



# Contemporary Violin

by

An Vedi

Works for Violin Solo by  
Johann Sebastian Bach,  
András Derecskei,  
Jan Tanzejian, Jay Reise,  
Colette Mourey & An Vedi

# ConTempoRary Violin by An Vedi

"ConTempoRary Violin by An Vedi" (2022) is a unique album of instrumental music for solo violin that combines the immortal music of Johann Sebastian Bach and works of five living composers from different countries and nations. "Con Tempo" from Italian means "together with time" + "Rary" which means "unusual".

The idea for the album and its title belongs to An Vedi. She says: "I came up with the idea to record a completely different album of music for solo violin that has been done before. After the success of my previous album "Voiceolin", 2021 (it has more than 10 awards and nominations), in which "Sonata A War Zone" played a big role, I realized that it's time to give listeners new music for solo violin. It's always difficult to listen to an unaccompanied violin, much more difficult than music for piano or guitar. After all, the violin has a high range and not everyone can withstand so much music in these sound frequencies. But my love for this instrument is boundless, so I took on this difficult mission - to bring this music to people. I thought a lot about whether to make this album only classical or only modern. And I came to the conclusion that classical and contemporary music can blend perfectly here."

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An chose Partita No. 1 BWV 1002 (1720) by Johann Sebastian Bach (1685-1750) for the "classical" side. This is the longest work for violin solo by Bach (after all, the Partita has 8 movements) that he created during his Köthen period.

A distinctive feature of this work is that the main movements of the Partita - Allemanda, Corrente, Sarabande and Tempo di Borea (tracks 1, 3, 5, 7) have their own "mirrors", which Bach called "doubles" (tracks 2, 4, 6, 8).

These are separate parts that are outwardly similar to the main movements', but they are simpler in rhythm and melody. "Although Bach is from the baroque era, for me his violin music is a real "classic of violin music". Haydn, Mozart and Beethoven, belonging to "classical" music, did not create works for solo violin. And up to Tartini and Paganini, we do not know of such examples, but Paganini was closer to the era of romanticism." - An says.

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The "modern side" of the album is presented by the music of composers András Derecskei (b.1982), Jan Tamzejian (b.1975), Jay Reise (b.1950), Colette Mourey (b.1954) and An Vedi (b.1991).

An says this about the choice of works for the album: "It was a rather complicated process of selecting works. There is a lot of music for solo violin of the 20th and 21st centuries. Most modern works of the academic direction are "radical" in terms of their attitude to sound, the use of performing techniques, and all this leads the listener away from clear violin sound. Therefore, I realized that I would not include such works in this album. The sound for me is the primary source of music, so from all the presented works I chose those that are most suitable for this concept."

Solo Violin Sonata No.2 (2000) by András Derecskei (Hungary) must be performed with a unique technique called "scordatura", where the bottom string of the violin (G, Sol) is retuned. This technique is sometimes used in violin works (starting with Paganini), but not every violinist can control the difference in string tension so that the overall instrument's sound will be smooth and this restructuring is not noticeable. The Sonata has two movements: "Amorf" and "Nervus".

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András Derecskei

These titles reflect the nature of the movements. In the first movement (which begins with the notes on the retuned G string) the mood is really "amorphous", and the second movement sounds like one stretched nerve.

The following work has a completely different mood. "Heyran" (2013) by Jan Tamzejian has a subtitle "Imaginary Kurdish Love Ballad".

This is a leisurely musical story about distant countries and people whose life and feelings remain a mystery to many others even in the 21st century. "Heyran" has a key called "D bayati". "Bayati" (also "Bayat" and "Uşşâk") is a musical mode in Arabic, Turkish, and related systems of music, and it's also used very often in religious liturgies of the Middle East. The mood, tempo and key give the overall sound of this piece a resemblance to a conversation between a man and a God or a Divine Being.

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Jay Reise

"Starless Nocturne" (2022) by Jay Reise (the United States) is an amazing musical picture of the night. The term "nocturne" appeared in the Middle Ages, and at that time it was the part of the Catholic service, performed between midnight and dawn.

In the 18th century "notturmo" was music played outdoors. The modern concept of "nocturne" ("of the night") acquired in the 19th century.

Jay Reise, Professor Emeritus at the University of Pennsylvania, was a student of George Crumb and also studied Carnatic music. This amazing combination of his unique modern American instrumental style, unusual rhythms and "classical" reference to the genre of nocturne make this work unusually colorful and diverse.

"World's Theorem" for Solo Violin (2015) by Colette Mourey (France) is indeed a "picture of the Universe". The first part, "Birth" shows some elements, as a result of which our Universe will appear in the future.

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The second movement called "Moving" is like the movement of elementary particles. A very unusual and rather complicated performance technique: a combination of detache (right hand) and pizzicato (left hand) at the same time.



Colette Mourey

Next movement called "The Early Universe" is kinda "baby space"; someone can hear here the beginnings of thunder and lightning or even a tsunami, but in general, this is still a very little "Universe" that also wants to play and sleep.

"World's Theorem" ends with "Expanding Love". This is an all-encompassing love for everything in the whole world, which corresponds to the texture of the violin part, represented by chords on all four strings.

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Fantasy "Cranes" (2019-2022) by An Vedi is the work in memory of the Russian-American singer-songwriter Willi Tokarev (1934-2019).

## An Vedi

The crane is a sacred symbol for different cultures and countries, despite the differences in interpretation.

An was invited to sing Tokarev's song at the church on the day of his funeral, but she chose to do an instrumental fantasy on the theme of his song "Cranes".

During the first performance of this work, all the people attending the funeral wept. In 2022, An made a new extended edition of the Fantasy "Cranes" and included this work in the album "ConTempoRary Violin by An Vedi".

# ConTempoRary Violin by An Vedi

**ConTempoRary Violin by An Vedi**

**Instrumental Music Album, 2022**

**Total number of tracks: 17**

**Credits**

**An Vedi (Anastasia Vedaykova) b.1991**

**Tracks 1-17**

**Performer (violin), Sound recording,  
Mixing and Mastering Engineer, Producer**

**Track 17**

**Composer**

**András Derecskei, b.1982**

**Tracks 9-10**

**Composer**

**Jan Tamzejian, b.1975**

**Track 11**

**Composer**

**Jay Reise, b.1950**

**Track 12**

**Composer**

**Colette Mourey, b.1954**

**Tracks 13-16**

**Composer**

**Artwork**

**An Vedi (Anastasia Vedyakova)**

**Cover Photo**

**Liudmila Karabut**

# Contemporary Violin by An Vedi

1.- 8. Johann Sebastian Bach Violin Partita No.1 in D minor, BWV 1002:

Allemande & Double, Corrente & Double,  
Sarabanda & Double, Tempo do Porea & Double

9.-10. András Deryeskei Solo Sonata for Violin No 2  
I. "Amorf" II. "Nervus"

11. Jan Tanzejian "Heyran" for Violin (Imaginary Kurdish love ballad)

12. Jay Reise "Starless Nocturne" for Violin Solo

13.- 16. Colette Mourey "World's Theorem" for Solo Violin:  
I. "Pirth" II. "Moving"  
III. "The Early Universe" IV. "Expanding Love"

17. An Vedi Fantasy "Cranes" (On the Theme by Willi Tokarev)

Produced, Performed and Recorded by An Vedi

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