

Mp3 De Cecco - Jeszensky Duo - Traditional Music From Romania



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Gypsy, Klezmer, Romanian, Hungarian, traditional folk music from Eastern Europe 16 MP3 Songs in this album (45:57) ! Related styles: WORLD: Gypsy, WORLD: Eastern European People who are interested in Taraf de Hadouks should consider this download. Details: LEONARDO JESZENSKY: fiddle (country violin), "vioara cu goarna" (stroh violin) A 31-year-old violinist of Hungarian - Brazilian extraction, Leonardo Jeszensky graduated in Composition from the University of Campinas, Brazil; he attended for 4 years the Magyar school of popular music "O'budai Npzenei Iskola", Budapest; he is attending the course of traditional Hungarian music at the music conservatory of Nyiregyhza. He played in the Youth Orchestra of Sao Paulo, for 10 years. He composed some pieces for contemporary dance and for the theatre, which were performed in Campinas. In Brazil he performed for 5 years with guitarist Eduardo Agni and his ensemble. With the traditional Transylvanian music ensemble "Furszelo Banda", he performed in many places in Hungary and recorded a CD ("Furszelo Banda"). He did organological research on string instruments in the world and on the French composer Francois Bayle. He has been visiting Romania for several years, and has made thousands of recordings in Transylvania, in the Campia areas; his interest is mainly focused on the comparison of the dance genre called "de a lungu". With Giovanni De Cecco he is touring in many cities and countries (Italy, Romania, Germany, France, Sweden, Hungary, Turkey...), playing mostly traditional music from Romania. GIOVANNI DE CECCO: piano He studied piano with Venetian maestro Giovanni Ferrari, and then under the guidance of Anna Barutti from Venice Conservatory of Music. In Romania he absorbed from Tzigane bands many of the themes which he loves to reinterpret in the concert halls. This love was reciprocated by the artists and the Romanian government, who often invited him to perform and represent Romania together with Romanian artists: he

performed in the presence of the former President of Romania Iliescu in the Presidential Palace, Bucharest; in 2004 at the Teatro dell'Opera, Rome, he performed in the special concert held to celebrate the National Holiday of Romania (the concert was broadcast live on Telepace channel and National Romanian television TVR Cultural); in Vienna for the upcoming entrance of Romania into the European Union; in Prague at the Romanian Embassy and Saint Nicolas church; in Japan in the presence of new Romanian President Basescu for the international Aichi Expo in June 2005 (broadcast live on Japanese Radio I) and in Nagoya and Tokyo in September 2005. He also performed in other important concerts at Reduta Jazz Club in Prague, in Istanbul (Istanbul Jazz Center), and, in the United States, in New York and Caldwell. Reviews: "Once again the music, made alive by the duo formed by Leonardo Jeszensky (violin) and Giovanni De Cecco (piano), offered an extraordinary sound scenery of the traditions of the regions of Romania, with improvisations and compositions on Romanian, Romany, Hungarian and Jewish themes. Leonardo Jeszensky, Hungarian with cosmopolitan musicality, enraptured the audience with his bright sensibility, encompassing styles and forms. Formal excellence and expressive intensity gave way to the enthralling flowing of the sound, typical of that music. We were impressed by the hybrid sonority of vioara cu goarna, violin with horn. A violin-type chordophone with a trumpet which amplifies the sound instead of the sound box. Powerful and feral or lyrical and vibrating, whenever necessary, and perfectly in harmony with the violinists executive verve, was the sound of De Ceccos piano. The young musician from Udine is bringing to the world the sensual heartbreaking music of Eastern Europe (the duo have just arrived from Istanbul and are about to leave for Stockholm). There was a long applause by the large deeply moved audience." Marco Maria Tosolini (Il Gazzettino, 01/24/2008) "[...] De Cecco and Jeszensky, two talented musicians with a classical background, but who have developed a passion for klezmer music, as well as that of Romanias and in general the Balkans "lautari", including also authentic Gypsy music. In their recent concert at Tonitza hall of [Cluj] Art Museum, the two musicians performed, in the piano - vioara cu goarna and piano - violin formulas, well-known as well as inedited pieces, showing an interesting approach full of magic, animated more by emotion than by stylistic virtuosity; thus nearer to life, joy and at the same time suffering." Michaela BOCU (transl. into English from "Facia, ziar independent de Cluj", 3 Feb. 2008) .De Ceccos piano performance turns out to be far more than a mere accompaniment, because of the character itself of the music. In the laments it becomes functional, thus reinforcing the melody of the flute with broken chords full of pathos (a clear reminder of the cymbalom); in

the dances, it assumes the role of rhythmic support. As a soloist, he defines a link between learned and popular music, with his performance of the "Dances in Bulgarian Rhythm" and of the "Three Folk Songs of the District of Ciuc" by Bla Bartk, in which he proves to be fully aware of the twentieth century timbre research (metal resonances, percussive treatment of the piano) and always gifted with the rhythmic liveliness which has captivated, as well as fascinated, the audience. Lucia Ludovica de Nardo (Il Gazzettino, 30/01/2006) "...the executive sensibility of De Cecco, who is always very attentive to calibrate the dynamics. Long applause and two encores from an audience enticed by the bewitching melodies from the Carpathians. Marco Maria Tosolini (Il Gazzettino, 11/03/2006) "Very intense was the improvisation on themes from the Maramures, which De Cecco presented to the audience of his own city [...] After the last piece and the encore, greeted with rapturous applause..." Alberto Rochira (Il Piccolo, 30/01/2006) "By merging the heartbreaking suggestions of the Romanian music from Transylvania and other regions, penetrating into the mazes of the comic yet at the same time soul-stirring klezmer eccentricity, bringing back formal rigour and historical genius with Bartks dances, they overwhelmed the audience with their expressive vigour, inflamed atmosphere, yet capable of melancholy moments, capacity to elaborate in a personal way some features of a music full of emotion often unrestrained. From the doina of the Banat to Bartks Bulgarian rhythms, through bold and dishevelled Jewish melodies, the musicians have hit the target. [...] Two encores and a standing ovation for a unique concert. (Il Gazzettino, 25/01/2006)

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