

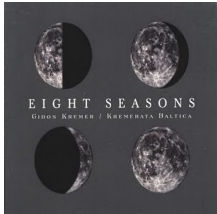
## Eight Seasons - Vivaldi and Piazzolla (Gidon Kremer) [2011]

Written by bluesever

Sunday, 03 July 2011 15:48 - Last Updated Thursday, 21 November 2013 20:59

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## Eight Seasons - Vivaldi and Piazzolla (Gidon Kremer) [2011]



1. Allegro (Antonio Vivaldi, `La Primavera` - Spring (Concerto In E Major, Op. 8, No. 1) 2. Largo (Antonio Vivaldi, `La Primavera` - Spring (Concerto In E Major, Op. 8, No. 1) 3. Allegro (Antonio Vivaldi, `La Primavera` - Spring (Concerto In E Major, Op. 8, No. 1) 4. Summer In Buenos Aires (Astor Piazzolla, `Verano Porteno` ) 5. Allegro Non Molto (Antonio Vivaldi, `L`Estate` - Summer ( In G Minor, Op. 8 No. 2) 6. Adagio (Antonio Vivaldi, `L`Estate` - Summer (Concerto In G Minor, Op. 8 No. 2) 7. Presto (Antonio Vivaldi, `L`Estate` - Summer (Concerto In G Minor, Op. 8 No. 2) 8. Autumn In Buenos Aires (Astor Piazzolla, `Otono Porteno` ) 9. Allegro (Antonio Vivaldi, `L`Autumno` - Autumn (Concerto In F Major, Op. 8 No.) 10. Adagio Molto (Antonio Vivaldi, `L`Autumno` - Autumn ( In F Major, Op. 8 No.3) 11. Allegro (Antonio Vivaldi, `L`Autumno`-Autumn (Concerto In F Major, Op. 8 No. 3) 12. Winter In Buenos Aires (Astor Piazzolla, `Invierno Porteno` ) 13. Allegro Non Molto (Antonio Vivaldi, `L`Inverno`-Winter ( In F Minor, Op. 8 No. 4) [play](#) 14. Largo (Antonio Vivaldi, `L`Inverno` - Winter (Concerto In F Minor, Op. 8 No. 4) 15. Allegro (Antonio Vivaldi, `L`Inverno` - Winter (Concerto In F Minor, Op. 8 No. 4) 16. Spring In Buenos Aires (Astor Piazzolla, `Primavera Portena`)  
[play](#)

Kremerata Baltica Gidon Kremer – violin, conductor

Despite global warming, Vivaldi's The Four Seasons is more popular than ever. But it still seems strange that Gidon Kremer and his Kremerata Baltica ensemble--a group that continues to stun us with riveting performances of lesser-heard works--would tackle the tried-and-true baroque masterpiece. Luckily, Kremer inventively separates each Vivaldi season with a corresponding composition from Astor Piazzolla's Four Seasons Suite, making for fascinating comparisons. Kremer's performances of the Vivaldi are remarkable, sounding solid and fresh. And like an infectious Broadway musical, Piazzolla's seasons always seem on the verge of a giddy dance number. Kremer really gets to show off on these tango-inspired pieces, but he's charming throughout. The programming probably won't make this your reference Four Seasons, but for those who love their Vivaldi in small doses or fans of Kremer's Tango Ballet disc, this is a

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must-have. ---Jason Verlinde

The only thing I need less than a new Piazzolla recording is another recording of Vivaldi's "Four Seasons." And yet, here are the "Four Seasons" of both composers, juxtaposed by that tireless champion of the obscure, Gidon Kremer. Just why Kremer is tackling such standard fare becomes clear early on in this program. Although the music industry -- and, let's face it, anybody who wants to systematically file their recordings -- favors single-artist discs, Kremer argues quite effectively for the insights that result from such thoughtful musical contrasts. Actually, Vivaldi's and Piazzolla's music complement each other surprisingly well. Both composers drew on their respective dance and folk traditions, elevating these influences to a new level. Kremer's hand-picked ensemble of Balkan string players apply taut Vivaldi-like rigor to Piazzolla's pieces, while evoking a Piazzolla-like pictorial quality in Vivaldi's music. This may not be my first-choice pick for either set of "Seasons," but it puts both works in a new -- and illuminating -- light. ---Ken Smith, Barnes & Noble

Over the course of more than 30 years of a distinguished career, violinist Gidon Kremer, born in Riga in 1947, has established a worldwide reputation as one of the most original and compelling artists of his generation, praised for his high degree of individualism, his rejection of the well-trodden paths of interpretation, and his search for new possibilities. Gidon Kremer has made more than 100 recordings for a number of record labels. Kremer's recordings, which have earned him a series of major international awards, have set new standards of interpretation.

His repertoire is unusually extensive, encompassing all of the standard classical and Romantic violin works, as well as music by 20th-century masters. He has also championed the works of living Russian and Eastern European composers and has performed many important new compositions, of which several are dedicated to him. It is owing to his never-ending activities that we are able to appreciate composers such as Alfred Schnittke, Arvo Pärt, Sofia Gubaidulina, Valentin Silvestrov, Luigi Nono, Aribert Reimann, John Adams, and Astor Piazzolla, while being able to experience classical music in a new way, one that bears tradition and at the same time remains contemporary. Deeply committed to chamber music, his music festival in the small Austrian village of Lockenhaus, founded in 1981, is the realization of his belief that music can overcome all barriers of language and culture.

