

Mp3 Cyberchambermusic - Beethoven Violin Concerto



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The computer as a violin virtuoso. 6 MP3 Songs in this album (77:42) ! Related styles: ELECTRONIC: Virtual Orchestra, CLASSICAL: Orchestral People who are interested in Ludwig van Beethoven should consider this download. Details: Beethovens violin concerto was written while he was at the height of his powers. It is a lyrical piece as befits the solo violin. It is free of the heavy-handed passion of his other works like the heroic symphonies and the overtures - a refreshing change. We are not required to sweat it out but merely to partake of the relaxing cool waters. However, it is rather long as the first movement alone runs some 20 minutes. Endurance is required. The third movement begins with the theme being stated right away by the solo violin. By contrast, the solo violin does not appear in the first two movements until a lengthy setting of the scene. The first movement begins unexpectedly with a motive from the tympani, a motive that finds echo through out, a motive that accompanies the opening solo aria. The solo violin makes an attention-grabbing entrance and then states the theme accompanied by the tympani motive. The second and slow movement gives a change of pace but also progresses and introduces the third movement without a break. The third and last movement has the violin state the theme in the lower register and then repeat it in the higher register. There are several interesting side lights up to the solo cadenza that ends in a trill signaling the return of the orchestra and building to a forceful climatic ending. Of course, the concerto is a show piece for the virtuoso violinist. Beethovens concerto is not so showy though as those of Tchaikovsky, Brahms and Mendelssohn. It is first and foremost beautiful music! Mozart was interested in the chamber-music string quintet with two violas. He wrote five quintets. The C-major K515 and g-minor K516 quintets were written within a month of each other. The g-minor is heavy and brooding. The C-major is light-hearted and airy. The K515 opens with an unforgettable cello solo on the c-major chord beginning on the lowest note on the cello and going up the

steps of the chord ending on the third two octaves up. A bold stroke. The first violin takes up the burden and the cello replies in kind but starting a whole-tone higher. And so it goes back and fourth. Mozart loved the effect because he repeats the already lengthy first section making the quintets total length the longest of the five quintets. Endurance is required (again). All of the movements are complete and capable of standing alone. The slow movement with the dialog now between the viola and the violin is especially interesting.

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