

Marlow U3A Music Appreciation Group

Baroque and Classical Concertos

- 1: Italian Baroque and Classical Concertos (today)**
- 2: Austrian/German Baroque and Early Classical Concertos (later)**
- 3: English Baroque and Early Classical Concertos (later)**

Marlow U3A Music Appreciation Group, July 2011

Italian Baroque and Classical Concertos



**Concertos for violin(s), cello, oboe(s),
lute, trumpet, recorder, guitar**

Origins of the Concerto

- ♪ In the first half of the 17th century, 'concerto' was a common term for Italian vocal music accompanied by instruments
- ♪ The instrumental concerto came into being in the last two decades of the 17th century

The Instrumental Concerto Emerges

- ♪ As originally conceived, it was a development of the sonata designed for performance by a string orchestra
- ♪ Orchestras on the modern pattern began to emerge around 1670, notably in Rome and Bologna

The Instrumental Concerto Emerges

- ♪ The style and form of the early concerto accommodated differences of status (between salaried and hired players) and ability (between advanced players and the rank and file) among the members of the orchestra
- ♪ To the 'concertino' (solo parts + continuo) were added a larger body of the same and additional instruments

The Concerto Grosso

- ♪ **Giuseppe Torelli (1658–1709)** published six concerti as part of his Op.5 (Bologna, 1692). These were the first works of their kind to appear in print, and they have a dominant first-violin part
- ♪ The most famous mature examples are the six *Brandenburg Concertos* by JS Bach and the *Le quattro stagioni* op.8 nos.1–4 (*The Four Seasons*) by Vivaldi

Some Italian Composers of the Baroque Period and their Contemporaries



Arcangelo Corelli (1653–1713)

- ♪ One of the first violin virtuosos as well as a leading composer
- ♪ Earliest successes in France and Germany before returning to Rome
- ♪ He was the first notable composer to concentrate solely on instrumental music



Arcangelo Corelli (1653–1713)

- ♪ Not a prolific composer, but his influence spread far and wide
- ♪ His pupils included Francesco Geminiani and Pietro Locatelli
- ♪ Corelli is buried in the Pantheon, Rome.



Arcangelo Corelli (1653–1713)

- ♪ His Op.6 set of 12 concerti grossi was a landmark in the development of the concerto. Although not published until 1714, this music probably dates from the end of the 17th century
- ♪ The Concerto Op.6 No.8 is the famous *Christmas Concerto*



Arcangelo Corelli (1653–1713)

- ♪ His format of movements was usually slow-fast-slow-fast, e.g. starting with a *Largo* or *Adagio*



Arcangelo Corelli (1653–1713)

♪ For example the
Concerto Grosso,
Op.6 No.4.

The structure is:

1. *Adagio – Allegro*
2. *Adagio*
3. *Vivace*
4. *Allegro – Giga: Presto*

Here are the 3rd and 4th movements



Tomaso Albinoni (1671-1751)

♪ In 1700 the Venetian composer Albinoni brought out a landmark collection of concertos Op.2. These were among the first to use a three-movement (fast–slow–fast) plan

♪ His Concerti Op.5 (1707) and Op.9 (1722) include more lyrical slow movements



Tomaso Albinoni (1671-1751)

- ♪ He was a violinist, but also composed oboe concertos
- ♪ Here is the well-known *Adagio* from Concerto Op.9 No.2 in D minor



Tomaso Albinoni (1671-1751)

- ♪ The second example is the 1st movement (*Allegro*) from his Concerto for Two Oboes in C, Op.9 No.9