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Since 1992 the Lockenhaus musicians have been performing all over the world under the Kremerata Musica logo. On the occasion of Franz Schubert's 200th birthday celebrations in 1997, they undertook a comprehensive concert cycle throughout Europe, including appearances at the Salzburg Festival. In November 1996, Gidon Kremer founded the Kremerata Baltica, a chamber orchestra to foster outstanding young musicians from the three Baltic States. The Kremerata Baltica, which began undertaking regular concert tours with Kremer in 1997, signed an exclusive, six-record deal with Nonesuch Records, of which Eight Seasons (2000) was the inaugural release, followed by Silencio (2000), After Mozart (2001), and 2003's The Russian Seasons and Happy Birthday, and now, 2009's complete Mozart violin sonatas. In 1997, Gidon Kremer also took over leadership of the Musiksommer Gstaad (Switzerland), succeeding Lord Yehudi Menuhin. Kremer began studying the violin at the age of four with his father and grandfather, and in 1965 he became a student of David Oistrach's master class at the Moscow Conservatory.

He has since been awarded the most prestigious violinist prizes, including the Tchaikovsky Competition in Moscow, and the Paganini Competition in Genoa, among others. He has also received many music awards such as the Frankfurt Music Award, the Ernst von Siemens Music Award, the first prize at the Accademia Musicale Chigiana and the Federal Service Cross of Germany. Kremer has appeared on virtually every major concert stage with the most celebrated orchestras of Europe and America, and has recorded with today's foremost conductors including Leonard Bernstein, Christoph Eschenbach, Nikolaus Harnoncourt, Herbert von Karajan, and Riccardo Muti. Gidon Kremer plays a Nicolo Amati violin, dating from 1641.

Kariera Gidona Kremera miała chyba najbardziej niekonwencjonalny przebieg, jeżeli wziąć pod uwagę najwybitniejszych skrzypków na świecie. Urodził się w Rydze, gdzie w wieku czterech lat rozpoczął naukę pod kierunkiem znakomitych instrumentalistów – ojca i dziadka. Mając siedem lat zaczął uczęszczać do szkoły muzycznej w Rydze. W wieku 16 lat otrzymał pierwszą Nagrodę Republiki Łotewskiej, dwa lata później rozpoczął studia u Dawida Ojstracha w konserwatorium w Moskwie. Niedługo potem zdobył prestiżowe nagrody na Konkursie im. Królowej Elżbiety (1967) i pierwsze nagrody na Międzynarodowych Konkursach im. Paganiniego i Czajkowskiego.

Te sukcesy zapoczątkowały wspaniałą karierę Gidona Kremera, podczas której zdobył na świecie reputację jednego z najbardziej oryginalnych i intrygujących artystów swojego

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pokolenia. Wystąpił praktycznie we wszystkich najważniejszych salach koncertowych u boku najbardziej znanych orkiestr w Europie i Ameryce. Współpracował z najznamienitszymi dyrygentami naszych czasów, takimi jak: Leonard Bernstein, Herbert von Karajan, Christoph Eschenbach, Nikolaus Harnoncourt, Lorin Maazel, Riccardo Muti, Zubin Mehta, James Levine, Valery Gergiev, Claudio Abbado i Sir Neville Marriner.

Niezwykle szeroki repertuar Gidona Kremera obejmuje wszystkie należące do kanonu skrzypcowego dzieła klasyczne i romantyczne, jak również utwory kompozytorów XX w. (Henze, Berg, Stockhausen). Popularyzuje też dzieła żyjących kompozytorów rosyjskich i wschodnioeuropejskich, wykonując wiele nowych kompozycji, z których kilka właśnie jemu zadedykowano. Jest kojarzony z tak różnymi kompozytorami jak: Alfred Schnittke, Arvo Pärt, Giya Kancheli, Sofia Gubaidulina, Valentin Silvestrov, Luigi Nono, Aribert Reimann, Peteris Vasks, John Adams i Astor Piazzolla, przedstawiając ich muzykę w sposób szanujący tradycję, a jednocześnie nowoczesny. Można uczciwie stwierdzić, że żaden inny, porównywalnej sławy solista, nie zrobił tak wiele dla współczesnych kompozytorów w ciągu ostatnich 30 lat.

Gidon Kremer dokonał niezliczonej ilości nagrań płytowych. Spośród ponad 100 albumów, wiele przyniosło mu prestiżowe międzynarodowe nagrody w uznaniu niezwyklego talentu interpretacyjnego: Grand Prix du Disque, Deutscher Schallplattenpreis, Ernst-von-Siemens Musikpreis, Bundesverdienstkreuz, Premio dell' Accademia Musicale Chigiana, Triumph Prize 2000 (Moskwa) i UNESCO Prize (2001). W 2002 roku otrzymał, wraz z orkiestrą Kremerata Baltica, nagrodę Grammy za wydane przez wytwórnię Nonesuch nagranie After Mozart w kategorii „Najlepsze wykonanie małego zespołu”. To samo nagranie zdobyło niemiecką nagrodę ECHO 2002.

W 1981 roku Gidon Kremer założył niewielki letni festiwal muzyki kameralnej Lockenhaus, odbywający się corocznie w Austrii. Na dwa lata (1997-98) Kremer przejął funkcję dyrektora artystycznego Festiwalu w Gstaad od jego założyciela, Sir Yehudi Menuhina. Gidon Kremer gra na zbudowanych w 1740 roku przez Guarneri del Gesù skrzypcach „ex-David”. Jest także autorem trzech opublikowanych w Niemczech książek dotyczących jego pracy artystycznej.

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