

# FORM IN MUSIC

THE twelfth of a series of brief articles by BESSIE POLLARD, Mus. Bac., on "Form in Music." These articles are closely related to a series of programmes on the same topic now being heard from 2YC on Friday evenings. Each of our articles is illustrated by a few bars of the music under discussion.

## 12. The Concerto

THE language of music abounds with conflicting terms, so we are not surprised to find that the early concept of the Concerto was in some ways far removed from its modern prototype, which is an extended work for solo instrument and orchestra in sonata-form.

"Concerto" is an Italian word meaning a consortment of musicians performing together. The earliest examples

(sons of the great "J.S.") were important links in the evolutionary chain leading to the institution of the "classical" instrumental Concerto by Mozart and Beethoven, whose works in this form took over the basic essentials of the Sonata, with some limitations. The Minuet-Scherzo movement was usually omitted, leaving three—(1) In "first-movement" form; (2) a slow movement; (3) usually a Rondo.

A prominent characteristic of the Concerto is the "Cadenza," originated by Handel in his Organ Concertos.

*Themes from Brahms' Concerto for Violin and Orchestra Op. 77.*



were late 16th Century sacred compositions for choir and organ called "Concerti Ecclesiastici." Almost a century later, Bach called some of his Cantatas "Concertos."

You will remember the 17th Century "Sonata da Camera" (the "Chamber Sonata" with dance tune movements) and the "Sonata da Chiesa" (the "Church Sonata" whose movements were of a more recondite type). There were "Chamber Concertos," too, built on similar lines, only using more performers, and "Church Concertos" as well.

The 17th-18th Century form, the "Concerto grosso" was an instrumental work in which a little band of solo performers upon various instruments appeared in conjunction with the full orchestra of the day. The parts written for the full body of instrumentalists were known as the "Ripieno," while those for the solo groups were called "Concertino" (also "Concertato" or "Concertanti"). Later, the Ripieno came to be known as the "Tutti" and the Concertino as the "Solo." Bach's Brandenburg Concertos are excellent specimens of the Concerto grosso type.

A 17th Century virtuoso violinist, Antonio Vivaldi, composed many fine violin Concertos, some of which Bach re-wrote for harpsichord and orchestra—these being the first keyboard Concertos. Bach also composed an original Concerto for two harpsichords and orchestra. Handel's organ Concertos closely follow the Suite with their dance-form movements. Carl Philip Emanuel, and Johann Christian Bach

This Cadenza is a sparkling extremely technical portion of the work, where the soloist, unaccompanied by the orchestra, displays his brilliance. Until Beethoven incorporated the Cadenza as a component part of the work in his "Emperor" Concerto this passage was improvised by the soloist—post-Beethoven composers usually provided a Cadenza written out in full.

Weber, Mendelssohn, Schumann and Liszt wrote compositions for solo instrument and orchestra, not entirely conventional Concertos, thus originating a tentative art-form. More recently, the following composers experimented with, and established this newer design—Lalo, Franck, Fauré, Poulenc and Rachmaninov.

**THE CONCERTO**—the 12th of the series, **FORM IN MUSIC**—will be heard from Station 2YC at 9.30 p.m. on Friday, November 21.

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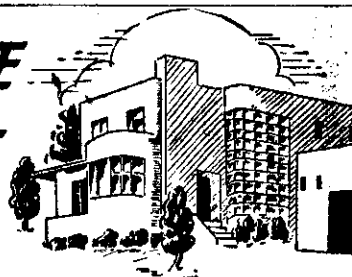
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