across the Atlantic, where Schumann's *Widmung*, from the song cycle *Myrthen* and arranged here in collaboration with Nigel, recalls my time at the Robert Schumann Hochschule in Düsseldorf. This was a period of immersion and focus, shaped by new influences, mentors, and collaborations, and it played a decisive role in forming my artistic language.

Kreisler's *Liebesleid* evokes time spent in Vienna, where the focus shifted from study to living tradition. It was a great privilege to become immersed in this musical heritage, surrounded by a tradition that shaped how I listen, express musical lines, and think about sound. These years offered the space to build and refine my own voice, grounded in history yet searching for something personal.

Amy Beach's *Romance* appears later in the journey and holds a special personal meaning. Encountered at a moment when my own artistic voice was becoming clearer, this music spoke with a sincerity and inner strength that resonated deeply. Amy Beach's ability to carry an unmistakably American voice while engaging so naturally with European tradition felt familiar and affirming, a reminder that identity in music can be both rooted and expansive.

From this point, the journey led me to France. I was drawn not only by its musical legacy, but by a way of life that values colour, conversation, curiosity, and artistic freedom. Paris offered a space where influences could coexist without hierarchy, where instinct and intellect meet, and where I felt able to live and create with a sense of openness and balance.

Ravel's Violin Sonata No. 2 in G major is closely associated with this chapter of my life. Its fusion of classical structure and jazz influenced rhythm reflects a spirit of play, independence, and energy that feels deeply aligned with how I experience music today. With the river metaphor in mind, this is a widening of the current, where different influences meet and interact, and where direction continues to evolve rather than settle.

The program concludes with the Concert Fantasy on Themes from George Gershwin's *Porgy and Bess*, Op. 19. Drawing together classical form and the excitement of jazz, the work reflects a dialogue between traditions, cultures, and places. For me, it stands as a personal dedication to the people, experiences, and encounters that have shaped this journey so far, and to those still to come. Rather than closing a chapter, it looks ahead, embracing movement, exchange, and the openness of a path that continues to unfold.

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MICLEN LAIPANG

Violinist Miclen LaiPang has swiftly established himself as one of the most compelling and versatile artists of his generation, earning international recognition as a soloist, chamber musician, concertmaster, educator, and curator. Praised by *The New York Times* as “a force to be reckoned with” and hailed by Germany’s *Die Welt* as “a musician of daring virtuosity with gripping access and noble elegance,” Miclen has performed as a soloist with leading orchestras and graced the world’s premier venues, including Carnegie Hall, the Vienna Musikverein, Walt Disney Concert Hall, Hamburg Elbphilharmonie, Wigmore Hall, Royal Albert Hall, Berlin Philharmonie, and St. Martin in the Fields.

Having performed in over 60 countries, Miclen’s career is distinguished by numerous international awards and acclaimed recordings with Sony RCA Red Seal, and Naxos. On Naxos, he recorded a critically acclaimed arrangement of Beethoven’s Kreutzer Sonata for violin and strings, which reached No. 1 on the Apple Music Classical charts in more than 40 countries, including the United States, United Kingdom, Germany, France, Italy, Spain, and Japan.

A passionate chamber musician, he is a regular guest at renowned festivals across North America, Europe, Asia, and Africa, captivating audiences with his artistry on stages worldwide. Miclen has worked with luminaries such as Ivry Gitlis, János Starker, Lawrence Dutton, Jens Peter Maintz, Christoph Richter, Gerhard Schulz, Robert McDuffie, Irvine Arditti, and Peter Serkin. His artistry has been shaped by the guidance of esteemed mentors, including Charles Castleman, Ruggiero Ricci, Aaron Rosand, Alice Schoenfeld, Ida Bieler, Boris Kuschmir, and Linda Rose.

Based in Paris, Miclen maintains an active international schedule as a soloist, guest leader, and chamber musician. He regularly teaches masterclasses at universities and conservatories around the world while also serving as a faculty member at the International Chamber Music Academy in Ochsenhausen. He is the violinist of the internationally celebrated Trio Zadig, with whom he performs extensively across major international stages and recording projects. He is the Founder and Artistic Director of the Miesbach Kammermusikfestival in Germany, where his innovative programming explores themes of reflection and intensity. He is also the

Founder and Artistic Director of M Sphère, a Paris based chamber music initiative dedicated to immersive and boundary breaking performances, and serves as Co Artistic Director of Zadig and Friends and the Festival of International Artists at Hughes Hall, University of Cambridge.

Miclen is supported and endorsed by Thomastik-Infeld and is an ambassador for Dolfinos, proudly representing their innovative contributions to the world of string instruments. He performs on the Antonio Stradivari "Charles Castleman, ex-Marquis de Champeaux," generously loaned by the Queen Elisabeth Music Chapel, the 1850 Jean Baptiste Vuillaume "Bieler, ex-Grumiaux," and a c. 1850 Dominique Peccatte bow known as the "ex-Eugène Ysaÿe."



NIGEL YANDELL

Nigel Yandell is a British pianist whose work brings together performance, collaboration, teaching, and artistic direction. Based in Cambridge, UK, he appears regularly as a recitalist in the UK and Europe and is widely engaged in chamber and vocal repertoire. Central to his approach is the idea of music-making as a shared process, attentive listening, exchange, and long-term musical partnership.

