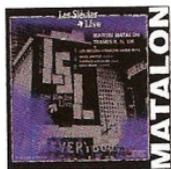


orchestral textures and invests the pervasive 'sprung' rhythms of the faster movements with an infectious bounce. Bělohlávek's emotional engagement is always complete, in particular in his deeply moving performance of the slow movement of the Second Symphony. He is equally good at capturing the storm and stress of the Third Symphony and throughout the set, Bělohlávek's grasp of the trajectory of the symphonic argument is at all times apparent.

Not all these performances maintain this exalted level: the first movement of the Fourth Symphony feels a little unsettled and lacks optimistic radiance. There is also a tendency to force the pace in the outer movements of the harder-edged Fifth Symphony: the finale begins well, but the main *Allegro* seems oddly routine. The performance of the Sixth, however, is extremely fine. Bělohlávek navigates the extremes of Martinů's mood swings with consummate skill. Notwithstanding the reservations above, this very well recorded complete set is the strongest available to date. *Jan Smaczny*

PERFORMANCE NOS 1-3, 6 ★★★★★  
 NOS 4 AND 5 ★★★★★  
 RECORDING ★★★★★



## MATALON

### Trames II, IV, VIII

Les Siècles/François-Xavier Roth  
*Musicales Actes Sud ASM 05* 50 mins

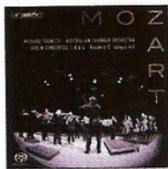
BBC Music Direct £13.99

Following their recent Saint-Saëns recording on historical instruments (reviewed August 2011), Les Siècles and François-Xavier Roth now turn to the Parisian-based Argentinian composer Martin Matalon, with evident relish. Roth is a keen advocate of Matalon's music and this disc captures gripping performances of three pieces from his *Trames* series. Literally 'weft', the title can also translate as 'threads'. These works explore the boundary between chamber music and concertante pieces. As Matalon explains: 'My *Trames* simply suggest the interweaving inherent in each composition, the thread of Ariadne within.'

The three presented here are engaging works. Like other recent composers, Matalon seems, in *Trame II*, to view the harpsichord as an essentially manic creature.

Nonetheless, the instrumentation, which includes bandoneon and steel drums, is treated with great sensitivity, the music periodically dissolving magically into silence. The fizzing piano *moto perpetuo* of *Trame IV* is even more driven, right until the exquisitely unexpected coda. The questioning marimba of *Trame VIII* appears at times to be in a mesmerising half-remembered, improvised dream, eventually resulting in an eerie concluding shiver. The three soloists are entirely convincing in this compelling music. Les Siècles are an ensemble to watch. *Christopher Dingle*

PERFORMANCE ★★★★★  
 RECORDING ★★★★★



## MOZART

Violin Concertos No. 1 in B flat, K207; No. 2 in D, K211; No. 4 in D, K218; Adagio in E, K261; Rondo in C, K373

Australian Chamber Orchestra/  
 Richard Tognetti (violin)  
*BIS BIS-SACD-1755 (hybrid CD/SACD)*  
 72:13 mins

BBC Music Direct £12.99

Richard Tognetti and the admirable Australian Chamber Orchestra aim at a synthesis between 'authentic' and modern performance styles

## BACKGROUND TO...



**Martin Matalon**  
 (b1958)

Born in Buenos Aires, Martin Matalon graduated from the Juilliard

School of Music with a masters in composition in 1986. Three years later, he founded Music Mobile, an ensemble for contemporary music. A collaboration with the French institution IRCAM led to his composition of a new soundtrack for Fritz Lang's iconic film *Metropolis*. His series of *Trames*, begun in 1997, is a cycle of concertante works; while his series *Traces* is for solo instruments. The two cycles form something of a personal diary, showing his compositional preoccupations over the years.