

DMITRI SHOSTAKOVICH

Allegretto, Cello Concerto 1

ZOLTAN KODALY

Sonata op.4

PYOTR TCHAIKOVSKY

Pezzo capriccioso op.62

Michael Kevin Jones

Ean Mei Yeoh



E221HD

Live at the RCM, London

DMITRI SHOSTAKOVICH (1906-1975)

Concerto 1, op.107 E flat major

1. *Allegretto*.....6:24

ZOLTÁN KODÁLY (1882-1967)

Sonata op.4

2. *Fantasia-Allegro di molto*.....8:38

3. *Allegro con spirito*.....9:40

PYOTR TCHAIKOVSKY (1840-1893)

4. Pezzo capriccioso op.62.....6:30

MICHAEL KEVIN JONES, *violoncello*

EAN MEI YEOH, *piano*



This recording was made at the **Royal College of Music recital hall** during a live recital by Michael Kevin Jones, violoncello and Ean Mei Yeoh, piano.

The program includes the rarely heard Zoltán Kodály (1882-1967), **duo Sonata op.4** in two movements. This sonata was inspired by folk melodies collected by Kodály although its harmonic treatment and development show the strong influence of impressionism. Originally conceived as a conventional Sonata in three movements, Kodály withheld the first movement due to his dissatisfaction with it and the sonata was published as a movement work.

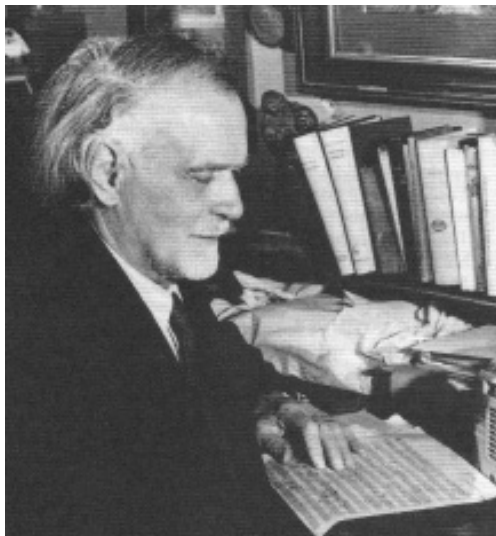
The introductory solo cello of the *Fantasia-Allegro di molto*, leads to a clear folk like development in fourths characteristic of Hungarian popular music.

The movement enjoys a general rhapsodic feeling with frequent virtuosic complex free rhythmic 'cymbalistic' style interjections from the piano.

Kodály employs a sophisticated notated system of rubato creating the illusion of improvised folk rhythms.

Although Kodály said he was inspired by Beethoven while writing the last movement of this sonata, there is a strong influence of Hungarian folk music patterns.

This is an exuberant and fiery finale although Kodály clearly foresaw the structural symmetrical balance needed and added a haunting coda recapitulation of the second movement theme with intense harmonic piano chords bringing the sonata to a surprising and magical ending. 5



Zoltán Kodály

Shostakovich wrote his first *cello concerto* for Mstislav Rostropovich who gave it's first performance in 1959.

The *Allegretto*, captured here in the composer's cello piano version, is a highly rhythmic driving '*tour de force*' beloved by cellist and audiences alike.

Tchaikovsky *Pezzo capriccioso*, like his *Rococco variations* , was originally conceived for cello and orchestra but it is also often played in the composers version for cello and piano as heard here in this live recital recording.



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