He began playing the piano at the age of six. His musical formation was shaped through close association with Dartington College of Arts, an internationally recognized center for musical performance that attracted leading artists from across the world and proved a key source of inspiration. He went on to read music at the University of York before being awarded a scholarship to the University of Oxford, where he completed doctoral work focused on eighteenth-century Russian music. Working closely with archival sources led to a growing awareness of the breadth of neglected repertoire, and to the discovery of many works whose musical value has been overlooked rather than lost. This has continued to inform his interest in creative programming and performance.

Chamber music and song repertoire form the core of his musical focus. Alongside solo performance, he is particularly drawn to repertoire that depends on dialogue and mutual responsiveness between performers, where musical meaning is shaped collectively rather than asserted individually. For a number of years, he has been associated with the Stradivari Trust, through which he has collaborated with some of Britain's leading string players. Together with Micleen LaiPang, he is Co-Director of a summer festival of international artists at Hughes Hall, a graduate college of the University of Cambridge, where he is Director of Music. He is also program leader for advanced keyboard skills in the University's Faculty of Music.

**Recorded at Wyastone Concert Hall,
Monmouth, UK, on March 23-27, 2025**

**Recording producer, engineer,
editing and mastering: Oscar Torres**

Piano technician: Philip Kennedy

Piano: Steinway Model D

**Violin: Antonio Stradivari c. 1707
"Charles Castleman" (on generous loan
from the Queen Elisabeth Music Chapel)**

**Violin bow: Dominique Peccatte,
"ex-Eugène Ysaÿe"**

Executive Producer: Charles Adriaenssen

**Label Manager:
Timothée van der Stegen**

Design: Pragma Création

Cover and photos: © KGS French

**Score publishers:
Deep River © Carl Fischer
Adoration © Presser
Nobody knows © Presser
Lensky's Aria © Universal Edition
Liebesleid © Presser
Der Rosenkavalier Waltzes
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Our Warmest Thanks

To Oscar Torres, our recording producer, for his dedication, artistry, and unwavering commitment throughout this project. • To Charles Adriaenssen, for the opportunity and trust to record this album on his label, and for his belief in this vision from the very beginning. • To Timothée van der Stegen, executive producer of this album, for guiding the project with care and clarity. • To the Queen Elisabeth Music Chapel, for generously entrusting us with the 1707 Stradivarius "Charles Castleman" violin. • To the team at Wyastone Concert Hall, for welcoming us into their beautiful hall and creating the perfect space for this recording. • To Miri Rubin and Gareth Stedman Jones, for their warmth and generosity in opening their home to us during the recording sessions. • To Kate French, for capturing the spirit of this project so beautifully through her photographs. • To Florian Leonhard Fine Violins, for their care and expertise in helping the instrument speak at its very best. • To Thomastik-Infeld Vienna for their extraordinary strings, and to Dolfinos for their innovative shoulder rest and chin rest system. • To Nomen Nescio, whose focus on timelessness over trends resonates deeply with the spirit of this project, and whose designs are worn in the album artwork. • To Transit Physical Therapy, and to James and Susan Walters, for their generous support in helping bring this album to life. • To our LaiPang and Yandell families, whose love, encouragement, and constant belief sustain us in ways that words cannot fully express. • On a personal note, to my parents, Michael and Helen, and to my siblings, Sherwin, Elena, and Gwen, for shaping me, challenging me, and continually inspiring me to grow. • And to Nigel's wife, Naomi, for her unwavering support and for being such an essential part of this journey.

– Miclen LaiPang

DEEP RIVER

Miclen LaiPang
violin

TRADITIONAL, *arr.* Jascha Heifetz (1901–1987)

1. **Deep River** 2:31

Nigel Yandell
piano

FELIX BOROWSKI (1872–1956)

2. **Adoration** 4:03

Total Time
66:32

CLARENCE CAMERON WHITE (1880–1960)

3. **Nobody knows de trouble I've seen** 4:00
(No. 1 of *Bandanna Sketches, Op. 12*)

PIOTR TCHAIKOVSKY (1840–1893), *arr.* Leopold Auer (1845–1930)

4. **Lensky's Aria** (from *Eugene Onegin, Op. 24*) 6:01

ROBERT SCHUMANN (1810–1856), *arr.* Nigel Yandell and Miclen LaiPang

5. **Widmung** (No. 1 of *Myrthen, Op. 25*) 2:54

FRITZ KREISLER (1875–1962)

6. **Liebesleid** (No. 2 of *Three Old Viennese Dances*) 3:05

RICHARD STRAUSS (1864–1949), *arr.* Váša Přihoda (1900–1960)

7. **Der Rosenkavalier Waltzes** 7:24

AMY BEACH (1867–1944)

8. **Romance, Op. 23** 6:30

MAURICE RAVEL (1875–1937)

Violin Sonata No. 2 in G major, M.77

9. Allegretto 7:51

10. Blues: Moderato 5:24

11. Perpetuum mobile 3:54

IGOR FROLOV (1937–2013)

12. **Concert Fantasy on Themes from
George Gershwin's *Porgy and Bess*, Op. 19** 12:50