



## Witty and Elegant Works from the Heart

Together with the Stuttgarter Kammerorchester December 2020 in Ludwigsburg, Mikhail Pochekin recorded the Violin Concerto no. 5 in A Major KV 219. As a duo alongside his brother, the album is completed with the Sinfonia Concertante for violin, viola and orchestra in E flat Major KV 364. Both violinists have been playing together since their early childhood and formed the the Pochekin Duo in 2011. In order to expand their repertoire, Ivan decided to learn how to play the viola as well. This way the brothers could record the Sinfonia Concertante, one of their dearest works along with the Violin Concerto no. 5.



W. A. MOZART

SINFONIA CONCERTANTE K.364 | VIOLIN CONCERTO NO. 5  
MIKHAIL POCHÉKIN | IVAN POCHÉKIN | STUTTGARTER KAMMERORCHESTER

### WOLFGANG AMADEUS MOZART (1756 – 1791)

#### CONCERTO FOR VIOLIN AND ORCHESTRA No. 5 IN A MAJOR KV 219

(CACENCE BY ROBERT LEVIN)

[1] ALLEGRO APERTO

[2] ADAGIO

[3] RONDEAU. TEMPO DI MINUETTO

#### SINFONIA CONCERTANTE

FOR VIOLIN, VIOLA AND ORCHESTRA IN E FLAT MAJOR KV 364

[4] ALLEGRO MAESTOSO

[5] ANDANTE

[6] PRESTO

MIKHAIL POCHÉKIN, VIOLINE (TRACK 1-6)

IVAN POCHÉKIN, VIOLA (TRACK 4-6)

STUTTGARTER KAMMERORCHESTER

HÄNSSLER CLASSIC // HC20078 // RELEASE: 18TH JUNE 2021 (DIGITAL AND CD)

Mozart wrote his **fifth violin concerto** in 1775 when he was hardly 20 years old in Salzburg. Since 1769, he worked as concertmaster for the Prince-Archbishop of Salzburg. During this time, his artistic efforts were primarily focused towards the violin, an instrument that would in his later years be gradually replaced by the piano. He wrote the five violin concertos one after another. In Violin Concerto no. 5, Mozart cunningly plays with the listeners' expectations through unexpected colours and characters. Already in the first movement, the soloist's entrance sounds unexpectedly lyrical and cautious after the lively orchestral introduction. The third movement brings the element of surprise to its extremes by suddenly adding an *Allegro* part in A minor in the middle of the *Minuetto*. Famously named «A la turca», this thrilling section is one of Mozart's most well-known melodies but must have sounded extremely odd and unprecedented at his time. After this, the solo violin slowly returns to the *Minuetto* with a clear and lively dance.

Mozart's experiences in Paris (1779/1780) inspired him to compose his **Sinfonia Concertante**. This new genre «à la mode» was as the successor of Concerto Grosso. Serenade, solo concerto and symphony go hand in hand in the three movements and they form an entertaining structure for which the viola —as indicated by Mozart himself— must be tuned a semitone higher than the rest of the instruments to generate a special brilliance in sound. The written triologue between the solo instruments and the orchestra goes from a broad symphonic *tutti* over melancholic emotions and images to virtuosic solo passages which originate the cadenzas of Mozart.

To fathom out the authentic sound of the work, Mikhail and Ivan prepared the recording by experimenting with classical bows, although the production was finally carried out on modern instruments and bows. Mikhail Pochekin describes this technical experiment as follows: «I think this is a very important process when we work on Mozart's

*music with the classical bow. I'd say, it shows us many stylistic details. After we had this experience, we feel and hear the sound in a completely different way, even when returning to modern bows. »*

In times when the musical work is conditioned by physical distancing and hygiene measures, both brothers are really happy to have cooperated with the Stuttgarter Kammerorchester for their album. *«This is an outstanding ensemble»*, says Mikhail Pochekin enthusiastically. During the recording, the safety measures and distancing between musicians ultimately allowed them to discover new details when playing together.

Like his brother Ivan, Mikhail Pochekin started to play violin at the age of five. This comes as no surprise in a family where the father is a violin maker and the mother a violin teacher. While Ivan later turned to the viola as well, Mikhail remained with the violin completely. Both brothers have international careers as chamber musicians as well as soloists around the world. Despite their similar careers, they do not feel their work as a competition. *«Between us there was never competition, but only mutual support. It was always like this, since our early childhood. We are happy that we are together»*, speaks Mikhail about his brother. In 2019 they released their first album together (*«The Unity of Opposites»*) with works for two violins and for violin and viola for the music label Melodiya. This new recording of the *Sinfonia Concertante* was a big issue for them, as it is deeply framed in the history of the duo: *«Both works have a very important place in my heart. They have been in my repertoire for so long that I think the time has come to put them together on a CD»*. No sooner said than done – you can hear the result not only on CD, but also on all the current streaming digital platforms.

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