

graceful, lilting little gem, while the Musette of the Sixth half slumbers after the sinuous chromaticism of the previous fugue. The Polonaise of no.3 sits nicely poised between town and country, genteel and rustic. The players can get up a good head of steam when they want to: the central Allegro of no.3 goes at joyful lick, and they give a blazing account of the fifth-movement Allegro of no.10. When Handel goes into operatic mode, or turns to the grandeurs of the French overture, they respond with power and energy: they relish the dynamic contrasts of the opening movement of no.6 (Larghetto e affettuoso it says here – more often seen as Largo affettuoso).

Ornamentation is minimal and discreet. Various little cadenzas grace the closing bars of slow movements, and the leader/director Pavlo Beznosiuk, given licence by Handel in no.11 to elaborate, does so with charm and restraint. He rattles off his bravura passage work in the same concerto in sparkling style. Most of the concertos have a harpsichord continuo, provided by Roger Hamilton; presumably he is also responsible for the uncredited organ that serves in the rest. The recorded sound is clean and detailed.

TIM HOMFRAY

HAYDN Cello Concertos in C major Hob.VIIb:1 & D major Hob.VIIb.2, Minuets nos.1, 6 & 11 Hob.IX:16

Ivan Monighetti (cello/conductor)
Polish Sinfonia Iuventus Orchestra

DUX 0663



As a former winner of the Tchaikovsky competition, and Rostropovich's last pupil, Ivan Monighetti has an unassailable

cellistic provenance, and yet despite the diversity of his interests, which incorporate both period performance and contemporary music, he remains surprisingly under-represented in the CD catalogue. This impressively clear recording of Haydn's concertos, however, is on a par with the finest available. Monighetti vividly encapsulates both the lyrical and rustic elements of the composer's musical invention, shaping the evocative melodic line of the C major Concerto's Adagio with great affection and bringing a foot-stamping rawness to the double-stops of the first movement. Equally, the refined Classicism of the D major Concerto is beautifully conveyed, with the steady, astutely judged Rondo

tempo allowing the thorny octaves passage to dance.

The cadenzas, on the other hand, are more a matter of personal taste. Monighetti opts for rather extensive musical rambles alighting on numerous quotes – albeit humorous ones – from very familiar works, a ploy that might wear a little thin with repeated listening. But it's a minor issue in what are wonderful performances, with brilliantly incisive and vibrant rhythmic partnering from the Sinfonia Iuventus. To frame and separate the concertos Monighetti has selected three late minuets – fantastic dance movements that are again given highly characterised performances.

JOANNE TALBOT

MARTINŮ Cello Sonatas nos.1, 2 & 3, Variations on a Slovak Theme, Variations on a Theme of Rossini

Paul Watkins (cello) Huw Watkins (piano)

CHANDOS CHAN 10602



Of all 20th-century composers, Martinů was one of the most generous to the cello, and indeed, both these sets of variations as well as the Second Sonata

theStrad
RECOMMENDS... ★

METCALFE Tracing the Outline, Constant Filter, Kite, Lonely Bay, As She Fell, The Appearance of Colour

Matthew Barley (cello/electronics)
Ashley Wass (piano)

SIGNUM CLASSICS SIGCD 207



This disc was something of a labour of love for Matthew Barley – he recorded it at home

on his own equipment after over the years building up a repertoire of pieces by John Metcalfe for electronic cello. It was a steep learning curve: 'I was engineer, producer, editor, and computer sound-designer – not to mention cellist,' he writes in the booklet.

The result is compelling, and at times extraordinary – Metcalfe's lyrical, contemplative lines are drawn with infinite care, and the immediacy and tenderness



Matthew Barley: makes Metcalfe's music addictive listening

of Barley's performance makes this music addictive.

The organum-like sounds of *Tracing the Outline*, in which the computer duplicates Barley's sound a fourth below in places, draw you in with their lush, slowly building textures. *Constant Filter*, the title track, lays a singing acoustic cello line over hovering electronics to great effect.

The five movements of *Kite*, for cello and piano 'with a hint of electronics', are brief yet lovely, particularly the dream-like opening and closing movements. *Lonely Bay* – in which each phrase reappears exactly 40 seconds later – is wonderfully contemplative, and Barley uses his fine ear for colour to make every nuance and gesture count.

Metcalfe has achieved the unusual feat of creating electronic music that sounds organic and heartfelt, and in Barley he has a hugely persuasive advocate.

CATHERINE NELSON

JULIAN JOSEPH