

The Concerto: From Baroque to Modern
Professor Scott Foglesong
Thursdays 10:00 AM, Xavier Auditorium

For class materials: <http://www.scottfoglesong.com/fromm.html>

Week One: January 12

The Concerto in the Baroque Era: From the earliest beginnings in Germany and Italy, we trace the first development of the concerto in the works of Schütz, Torelli, Corelli, Stradella, Vivaldi, and Bach.

Week Two: January 19

Baroque to Classical: Beginning with Bach's solo concertos, we will cover the change from Baroque to Classical style, and the emergence of the modern solo concerto in the hands of the Bach's sons Carl Philipp Emanuel and Johann Christian, English master Thomas Arne, and others.

Week Three: January 25

The Viennese Classical Concerto: Mozart and Haydn's concertos, together with their important Viennese predecessors.

Week Four: February 2

Beethoven and the Concerto: Beethoven's critically important contributions to the concerto, both in works written for himself and others.

Week Five: February 9

The Concerto in the Early Romantic Era: In a time of change and growth, a look at the virtuoso-rich world of the early Romantic concerto, in works by Paganini, Weber, Kalkbrenner, Moscheles, Chopin, Hummel, Spohr, and others.

Week Six: February 16

The Romantic Concerto: The 19th century concerto in full bloom, in works by Schumann, Mendelssohn, Liszt, Brahms, and others.

Week Seven: February 23

The Late Romantic and Nationalist Concerto: The Russians enter the fray with Tchaikovsky, Glazunov, and Rachmaninoff; Grieg, Sibelius, Elgar, Saint-Saëns, and more.

Week Eight: March 1

The Concerto in the 20th Century and Beyond: Many beloved concertos were written in the 20th century, including works by Ravel, Gershwin, Walton, Prokofiev, Shostakovich, Britten, and more.