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FEATURE REVIEW by Maria Nockin

 **ARPEGGIONE—Original Compositions for Cello and Guitar** • Jones & Maruri Cello-Guitar Duo • EMEC 1081/1114 (2 CDs: 113: 40)

SCHUBERT Arpeggione Sonata (arr. A. Maruri). **B. ROMBERG** Divertimento, op.46. **SCHIKER** Variations for Cello and Guitar. **LEGNANI** *Introduction and Variations concertantes* for Cello and Guitar. *Potpourri concertant*. **BOBROWICZ** *Souvenir de la Pologne*. **GATAYES** Duo for Guitar and Cello on “D’un bouquet de romarin”

In 1990 British cellist Michael Jones and Spanish guitarist Agustín Maruri formed their cello and guitar duo. Since then, they have unearthed a great deal of historical repertoire for their instruments and played it in concerts around the world. The original arpeggione was a six-stringed musical instrument, fretted and tuned like a guitar, but bowed like a cello. Created by Viennese guitar maker Johann Georg

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Open Goldberg: Open Goldberg Variations

Peter Halstead: RACHMANINOFF:

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Serafin String Quartet: Selected Works

Susan Merdinger: SCHUMANN & DEBUSSY

The Crossing: Selected Works

Stauffer (1778–1853), the shape of the arpeggione was more like a medieval fiddle than either the guitar or cello. For a short time around 1823 it enjoyed popularity and Franz Schubert wrote a sonata for it, which you can hear on this disc. Unfortunately, the work was not published in

Schubert's lifetime, and when it finally was, the instrument had fallen into

obscurity. Since the arpeggione was a combination of cello

and guitar, the Jones and Maruri Cello-Guitar Duo play it on their individual instruments. It is a perfect piece for them because of its catchy melody and toe-tapping rhythms. Jones and Maruri are accustomed to matching the volume of the cello with the guitar, so that the sound of the latter is never overpowered. It's not an easy task but they accomplish it gracefully, and the result is very pleasant listening. German cellist Bernhard Romberg (1767–1841) was a composer and musical innovator. Romberg wrote his divertimento for the numerous home musicians of the late-18th and early-19th centuries. The final piece on the first CD is the charming set of variations by Antoine Schiker. He lived from 1790 to 1850 and published this work in Vienna in 1806. Otherwise, we know little about him except that he probably was a master guitarist. Here another master, Agustín Maruri, plays it to enchant 21st-century listeners.



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The *Introduction and Concert Variations* for Cello and Guitar by Luigi Legnani (1790–1877) opens with a long-lined melody similar to those of Vincenzo Bellini. With it, Michael Jones shows his ability to play extended *bel canto*-type legato phrases. Jones and Maruri have played together for many years and on this recording they seem to breathe as one. They anticipate each other's moves as they make delightful music together. Jan Nepomucen Bobrowicz (1805–1881) describes his *Souvenir of Poland* as a potpourri that includes a fiery *Allegro*, a slow movement, an *Allegretto* for the anniversary of Poland's constitution, an *Andantino* describing a Lithuanian girl, another *Allegretto*, and Polish variations. Despite all its references to Poland, Bobrowicz's music bears marked similarities to Western European music of his time. Guillaume Gatayes (1774–1846) called his duo for cello and guitar *From a Bouquet of Rosemary*, and its musical fragrance makes an excellent finale for this enchanting two-disc set. All of these unfamiliar works are worthy of being heard in today's chamber music concerts. Both the playing and the sound on these discs are first class. I recommend the set to everyone interested in newly unearthed 19th-century music for guitar and cello. **Maria Nockin**

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