TOCCATA CLASSICS

Algernon ASHTON

Music for Cello and Piano Volume One

Sonata No. 1 in F major, Op. 6
Sonata No. 2 in G major, Op. 75
Phantasiestücke, Op. 12
Arioso, Op. 43

Evva Mizerska, cello
Emma Abbate, piano

FIRST RECORDINGS

ALGERNON ASHTON: MUSIC FOR CELLO AND PIANO, VOLUME ONE

by Malcolm MacDonald

Algernon Bennet Langton Ashton was born in Durham on 9 December 1859, the youngest of twelve children, only four of whom survived beyond infancy. His father, Charles Ashton (1815–63), was a lay clerk at Durham Cathedral and also its leading tenor. When he died unexpectedly, Algernon was only three years old, and his mother decided to move the family to Leipzig, where her eldest daughter was already studying music at the Conservatoire. Soon after their arrival in 1864 the family was befriended by Clara Schumann. Even as a child Ashton regularly attended her musical soirées, where he met many prominent composers, among them Ignaz Moscheles (who recommended he should study at the Conservatoire), Anton Rubinstein, Dvořák and Brahms. Thus his entire musical education took place in Germany, beginning at the age of seven as a pupil of Iwan Knorr. From 1875 he spent four years as a student at the Leipzig Conservatoire under Carl Reinecke, Salomon Jadassohn and the *Thomaskantor* Ernst Richter, and was awarded the prestigious Helbig Prize for composition on his graduation in 1879. Subsequently he studied in Frankfurt with Joachim Raff and (once again) Iwan Knorr during 1880–81. In the latter year Ashton returned to England and settled in Westminster, where he lived for the rest of his life, though he made several concert tours in Germany, Austria and Hungary. In 1885, at the age of 25, he was appointed professor of pianoforte at the Royal Academy of Music in London, and remained in that post until 1910; in 1913 he became professor at the London College of Music, until his retirement aged 60. (His pupils included William Yates Hurlstone and William Alwyn.) Afterwards he continued to teach piano privately, and died in London on 10 April 1937.

Ashton was an enormously prolific composer. His published compositions (many of which were issued in Germany rather than in Britain[1]) run to 174 opus numbers, but these are virtually

[1] It is worth notice that a significant number of Ashton's works were published by Verlag N. Simrock of Berlin, and at a period when that publisher was busily engaged in bringing out the latest compositions of Brahms and Dvořák.

all made up of instrumental music, chamber music, songs and partsongs. (The vast majority of his vocal works are to German texts, and they show a cultivated literary taste – Heine, Kerner, Mörike, Platen, Ruperti.) But the published pieces by no means represent the totality of his output. Ashton composed at least five symphonies, a piano concerto, a violin concerto, orchestral overtures, a cantata *Johanna Sebus*, a wind quintet, 24 string quartets in all the major and minor keys, and a vast array of piano music: apparently he wrote a total of 24 piano sonatas (again, in all the major and minor tonalities), and yet only the first eight were published. There were also orchestral marches, one performed at an exhibition in Wembley, and even a *Toy Symphony* performed at the music-hall in Welbeck Street. Tragically, his manuscript works seem to have been irretrievably lost after his death, almost certainly destroyed, along with his family house, by incendiary bombs during the Blitz.

