

Klazz Brothers & Cuba Percussion - Classic Meets Cuba (2006)

Written by bluesever

Tuesday, 22 March 2011 19:42 - Last Updated Tuesday, 06 January 2015 11:58

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- 01 - Cuban Sugar
- 02 - Mambozart
- 03 - El Cisne Triste
- 04 - Hochzeitsmarsch
- 05 - Cinco Salsa [play](#)
- 06 - Cuban Danube
- 07 - Sueño De Amor
- 08 - Habanera En Habana
- 09 - Kubanischer Tanz
- 10 - Der Mond Ist Aufgegangen
- 11 - Kubanischer Marsch
- 12 - Salsaria
- 13 - Weddingbells
- 14 - Bata March [play](#)

Personnel:

Tobias Forster (piano);

Killian Forster (bass);

Tim Hahn (drums).

Additional personnel:

Elis Rodriguez (vocals, conga); Alexis Herrera Esteves (vocals, timbales).

What a great idea to latinize or cubanize, classical, opera, and jazz standards. I had to buy all 4 because each had something to offer. The integration of latin with classical, for most (not all),

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was seamless. It sounds like the pieces were written to be played this way. The intros and exits were more the actual "tune" recognizable by classical lovers, while the middle had the super jazz improvizations. Slower pieces were slow rumba-bolereo, romantic sounds. Faster ones were chacha-mambos. The "Mozart meets" and "Classical meets" had more fitting integrations of the, really not so different styles. Most of the "Opera meets" were not as a good a fit - really quite a stretch in some cases. The "Jazz meets" of course went perfectly, since it was already jazz, just played with someone else's take on it. Being a lover of all 3 genres, it is a fantastic collection of music. It also gave me additional musical insights of the original classical pieces. Now I await their treatment of JS Bach in a new album they don't yet know they are going to make - hint hint. ---Stuart C. Brown

Mixing iconic classical themes with Latin rhythms could potentially be a recipe for disaster, but on CLASSIC MEETS CUBA, it's a winning combination. The story of how these disparate elements came together is a simple one. The Klazz Brothers, a German trio of classically trained musicians, meet two local percussionists during a tour stop in Havana. Undeterred by cultural differences, these remarkable musicians proceed to lend credence to the old adage of music being a universal language. They introduce Mozart's compositions to Tito Puente's rhythms and transform Symphony No. 40 into "Mambozart." Spicy beats turn Beethoven's Fifth Symphony into "Salsa No. V," while "Für Elise" becomes "Afrolise," and Schubert's "Trout" Quintet is elegantly made over as "Danzon De La Trucha." The vibrant, well-executed arrangements make it seem as if Bach, Haydn, Chopin, and Brahms were alumni of the Buena Vista Social Club, and the overall result is a disc that'll induce lots of smiles, toe-tapping, and maybe even a little hip-shaking.

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