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Mendelssohn violin concerto analysis printable full text

This document contains the musical score for Felix Mendelssohn's Violin Concerto in E minor. The solo violin part spans across several pages with notes on dynamics, bowing, and other technical aspects. This work is a staple piece for violinists worldwide, showcasing Mendelssohn's mastery of both classical and romantic styles. Mendelssohn was born in 1809 in Hamburg and demonstrated exceptional talent alongside his sister Fanny. He was influenced by Johann Sebastian Bach, evident in his early compositions that resemble Bach's style. At the age of 15, Mendelssohn wrote his first symphony in C minor, which premiered in Berlin to great acclaim. Mendelssohn composed a wide range of music, including chamber groups, symphonies, concertos, and piano pieces, while also showcasing his artistic skills through watercolour paintings. Despite facing challenges with temper issues, Mendelssohn continued to produce remarkable works, one of which is the Violin Concerto in E minor. Written between 1838-1844, this concerto consists of three movements played without breaks (attacca). The first movement stands out for its innovative ideas and exciting opening, showcasing Mendelssohn's romantic flair. The solo violin plays a prominent role, introducing the famous first theme in E minor before being joined by the orchestra, creating a lush and colourful sound. Throughout the movement, Mendelssohn expertly modulates to G major, heightening tension and anticipation for what comes next. A tranquil section features the woodwinds, accompanied by a drone note from the solo violin on an open G-string, showcasing the versatility of both instrument and player. A codetta is then performed by the soloist, demonstrating their technical prowess and the musicality of Mendelssohn's composition. Original text written about the structure and movements of a concerto, likely composed by Felix Mendelssohn, undergoes significant changes to maintain its core message while adhering to the specified rewriting probabilities. The modifications include introducing occasional spelling errors, mimicking non-native English speech, or varying sentence lengths and structures. Rewritten text: The theme then returns in the development section after the codetta. The two main themes are then combined in this section heading towards the final cadenza of the movement, which was written out by Mendelssohn instead of letting the soloist improvise. This cadenza is incredibly difficult and requires ricochet bowing from the soloist. The main theme is then played again in a variation in the recapitulation section which provides a lush sound from the orchestra. Mendelssohn manipulates the second theme by putting it in E major before returning back to the home key of E minor and these chromatic shifts make for such an interesting listen. The music gathers some more momentum leading into the finale presto section which ends on long semibreves from the orchestra, this then leads into the second movement. The Second Movement Marked Adagio, the second movement is segued by a bassoon, which leads into the winds and strings layering up to create a more rounded and fuller texture before the soloist returns. This movement is in 6/8 which gives off a smooth effect from the string rhythm. The sustained B from the bassoon then raises a semitone to middle C which serves as the key change from E minor to C major. The middle section is in the relative minor key of A minor, which adds a level of depth to this section of the movement. Much dexterity and technical ability is required from the soloist within the middle section of this movement as its a relentless semi-quaver pattern which is quite unforgiving. A beautiful climax near the ends lets the winds wind down to a serene conclusion to the movement, which is a beautiful end to a dark, yet very fulfilling movement. The Third Movement Straight into the third movement after the general pause, this movement begins with a fourteen-bar passage with only the soloist and strings which acts as a transitional passage to the lively finale. The allegro section is started off by a bright trumpet fanfare which then sets this fast-paced movement off. This movement is in sonata-rondo form and it sees the soloist having to play some incredibly fast passage work. A lot of call and response between the orchestra and the soloist is heard in this movement which is a wonderful 'coming together' moment for the orchestra and soloist. Reminiscent passages from the first movement's cadenza are heard in the transitional passage in B major, which is followed by rapid semi-quaver movement from the soloist. A short development section is heard in G major, this then leads into the recapitulation section of the movement. The main theme returns at the end of the movement, played by the woodwinds. This acts as a somewhat cadenza section, though it's not in its original form. The concerto then ends with a fiery coda section which is strong and brings all the instruments, plus the soloist together to end on a strong E major chord after a thrilling ascending sequence by the soloist.

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