In spite of his upbringing in Germany, Ashton was intensely proud of his English nationality, and his own complex and distinguished family tree (on his mother's side he could trace his descent back to Stephen Langton, the Archbishop of Canterbury who was so closely involved in the drawing-up of the Magna Carta; on his father's he was believed to descend from one of the many illegitimate children of King Edward III) seems to have stimulated an abiding interest in genealogy. He exercised his literary talents in a stream of letters to newspapers, many of which he published in anthologies: *Truth, Wit and Wisdom* (1903), containing 525 letters written and published between 1887 and 1903, and *More Truth, Wit and Wisdom* (1908), which contained no less than 656 additional letters written and published in the 24 months from November 1905 to December 1907. In this way Ashton became 'the best known letter-to-the-Editor writer of his time' and was forced to employ a press cuttings agency to keep track of his correspondence, for he contributed to the letters pages of papers all over Great Britain. He wrote on a vast variety of subjects, from the trivial to the momentous, the anecdotal to the hyper-pedantic, but chiefly 'of graves, of worms and epitaphs', and in searching for material he became an expert on London and Paris burial grounds and cemeteries. He involved himself in campaigns to restore the gravestones of such important figures as Thackeray, Clementi and Dante Gabriel Rossetti. In an obituary for him, from which the foregoing comments are derived, the writer 'C. A.' noted:

> his hobby [was] the collection of biographical inaccuracies; when talking with his friends he would almost bewilder them by his fiery outbursts of indignation over an incorrect date on

a tombstone, and his letters of protest on the subject always seemed written at white heat, a challenge to the world by a champion of the memory of great men.[2]

According to a 1907 report in *The New York Times*, at that time Ashton bore 'the semi-official title of "Corrector to the Press"'and had made his name 'almost as well known in England as that of Joseph Chamberlain or Marie Corelli'.[3] After twenty years of this pursuit he retired from it, with a farewell letter of 31 December 1907 that was printed in 56 different newspapers; but after three years' abstinence he took up his pen again. Thereafter Ashton prowled the letter columns of many publications until his death (which was prematurely reported in 1927, thus giving him another subject to belabour newspaper editors about).

Whatever celebrity Ashton gained through this activity, it hardly seems to have been of much benefit to his music.[4] Such foibles have rather contributed to the image of an English eccentric whose copious production was most probably mere scribbling. Notwithstanding his pride in his English birth and his RCM professorship, it seems quite possible that Ashton's Germanic upbringing made him something of an outsider from the start in his native country. And as the nineteenth century turned to the twentieth, and British composers began militantly to assert their independence from the Germanic idioms that their teachers had assimilated and taught as a matter of course, Ashton's adherence to that style doomed his compositions to early neglect. At best, it seems to have been the dominant opinion – formed by generations who had no contact with his music – that Ashton was surely no more than an epigone, a pale shadow of the masters he revered. So his works, though they had a certain vogue in Germany in the late nineteenth century, and his *English Dances* for piano duet remained in the repertoire a little longer, attracted strikingly little attention until recent years, though there are signs – and this CD is one of them – that this situation is changing.

Questions of modernity versus archaism in such repertoire have long been eroded into irrelevance; and in his piano and chamber works, at least, Ashton emerges as a composer of quality

[2] 'Algernon Ashton', *RCM Magazine*, 1937, pp. 76–77.

[3] 'Drift of London Literary Talk' by 'Galbraith', *The New York Times*, 1 June 1907. Joseph Chamberlain (1836–1914) was a charismatic British politician, father of Neville Chamberlain, and Marie Corelli (1855–1924) an enormously popular novelist, the J. K. Rowling of her time.

[4] One might speculate that Ashton's extremely prolific production of compositions sprang from the same source as his letter-writing, and points to an obsessive side to his character – something that few creative artists are without, of course.

and character. His Germanic training is certainly a determining factor in his musical personality, but the music has little Germanic heaviness and is largely without sentimentality, either; on the whole, it sounds fresh, even spring-like – *frescamente* is a frequent marking. It is nothing if not fluent, and it may be that Ashton's fluency led him to write too much: but works such as those selected for this disc display his gifts in a very favourable light. He was not a bold innovator, but neither was he a slavish imitator; he has wit, charm, melodic distinction, firm command of structure and an impressive range of keyboard colour. In short, he composes like a sane man and a grown man, and his works deserve to be both respected and enjoyed. One feature worthy of remark is that Ashton's demands on his performers are severe, the writing often extremely exposed. He presumably wrote his piano parts with his own technique in mind, and they testify to an artist who must have been an extremely impressive player in his prime.

