

The Concerto 2: The genre morphs—the 19th and early 20th centuries

A course for OLLI, Spring 2024

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Course description: This course starts where the first (The Concerto: style, form, and context in its first century) left off. We will explore the genre of the concerto during the romantic and post-romantic period, with a brief excursion into the beginning of the 20th century. The presentations will focus on the evolution of the concerto, its expansion in terms both of time and performing forces, as well as its changed role in society, including its use as a political tool. Composers include Chopin, Schumann, Brahms, Shostakovich, and others.

Course objectives: The objective of the course is to explore the evolving form and social function of the genre of the concerto during the 19th and early 20th centuries, both through musical analysis and through discussion of how it may have represented the role of the musician in society and the forces at play around it.

Course schedule:

Date	Topics to be presented	Repertoire to be discussed
2 Apr.	The classical concerto matures, early romanticism. Affects and emotions in harmonic terms. "Miniature" composers and long form. Chopin and Schubert	Schubert Concerto for Violin in D "Konzertstück," Chopin Piano Concerto No. 2 in F minor
9 Apr.	Romanticism. Music and madness. Schumann, Brahms and the "absolute-program music" controversy	Schumann Cello Concerto in A minor Op. 129 and Piano Concerto in A minor Op. 54
16 Apr.	19 th -century home music making, women in music, Clara Wieck and Fanny Mendelssohn (as well as their respective husband and brother).	Brahms Double Concerto in A minor Op. 102, Mendelssohn Piano Concerto No. 1 in G minor Op. 25 or Violin Concerto in E minor Op. 64
23 Apr.	Nationalism in Russia, the Mighty Five and the "others," later Russian style.	Tchaikovsky Piano Concerto No. 1 in B flat minor Op. 23, Prokofiev piano concerto No. 1 in D flat Major Op. 10
30 Apr.	Expressionism, atonality and dodecaphony, tone rows and other beasts. The "second Viennese School"	Berg violin concerto and Schoenberg Violin Concerto Op. 36
7 May	Soviet realism and formalism. Mstislav Rostropovich and Shostakovich. Political mandate on music.	Shostakovich cello concerti Nos. 1 in E flat Major Op. 107 and No. 2 in G minor Op. 126

Supplemental readings will be posted, from a range of different authors and countries (and, possibly, languages)