

111 Years of Deutsche Grammophon - CD 9

Vivaldi: Violin Concertos, R.190, 217, 303, 325 & 331



Concerto for Violin, Strings and Harpsichord in G minor, R. 331 1 1. *Allegro* [4:19] 2 2. *Largo* [4:35] 3 3. *Allegro* [4:02]

Concerto for Violin, Strings and Harpsichord in C, R. 190

4 1. *Allegro* [5:41] 5 2. *Largo* [4:09] 6 3. *Allegro* [4:13]

Concerto for Violin, Strings and Harpsichord in G minor, R. 325

7 1. *Allegro molto* [3:32] 8 2. *Largo* [1:57] 9 3. *Presto* [2:03]

Concerto for Violin, Strings and Harpsichord in D, R. 217

10 1. *Allegro* [3:46] 11 2. *Largo* [3:36] 12 3. *Allegro* [3:37]

Concerto for Violin, Strings and Harpsichord in G, R. 303

13 1. *Allegro molto* [4:26] 14 2. *Largo* [4:08] 15 3. *Allegro* [3:46]

Giuliano Carmignola - violin Venice Baroque Orchestra Andrea Marcon – conductor, harpsichord

Carmignola and the VBO under Andrea Marcon have made something of a speciality of eighteenth century Venetian Baroque music. And while there are lots of imitators around, none surpasses the gorgeously rich and resonant sound that their ensemble creates. If you want proof of this, visit Deutsche Grammophon's own site for some very high-quality samples. Curiously, among the four tracks offered gratis by way of samples is the *Largo* from RV320 - a work that doesn't in fact feature on the CD! (It is a Concerto in G minor that is incomplete, according to the Catalogue of Works in my trusty Michael Talbot book, Vivaldi. It's a shame it couldn't have been included on a CD totalling just over 58'.)

On most counts, this Archiv release matches the previous collections offered by Sony, featuring the same team. 1) The recording quality is, as already noted, superb. 2) Carmignola remains an

unsurpassed interpreter of Vivaldi's violin concertos. 3) All five of the concertos on this CD are world-premiere recordings, like all of those on the three Sony CDs - except for The Four Seasons, of course. Strangely, again, Archiv do not mention this fact, until you visit the website dedicated to the launch of this product, or look closely at the back of the CD case! Surely, this is worth trumpeting. 4) The accompanying booklet is highly informative.

The liner notes are over-ambitious in trying to pin down compositional dates for the works - notoriously difficult with Vivaldi. Several parallels between these concerti and others by him are noted but, surprisingly, not the one that jumped out at me: the close thematic correspondence between the final Allegro of RV217 and the final allegro of the Cantata for soprano, two violins and viola, 'Vengo a voi, luce adorate' (RV682) where, in my opinion, the melody is further developed and more immediately captivating. Nonetheless, these concerti give wonderful entertainment. We are very lucky to have Carmignola and the VBO breathing such new and vibrant life into Vivaldi's long-neglected repertoire. --- Jon Chambers (Birmingham, England)

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