The four works for cello and piano on this CD are comparatively early; they were all in print before Ashton had turned 30. Their language is not especially conservative for their era; broadly speaking, it belongs to the classicising strain of Romanticism that was favoured in Leipzig and among the friends of Brahms (though not always by Brahms himself). In this respect Ashton's idiom stands up well in comparison with contemporaries such as Gernsheim, Herzogenberg or Jadassohn. Although it would eventually be said that Ashton's forms were too standardised,[5] he seems from the first to have possessed an almost instinctive grasp of large-scale structure, well illustrated by his **Cello Sonata No. 1 in F major, Op. 6**, published in 1880 when the composer was 20 years of age and still a student in Frankfurt. From the outset of the *Allegro appassionato* first movement 2, it is clear that this sonata is conceived in large melodic spans, even while small constituent figures are used to generate tension and supplementary paragraphs. *Appassionato* may at first seem too emotional a direction for a long-limbed first subject that unfolds with such level ardour, but the music accumulates fire and passion as it progresses, working out its potential for light and shade (including a chorale-like figure marked *dolente*) with an almost Schubertian expansiveness. The second subject begins with the piano introducing a chiming, descending idea on A, but it actually contains several contrasting themes and swings the tonality round to C major,

[5] 'Stereotyped' was the complaint of Rutland Boughton, a passionate admirer as is made plain by his polemical article 'The Music of Algernon Ashton', in the December 1906 and March 1907 issues of *Musical Opinion*. For excerpts from this article *cf*. my booklet notes to Toccata Classics TOCC 0064, which features Ashton's Fourth and Eighth Piano Sonatas, Opp. 164 and 174, the *Nocturne and Menuet*, Op. 39, and *Vier Bagatellen*, Op. 79, performed by Daniel Grimwood.

where – with the cello sounding its lowest C as a dominant pedal – a vigorous development section begins. In the course of it the opening subject returns and eventually triggers a much-changed recapitulation. The first subject is compressed, while the second-subject complex now begins on D and winds down eventually to a tonic pedal on the cello's low F, from which basis a *con fuoco* coda brings proceedings to a punctual close.

The sonata has only three movements, and its centre of gravity is the noble C major *Larghetto* 3. The songful main theme is first presented by the piano, the cello taking it up more plaintively. When the piano has the tune again, the cello embellishes it with a delightful *pizzicato* counterpoint, before a contrasting theme with a filigree piano texture makes its appearance. In this movement, too, there is a distinct whiff of Schubert. Both ideas are reprised in full, the second theme becoming more crystalline as Ashton raises it higher in register; in the closing bars of the movement he alternates the principal figures of both themes.

In a complete contrast of mood, the Finale 4 is convivial and humorous. It bears one of Ashton's favourite directions, the above-mentioned *frescamente*: the music must sound fresh, new-minted, and indeed in this case it also sounds thoroughly pleased with itself. Rustic *staccato* octave drumbeats and a cheerful scrap of tune get it going, leading soon to a contrasting *espressivo* idea in C major. And Ashton proceeds to build a more or less orthodox sonata-form movement out of these materials, with a widely-modulating development and recapitulation – yet the music is in such good spirits that there is never a hint of academicism. The octave drumbeats prove a means of stumbling into new keys; open fifths provide bagpipe drones; the initial falling interval of the little tune opens out from a fourth to a plunging seventh. Occasionally it threatens to turn into a fugue subject, but that is merely teasing: Ashton is having too much fun with things as they are. Even the *ff con fuoco* marking of the coda brings no emotional overload: this is a fire at which to warm oneself, whistling the cheerful tune to its end.

