

Anne-Sophie Mutter - Back to the Future (2000)



CD 1: Jean Sibelius (1865 - 1957) Violin Concerto in D minor, Op.47 1) 1. *Allegro moderato* [15:55] 2) 2. *Adagio di molto* [8:26] 3) 3. *Allegro, ma non tanto* [7:15]

Anne-Sophie Mutter Staatskapelle Dresden André Previn Krzysztof Penderecki (1933 -)
Metamorphosen, Konzert für Violine und Orchester Nr. 2

4) 1. *Allegro ma non troppo* [14:22] 5) 2. *Allegretto* [3:21] 6) 3. *Molto* [4:33] 7) 4. *Vivace* [2:06]
8) 5. *Scherzando* [5:07] 9) 6. *Andante con moto* [8:34]

Anne-Sophie Mutter London Symphony Orchestra Krzysztof Penderecki CD 2: Béla Bartók
(1881 - 1945) Sonata No.2 for violin & piano, Sz.76

1) 1. *Molto moderato* [8:03] 2) 2. *Allegretto* [11:44]

Anne-Sophie Mutter Lambert Orkis Norbert Moret (1921 -) En reve

3) 1. *Lumière vaporeuse* [7:13] 4) 2. *Dialogue avec l'Étoile* [5:44] 5) 3. *Azur fascinant*
(*Sérénade tessinoise*) [6:40]

Béla Bartók (1881 - 1945) Violin Concerto No.2, Sz.112

6) 1. *Allegro non troppo* [16:16] 7) 2. *Andante tranquillo* [9:58] 8) 3. *Allegro molto* [12:13]

Anne-Sophie Mutter Boston Symphony Orchestra Seiji Ozawa CD 3: Igor Stravinsky (1882
- 1971) Concerto en re for violin and Orchestra

1) 1. *Toccata* [5:51] 2) 2. *Aria I* [4:09] 3) 3. *Aria II* [5:13] 4) 4. *Capriccio* [5:49]

Anne-Sophie Mutter Philharmonia Orchestra Paul Sacher Witold Lutoslawski (1913 - 1994)
Partita (for Violin and Orchestra)

5) 1. *Allegro giusto* [4:14] 6) 2. *Ad libitum* [1:12] 7) 3. *Largo* [6:22] 8) 4. *Ad libitum* [0:47] 9) 5.
Presto [3:51]

Anne-Sophie Mutter Phillip Moll BBC Symphony Orchestra Witold Lutoslawski Chain 2
Dialogue for Violin and Orchestra

10) 1. *Ad libitum* [3:48] 11) 2. *A battuta* [4:58] 12) 3. *Ad libitum* [4:58] 13) 4. *A battuta - Ad*
libitum - A battuta [4:27]

Anne-Sophie Mutter BBC Symphony Orchestra Witold Lutoslawski CD 4: Maurice Ravel
(1875 - 1937)

1) *Tzigane* [10:01]

Anne-Sophie Mutter James Levine Wiener Philharmoniker Wolfgang Rihm (1952 -)
"Gesungene Zeit" 1991/92 - Music for violin and orchestra

2) 1. *Beginning: quasi senza* [14:27] 3) 2. *Takt 179: meno mosso* [9:56]

Alban Berg (1885 - 1935) Violin Concerto "To the Memory of an Angel"

4) 1. *Andante - Allegro* [11:31] 5) 2. *Allegro - Adagio* [16:12]

Anne-Sophie Mutter Chicago Symphony Orchestra James Levine

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Wpisany przez bluesever

Wtorek, 20 Październik 2009 20:11 - Zmieniony Czwartek, 05 Luty 2015 09:10

The 11 20th-century violin works included on Anne-Sophie Mutter's meaty four-CD compilation were recorded between February 1988 and January 1997. Mutter is a dazzling performer. Her performance of the Sibelius Violin Concerto throbs with new-dawn optimism. Her intense dialogue with pianist Lambert Orkis is spiked with wit in Bartók's Violin Sonata No.2 , the only chamber piece in the set. Her version of Ravel's Tzigane casts the Romany as the innocent, passionate romantic. She plays Stravinsky's Concerto en ré with jaunty Soldier's Tale jocularly, broods ominously in Berg's dark Violin Concerto and barks and bites through Bartók's Violin Concerto No.2 .

Strangely, no works from the 1940s through 1970s are included. Mutter ignores the claims of concerti by Barber, Korngold, Britten and Goldschmidt. This would matter more if the very recent works were not played with such scintillating, original verve. All but one were written for Mutter and the recordings have the power and excitement of definitive first performances. Lutoslawski's Partita in particular, with its ad lib movements for violin and piano alone, breakneck speeds and expressively ornamental quarter-tones elicits Mutter's greatest virtuosity. The little-known French composer Norbert Moret's En Rêve beautifully creates the weightless, surreal substance of a dream with Mutter's sinuous solo at the centre. Rihm's Gesungene Zeit sirens inspiringly at almost dog-whistle pitch while Penderecki's six-movement Metamorphosen turns the soloist from assiduous grub to flitting vivacissimo butterfly.

Back to the Future is an impressive if unbalanced survey of 20th-century violin music. The fact that it is the work of one of the era's greatest virtuosos, however, more than compensates for its shortcomings. ---Rick Jones, Editorial Review

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