

The Classical Concerto

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- ▶ Concertos in the Classical period shared some traits with Baroque concertos
 - ▶ Alternation between soloist and orchestra
 - ▶ Virtuoso passagework
 - ▶ Three-movement form
- ▶ There are also some new elements in the Classical concerto:
 - ▶ Sonata form as an organizing principle for themes and keys (replacing ritornello form)
 - ▶ Standardization of cadenza procedures by the soloist
- ▶ Mozart wrote 23 piano concertos, 6 violin concertos, 4 horn concertos, and others for solo flute, clarinet, etc.

The Concerto and Sonata Form

- ▶ In concerto movements using sonata form, the exposition is always stated *twice*—first by the orchestra and then by the soloist (with the orchestra)—this procedure is called a *double exposition*
- ▶ However, the exposition is not repeated exactly:
 - ▶ The orchestral statement of the exposition often presents all of its themes in the tonic
 - ▶ The orchestral exposition may also be abbreviated—some of the themes may be reserved only for the soloist
 - ▶ The soloist is sometimes brought in an introductory passage before the second exposition (which is more like a typical exposition, modulating before the secondary theme area)

The Cadenza

- ▶ In a classical concerto, the soloist usually inserts an improvisatory *cadenza* just before the final coda (at the end of the recapitulation)
- ▶ The orchestra announces this cadenza by coming to a rest on a tonic $\frac{4}{4}$ chord
- ▶ The soloist then plays the cadenza alone (improvising or playing something the composer has provided)
- ▶ Near the end of the cadenza, the soloist resolves the cadential $\frac{4}{4}$ to a V chord, signaling to the orchestra that they are finished by playing a prolonged trill
- ▶ The orchestra then enters with the tonic, bringing the recapitulation to an end and initiating the coda