Published three years later in 1883, the ***Phantasiestücke*, Op. 12** – Ashton's title recalls, and is surely meant to recall, Schumann – is a triptych of three short pieces, disposed almost like a miniature sonata: initial *Moderato*, central *Andantino*, concluding Scherzo-like finale. The B minor *Moderato* 5 is in fact cast in what is sometimes called 'sonatina' form: an exposition and reprise, without a development section as such – though Ashton makes his reprise function as a development through modulations and key-changes that set the materials in new tonal relations. There are three elements: an elegant slow cascade figure; a songful 'second subject' starting on

D major; and a more capricious, musing idea that functions as a codetta-theme. The briefest recall of the opening cascade-figure rounds the piece off. The ensuing *Andantino con gran espressione* [6] is an E flat major song in Ashton's most large-hearted melodic vein, backed by a piano part which shows how much, and how intelligently, he had absorbed from Brahms' keyboard style. After two full presentations of the main tune against full harmony, Ashton builds a more elusive closing section (marked *lamentoso*, though the effect is too mellifluous for such a designation) out of subsidiary figures. The G major *Allegro scherzando* [7] is contrastingly crisp and staccato, a breezy dance with a touch of the Baroque that sounds suspiciously like a hornpipe. Ashton puts its main tune through vigorous paces, using the piano almost like a harpsichord, and the piece fades out on a deliciously throw-away ending.

Although Ashton's musical language was formed in Germany, and he never forgets it, a movement like this sounds more English than German. Moreover there is often a songful openness, a directly lyrical quality about his melodic writing which, to the few commentators who have concerned themselves with his music (such as Boughton and Truscott[6]), reflects the 'English' character that he himself was concerned to convey. The ***Arioso*, Op. 43** [1], is a case in point. Published in 1889, it bears a dedication to Edmund van der Straeten[7] and shows Ashton's idiom at his most generously melodic – indeed, he gives it the unusual tempo marking *Larghetto generoso*. The piano, solo, states the principal A major melody before surrendering it to the cello – and it proves to be a tune that would not be out of place alongside some of Parry's or Elgar's finest. The work is no lyric miniature but rather an exercise in continuous melodic development. Supported by a characteristically full piano part, the cello line ranges in elegant curves across the whole range of the instrument, and the two main ideas – the tune just mentioned at the outset, and a subsidiary idea characterised by only faintly Brahmsian triplet rhythms – are frequently dissolved into exploratory figuration as the melodic line wends this way and that and as Ashton modulates

[6] Harold Truscott's most considered encomium of Ashton appeared in *The Monthly Musical Record* No. 89 (1959). Truscott is in fact one of the few British composers whose own music might well be said to exhibit Ashton's influence.

[7] The dedication is clearly to the German-born cellist, writer and composer Edmund Sebastian Joseph van der Straeten (1855–1934) – an early pioneer of the revival of the viola da gamba, best remembered now as the author of a cello method (1908) and a compendious history of the cello, viola da gamba and related instruments (1915) – and not, therefore, to his near-homonym, the Belgian composer and critic Edmond van der Straeten, 1826–95. Born in Düsseldorf, Edmund van der Straeten studied in Cologne (where his composition teacher was Humperdinck) and in London, eventually becoming professor of cello at the Hackney Institute. Ashton and he frequently appeared together in chamber-music recitals. In addition to many works for cello and for viola da gamba, he composed an opera *The Lily of Kashmir*, a Christmas cantata and a piano quintet.

frequently into unexpected areas. The triplets of the second idea become semiquaver figures, which the cello spins above the re-statement of the opening theme by the piano (in E: A major is only regained when the cello itself has the melody again). Though there is a sense of a return at this point, the music continues to find new lyric shapes right up to the final bars. Ashton's title, therefore, is strictly accurate: the piece is not an 'Aria' but an example of 'aria-like' writing that creates a more open form.

