

Bartek Niziol plays Antonín Dvořák (1995-96)

Wpisany przez bluesever

Wtorek, 28 Lipiec 2015 16:07 - Zmieniony Czwartek, 30 Lipiec 2015 16:06

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1. Violin Concerto in A minor, Op. 53 (B.108) -I Allegro ma non troppo [00:00] -II Adagio ma non troppo [10:18] -III Finale: Allegro giocoso ma non troppo [21:24] Bartłomiej Niziol - violin
Warsaw Philharmonic Orchestra Talmi Yoav – conductor Date of recording : 27.10.1995
2. Romance in F minor, Op. 11 (B. 39) [31:59]
Bartłomiej Niziol - violin Maria Sz wajger-Ku ł akowska – piano Date of recording : 17.05.1996

The Violin Concerto in A minor is considered one of the masterpieces of Dvorak's so-called Slavic period. It was written in close proximity to his first series of Slavonic Dances, the Czech Suite, the Slavonic Rhapsodies and Symphony No. 6 in D major, with which it shares its compelling folkloric melodies and overall positive expression. In his stylisation of the violin part the composer makes the most of the instrument's lyricism, while again betraying his sense of the full, resonant orchestral sound. The piece is one of Dvorak's most popular and most frequently performed works and is today an essential part of the international violin repertoire.
--- antonin-dvorak.cz

Romance in F minor originated thanks to an initiative from leader of the Provisional Theatre Orchestra Josef Markus. Markus requested from Dvorak a new piece for his appearance at the annual concert organised by the Theatre Orchestra and Choir Pension Association, which was held at Prague's Zofin on 9 December 1877. For his new piece Dvorak borrowed the introductory part of the second movement of his String Quartet No. 5 in F minor, written in 1873. In addition to this segment, which became the main theme of Romance, Dvorak added two new themes, treating them in traditional sonata form. The composer then wrote an arrangement immediately after this for violin with piano accompaniment, a version he dedicated to his friend,

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the violin virtuoso Frantisek Ondricek. Romance has an exceptionally beautiful melody and its orchestral version is also graceful and temperate. For these qualities it has become one of the most popular compositions of its type. Its orchestral version (and also an accompanying piano score in an arrangement by Josef Zubaty) was brought out by Simrock in 1879; Dvorak's version with piano was only published in 1955 as part of a collected critical edition of the composer's works. --- antonin-dvorak.cz

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