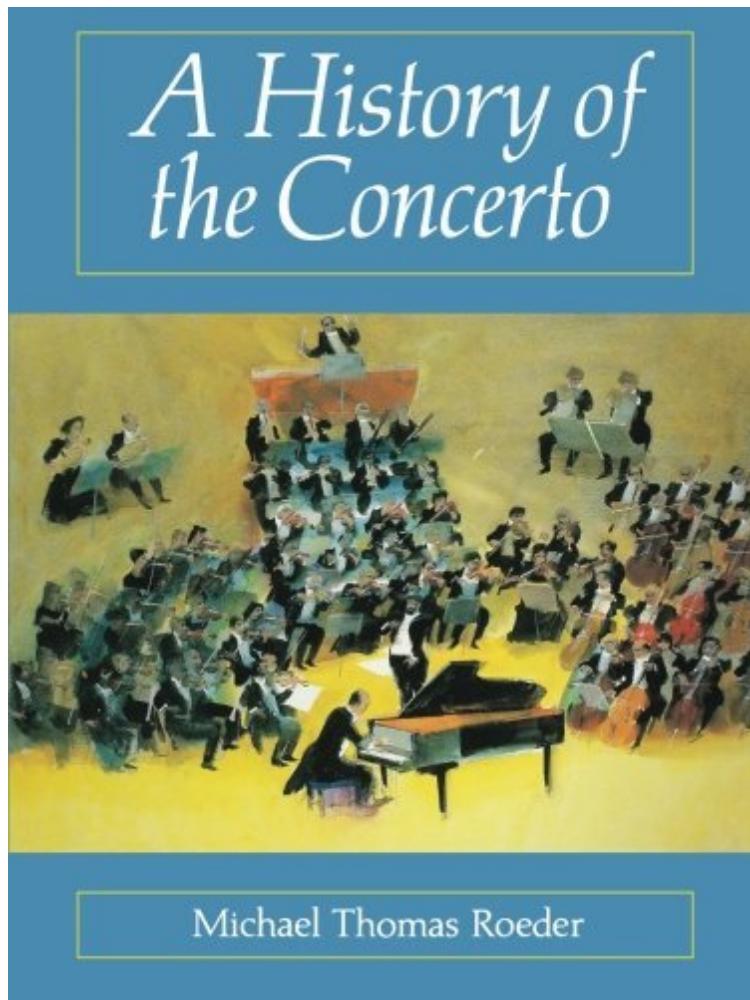


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## A History of the Concerto

Michael Thomas Roeder  
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**Michael Thomas Roeder : A History of the Concerto** before purchasing it in order to gage whether or not it would be worth my time, and all praised A History of the Concerto:

0 of 0 people found the following review helpful. Clear and effectiveBy Michel BassetA really good book to have a proper overview on the concerto. Seems to be a list of names sometimes, but I think it's forgivable since it the price to pay if you want to be as exhaustive as possible.0 of 0 people found the following review helpful. Four StarsBy Jeong Se Jeongyou got to get this book if you are preparing any exam..0 of 0 people found the following review helpful. Five StarsBy MichailA really well-written book giving a really good background about the concerto! A must-have in your library!

(Amadeus). This lucid guide traces the concerto's evolution over the major periods of music: baroque, classical, romantic, and 20th century. The compositions of each important composer are discussed in detail, making this a useful

companion to the form.

From Library Journal Roeder (music, Univ. of Alberta) offers an exhaustive survey of the concerto from its conception during the late Renaissance to its present-day maturity. Roeder highlights a number of important works for especially detailed analytical treatment and aesthetic discussion, and he includes mention of even the least significant composers who worked within the genre. While the subject matter is thoroughly covered and technical terms are fully explained, the subject itself is narrow enough to limit the appeal of this volume to working musicians, music students, music teachers, and lay readers with a special interest in the concerto. Music libraries will find this well-written volume a necessary purchase, while large public libraries will find it a useful addition.- James E. Perone, Canisius Coll., Buffalo, N.Y. Copyright 1994 Reed Business Information, Inc. From Booklist In the popular imagination, the concerto is a piece of music shaped by the interplay between a virtuoso soloist and an accompanying orchestra. In fact, from its earliest days in the Baroque era, there have been concertos involving just the orchestra or, in the concerto grosso, the orchestra and a small body drawn from its ranks, and there are numerous examples of the solo concerto. As one of music's oldest forms, the concerto has a long and varied history that continues today. Roeder covers this history in detail (including musical examples) and quite accurately, starting with the concerto's origins in sixteenth-century Italy. He considers the form's treatment by music's masters and provides reliable information about lesser and virtually unknown figures who have worked with it. He explains well the interplay between an era's overall musical style and its concertos. Generally well-written, Roeder's effort accurately reflects its subject's protean history and is even up-to-date. John Shreffler From the Back Cover Michael Roeder's *A History of the Concerto* traces the concerto from its origins in the sixteenth and seventeenth centuries to its incarnation in the present. Basic to the concerto idea is the division of the performance group into two parts - one solo and the other orchestral - but the relationships between these two have undergone fundamental changes over the centuries. In many of the more familiar works from the nineteenth century, the composer frequently juxtaposes a dazzling soloist against a more conservative orchestral voice, but this has not always been the case. The developing concerto form, while always maintaining the dramatic opposition of solo and orchestral forces, evolved many rich variations specific to time, place, and composer. Whether in Vivaldi's *The Four Seasons*, Beethoven's "Emperor", or Calandrelli's *Concerto for Jazz Clarinet*, the dual elements of cooperation and contention come into play. The changing role of the soloist; the development of instruments; the evolution of music's function in society; the influence of local, regional, and international culture; and the composer's individual story are all part of Roeder's documentation of concerto history. The book is divided into four sections corresponding to the major historical-stylistic periods of Western music and of concerto development - Baroque, Classical, Romantic, and Twentieth Century. Within these sections, attention is given to geographical regions where strikingly different approaches to concerto style are found. Roeder explores major works as well as the pieces of lesser-known composers whose contributions were important to the changing character of the concerto. *A History of the Concerto* may be read from cover to cover, but readers may also use the extensive index to focus on specific concertos and their composers. Numerous musical examples illuminate critical points. While some readers may want to study the more detailed analyses with scores in hand, this is not essential for an understanding of the text. Michael Roeder's lucid and detailed historical study of the concerto will inform and delight those interested in understanding this popular and dynamic musical form.