On the front cover of its handsome Simrock edition, Ashton addresses the dedicatee of his **Cello Sonata No. 2 in G major, Op. 75** in unmistakably affectionate terms – 'seinem geschätzten freunde [*sic*] B. Albert gewidmet' ('dedicated to his treasured friend B. Albert') – but research has not so far revealed this person's identity. Though apparently composed only five years after the F major Sonata, the G major is a considerably more sophisticated creation than its predecessor. (It is worth noting that both the sonatas on this disc pre-date Brahms' F major Sonata of 1886.) The initial subject of the *Allegro moderato* first movement 8 is not a tune as such, but rather the sum of a motivic dialogue between the two instruments, in which short, recitative-like thematic shapes, semiquaver figuration and the broad, solid chords of the piano all have different roles to play in building up a complex melodic statement. Ashton moves the tonality to D major, without slackening tempo, for a cheerfully contrasting, toccata-like second subject characterised by rapid repeated-note *gruppetti* and pulsing chords, which rises to a *con fuoco* climax. A quiet, compressed reminder of the opening motifs against murmuring sextuplet piano figuration serves to bring the exposition to an end and open into the development section. The development proves to be a turbulent, strenuous, far-modulating affair, and towards the end of it Ashton establishes a rumbling tonic pedal on G in the bass of the piano which he so prolongs that it starts to sound like a dominant, thus allowing him wittily to cadence into C major and thus to begin the recapitulation there, in the 'wrong' key. Indeed almost the whole of the first-subject recapitulation is written a fourth up, giving it a brighter aspect, and it is only when the second subject appears 'correctly' in the tonic G that classical sonata decorum is restored. The return to first-subject material this time introduces an extended coda that signs off with a fine decisive flourish.

The slow movement 9 is an elaborate *Adagio, ma non troppo* in D minor that opens in sombre ballad style, the motive power deriving from the inexorable tread of the dotted rhythms heard in both instruments. The piano then introduces a contrasting hymn-like tune with a stealthy

pizzicato accompaniment from the cello. A third, singing tune next emerges in F major on the cello; Ashton proceeds to develop all three ideas in very full textures with a good deal of thematic metamorphosis, then recapitulates them in order, the singing tune sounding far more elegiac when it reappears in D minor. The haunting dotted rhythms persist almost to the end of a coda whose pathos is only heightened by a final brightening to D major that nevertheless feels like a false dawn.

The extended finale, *Allegro animato* 10, is a vivacious mixture of sonata form and *perpetuum mobile*. The dancing, all-semiquaver main theme gathers to itself a number of subsidiary figures that seem to echo aspects of the first subject of the first movement. While the piano keeps up the pace, the cello launches into a broad *amoroso* second subject in D major, and both sets of ideas are developed with wit and gusto, in music that calls for two virtuosi at the top of their game. Ashton keeps the pot merrily bubbling away with evident enjoyment, and when the recapitulation arrives he again – as in the first movement – starts it off in C major and lets the *amoroso* second subject restore the tonal balance when it reappears in G. It's this melody, too, that crowns the ebullient coda. Some composers always seem to have had problems with finales; in Ashton's case they are often his best and most original movements, as here – an exhilarating and invigorating piece that would surely bring the house down in any public recital.

Thanks to Patrick Webb for making available an unpublished article which has enabled me to correct some of the details of Ashton's biography.

Malcolm MacDonald is the author of the volume on Brahms in the 'Master Musicians' series (Oxford University Press, Oxford and New York, 2002). He has also written The Symphonies of Havergal Brian *(three vols., Kahn & Averill, London, 1974, 1978 and 1983) and edited the first two volumes of* Havergal Brian on Music *(Toccata Press, London, 1985 and 2009); further volumes are in preparation. His other writings include books on John Foulds, Schoenberg, Ronald Stevenson and Edgard Varèse.*

