

## Anne-Sophie Mutter & Lambert Orkis - The Berlin Recital 1997



1. *Scherzo in C minor for violin & piano (from the FAE-Sonata)* 5:52
  2. *Sonata for Violin and Piano in G minor - 1. Allegro vivo* 5:16
  3. *Sonata for Violin and Piano in G minor - 2. Intermède (Fantasque et léger)*
  4. *Sonata for Violin and Piano in G minor - 3. Finale (Très animé)* 4:19
  5. *Sonata for Piano and Violin in E minor, K.304 - 1. Allegro* 11:57
  6. *Sonata for Piano and Violin in E minor, K.304 - 2. Tempo di minuetto* 6:08
  7. *Sonata for Violin and Piano in A - 1. Allegretto ben moderato* 6:34
  8. *Sonata for Violin and Piano in A - 2. Allegro- Quasi lento- Tempo 1 (Allegro)* 9:01
  9. *Sonata for Violin and Piano in A - 3. Recitativo - Fantasia*  
(Ben moderato - Largamente - Molto vivace) 8:02
  10. *Sonata for Violin and Piano in A - 4. Allegretto poco mosso* 6:21
  11. *Hungarian Dance No.2 in D minor* 2:56 [play](#)
  12. *Hungarian Dance No.5 in G minor* 2:41
  13. *Beau Soir* 3:08 [play](#)
- Anne-Sophie Mutter – violin Lambert Orkis – piano

DG has done the world a great service in recording this recital for posterity. Mutter revels in the inspiration of the moment without losing her grip on structure. Buy this disc! If it were possible I would be even more emphatic, for Deutsche Grammophon has done the world a great service in recording this recital for posterity. Mutter demonstrates not only a formidable technique but also a searching interpretative mind. Far from being afraid of taking risks in the concert hall, this performance shows Mutter revelling in the inspiration of the moment whilst never losing her grip on the architectural whole.

Whether holding back on certain phrases in the Debussy Sonata or exquisitely grading tone colour as the Mozart sonata moves in and out of the shadows, nothing feels either accidental or formalised. Fluctuations of tempo are distinctly greater than has recently been the norm.

---Christopher Dingle, BBC Music Magazine

The end of the Franck sonata is dangerously close to the hurried side of exhilarating, whilst the flourish at the conclusion of the Debussy is almost thrown away, but the occasional moments when Mutter seems almost fallible, far from being a weakness, only add to the overwhelming sense of humanity in the performance. Mutter is partnered by the excellent Lambert Orkis who on this evidence deserves to be heard more often. Grammy Award winning violinist Anne-Sophie Mutter was born in Rheinfelden in Baden (Germany). She embarked on inter-national career as a soloist in 1976 at the Lucerne Festival and made her first recording for Deutsche Grammophon at the age of 14: Mozart violin concertos with Karajan and Berliner Philharmoniker, with whom she later also recorded the Mendelssohn, Bruch, Brahms and Beethoven. ---Christopher Dingle, BBC Music Magazine

The violinist has also committed herself to alleviating the medical and social problems our times and gives regular benefit concerts to this end. She has been the recipient numerous important honours and distinctions from the governments of Germany, Austria and France, as well as from the states of Bavaria and Baden-Württemberg and the city Munich. In 2008 she was awarded the international Ernst von Siemens Music Prize and donated half of the prize money to the Anne-Sophie Mutter Foundation, whose objective is to further increase worldwide support for promising young musicians. The same year also received Leipzig's Mendelssohn Prize. Her recordings have been crowned with innumerable prizes including Grammy award for Best Chamber Music Performance and Best Instrument Soloist.

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