

Marco Uccellini – Works for Violin (Helene Schmitt) [2010]

Written by bluesever
Tuesday, 09 May 2017 14:05 -

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1. *Sonatas, Op. 7: Toccata* 2. *Sonatas, Op. 4: Sonata No. 2* 3. *Sonatas, Op. 7: Correnti decima settima* 4. *Sonatas, Op. 7: Sonata No. 11* 5. *Sonatas, Op. 4: Toccata quinta* 6. *Sonatas, Op. 4: Aria seconda - Correnta decima - Aria terza* 7. *Sonatas, Op. 7: Sonata No. 12* 8. *Sonata No. 1, Book 3* 9. *Sonatas, Op. 7: Sonata No. 1* 10. *Sonatas, Op. 5: Sonata No. 4* 11. *Sonatas, Op. 4: Sonata No. 14* 12. *Sonatas, Op. 7: Aria decima - Corrente quinta - Corrente sesta* 13. *Sonatas, Op. 7: Sonata No. 3* 14. *Sonatas, Op. 7: Corrente vigesima* 15. *Sonatas, Op. 5: Sonata No. 11* Helene Schmitt - baroque violin Arno Jochem – cello, violone Karl-Ernst Schröder – guitar, theorbo Markus Markl – organ, harpsichord

Marco Uccellini of Modena broke new ground in the development of the virtuoso sonata for solo violin. These sonatas demonstrate how he extended the short form of several sections. He tends to sequence small, slightly varying motifs; in some of them there is a contrasted second part in triple time, with scale passages and dance-like passages. He demands considerable virtuosity from his soloists. --- prestoclassical.co.uk

Marco Uccellini (1610-1689) was a talented violinist, composer and music director at the ducal court of Modena for much of his career. Giovanni Gabrieli had already initiated the specific scoring of chosen instruments in his works, and the practice was developing well in Italy by this time, especially in the field of the solo violin. Uccellini continued to develop instrumental music further throughout his career, and composed many fine works for violin and chamber ensemble.

This CD is a collection of such works selected from several of Uccellini's publications, mainly in

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the then very flexible Sonata form and mostly for solo violin and continuo, with a couple of pieces for two violins. The works are inventive, often capricious but always full of charm and attractive melody. They are beautifully played here by a German-based period-instrument ensemble led by H el ene Schmitt on first violin. The first work, Toccata for two violins and b.c., is especially beautiful, with lovely dialogue and harmonies created by the two instruments. The other piece for two violins, Corrente (track 3), is short but exhilarating.

Not all of the fifteen works here are of equal interest, but I especially liked the Sonata duodecima (7), the more extended Sonata prima (9), the adventurous Sonata quarta (10) and the closing Sonata undecima (15), this latter full of melody and invention. All the playing is very fine, as is the recorded sound, and booklet notes are excellent. I would call this very good rather than great music, but it is a very enjoyable and finely performed collection and will surely please fans of baroque chamber music and students of its development. --- Stephen Midgley, amazon.com

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