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MUSI D001A

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## Concert Report

Vivaldi's "Winter" and Beethoven's "Symphony No. 7 (3rd movement)" vary in both instrumentation and form. Vivaldi's composition features a violin soloist, string orchestra, and basso continuo. This instrumentation provides the stark contrast between soloist and ensemble that the Baroque period is known for. Beethoven's composition uses a far larger Classical orchestra, which includes strings, woodwinds, brass, and timpani. This instrumentation provides a far more diverse group of sounds than the standard Baroque ensemble. Vivaldi's composition uses the ritornello form, while Beethoven's composition uses a scherzo and trio form. Additionally, Vivaldi's composition is programmatic, using rapid tremolo to symbolize shivering and staccato notes to symbolize the cold, biting winds of winter.

Beethoven's "Piano Concerto No. 5 (1st movement)" has very stark differences from traditional concertos, such as Mozart's "Piano Concerto No. 23 (1st movement)." Beethoven's composition begins with a very bold cadenza section. This is different from Mozart's composition, which uses the usual concerto structure where the ensemble plays the entire first exposition before the soloist enters in the second one. Beethoven's composition seems to open with a solo exposition, before resuming the traditional form of a sonata. This approach puts the

soloist in a more prominent position compared to the ensemble, which somewhat echos the same trend in the Baroque era.

In Schubert's art songs "Das Wandern" and "Die Forelle," the piano plays a very important role in telling the story of the pieces. In "Das Wandern," the piano part uses flowing arpeggios to both represent the wanderer's journey and mimic the endless flowing of the water that turns a water wheel. This musical depiction is used to enhance the storytelling of the vocalist, who is singing the poem "Das Wandern" uses the strophic form, which means the same music is used for each stanza of the poem it's accompanying. The piano part in "Die Forelle" is used to depict the fluttering, bursty movement of a trout with bright, fluttering, and quick passages. "Die Forelle" seems to also use the strophic form, however there are more variations in the music between stanzas compared to "Das Wandern."

Schumann's "Nocturne, Op. 6 #2" and Chopin's "Nocturne in E Flat Major, Op. 9 #2" both share the lyrical melodies and expressive textures that are written to evoke emotion. These traits are typical among Romantic nocturnes. Schumann's composition differs from standard nocturns, like Chopin's, by incorporating more dramatic dynamic changes. This piece evokes a feeling of melancholy, like when you want to go play with your friends as a kid, but you have to do your homework instead. The emotion stays the same throughout Schumann's piece, though it varies in intensity as the dynamics and passages build tension and release it.

Edgard Varese's "Ionization" (1921) uses almost exclusively non-melodic percussion instruments (with the exception of tubular bells), such as snare drum, bass drum, different kinds

of cymbals, triangle, wood blocks, and even what looks like a mini air raid siren. As a result, there is no melody or harmony. Instead, Varese uses rhythm, dynamic, and timbre to create climatic points, rather than relying on the development of melody and harmony to build to a climax. This piece reminded me of my time performing in an indoor marching percussion ensemble. Although we used melodic percussion instruments and had melody and harmony written into our music, the fact that the ensemble was composed of only percussion instruments resulted in widespread use of dynamics, rhythm, and the different timbres of the instruments to build tension throughout our show.