Evva Mizerska is a recitalist, chamber musician and teacher. Born in Poland, she graduated with high distinction from the cello class of Andrzej Zieliński and Piotr Hausenplas at the Frédéric Chopin Academy of Music in Warsaw. Later she completed the PGDip and MMus courses at Trinity College of Music in London, where she studied with Richard Markson. She has attended master-classes with Erling Blöndal Bengtsson, Raphael Sommer, Geneviève Teulières, Raphael Wallfisch, Gerald Robbins, George Hadjinikos, Bernard Greenhouse and Yonty Solomon. The latter two, together with her teacher Richard Markson, she considers the most influential for her playing and musicianship.

photo: Peppe Di Graziano

Evva has been awarded numerous prizes including the first prize at the Seventh International Leoš Janáček Competition in Brno together with pianist Katarzyna Glensk (2000), the Vivian Joseph Cello Prize and the Leonard Smith Duo Prize in London (2002), again with Katarzyna Glensk. She also received scholarships from the Dartington Summer Music School (UK), Kronberg Academy (Germany), the Third World Cello Congress in Baltimore (USA). In London, Evva was awarded the Trinity College of Music full scholarship (2001–4), the Joan Greenfield scholarship (2002 and 2007), the Solti Foundation grant (2005) and the Trinity College of Music Junior Fellowship (2006–7).

Evva currently lives in London where she is a cello lecturer at Morley College.

She regularly gives recitals with pianist Emma Abbate. She is highly sought-after as a chamber musician and has performed in various prestigious London venues including the Purcell Room, the Conway Hall and the Fairfield and Blackheath Halls as well as various other festivals and concert halls across the UK, such as St George's in Bristol, Cheltenham, Plymouth, Hexham Abbey and Chester Festivals. Abroad, she has appeared in recitals in Austria (the Nola-Salzburg Festival), Brazil, the Czech Republic, Germany, Italy and Poland. Evva has particular interest in Polish and contemporary music. She has commissioned works by contemporary Polish composers and performed them as part of her Junior Fellowship concert series at Trinity College of Music.

This is Evva's second CD for Toccata Classics, following the recording of music for cello and piano by her compatriot Krzysztof Meyer (TOCC 0098) with Emma Abbate and Katarzyna Glensk, which was reviewed enthusiastically by such magazines as *The Strad* and *International Record Review* in the UK, *FonoForum* in Germany and *Fanfare* in the USA– where it was selected as one of the five best CDs of 2009.

Her website can be found at www.evvamizerska-cellist.co.uk.

A professor at the Guildhall School of Music and Drama in London, the Neapolitan pianist **Emma Abbate** pursues a varied career as a chamber musician, vocal coach and teacher. She also works for organisations including Opera North, and acts as a staff accompanist at Trinity College of Music.

photo: Tomirri

Performances have included recitals for international festivals in Salzburg, Naples, Koscierzyna and Sorrento, as well as at the Wigmore Hall in London, St George's in Bristol, the Aldeburgh Festival, the Italian Institute of Culture in Lisbon and The William Walton Society in Ischia.

Her discography includes first recordings of works for cello and piano by Krzysztof Meyer with Evva Mizerska for Toccata Classics (TOCC 0098), which enjoyed glowing reviews in the musical press. She is planning a series of recordings devoted to twentieth-century Italian songs, the first of which, with the mezzo soprano Kamelia Kader, has been released by Urania Records.

Following her graduation from the S. Pietro a Majella Conservatoire in Naples at the age of only nineteen and an Advanced Diploma from the S. Cecilia Conservatoire in Rome, Emma studied in London with Yonty Solomon. She completed her studies with Geoffrey Pratley and Patsy Toh as a scholar at the Royal Academy of Music, from where she was awarded the Postgraduate Diploma in Accompaniment with Distinction. Her many prizes have included the Anglo-Czechoslovak Trust Award, the International Ibla Grand Prize as Distinguished Musician, the Grover Bennett Prize and the AMA Calabria Award. She was also awarded an Italian Literature and Culture degree *cum laude* from the Federico II University in Naples.

Her website can be found at www.emmaabbate.com.

