

## Bach - Violin Concertos ( Mutter, Accardo)



01. Violin Concerto In E BWV1042: I. Allegro 02. Violin Concerto In E BWV1042: II. Adagio  
03. Violin Concerto In E BWV1042: III. Allegro AssaiTrack 04. Double Violin Concerto In D  
Minor BWV1043: I. Vivace 05. Double Violin Concerto In D Minor BWV1043: II. Largo Ma Non  
Tanto 06. Double Violin Concerto In D Minor BWV1043: III. Allegro 07. Violin Concerto In A  
Minor BWV1041: I. [Allegro] 08. Violin Concerto In A minor BWV1041: II. Andante 09. Violin  
Concerto In A minor BWV1041: III. Allegro Assai Anne-Sophie Mutter – violin Leslie  
Pearson – organ English Chamber Orchestra Salvatore Accardo – violin, conductor

Concerto for Violin and Orchestra No.1 in A minor, BWV 1041 A spontaneous, infectious first movement, hurtling inevitably forwards, contrasting sharply with the pastoral slow movement, the violin truly singing. And ending with a rolling, jolly final gigue, famous for Bach's instruction to the soloist for bariolage, a bowing technique where a single note is played repeatedly alternating on stopped and open strings, producing a unique effect.

Concerto for Violin and Orchestra No.2 in E major, BWV 1042 This concerto opens with a rising triad, the simplest of melodies, yet results in a tune of great joy and spirit. The Adagio central movement is hauntingly beautiful, from a very simple form of repeating bassline, and a floating violin melody. It is a Bach trademark to create such emotion from such rigid form.

Concerto for 2 Violin and Orchestra in D minor, BWV 1043 The best-known of Bach's violin concerti, and the star of the CD is the “Double” Violin Concerto in D minor. All the great violinists have recorded it. It is one of Bach's (many) masterpieces. It opens with a Bachian fugue, each violin answering the other, rapidly alternating the melodic line, carrying different tunes yet so closely intertwined as to be inseparable, their combined voices miraculously greater than the sum of their parts. The central Largo is one of Bach's most sublime creations, almost an operatic aria for two voices. Bach can be almost mathematical at times, but this Largo is Bach at his most accessible, most tender, most human. The Allegro finale brings out Bach the architect, Bach the craftsman. The writing here is so complex it is difficult to follow the individual violins. Simply let it wash over you and be amazed.

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