



Johannes Brahms
(1833-1897)

Violin Concerto op.77

1	Allegro non troppo (cadenza: Emilio Percan)	20:56
2	Adagio	8:17
3	Allegro giocoso, ma non troppo vivace	8:39

Symphony no.3

4	Allegro con brio	9:20
5	Andante	7:53
6	Poco allegretto	6:00
7	Allegro - un poco sostenuto	8:20

National Symphony Orchestra
of the Republic of Bashkortostan
Alexey Voronin (director)

Emilio Percan
violin & direction

PAN CLASSICS PC 10356  Recorded at National Concert Hall, Ufa (Republic of Bashkortostan) in October 2015
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Brahms
Violin Concerto
Symphony no.3
*performed in the tradition of the
Meiningen Court Orchestra*

National Symphony Orchestra
of the Republic of Bashkortostan

Emilio Percan
violin & direction



Johannes Brahms VIOLIN CONCERTO OP. 77 SYMPHONY NO. 3 National Symphony Orchestra of the Republic of Bashkortostan Emilio Percan – violin & direction	PC 10356	PC: 01Q
	1 CD	2015
Also available: PC 10358 Antonio Vivaldi – SONATAS FOR PISENDEL Emilio Percan/G.A.P. Ensemble		

With his Violin Concerto Brahms was often accused of having embedded the solo violin too deeply within the orchestra. When looking at his two piano concertos, his intention seems to have been rather to write symphonic concertos as virtuoso solo pieces with orchestral accompaniment. “Because of the dialogues in the orchestra between violins and wind instruments and the accompanying figures of the solo violins, the concert seems to me rather like a piece of chamber music”, tells us **Emilio Percan** and decided to record the Violin Concerto without a conductor. The matter of instrumentation is crucial in this context. Example for Percan is the Meininger Hofkapelle, which premiered many of Brahms’ pieces and played with almost half of the violins than other orchestras of the time (and of today!). Brahms, however, had an exact idea of how the orchestral arrangement should look like for his pieces. For the performance of one of his symphonies in Boston, he was to sketch the desired setup and made a drawing which was the model for the present recording. The result is a completely new listening experience which brings both the Violin Concerto and the Third Symphony closer to chamber music, thereby allowing hitherto unknown aspects of the music to arise.