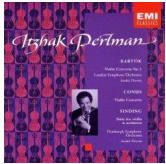


Itzhak Perlman - Bartok, Conus, Sinding – Violin Concertos (1995)

Written by bluesever

Wednesday, 03 March 2010 17:24 - Last Updated Monday, 13 January 2014 17:16

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Béla Bartók - Violin Concerto No.2 Sz112 01. *I. Allegro Non Troppo* 15:58 02. *II. Andante Tranquillo* 9:45 03. *III. Allegro Molto* 12:00 Julius
Conus - Violin Concerto E minor
04. *I. Allegro Molto* 5:24 05. *II. Adagio* 9:53 06. *III. Cadenza. Allegro Subito* 3:41
Christian Sinding - Suite For Violin And Orchestra, Op.10 A minor
07. *I. Presto* 1:42 08. *II. Adagio* 5:41 09. *III. Tempo Giusto* 5:04
Itzhak Perlman – violin London Symphony Orchestra (1-3, 7-9) Pittsburgh Symphony Orchestra (4-6) André Previn - conductor

Bartók's Violin Concerto No. 2 was commissioned by the Hungarian violinist Zoltán Székely almost thirty years after the first concerto was completed. Bartók at the time would have preferred to write an extended set of variations, but Székely maintained that, seeing as he was paying for the work, he should get what he asked for. Bartók reluctantly agreed – but later pointed out that he had had his way after all, seeing as the central movement is in variation form, and the finale works with variations of themes from the first movement.

Conus was a Russian (actually spelled Konius) who lived in Paris and taught at the Russian Conservatoire of Paris. His concerto is written in a "French" style, using chromatic harmony, but keeps the sweep of big Russian Themes alive at the same time. Technically, it offers great opportunities to develop your coordination, your ear, your sense of rhythmic flow and especially your focused concentration when practicing. It's an excellent piece. The second movement is very beautiful. The concerto is in an unusual form. Essentially, it is in one movement because the first movement is interrupted in the middle by the second movement, then resumes in the recapitulation. There is an extensive cadenza followed by a page long coda to conclude. Cool

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piece. --- David Russell, violinist.com

Christian Sinding's Suite for Violin and Orchestra is rarely performed. Inadvertently, the Norwegian-born composer might well have written himself into that no man's land of singular kitsch by virtue of his once fashionably popular "Rustle of Spring," a piano piece destined to show off the newly established technique of intermediate pianists. The Suite, on the other hand, is actually real music, and was a concert favorite of Heifetz and Perlman.

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