

Francis Poulenc was a fluent writer of sonatas for solo wind instruments with piano, but, after some difficulties in completing the *Cello Sonata*, he enlisted the help of the work's dedicatee, Pierre Fournier, who enabled him to finish the piece. Samuel Barber's stormy *Cello Sonata* has close links with Brahms through its passionate declamations from the cello and meaningful counterpoint in the piano. The influence of Brahms is also deeply felt in Ernő Dohnányi's *Cello Sonata* with its tense standoffs, beautiful lines and jubilant conclusion.

Francis Poulenc (1899–1963)
Cello Sonata, FP 143
(1948)

21:54

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|----------|-------------------------------------|-------------|
| 1 | I. Allegro – Tempo di Marcia | 5:40 |
| 2 | II. Cavatine (Lent) | 6:16 |
| 3 | III. Ballabile (Très animé) | 3:26 |
| 4 | IV. Final (Lent – Presto) | 6:32 |

Ernő Dohnányi (1877–1960)
Cello Sonata in B flat minor,
Op. 8 (1899)

23:47

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| 8 | I. Allegro ma non troppo | 7:30 |
| 9 | II. Scherzo: Vivace assai | 4:37 |
| 10 | III. Adagio non troppo – | 2:29 |
| 11 | IV. Tema con variazioni: | |
| | Allegro moderato | 9:11 |

Samuel Barber (1910–1981)
Cello Sonata, Op. 6 (1932)

16:22

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| 5 | I. Allegro ma non troppo | 7:16 |
| 6 | II. Adagio | 3:35 |
| 7 | III. Allegro appassionato | 5:31 |

Andreas Brantelid, Cello
Søren Rastogi, Piano

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