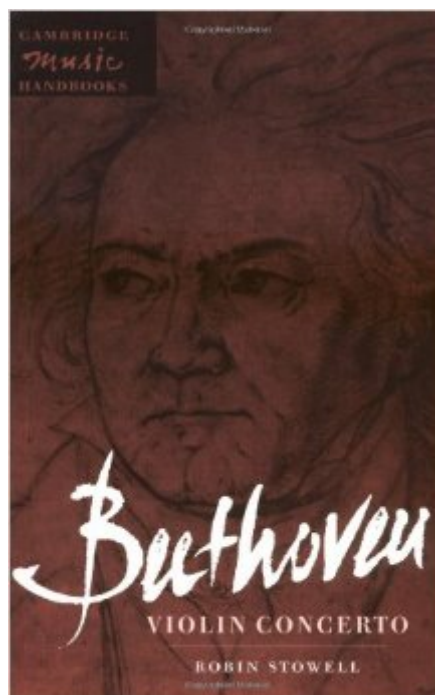


The book was found

Beethoven: Violin Concerto (Cambridge Music Handbooks)



Synopsis

This is the first individual study of Beethoven's Violin Concerto. It explores the work's background and the influences that combined in its creation, and describes its indifferent initial reception. It considers the numerous textual problems that confront the performer, including discussion of Beethoven's adaptation for piano and orchestra. Following a detailed synopsis of the work itself, a final section reviews the wide variety of cadenzas that have been written to complement the concerto throughout its performance history.

Book Information

Series: Cambridge Music Handbooks

Paperback: 140 pages

Publisher: Cambridge University Press (February 28, 1998)

Language: English

ISBN-10: 0521457750

ISBN-13: 978-0521457750

Product Dimensions: 5.4 x 0.3 x 8.5 inches

Shipping Weight: 7 ounces (View shipping rates and policies)

Average Customer Review: 5.0 out of 5 stars [See all reviews](#) (1 customer review)

Best Sellers Rank: #2,238,868 in Books (See Top 100 in Books) #74 in [Books > Humor & Entertainment > Sheet Music & Scores > Forms & Genres > Violin Concertos](#) #157 in [Books > Humor & Entertainment > Sheet Music & Scores > Forms & Genres > Concerto](#) #431 in [Books > Humor & Entertainment > Sheet Music & Scores > Composers > Beethoven](#)

Customer Reviews

Robin Stowell's book is an introduction to the musical workings of Beethoven's Violin Concerto in D Major op. 61 and the context of its creation and reception in general. Weighing in at a concise 140 pages and mainly eschewing jargon (the reader needs only a basic understanding of music theory and, ideally, a cheap score for the piece), Stowell's book is friendly and accessible to a broad readership. I got this book while trying to come to grips with this concerto (in Gidon Kremer's first recording), not easy to do since my tastes run to modernism, and indeed the book greatly expanded my appreciation of Beethoven's work. Stowell opens with the Viennese classical music scene and Beethoven's career in the years before the writing of the Violin Concerto. He discusses in some depth the evolution of violin design and technique in the late Classical era, which is of great importance to why this work turned out the way it did. Stowell gives what details are known of

Beethoven's acquaintance with the violinist Franz Clement, the dedicatee of the work. As in all Cambridge Music Handbooks, there is coverage of the work's reception and performance history. The course of approaches in the 19th century is a battlefield, and Stowell notes that Clement's own violin technique was almost immediately ridiculed for belonging to a past age. Stowell also looks at Beethoven's Op. 61a, a piano concerto arrangement, which is of some interest as it gives clues for some aspects of the violin concerto's score, and at least one set of cadenzas has been drawn from it.

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