

Mp3 Rachel Barton, Violin - God Defend New Zealand

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An Introduction, Theme, and Variations in the style of the great virtuoso violin composers of the 19th Century (Paganini's Nel Cor Piu Non Mi Sento, Ernst's Last Rose of Summer), with virtually every pyrotechnical feat. 1 MP3 Songs CLASSICAL: Traditional, AVANT GARDE: Structured Improvisation

Details: American violinist Rachel Barton Pine has appeared as soloist with many of the worlds most prestigious orchestras, including the Chicago, Atlanta, St. Louis, Dallas, Baltimore, Montreal, Vienna, New Zealand and Iceland Symphonies, and the Philadelphia Orchestra, working with conductors including Charles Dutoit, Zubin Mehta, Erich Leinsdorf, Marin Alsop, Neeme Jrvi, and Placido Domingo. Acclaimed collaborations include Daniel Barenboim, Christoph Eschenbach, William Warfield, Christopher ORiley and Mark OConnor. Her festival appearances include Ravinia, Marlboro, and Salzburg. She has been featured on St. Paul Sunday, Performance Today, From the Top, CBS Sunday Morning, and NBCs Today. Her 11 critically acclaimed albums for the Cedille, Dorian, and Cacophony labels include Brahms and Joachim Violin Concertos with Carlos Kalmar and the Chicago Symphony (GRAMMY nominated), and Scottish Fantasies with the Scottish Chamber Orchestra. She holds top prizes from the J.S. Bach (gold medal), Queen Elisabeth, Paganini, Kreisler, Szigeti, and Montreal international competitions, and has twice been honored as a Chicagoan of the Year. Her charitable activities include serving as a trustee of the Music Institute of Chicago and president of the Rachel Elizabeth Barton Foundation. She plays the Joseph Guarnerius del Gesu (Cremona 1742), known as the ex-Soldat, on generous loan from her patron. RACHEL'S STORY Her classical music biography leads with the cities whose orchestras she's soloed with, including Chicago, Philadelphia, Atlanta, St. Louis, Dallas, Montreal, Vienna, New Zealand and Budapest, among others. We also learn she was a child prodigy who made her solo debut at age seven and has worked with numerous famous conductors - Zubin Mehta, Erich Leinsdorf, Placido Domingo and Charles Dutoit to name a few. Her violin is one of the most important in the world, the 1742 "ex-Soldat" Guarneri del Gesu. Yet like any young woman who came of age in the Nineties, American violinist Rachel Barton Pine is equally inclined to talk about the musical loves of her life far from the sonatas and concertos she practices and which constitute her current

professional life. She may have intensely researched the musical relationship between Johannes Brahms and violinist Joseph Joachim for her GRAMMY-nominated 2003 Cedille recording "Brahms Joachim Violin Concertos," but when she says, "They jammed together all the time," we can see her rock sensibility shine through. She can reel off a list of her favorite rock bands -- Van Halen, AC/DC, Black Sabbath, Anthrax, Metallica, Pantera, Slayer and Megadeth -- as readily as she can talk about these 19th-century composers. Rachel's ability to see the connecting threads in these very disparate musical forms primes her to be the perfect bridge between generations of music fans. She sees herself as an artistic ambassador, introducing the pleasures of classical music to legions of new listeners. In the process, she has broken through every possible stereotype people may have of a modern classical musician. Folks in her native Chicago have enjoyed her performances of the National Anthem at Bulls and Cubs games. She was one of the torchbearers in the 1996 Olympic torch relay and appeared in the opening ceremonies of the Paralympic Games in Atlanta - the same month she played at the Democratic Convention in Chicago. She often appears on the Jerry Lewis Telethon, has even opened at the House of Blues for Slash (from Guns N' Roses) and Sammy Hagar, and has hung backstage with many of her favorite rock heroes. When Rachel isn't on the concert stage, we can probably find her visiting schools across the United States, passing along her enthusiasm for classical music to the next generation. "I love going to schools and talking to the kids," she says. "I always try to be accessible, from responding to fan emails to hanging around after my shows to sign autographs, and this is an extension of that. I attach visual images to the feelings of the music, using pieces like Vivaldi's Four Seasons. Or I'll play something and ask them to guess the story line, or ask them to make up their own stories using memories and emotions. The idea is to get them thinking about what the music moves them to feel. I've been doing this since I was a teenager because it's important to inspire the audience of the future." "I also keep up with pop culture, the latest music and what's happening on MTV," she continues, "and that helps me bridge the gap. If they hear I've hung out backstage with bands they like and then I tell them that those guys are into classical, that puts it on a whole new level." Rachel's passion for guiding the future of music has led her to create the Rachel Elizabeth Barton Foundation, a charitable organization founded in 2001 to expand awareness of and appreciation for classical music. Current projects include an instrument loan program, grants for education and career, and the String Students Library of Music by Black Composers, a supplemental curriculum featuring music by composers of African descent from around the world. She

