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final version published in 1808.

From today's perspective talking about reservations towards this masterpiece of the classical music seems outlandish, but for the contemporary audience the music was too complicated and musicians were discouraged by the technical difficulties. It was even claimed that the concert was unplayable.

The breakthrough in its perception occurred only after the composer's death in May 1844, when **Joseph Joachim**, a three-year-old child prodigy, who enchanted the audience playing the Concerto with the members of the London Philharmonic directed by **Felix Mendelssohn** 

. Later, as an accomplished artist Joachim composed excellent, stylish cadenzas for the Concerto. They are still very appreciated and often played.



Joseph Joachim

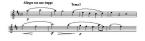
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Contrary to the claims about the Concerto being too difficult to perform, at present Ludwig van Beethoven's Violin Concerto in D major Op. 61 is not thought to require virtuosity. The role of the violin is rather *primus inter pares*, participating in the entire symphonic discourse, equally with other instruments.

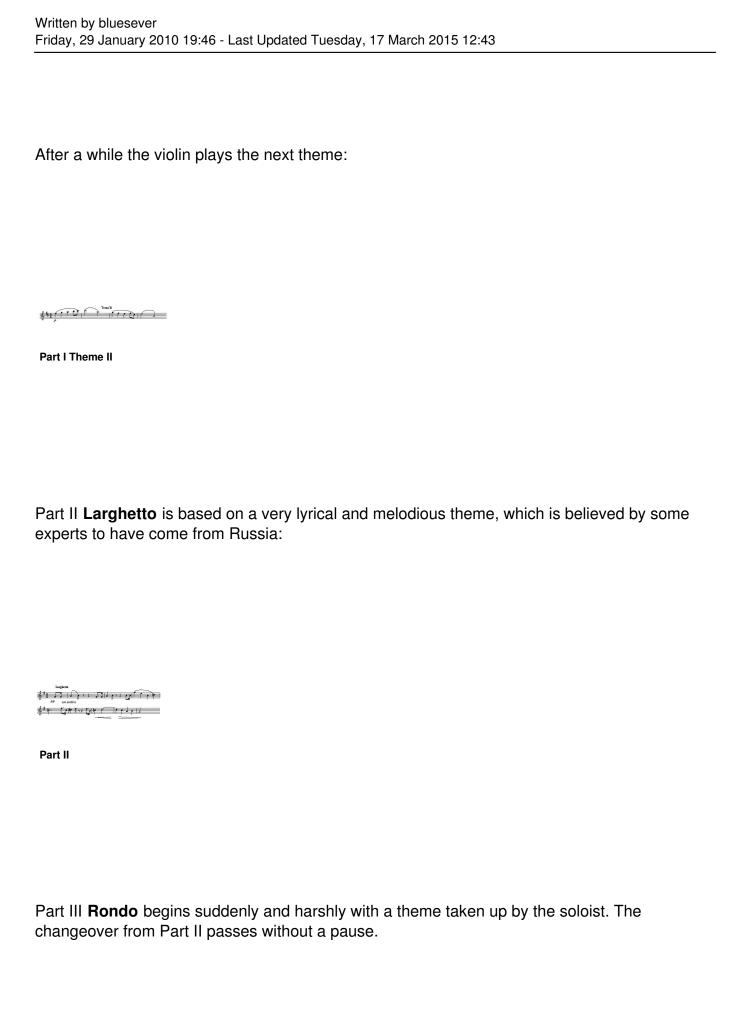
An important element, which brings together different and seemingly unrelated themes, is not the violin, but rather the timpani. They open the composition and their hidden, inconspicuous motive is pulsing under the surface until the end.

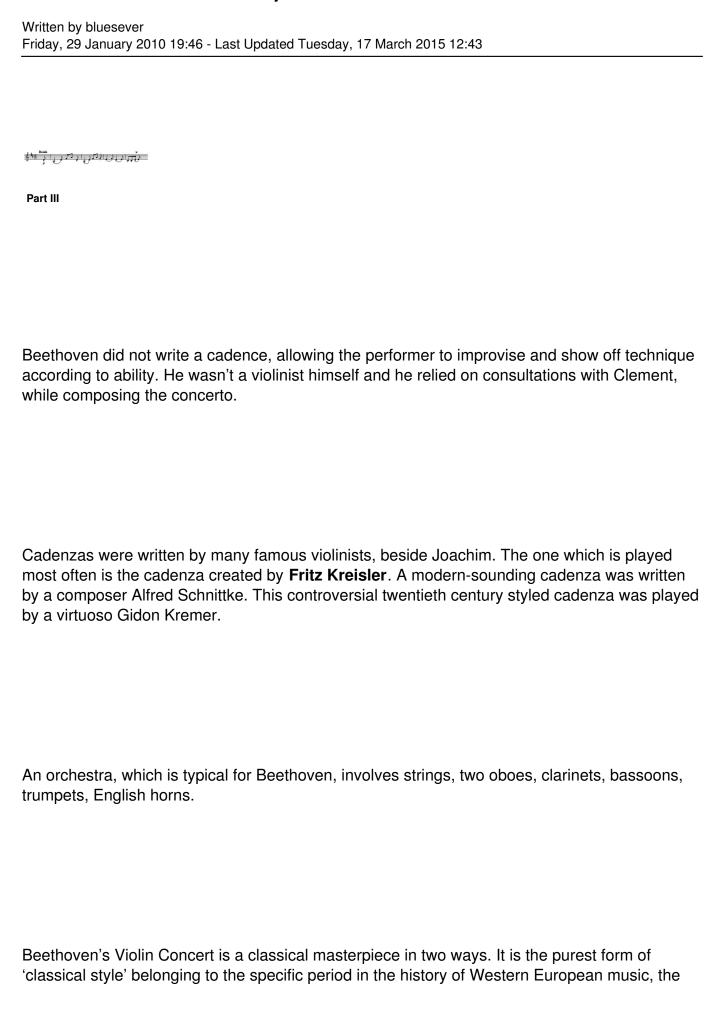
Graceful andante, allowing the performer to improvise, is not an antagonistic confrontation in the brilliant style, but a lyrical conversation, an attentive dialogue of the soloist and the orchestra.

The first part **Allegro ma non troppo** is played by the orchestra with its main theme then continued by the soloist.



Part I Theme I





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era of so-called Vienna Classicism. From a wider perspective it is also a classical, harmonious and perfectly balanced masterpiece, independently of the particular style of its time.



Ludvig van Beethoven

A form in a violin concert is genuinely 'symphonic' in scope. Inconspicuous motive of a sound repeated four times, arising in the beginning in timpani, then returns repeatedly and goes on to be an important form generic element.

Despite clear – and innovative at the time - tendency to symphonication of the genre, the primary role of the solo instrument is preserved. The smoothness of violin part in a creation of a composer, who was a pianist, as well as the proportion of sound between naturally quieter violin and the orchestra, are both striking.

Clement's excellent technical ability, which Beethoven was well aware of, influenced the shape of the concerto – among others the bold use of playing in high positions, which was said to be his speciality.

