Musica Academica
Volume 3. Issue 2 (2026): 26-37
DOI: 10.61215/MA.2026.vol.3.iss.2.03

DRAMATURGIES OF INDIVIDUAL AND COLLECTIVE: THE HISTORICAL COEVOLUTION OF THE VIOLIN CONCERTO AND THE ORCHESTRA FROM VENETIAN *STILE CONCERTATO* TO TWENTIETH-CENTURY ORCHESTRAL MODERNISM

DR. ROLYND LYON DELLA SYLVAN

Ph.D. New York University[1]
Ph.D. Candidate, University of Oradea[2]
Adjunct Faculty, New School of Music, NYC[3]
Director of Faculty, Guitar Center[4]

DrRolyndLyonDellaSylvan@gmail.com

Abstract

This study traces the historical coevolution of the violin concerto and the orchestra from their roots in late Renaissance Venetian stile concertato *to the pluralist aesthetics of the twentieth century. It argues that the concerto, understood as a dramaturgy of individual versus collective, preserves across stylistic epochs the operatic paradigm of the empowered solo "voice" confronting, negotiating with, and at times transcending an increasingly complex orchestral apparatus. Beginning with the semantic and aesthetic trajectories of* concerto *and* concertato *in Gabrieli's polychoral practice, the inquiry examines how opera's privileging of solo melody, basso continuo, and affective contrast catalyzed both the emergence of the Baroque orchestra and the violin's rise as the paradigm of virtuosic subjectivity. Against this backdrop, the paper surveys the Baroque concerto grosso and solo concerto (Stradella, Corelli, Torelli, Vivaldi), emphasizing the consolidation of three-movement, ritornello-based designs and the codification of the violin's idiomatic techniques. It then situates Classical double-exposition sonata*

[1] 70 Washington Sq South, New York, NY.
[2] Strada Universitatii nr. 1, Oradea 410087, Romania.
[3] 6 West 12th Street New York, NY 10011.
[4] 11977 St. Charles Rock Rd. Suite 100, Bridgeton, MO 63044.

*procedures in Mozart within Enlightenment discourses of accessibility, balance, and individualized expressivity, before exploring the Romanti**c** reconfiguration of the soloist–orchestra relationship in Paganini, where orchestral expansion and extended expositions serve the image of the transcendental virtuoso. The twentieth-century case studies of Berg and Ligeti demonstrate how twelve-tone rows, micropolyphony, extended string techniques, and enlarged, timbrally hybrid orchestras both fracture and renew inherited concerto conventions while reasserting the solo violin as the listener's surrogate consciousness. Across these historical nodes, the article contends that philosophical shifts—humanism, Enlightenment individualism, Romantic heroism, and modernist experimentation—are inscribed in evolving orchestral forces, formal paradigms, and solo writing, such that the violin concerto remains a privileged site for negotiating the individual's status within, and against, the sonic collective.*

Keywords: *Music history, Concerto, Violin concerto, Music evolution, Violin music*

INTRODUCTION

1.1 We are afforded the opportunity to feel all the drama of the opera house in the violin concerto—its passion, confrontation, resolution, triumph, and more—as the solo violin's voice rings forth against the mass of the orchestra.[5] In this genre, the concerto's basic premise—that a single, highly individualized line stands out against a collective sonority—creates an inherently dramatic situation in which the listener is drawn into the unfolding negotiations between opposition and accord, tension and release, risk and security. The violin, with its capacity for vocal inflection, extreme registral range, and finely graded nuance, lends itself particularly well to this dramaturgy, so that the listener's ear is continually redirected toward the solo line as a site where musical decisions, and by extension symbolic choices about agency and identity, are most intensely concentrated.

1.2 Here, in the solo violin, we have the opportunity to take part in the relationship between the violin and the orchestra, reveling in his/her empowerment and individuality as the violin concerto represents life on the edge with the soloist often pushed to the very limit of what is possible as composers pushed the extremes. The concerto thus invites a kind of empathetic identification: as the soloist navigates virtuosic figurations, sudden shifts of character, and moments of exposed lyricism, the audience experiences these as tests and affirmations of a single musical persona.

