

Sir Donald Tovey (1875–1940), long hailed as one of the finest writers on music in English, saw himself primarily as a composer. His occasionally turbulent friendship with Pau Casals was the spur for a monumental concerto and one of his three cello sonatas: for solo cello, two cellos and cello with piano. The cello was the ideal instrument for Tovey's Brahmsian musical language, with its long, singing lines unfolding in effortless counterpoint – though the huge passacaglia that ends the solo sonata also demands a virtuoso technique. The brief Bach arrangement recorded here for the first time arose when the twelve-year-old Tovey added a cello line to one of Bach's best-known preludes, originally for lute.



TOCC 0497

SIR DONALD TOVEY Chamber Music, Volume Three

Sonata for Two Cellos in G major (1912)

[1] I	<i>Allegro</i>	24:23
[2] II	<i>Andante maestoso e sostenuto</i>	12:35
[3] III	<i>Fuga. Allegretto giocoso</i>	5:53

J. S. Bach arr. Tovey (1887)*

[4]	Prelude in C minor, BWV999	1:50
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Sonata for Solo Cello in D major, Op. 30 (c. 1912)

[5] I	<i>Allegro con brio ma largamente</i>	34:40
[6] II	<i>Allegretto, un poco agitato, ma sempre piano</i>	9:01
[7] III	Passacaglia	9:01

Sonata for Cello and Piano in F major, Op. 4 (1900)

[8] I	<i>Allegriissimo</i>	27:09
[9] II	<i>Andante cantabile</i>	10:50
[10] III	Finale: <i>Vivace giocoso ma non presto</i>	7:56

TT 88:04

Alice Neary, cello

Kate Gould, cello [1]–[3]

Gretel Dowdeswell, piano [4] [8]–[10]

*FIRST RECORDING

FIRST COMPLETE RECORDING



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