Evolution of Concerto, 1680-1750

Issues: 1) form: overall

movmt #1: O-ritornello?

2) texture: homophony (Italian)
   polyphony (German)

3) relation: orchestra (tutti)

   w/ concertino → solo.

a) Arcangelo Corelli, 1653-1713 (concerto grosso)
   1) eclectic; two-part
   2) harmonic; rich; homophonic
   3) concertino sounds like orchestra.

b) Antonio Vivaldi, 1675-1741 (very modern)
   1) tripartite; ritornello
   2) pure homophony! virtuoso brilliance.
   3) solo contrast

c) George F. Handel, 1685-1759 (reversion)
   1) eclectic; unpredictable; entertainer
   2) homophony or polyphony
   3) less contrast

d) Johann Sebastian Bach, 1685-1750 (synthesis)
   1) tripartite; modified, elusive ritornello
   2) strongly polyphonic
   3) great solo color; great complexity!

   ingenuity

e) Wolfgang Amadeus Mozart, 1756-91 (classical)
   1) tripartite; sonata-allegro form; architectonic
   2) clearly homophonic; highly lyrical
   3) strong contrast; although blended.
Concerto Form - first movements: 1685-1780

a) Arcangelo Corelli - ca. 1685.

Two-part.

Theme 1 ———— → close; (repeat)

Theme 2 ———— → close. (repeat)

b) High baroque: Vivaldi

Bach > ca. 1700-1750

Ritornello

\[ \text{Theme} \rightarrow \text{interlude}_1 \rightarrow \text{Th}v_2 \rightarrow \text{interlude}_2 \rightarrow \text{Th}v_3 \rightarrow \text{interlude}_3 \rightarrow \cdots \rightarrow \text{Theme} \rightarrow \]

where: \( \text{Theme} \rightarrow \) full statement of theme

\( \text{Th}v_2, v_3, \text{etc} \rightarrow \) subsequent restatements of theme; usually varied.

interlude - musical material between theme statements, usually featuring solo.
Sonata-Allegro Form (principal movements of symphonies and concertos: classical period).

(Introduction) - sets mood; prepares audience.

A. Exposition

(concerto = orchestra only first)

Subject I - cadence(s) - Subject II -

cadence(s) - Closing Subject.

B. Development = free form; based on exposition material

eg. fragmentation, variation, modulation, inversion.

A. Recapitulation - repeat of Exposition; usually abbreviated; with significant small differences.

(concerto only = cadenza [show-off]).

Coda - "tail" - rounds off the movement; (short in classical period; extended in romantic).