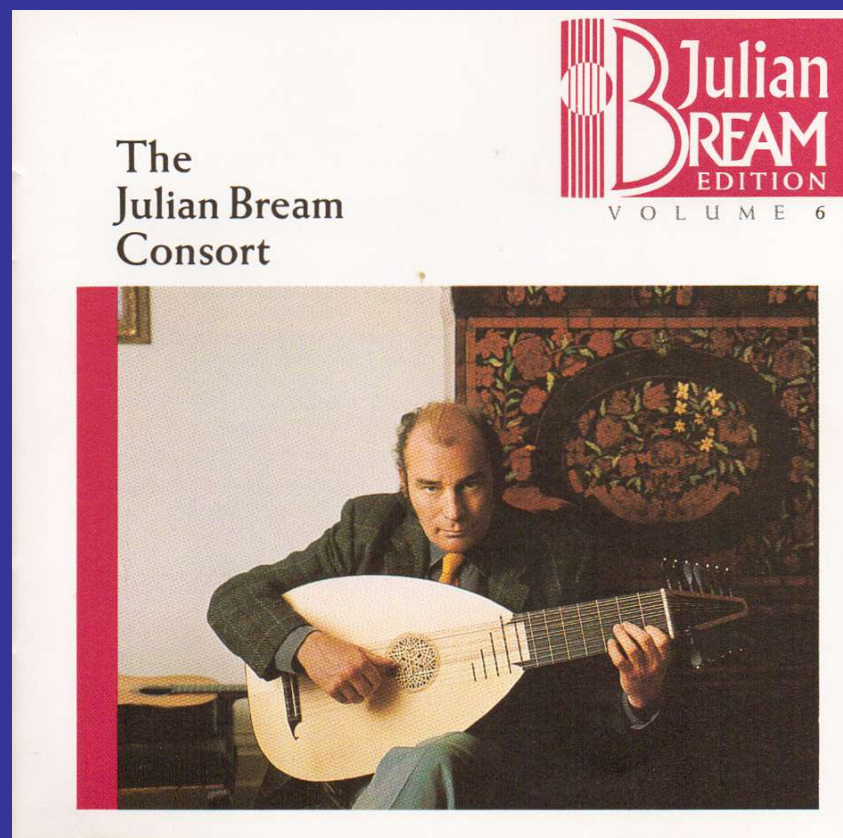
Antonio Vivaldi (1678–1741)

- ♪ Like Albinoni, Vivaldi was born in Venice
- ♪ Vivaldi's concertos use strong effects hitherto little employed outside opera
- ♪ He published nine collections of concertos, and there are hundreds of other concertos in manuscript



Antonio Vivaldi (1678–1741)

♪ Here is the slow movement (*Largo*) from the Lute Concerto in D, RV93



Antonio Vivaldi (1678–1741)

- ♪ Vivaldi's solo parts in the fast movements set new standards of virtuosity
- ♪ This is an example of a virtuoso final movement from the Violin Concerto in D Op.3 No.9 (RV.230), but transcribed for trumpet by Alison Balsom



This CD contains further transcriptions for trumpet of concertos by Vivaldi, Albinoni, Cimarosa, Marcello and Tartini

Italian Musical Families (1)

The Sammartini Brothers

- ♪ **Giuseppe Sammartini (1695–1750) – born in Milan, settled in England in 1727, and died in London**
- ♪ **Giovanni Battista Sammartini (1700–1775) – born and died in Milan**



Giuseppe Sammartini (1695–1750)

- ♪ *Giuseppe (Francesco Gaspare Melchiorre Baldassare) Sammartini* was a virtuoso oboist
- ♪ In London he became oboist at the King's Theatre and took an active part in concert life. Later he entered the service of the Prince of Wales.
- ♪ His most famous concerto is probably the Recorder Concerto in F (here is an excerpt)



Italian Musical Families (2)

The Scarlatti family

- ♪ **Allesandro Scarlatti (1660-1725): many operas, and a few concertos**
- ♪ **Domenico Scarlatti (1685-1757): best known for his solo keyboard pieces. Also composed operas, cantatas etc. As far as I can tell, he wrote no concertos.**



Charles Avison (1709-1770)

- ♪ **English organist and composer**
- ♪ **The most prolific English composer of concerti grossi – he published 60 concertos for string orchestra between 1740 and 1760**



Charles Avison (1709-1770)

♪ In his *Essay on Musical Expression* (1752), he compared Handel unfavourably with Italian composers such as Corelli, Geminiani and Marcello



Charles Avison (1709-1770)

- ♪ In addition to his own works, he published in 1744 a set of 12 concerti grossi, mainly based on the keyboard sonatas by Domenico Scarlatti



Avison/Scarlatti: Concerti Grossi

Here are the
opening
movements from
the Concerto No.9
in C:

