

major sibling, it is actually the earlier of the two compositions. The orchestral scoring Beethoven chose for the Romance in F major is the same as that for his early Piano Concerto in B flat, Op. 19 (one flute, two oboes, two bassoons, two horns, and strings). Possibly because of its early conception, the Romance in F is less adventurous in conception than the later Romance in G, Op. 40, and still includes lengthy transitions between sections. However, the Romance in F contains a richer harmonic vocabulary than its later counterpart.

Vivaldi Concerto Grosso A-moll Op. 3 Nr. 8

Preceded only by a set of Trio Sonatas in 1705 and a set of Violin Sonatas in 1709, Antonio Vivaldi's first published set of concertos, called "L'estro armonico," was the most influential and innovative collection of orchestral music of the first half of the eighteenth century. "L'estro armonico" (roughly, The Genius of Harmony) was published as his Op. 3 in Amsterdam in 1711 by Estienne Roger and quickly completely changed the form from the more weighty Roman model of Corelli to the lighter Venetian model of Vivaldi.

The eighth work in the set is the Concerto in A minor, RV 522, a three-movement work for two solo violins concertino plus orchestral ripieno of violins, violas, cello, and basso continuo. The opening Allegro has a powerful and propulsive opening theme for the ripieno followed by driving episodes for the two soloists playing separately and in imitation. The central Larghetto e spiritoso is close to a sarabande in its march-like ripieno chord sequence and close to a passacaglia in its lyrical episodes for the two soloists. The closing Allegro opens with a fast and brilliant imitative sequence for the ripieno leading to a strong cadence. The sequence functions as a theme, alternating for the rest of the movement with glinting soloists playing off each other straight through to the final big cadence.

DAVID AND IGOR OISTRACH

Bach · Beethoven · Vivaldi



Bach Konzert Für 2 Violinen Und Streichorchester D-moll, BWV 1043

This music was composed at Cöthen between 1717 and 1723, and very likely first played by Joseph Spiess and Martin Friedrich Marcus with Prince Leopold's court orchestra. At Cöthen, Bach had no organ to play, despite his pan-German reputation as a virtuoso on that behemoth among Baroque instruments. However, he was proficient as well on the violin, the viola da gamba, and of course the clavier. Without his first choice available, or church duties such as Leipzig demanded later on, Johann Sebastian concentrated on instrumental music in various combinations -- much of it subsequently lost. Along with the Brandenburg Concertos as a set, only two more concertos for solo violin and the D minor for two violins survived out of who knows how many, beyond the ones Bach rewrote at Leipzig after 1729 for one, two, three, and four claviers. All of his concertos, Brandenburgs included, had Vivaldi as their point of departure, and some were even transcriptions of the Italian master's works. Bach's genius was, of course, that he could individualize as well as transcend the music of a man indirectly his mentor. His works hadn't the sensuality or esprit of Vivaldi's; Bach was German Lutheran, bound beyond climate and environment by a religion that denounced the secular excesses in which Roman Catholicism (as Luther viewed it from within) had wallowed since the Middle Ages.

While opera had no place in Bach's education, life, or music, he was nonetheless sublimely capable of lyricism, warmth, and gentleness, never more so than in the Largo, ma non tanto middle movement of this Double Concerto, with its 12/8 Siciliano rhythm and solo lines that seem to caress one another as they overlap and intertwine. On either side of this blissful duolog, however, the Baroque contrapuntist displays his mastery of synthesis and organization. The concerto opens with a fugal exposition of two contrasting themes, and their "development" in the ritornello style through G minor

and C minor before the orchestra "reprises" the opening theme one last time. The allegro finale, in triple meter, likewise features imitation and repetition with the soloists front and center. Even more than in the first movement, there is a feeling of sonata form in embryo, with the charming surprise of a reprise in G minor instead of the tonic D minor.

Beethoven Romanze Für Violine Und Orchester G-dur Op. 40

Beethoven's reputation as a pianist often obscures the fact that he was a very capable violinist. Although not an accomplished master, he possessed a profound love for and understanding of the instrument, evident in his ten violin sonatas, the violin concerto, and numerous quintets, quartets, and other chamber works. The two Romances for violin stand out because they are single-movement works in concerto settings. The Romance in G major was published in 1803 by Hoffmeister & Kühnel in Leipzig; the date of its first performance is not known. Despite the lower opus number, it was composed at least five years after the Romance in F, Op. 50, which was published in 1805. He retained the early Classical orchestra he employed for his earlier Piano Concerto in B flat, Op. 19: one flute, two oboes, two bassoons, two horns, and strings. Often described as a "preparation" for the Violin Concerto, Op. 61, of 1806, the Romance in G stands as a fine work in its own right, clearly demonstrating Beethoven's mastery of the high-Classical style of Mozart and Haydn. Furthermore, Beethoven creates subtle connections between disparate sections of a work.

Beethoven Romanze Für Violine Und Orchester F-dur Op. 50

Not published until 1805 (Bureau des Arts et d'Industrie, Vienna), the Romance in F was probably first performed in November 1798; so, although it bears the designation, "Romance No. 2, " and a later opus than its G

David & Igor Oistrach play Bach, Beethoven, Vivaldi

Konzert Für 2 Violinen Und Streichorchester D-Moll

Composed By - Johann Sebastian Bach

Conductor - Sir Eugene Goossens

Orchestra - Royal Philharmonic Orchestra

Violin [1st] - Igor Oistrach

Violin [2nd] - David Oistrach

1. Satz: Vivace

2. Satz: Largo Ma Non Tanto

3. Satz: Allegro

4. Romanze Für Violine Und Orchester G-dur Op. 40

Composed By - Ludwig van Beethoven

Conductor - Sir Eugene Goossens

Orchestra - Royal Philharmonic Orchestra

Violin - David Oistrach

5. Romanze Für Violine Und Orchester F-dur Op. 50

Composed By - Ludwig van Beethoven

Conductor - Sir Eugene Goossens

Orchestra - Royal Philharmonic Orchestra

Violin - David Oistrach

Concerto Grosso A-moll Op. 3 Nr. 8

Composed By - Antonio Vivaldi

Violin [1st], Conductor - David Oistrach

Violin [2nd] - Igor Oistrach

6. Satz: Allegro

7. Satz: Larghetto E Spirituoso

8. Satz: Allegro

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