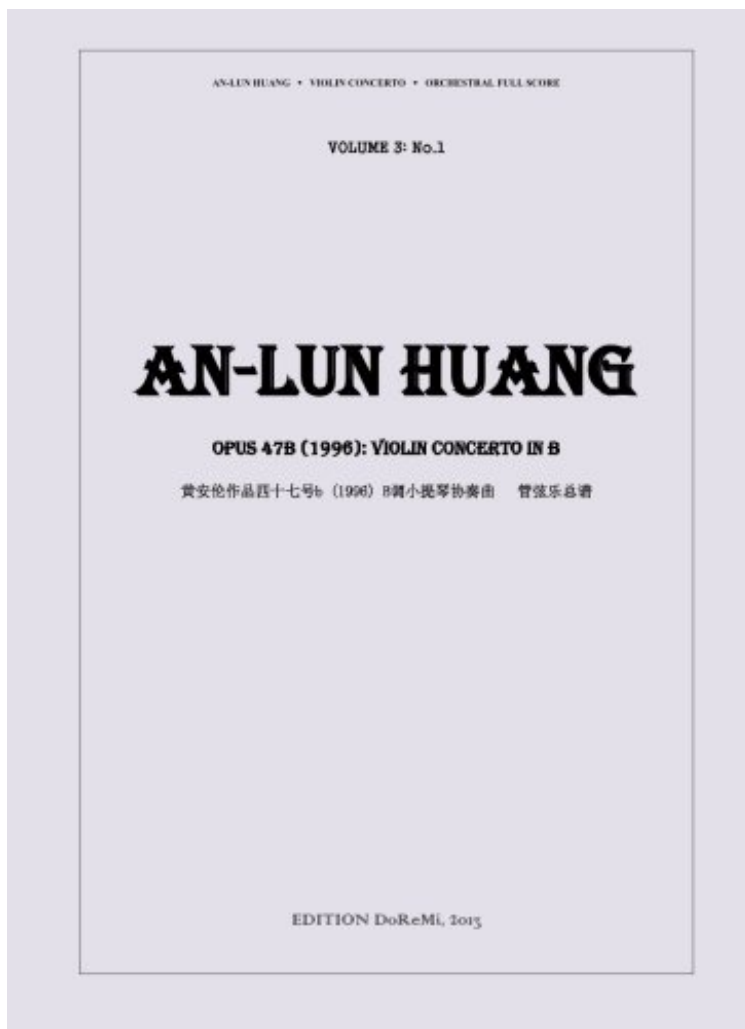


(Ebook free) Violin Concerto in B (Volume 3)

Violin Concerto in B (Volume 3)

An-lun Huang

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An-lun Huang : Violin Concerto in B (Volume 3) before purchasing it in order to gage whether or not it would be worth my time, and all praised Violin Concerto in B (Volume 3):

This concerto is the second part in a serial of three orchestra works the composer composed under the title Symphonic Concert #2. The first part in this serial is an Overture and the third part is a Symphony. (The composers earlier serial, Symphonic Concert #1, was written in the 1980s, also in the Overture/Concerto/Symphony format). This concerto was completed and world premiered by Lu Si-qing, whom the concerto dedicated to, in 1996. The music represents the composers deep affection for the musical idiom of the Northern Chinese area (although no folk tunes are incorporated

into the music). This part of China is situated north of the Great Wall, where its music is a mix of both the ethnic Han and Mongolian, characterized by its unbounded and untamed rustic quality and the dramatic leaps in musical intervals. The first movement is full of vitality, written in sonata form. The main theme is in 5/4 and intermixed with a broad and slow second theme, and includes a brilliant musical section. The orchestral climax reflects the mountain ranges in China's north. The second movement shows the violin in a solid theme of freshness and depth. It closes in an unusual series of overtones, bring the movement to haunting end. The third movement uses the traditional wind/percussion style of China's North to bring a rhythmic theme to a climax. The main theme uses the mode of Jiao, one of the five typical Chinese modes, then interchanges with the other four, which are in a same tone centre, they are Gong, Shang, Zhi and Yu. If the first note is C, the Chinese modes system will be line up in a pentatonic scale. Each note could be a tonic of a certain mode: C D E G A Gong Shang Jiao Zhi Yu. The theme is built on the Tonic B, and the concerto is in B, rather than B major or B minor. Chinese music has often been mistaken to be all pentatonic. The themes of this concerto use the seven-note scales. It creates an interesting harmonic quality that is uniquely Chinese. The composer makes use of harmonic techniques of Western music so that the different voices can function toward the tonic center as a base, and by using the rich contrapuntal method, build a great momentum for the music. In addition, atonal techniques are used effectively for the cadenza of the first movement. The form of the third movement uses an interesting combination of the sonata form and the traditional wind/percussion style of the China's North. The characteristics of the latter is: after each tutti interlude, the soloist must use the theme to create a deferent variation and develop on it. This gives the soloist a generous space to shine. This concerto is intended to show that if traditional music can be combined with the universal musical language rules, some very interesting new development may result. A CD of the music has been released by ROI, a Hong Kong based Company. It was performed by Lu, Si-qing and the Russian Philharmonic of Moscow, conducted by Canadian conductor Tak-ng Lai in 1996. After many performances in China, the critical acclaims it as the finest violin concerto of our time. The Toronto premiere, violinist Lu Si-qing with the Canadian-Chinese Philharmonic Orchestra of Toronto conducted by Tak Ng-lai, was in 1998. Technically, both of An-li Huang and Si-qing Lu gave the assistant for the completion of this concerto. Duration: 35' Orchestration: 2222, 42, 1 and Strings

About the Author An-lun Huang (1949--) With many of awards and his more than 40 symphonic works, Chinese-Canadian composer An-lun Huang's compositions have been widely performed and warmly received around the world. Lang Lang won the 1st prize of the International Tchaikovsky Youth Piano competition by playing his Chinese Rhapsody #2 in 1995. Many of his works have been chosen as the official-final pieces of the major music competitions, including the International Rubinstein Piano Competition, Israel. His ballet Dream of Dunhuang has been selected as one of the Master Pieces of the Chinese Compositions in 20th Century. Recently the composer-in-residence of the Shenzhen Symphony orchestra, China, and the winner of the New Pioneer Arts Award of Canada (2004), An-lun Huang received the FTCL in 1983 and the MM of Yale with the Alumnus prize in 1986.