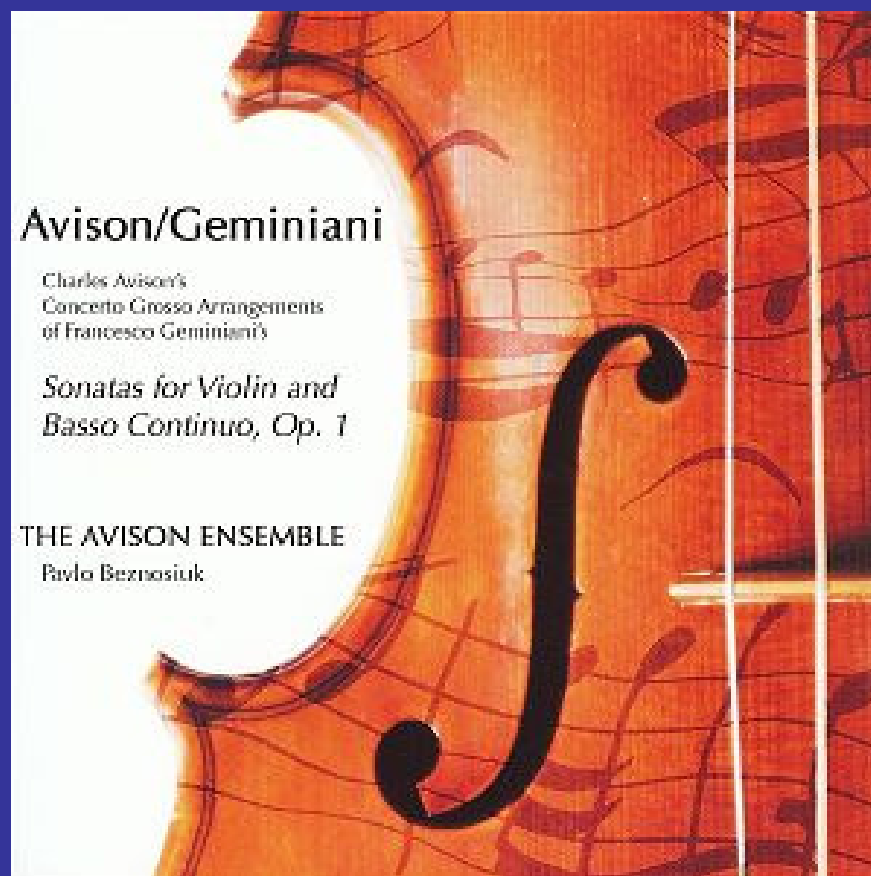
♪ *Largo*

♪ *Con spirito*



Avison/Geminiani: Concerti Grossi

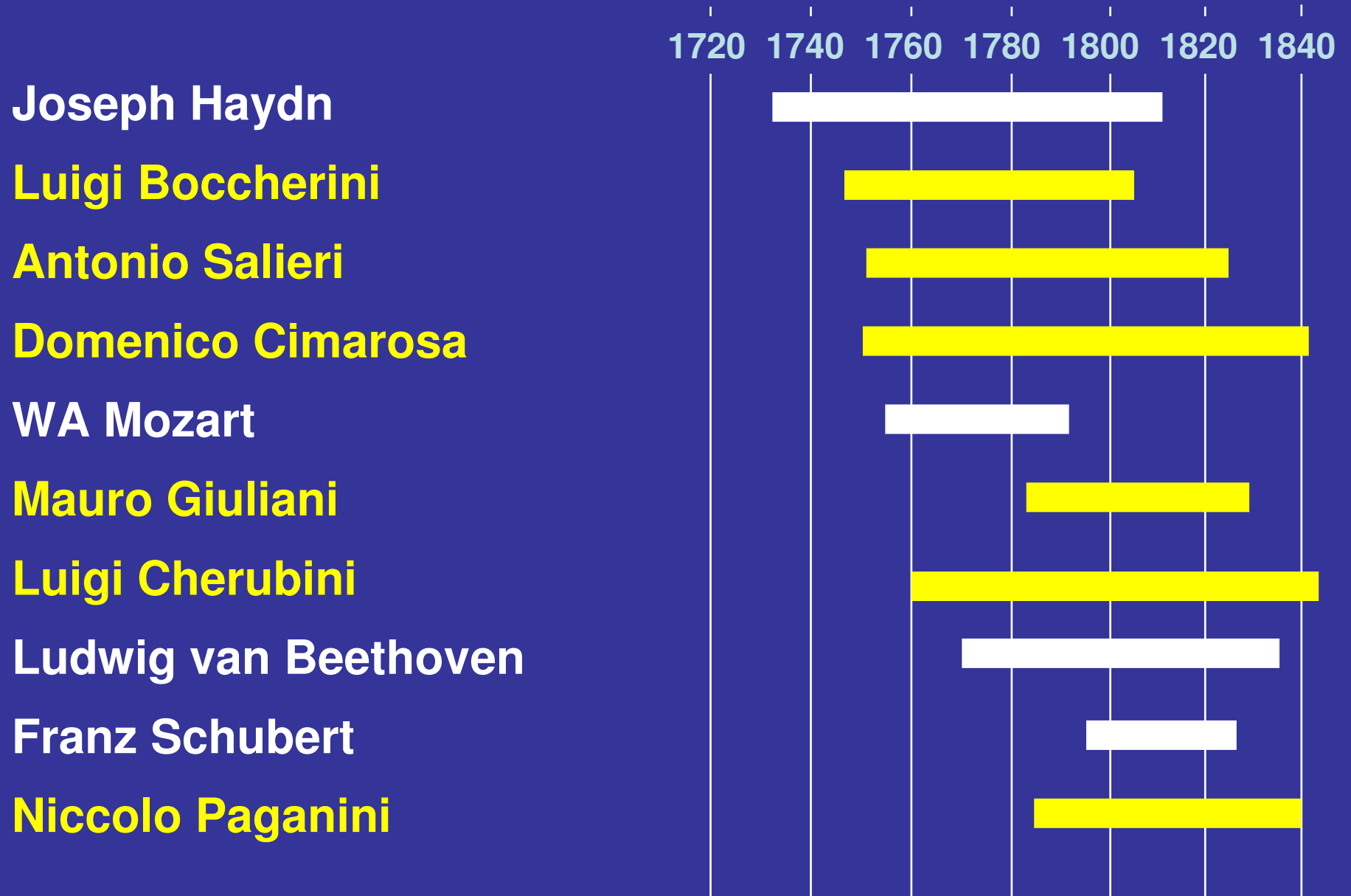
- ♪ Avison also produced a set of concerti grossi based on the sonatas of Geminiani, who had been his teacher in London