recently received the prestigious Studs Terkel Humanities Service Award for her work in music education. So how did it all begin? Rachel was three years old when she was struck by "older girls in beautiful dresses who were playing violin at church," and begged her parents for a violin: from the moment she picked up the instrument, there was no stopping her. "Initially, it was the sound of it I loved," she recalls. "Its voice spoke to me as if this were preordained somehow. By age five, I knew this is what my life would be about: I was already defining myself by my instrument." She grew up in a poor household and was literally the family's primary breadwinner by age 14. Home schooling helped to relieve some of the pressure, giving her time to devote 8 hours a day to practice yet leaving room for a social life. She made her earliest appearances with the Chicago Symphony Orchestra at age 10 and 15 and won numerous national and international competitions while still in her teens. The youngest person (at age 17) and first American to win a gold medal at the 1992 J.S. Bach International Competition in Leipzig, Germany, she also won top prizes in the Sziget (Budapest), Paganini (Genoa), Queen Elisabeth (Brussels), Kreisler (Vienna), and Montreal international violin competitions. Closer to home, she has been awarded "Best Classical Entertainer" three times at the Chicago Music Awards, and has been named a "Chicagoan of the Year" by both the Chicago Tribune and Chicago Magazine. In June 1994, Rachel released her much-heralded debut recording "Homage to Sarasate" with pianist Samuel Sanders on the Dorian label, featuring Sarasate's complete Spanish Dances and Carmen Fantasy. Dorian also released an album of violin works by Franz Liszt. Her growing catalog includes seven acclaimed recordings on the Chicago based Cedille label. Her latest, 2005's "Scottish Fantasies" with the Scottish Chamber Orchestra, includes a duet with famed Scottish fiddler Alasdair Fraser. A very popular CD on Cacophony Records, "Stringendo: Storming the Citadel," features her original arrangements of rock and metal classics, from "Stairway to Heaven" to "Smells Like Teen Spirit." Another Cedille album, "Instrument of the Devil," is a classical follow-up to "Stringendo." Rachel heavily researches the repertoire that she records, often writing her own liner notes. One of her most celebrated projects is the groundbreaking "Violin Concertos by Black Composers from the 18th and 19th Centuries." Her festival appearances include Marlboro, Ravinia, Salzburg and Montreal (where she recently performed the entire Paganini 24 Caprices in a single evening). She's enjoyed numerous high profile collaborations over the years, including pairings with fellow violin great Mark O'Connor, rock band Kansas, Daniel Barenboim, Christopher O'Riley, Christoph Eschenbach and William Warfield. "Mark has invited me to be an instructor at his Fiddle Camp

every summer since 1997," she says. "Going to camp has been a fantastic opportunity to meet the other instructors, some of the greatest violinists in styles such as bluegrass, jazz, Irish, Canadian Celtic, Texas swing, and Cajun. Learning about these musical styles and the cultures in which they exist has really expanded my horizons. Knowing more about folk music and improvisation has also improved my understanding of the many classical works influenced by folk rhythms and melodies. I especially enjoy performing duo recitals with Mark. We trade selections back and forth -- Mark plays his music and I play classical selections influenced by jazz and folk (Ravel, Gershwin, Ives, Vieuxtemps, etc.). We finish off with some duets, including special versions of Appalachia Waltz and Mark's Double Concerto." While Rachel is very serious about continuing to share her talents and love for all types of music with the masses, she also approaches every task, simple or complex, with a great sense of spirit and fun. "I totally love performing and the crazy lifestyle that goes with it, where I can finish a concert and then go to a local club and hear jazz, rock or Celtic music," she says. "I like exploring new places and meeting new people and learning about the unique flavors of all kinds of cities, even smaller towns that most people wouldn't find too exciting. Im very lucky to always travel with my husband (Greg Pine, a computer entrepreneur), so I never get lonely on the road. It's all a great adventure. The ultimate reward is playing concerts for people, knowing that what I do is appreciated and affects their lives in a positive way." CRITICAL ACCLAIM A greatly gifted young violinisther sound was rich and commanding. The New York Times Barton has everything required -- a big burnished tone; the brilliance, agility and precision of a bel canto diva. Above all, she has the knack for reaching out to an audience and holding them at awed attention in a manner all her own. Chicago Tribune "An exciting, boundary-defying performer - Pine displays a power and confidence that puts her in the top echelon of recitalists." Washington Post "Rachel Barton Pine really may be the most charismatic, the most virtuosic, and the most compelling American violinist of her generation." All Music Guide Pine is an extraordinary violinist. She played [the concerto] with astonishing ease, bringing a burnished tone and pristine articulation and intonation to the most furious passages. Pine played expressively, freely and, in all cases, appropriately. Pine's rhythmic and metric flex and dynamic and coloristic shadings contributed the emotional investment that late-Romantic music in general and this piece in particular demand. Milwaukee Journal Sentinel Barton is the real thing, a prodigious talent with obvious personality and a clear-eyed vision. Her technical skills can make the jaw drop. She has a full, singing sweet tone and plays with a confidence and elan that make an audience's heart soar." Chicago

Sun-Times No less than spectacular. The Strad A fabulous violinist. American Record Guide For violinist Rachel Barton Pine, being sensational is normal - shes arguably one of the greatest violinists performing today. Paganini couldnt have played it better. The Gazette (Colorado Springs) Her technique is awesome, surpassed only by her musicality a stunning performance. Illinois Times "Pine is a phenomenal violinist, with a full, beautiful sound in all registers and masterful command of technique." Tallahassee Democrat Barton has a musicality and superb technique that would be the envy of most soloists. The New Zealand Herald "One of the most impressive examples of violin playing I've ever witnessed." Iceland Morgunbladed "Few can play as beautifully as Barton the commanding ease at which she applied fingers and horsehair to the breathless roulades and passage work was enough to put the crowd in her thrall, as if they weren't fans already." Chicago Tribune

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