

COM FUOCO

TRINA: *Sonata*. COSTE: *Andante et Polonaise: Souvenir Du Jura Op44*. MERTZ: *Fantaisie Hongroise Op65 No1*. PONCE: *Sonatina Meridionale*. DYENS: *Libra Sonatine*.
SCARLATTI: *Sonatas K213 and K1*. GINASTERA: *Sonata Op47*.

Stephane de Carvalho

SDC01. stephanedearvalh@yahoo.com

Here is an album of quite heavyweight material consisting as it does of no fewer than four Sonatas (or “tinias”). The Turina receives a rare outing. I guess we all stumbled through it via the Schott/Segovia editions at one time or another, but never like this performance, which is stunningly vibrant. De Carvalho makes a real case for its re-emergence as a quality item. Napoleon Coste wrote many works, which are largely ignored nowadays. His rather histrionic romanticism is a style you either love or hate. I side with the former. Mertz’s music tends to fall into the same harmonic camp, but tends to rely more on the flashy than Coste’s. At any rate his *Fantaisie Hongroise* is one that is still occasionally played. The swoops and glides up and down the fingerboard are never easy and our performer makes very light work of them. He takes the opening *Campo* of Ponce’s *Sonatina* at a fast speed, but keeps it totally under control. Then in contrast he captures the poetry of the *Copla* beautifully whilst saving his real fireworks for the final *Fiesta*. Roland Dyens’s *Libra Sonatina* gets a vibrant, energetic performance from De Carvalho yet he manages to portray its often snake-like melodic lines equally well. The Scarlatti Sonatas are in turn serious and emotional as in the heavyweight eight-minute *K213* and light and airy as in the more modest *K1*.

I have never taken personally to the Ginastera but it receives a fine performance and its difficulties are despatched as if they were nothing. The recording is very clear and the playing is exceptional throughout.

Chris Dumigan