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| **Title: “Piano Concerto in F - Major’**  Synopsis:  The Concerto in F Major is often called Gershwin’s “most classical” composition and he scored the concerto himself (unlike other works i.e. *Rhapsody in Blue*) and was the piano soloist at the 1925 premiere.  The musical building blocks of the Concerto in F Major are American jazz and dance, organized into classical forms. It probably the most successful and frequently programmed such work in the American canon.  Gershwin invokes the spirit of ragtime. The concerto’s “jazziness” is unmistakable in the opening moments, with explosive timpani strikes. The extended orchestral introduction builds to a dramatic solo piano entrance is traditional in form, but with jazz flair.  The concerto begins with a rhythmic motif given out by the timpani. The principal theme is announced by the bassoon. Later, a second theme is introduced by the piano. The second movement has a poetic, nocturnal atmosphere, which has come to be referred to as the American blues, but in a purer form than that in which they are usually treated.  The final movement reverts to the style of the first. It is a collection of rhythms, starting violently and keeping to the same pace throughout.” The concerto presents a finale of requisite flash, with exciting, rapid octave scales and pentatonic chord progressions juxtaposed against emphatic, vigorous percussion. The sound is as American as Broadway. | Composer:  George Gershwin (1898-1937) |

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| First Movement:  ***Allegro*** | Description: A traditional sonata form imbued with jazz and blues elements.   * (0:13): Introduction of Charleston rhythm, with a pentatonic upward run. * (1:30): Sultry primary theme, orchestra – led; building blocks of the concerto (Gershwin holding up the colors and saying “This is what I’m going to paint with.”) * (2:30): Theme is repeated, with a countermelody of cellos and high strings. * (3:22): Introduction of Spanish rhythm (variant of Charleston beginning). * (4:22): Sultry theme reappears, piano takes the countermelody. * (8:22): Orchestra crescendos to climax, piano and orchestra in unison deliver melodic theme found in all three movements. * (9:13): Charleston variants developed. * (9:28): Sultry theme reintroduced. * (11:46): Recap of movement, themes intertwined in melodic lines. * Conclusion of Movement: Fast and hurried conclusion, piano delivers pseudo-ending to the piece, recapitulated in mvt. 3. |

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| Second Movement: ***Andante con moto*** | Description: Mvmt. 2 orchestrated with substantive grace and subtlety. Widely regarded as one of Gershwin’s most emotive and expressive movements ever written.   * (0:23): Trumpet Solo, plays blues intervals as Theme 1 or Blues 1. * (0:47): Initial repeated notes appear, reprise of sultry theme from first movement. * (1:42): Pulling & extension of blues line, into different shapes. * (2:30): Trumpet repeats solo line, pent-up variants to follow by (3:02). * (3:34): Piano appears, plays repeated notes, indicative of rondo form to follow in 3rd movement. * (4:29): Alternating seconds, reprisal of sultry theme. * (5:54): Brief violin solo, elements of theme. * (6:09): Trumpet sings again with elements of blues theme, following repeated note theme. * (7:28): Blues 2 theme played by piano, leading to cadenza at (7:47). * (9:02): Orchestra takes up cadenza in full fashion. * (10:10): Repeated note theme played by intricate arrangement of string quartet and flute. * (12:16): Big statement on Blues 2 theme, followed by ending of the movement with a coda of Blues 1 theme at (12:45). |

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| Third Movement:  ***Allegro agitato*** | Description: A rondo form (recurring ideas alternate with new ideas, ex. ABACADA)   * (0:17): Piano plays rat-a-tat theme (called brilliantly audacious). * (0:50): Variant of pent-up theme leads to sultry theme played with vigor at (1:02) (i.e. the first episode in rondo form). * (1:30), rondo appears. * (2:12): Rondo reappears but plays in a fragment, disjointed theme, purposely written for later reprisal of the first movement (second episode). * (3:20): Pent-up theme is extended leading into a climax-like moment where the theme is multiplied in bursts (3:38). * (3:52): Rondo reappears with repeated notes from the second movement. * (4:56): Rondo main theme plays again and the second half is changed into a variant of a pent-up method (5:03). * (5:17): Big climax for the tam-tam. * (5:22): Last big appearance of the sultry theme tied through the first and second movement. * Ends with reprisal of rat-a-tat theme and percussive piano. |