[5] Michael Thomas Roeder, *A History of the Concerto* (New York: Hal Leonard Corporation, 1994), 1–5, 13–18.

Although the symphony was also birthed by opera, the symphony evolved, in part, toward abstraction whereby the violin concerto invites us to feel, to participate in the drama; similar to identifying and feeling the music through the solo singer in an opera where the singular instrumental soloist's voice becomes our voice and the soloist's victories, our victories. In this sense, the concerto preserves within instrumental music a vestige of operatic subjectivity, transposing the singer's embodied presence into the figure of the instrumental virtuoso.

1.3 We may see the concerto as a theatrical construct and a drama about the soloist and orchestra and in this we may see this as the drama of the individual within and/or against society. This study takes that construct as its central analytical lens, arguing that the evolving history of the violin concerto—from its early modern emergence in the concertato practices of Venice, through its Classical codification and Romantic expansion, to its modernist and postmodern reconfigurations—can be read as a sequence of changing solutions to the problem of how an individual voice might act within, resist, or transform the orchestral collective. By tracing the shifting balance of partnership and opposition, accompaniment and contestation, integration and estrangement between soloist and ensemble, the following chapters will show how broader philosophical and cultural notions of personhood, authority, and community are inscribed in the formal, stylistic, and orchestrational choices that define the concerto tradition.

2. The Historical Coevolution of the Violin Concerto

2.1 The word "concerto" comes from Italian which means "to join together" and "to be in agreement with," similar to how we may say in English, "two things are in concert with one another."[6] Early accounts of this word appeared in Venice in the mid-1500s and in the works of Giovanni Gabrieli where this word may have had at least two meanings: a) any ensemble of mixed instruments and/or voices and b) the performance of such an ensemble. The word "concertato" developed the connotation of "to fight," "to contend," or "to contest with" and we see this in compositions implemented in the late 1500s and early 1600s in "stile concertato." The growing secularization and humanization (Secularism and Humanism) of the late sixteenth and seventeenth centuries impacted this aesthetic movement; the smooth, homogenous musical texture of earlier music was being replaced with bold contrasts not intended to

[6] Roeder, *History of the Concerto*, 7–13; Donald Jay Grout, *A History of Western Music* (New York: W. W. Norton & Company, 1997), 356–59.

stimulate contemplation of the divine but rather to elevate the person, the individual, and excite the listener's passions.

2.2 The first great flowering of this concerto principle was in the late 1500s in Venice and was centered in St. Mark's Cathedral with its two widely spaced organ lofts which allowed, even encouraged, composers to experiment by placing different instrumental and vocal choruses in different locations of the cathedral.[7] This is known as the polychoral style and *cori spezzati* and blossomed under G. Gabrieli. This musical device, with its antiphony, enabled powerful contrasts between musical forces as they could alternate or play together.

2.3 Opera recognized and celebrated the primacy of individual emotion.[8] It recognized that it was solo singing that could inspire audiences to the highest of empathies. It was the importance of the tune, the melody, which may have further abetted the growth of accompaniment, the basso continuo—which went on to become ubiquitous in both the vocal and instrumental music of the Baroque. As opera grew, so did its instrumental forces but not only to accompany the singers but to create a sonic environment appropriate to the ideals of the stage. It is here, in opera, that the orchestra was born. The word "orchestra" is the Greek word for the area immediately beneath the stage where the instrumental ensemble sat and from where they performed. Opera also influenced the development of the concerto with its emphasis on conveying the drama onstage in the music and ever-growing number of instruments as well as carrying over the idea of the prima donna; the star of the show whose trials, tribulations, successes, and failures become the audience's (keeping in mind that the violin soloist will become a stand-in for the opera solo singer). The advances in tonal systems along with the devices of homophony, antiphony, counterpoint, and other compositional and aesthetic devices, made it possible for composers to create large-scale, multi-section instrumental compositions. Utilizing the elements of melody, harmony, texture, and form, composers were able to create works of sufficient substance and interest that provided a meaningful and understandable musical experience without the need of sung words to explain the musical events.