Formed in 2003, the **Evva&Emma Duo** has performed in many European countries and in such British venues as Fairfield Halls, Cheltenham Hall, St Martin-in-the-Fields, St James's, Piccadilly, St George's, Bristol, and Blackheath Halls. Recent performances include appearances at the Salzburger Schlosskonzerte, Aldo Ciccolini Musical Association (Naples), Koscierzyna Chamber Music Festival (Poland), Pump Room (Bath), Chester Summer Music Festival, Hexham Abbey Festival of Music and Arts and various concert societies throughout the UK.

Contemporary music plays a central part in Evva and Emma's careers: they have performed various works written for them and have given several world premieres including *Two Romantic Pieces for Cello and Piano* by Stephen Dodgson, *Fable Fantaisiste* by Graham Coatman, *Numen* by Piotr Grella Możejko and *Blue Note* by Weronika Ratusińska.

TOCCATA CLASSICS

Recorded at Challow Park Studios, Oxfordshire, 6–8 December 2011
Engineering, editing, mastering: Antoni Grzymała, Ewa Lasocka, Will Biggs

Booklet essay: Malcolm MacDonald
Design and layout: Paul Brooks, Design and Print, Oxford

We would like to extend our heartfelt thanks to our sponsors (below), without whom this project could not have been realised. In addition to our main sponsor, the Polish Cultural Institute in London, we would like to thank our private supporters, friends and family for their invaluable encouragement, trust and support.

Main sponsor: Polish Cultural Institute in London

Premium sponsors: Silvia Coelho and Luca Del Conte; Peppe and Alessandro Di Graziano; Jerome Disney; Giulia, Mimmo, Claudia and Lorenzo Fanelli; Hugh and Penny Whitfield.

We are also very grateful to Sara Karimi and Ralph Whitehead, Desmond Mervyn, Adriana and Chris Rodgers, Elizabeth Stapleton, Andrew Lothian, James Walker, Deborah Sacks and Sarah Gordon and several others for their support of this recording.

Executive producer: Martin Anderson

TOCC 0143

Algernon Ashton, born in Durham in 1859, is one of the best-kept secrets in British music, with a generous output of piano music, chamber works and songs. Rutland Boughton wrote that he 'seems to pour out great musical thought as easily as the lark trills its delight in cloudland': although Ashton's writing for both cello and piano is virtuosic, what strikes the ear is the quality of his melodic inspiration – the lyrical immediacy of his tunes suggests Schubert, set in a style of Brahmsian richness.

TOCCATA CLASSICS

TOCC 0143

ALGERNON ASHTON Music for Cello and Piano, Volume 1

1	***Arioso*, Op. 43** (publ. 1889)	**7:23**
	Sonata No. 1 in F major, Op. 6 (publ. 1880)	**22:39**
2	I *Allegro appassionato*	10:25
3	II *Larghetto*	5:57
4	III Finale. *Allegro frescamente*	6:17
	***Phantasiestücke*, Op. 12** (publ. 1883)	**12:32**
5	No. 1 *Moderato*	4:31
6	No. 2 *Andantino con gran espressione*	4:11
7	No. 3 *Allegro scherzando*	3:50
	Sonata No. 2 in G major, Op. 75 (1885)	**25:41**
8	I *Allegro moderato*	9:28
9	II *Adagio, ma non troppo*	6:43
10	III Finale. *Allegro animato*	9:30

FIRST RECORDINGS

TT 68:15

Evva Mizerska, cello
Emma Abbate, piano

TOCCATA CLASSICS
16 Dalkeith Court,
Vincent Street,
London SW1P 4HH, UK

Tel: +44/0 207 821 5020
E-mail: info@toccataclassics.com

POLISH CULTURAL INSTITUTE LONDON

LC14674

COMPACT disc DIGITAL AUDIO

DDD

5 060113 441430

MADE IN GERMANY

ASHTON Cello Music, Volume 1 ~ Mizerska/Abbate TOCC 0143