
DECONSTRUCTING THE WALL

ENESCU Violin Sonata no.3 **MARTINŮ** Five Madrigal Stanzas **MOKRANJAC** Violin Sonata
Lorenzo Gatto (violin) Miloš Popovič (piano)

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This is a fascinating programme of central European music that shares a common language in terms of its expressive

changeability and sense of bleakness underlying even the most apparently playful of gestures. Another aspect of these scores that comes bubbling to the surface in these acutely perceptive readings is their shared folk heritage, especially Enescu's extraordinary Third Sonata, which here sounds closer to late 1920s Bartók than ever. Indeed, there are times when Lorenzo Gatto and Miloš Popovič create the impression of spontaneously extemporising the music as they go along, so close is their identification with its elusive sound world.

A former pupil of Augustin Dumay and Herman Krebbers, Gatto combines a Gallic instinct for tonal colour with a rhythmic flair, dynamic flexibility and portamento sophistication that bring the Enescu Sonata blazingly to life. No less impressive

is the way he adopts a simpler, emotionally uncluttered style for the Martinů *Stanzas*, achieving a moving emotional repose in the central Andante moderato.

Serbian Vasilije Mokranjac's G minor Sonata, with its darting, presto scherzo, haunting slow movement and dancing finale, is also relished by these immensely gifted young artists, who sound completely inside its remote idiom. The recording is as lucid and tactile as the playing itself.

JULIAN HAYLOCK

GÁL Violin Concerto op.39, Violin Concertino op.52, Triptych op.100
Annette-Barbara Vogel (violin)
Northern Sinfonia/Kenneth Woods

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Here's a real treat: a pair of long-lost violin concertos from that most fecund decade for the medium, the 1930s. Hans Gál (1890–1987) was a Viennese–Jewish composer who managed to flee his homeland for the UK at the time of the Anschluss and spent the rest of his life as a musicologist in Edinburgh. The songful Violin Concerto was written in 1932 when he was at the height of his fame as a