Bach and Handel

- ♪ JS Bach composed a popular *Italian Concerto*, BWV 971, as well as transcribing Italian concertos by Vivaldi and others for solo harpsichord
- ♪ Handel's *Concerti Grossi* Op.6, HWV 319-330, take the form of Corelli's concertos, rather than the later 3-movement Venetian concertos

Italian Composers of the Classical Period and their Contemporaries



Italian Classical Concertos

During the classical period, Italian composers of concertos included:

- ♪ Luigi Boccherini (1743-1805)
- ♪ Mauro Giuliani (1781-1829)
- ♪ Niccolò Paganini (1782-1840)

Luigi Boccherini (1743-1805)

- ♪ Cellist and composer
- ♪ Studied in Rome
- ♪ Resembled his contemporary Haydn in ideals, methods, and general spirit
- ♪ Spent much time in Vienna, but settled in Madrid in 1770 (and died there in poverty).



Luigi Boccherini (1743-1805)

- ♪ Composed vocal/ choral works, symphonies, many string quartets and quintets, guitar quintets, trios etc.
- ♪ 11 cello concertos
- ♪ Also one concerto each for violin, flute and harpsichord.



Luigi Boccherini (1743-1805)

Cello Concerto No.5 in D

♪ 3rd movement
Rondo



Mauro Giuliani (1781-1829)

- ♪ **Self-taught guitar virtuoso and cellist**
- ♪ **Lived in Vienna during 1806–19, where he knew Beethoven**
- ♪ **In 1808 Giuliani gave the première of his Guitar Concerto No.1, Op.30, to great public acclaim**



Mauro Giuliani (1781-1829)

- ♪ Thereafter he led the classical guitar movement in Vienna
- ♪ Composed many works for guitar (nearly 150 works with opus number, 70 without)



Mauro Giuliani (1781-1829)

- ♪ Toured Russia and England, then settled in Naples, where he died
- ♪ Here is the 3rd movement from his Guitar Concerto No.1 in A major, Op.30



Italian Classical Concertos

♪ The 19th-century virtuoso violin concerto truly came into its own with Paganini's six concertos, written between 1815 and 1830



Tippett: *Fantasia Concertante on a Theme of Corelli*



Tippett: *Fantasia Concertante on a Theme of Corelli*

Composed in 1953

This is actually based on three Corelli themes:

♪ Two themes from Concerto Grosso Op.6, No.2 in F

plus

♪ a theme from a Corelli trio sonata



Tippett: *Fantasia Concertante on a Theme of Corelli*

- ♪ Here is the beginning of the work, in which Corelli's two themes from Concerto Grosso Op.6, No.2 are set out, with an extra layer added by Tippett
- ♪ These themes are gradually developed and varied in a more modern idiom

Tippett: *Fantasia Concertante on a Theme of Corelli*

- ♪ We are taken through alternating passages of light and dark, some related to the Corellian themes**
- ♪ Some of the music is more Purcellian, and some is pure Tippett**
- ♪ This culminates in an extraordinarily dense and complex fugue, which “strikes terror into string players worldwide” and is partly based on Corelli’s trio sonata theme**

Tippett: *Fantasia Concertante on a Theme of Corelli*

- ♪ **The fugue reaches its screaming climax and eventually collapses**
- ♪ **A beautifully serene and romantic section follows, giving the two solo violinists plenty of scope to shine**
- ♪ **The ending is to some extent ‘the beginning in reverse’: Tippett works back from the 20th century so that the work ends in the 1690s with pure Corelli.**

Italian Concertos: A Final Thought

- ♪ What happened to the Italian concerto after Paganini?

