

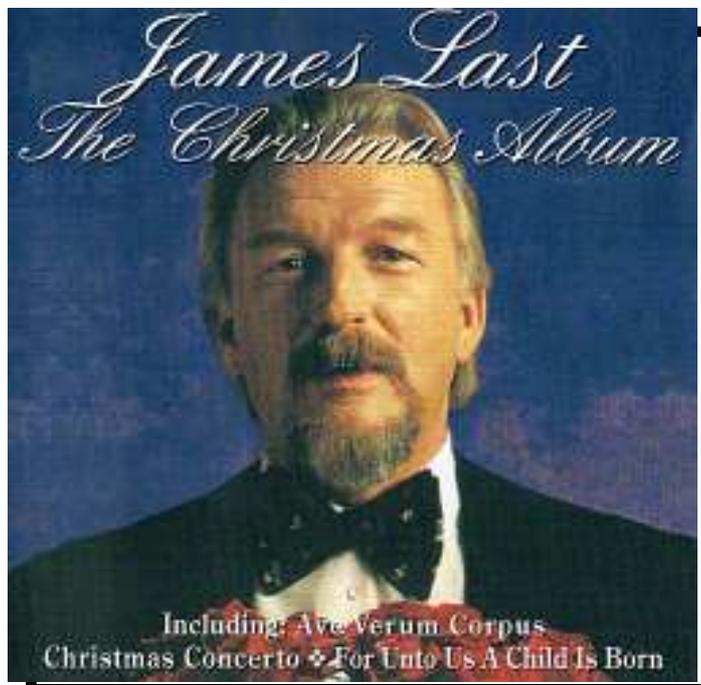
1400. Adagio from Violin-Concerto No.1

Backgrounds Of S. Radic

Max Bruch (1838-1920) was a German composer and conductor. Max Bruch is best known for his 1st Violin Concerto and the Scottish Fantasy.

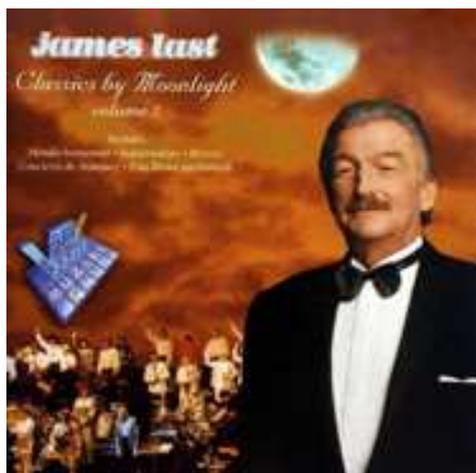
Violin Concerto No. 1 in G minor, op. 26, Concerto for Violin by the German composer Max Bruch. It is admired above all for its lyrical melodies, which cover almost the entire range of the instrument. The work was premiered in Bremen on 7 January 1868 with the virtuoso violinist Joseph Joachim as soloist. The piece is not only Bruch's most famous composition, but also one of the most frequently performed of all violin concertos. "Bruch's adherence to the rich, mostly ordered sound of Romanticism in the 19th century is reflected in his corpus, which comprises not only many violin pieces, but also symphonies, symphonic dances and many other works. Until his death at the beginning of the 20th century, however, the musical styles had asserted themselves through the thematic and harmonic innovations of Franz Liszt and Richard Wagner to the angular rhythms of Igor Stravinsky. As the Violin Concerto No. 1 shows, Bruch remained true to the flowing melodies and graceful rhythms reminiscent of earlier times. In the first movement of the work "Prelude: allegro moderato" the violinist plays passionate solo passages alternating with a more solid tempo - but occasionally with a passionate orchestral voice. The second movement, "Adagio", presents three sentimental themes that are explored and developed fairly evenly across the solo and orchestral voices. The spirited third movement "Finale: allegro energico" is largely based on a lively theme reminiscent of a folk dance.

Version James Last is one of the most popular, as the many of his classical media carriers prove.



James Last-Arrangement begins with strings, without rhythm and without further accompaniment and represents the last bars of the preceding first movement "Prelude". Curiously, in 4/4 time with direct continuation via the rchestral amnonization "attacca" to the next movement "Adagio". By attacca (literally: "connect!") we mean a playing instruction in music that can appear at the end of a movement or piece. It means that the following piece or movement is to be played immediately without a break.

In the first Adagio theme, a very lively accompaniment is used, which consists only of piano arpeggio, the string chord carpet and bass, with the percussion playing only even quarter beats of the ride cymbal. In the second theme, a 3/4 beat special is played, with the piano phrase changing from arpeggio to third movement with the help of identical strings. For drums, I took the liberty of more than JL: a special 3/4 beat with two first counts emphasized by the bass drum - followed only then, on count three, by a tambourine beat with continuous hihat eighths.



3/4-Beat-Special, T=55

The musical score is divided into two main sections: **Main 1** and **Main 2**.
Main 1 (marked *Adv.*) consists of 4 measures. The **Strings** part plays a sustained pad. The **Piano** part plays a chord arpeggio. The **Bass** part plays a single note. The **Drums** part features a **Ride-Cymbal** pattern.
Main 2 (marked *3/4-Beat-Special*) consists of 4 measures. The **Drums** part features a **Bass Drum (BD)** pattern, a **Tambourin** pattern, and **HH-st.** (Hi-Hat stick) patterns. The **Strings** and **Piano** parts continue with their respective textures.

Programming instruction

These "two styles" (Main1+Main2) are very title-related: Main1 is the beginning style of the Adagio theme and is only accompanied by the ride cymbal in the drum area and a piano chord arpeggio with a strings pad. The tempo is very slow at 55. In the second part a 3/4 beat special is programmed, whereby the times One-Two are taken over by the bass drum. The count time three is then the look-up with the tambourine with between laid eighths of the stopped HH-sticked (HH-st.). A special feature is the intro, which is either played completely free or is only slightly rhythmically hinted at with the Ride-Cymbal. In the finished programmed part the intro is this complete introduction, which actually represents the ending of the previous Part1 "Prelude", in 4/4 time, but here in style also in 3/4 (because you can't mix the time signatures in the style editor).