

Tartini - Concertos for Violin (Ughi) [1985]

Wpisany przez bluesever

Czwartek, 09 Grudzień 2010 09:41 - Zmieniony Czwartek, 29 Maj 2014 22:58

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1. *Concerto in E minor, 1: Allegro* 2. *Concerto in E minor, 2: Adagio* 3. *Concerto in E minor, 3: Allegro* 4. *Concerto in A minor, 1: Allegro* 5. *Concerto in A minor, 2 (: Grave* 6. *Concerto in A minor, 3: Allegro* 7. *Concerto in A major, 1: Allegro* 8. *Concerto in A major, 2: Adagio* 9. *Concerto in A major, 3: Presto* 10. *Concerto in A major, 4: Largo Andante* Uto Ughi – violin
I Solisti Veneti Claudio Scimone – conductor

Giuseppe Tartini's concerti for violin are beautiful and full of flowery and intricate ornaments. Tartini is not as predictable as Vivaldi, or, perhaps, I did not listen to Tartini as much as I did to Vivaldi. The violinist Uto Ughi is superb. He plays with great precision, with controlled emotions, and his playing is extremely smooth. I Solisti Veneti are accompanying him in this recording, under the baton of Claudio Scimone. The booklet that accompanies the recording is extremely valuable. We learn, for example, that Tartini was influential in utilizing the non-natural positions on violin, such as second, fourth, sixth and other even-numbered positions, via a half-shifts from the natural positions, namely the odd-numbered position such as first, third, fifth etc. The natural positions are usually preferred for the greater security in the pitch. Tartini also developed the bow technique, so-called "messa di voce" which contains on the same bow a crescendo and diminuendo, among other bow techniques, which are contained in his work and his famous "Arte del Arco". Most importantly, Tartini has his own style, referred to as "maniera tartiniana", characterized with ornamentation, cantabile, and virtuosity. When you listen to Uto Ughi you will recognize all these techniques and will greatly admire Maestro Ughi. If you happen to be an amateur violinist, and if you ever tried to play Tartini, you may have troubles just sounding as Tartini should, let alone the virtuosity elements. I think that the most difficult part is achieving the controlled dynamics, and position shifts without sounding choppy. Luckily, we have this great recording to teach us how Tartini should sound.

This recording is most highly recommended! It is available from the Musical Heritage Society.
---Vera Kolb, amazon.com

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