[7] John Spitzer and Neal Zaslaw, *The Birth of the Orchestra: History of an Institution, 1650–1815* (New York: Oxford University Press, 2004), 45–55; Adam Carse, *The History of Orchestration* (New York: Dover Publications, 1964), 36–42.

[8] Grout, *A History of Western Music*, 214–29, 274–82; Spitzer and Zaslaw, *The Birth of the Orchestra*, 171–189.

2.4 The star of the violin family was (and still is?) the violin itself and its rise as a solo voice occurred concomitantly with the rise of opera.[9] The violin family of instruments—the violin, the viola, and 'cello—emerged from workshops in northern Italy in Cremona and Brescia in the early 1500s. The violin had (and has) a much bigger and richer tone and was capable of a much greater range of nuance and power than the viol family of strings instruments. The violins born in the cities of Cremona from luthiers Andrea Guarneri, Francesco Rugeri, and Antonio Stradivari 200 years ago may have been equaled but never surpassed in practice or in ideal.

2.5 No claim is made here that the concerto was invented by any one person, but it may be that the first important concertos (this author maintains the quotidian vernacular practice of using the Anglicized plural of concerto and other words throughout) were by Alessandro Stradella in the late 1600s.[10] Stradella's larger works were concerto grosso which contrasted two ensembles in in the concertato style: a small group of solo instruments, the concertino, and the full string section, the ripieno. Other important composers in the concerto genre at that time was Arcangelo Corelli and Antonio Vivaldi. The works of these Baroque composers and others utilized the basso continuo and multi-movement form. Vivaldi favored the three-movement scheme, fast-slow-fast while other composers used schemes of four to six movements as in Corelli's "Christmas Concerto."

2.6 Large-scale orchestral compositions inspired by the opera house emerged in the mid-to-late 1600s.[11] Along with the recently perfected violin, these works implemented the technique of contrasting musical forces, the concertato style, and the solo concerto grew alongside the concerto grosso. It may be that the solo concerto grew out of the civic traditions in Bologna, Italy, where trumpet players had honed virtuosic skills on valveless trumpets. Giuseppe Torelli was an influential composer important to the development of the concerto. He gave his concertos three distinct movements – a scheme that continued to be used, if not dominate the genre well into the Romantic era if not the 20th century. This scheme, notably, grew out of the opera house where its overtures were often structured with three main parts, fast-slow-fast. Torelli used the ritornello form which was to dominate the genre during the Baroque era. This form also grew out of the opera house as the singer's verses were often

[9] Grout, *A History of Western Music*, 288–92; Adam Carse, *The Orchestra from Beethoven to Berlioz* (Cambridge: W. Heffer & Sons, 1948), 3–10.

[10] Roeder, *History of the Concerto*, 19–27.

[11] Roeder, *History of the Concerto*, 27–35; Charles Peltz, *Literature and Development of the Orchestra* (Boston: New England Conservatory, 2020), lectures.

punctuated with instrumental sections in which the singer was tacet. These recurring orchestral refrains were deemed "ritornello" ("the return"). For the violin concerto, this violin took the place of the singer, and the orchestra that of the accompanying ensemble with the result being the ritornello form which was used primarily, but not exclusively, in the first movements of violin concertos. The ritornello themes themselves, played by the ripieno (sometimes joined by the soloists), are relatively simple and memorable, which is contrast to the material played by the soloist which is more virtuosic but less of a melody and less memorable.

2.7 Antonio Vivaldi, a virtuoso violinist, was for 37 years the violinist, teacher, conductor, and composer of the Pieta: one of Venice's four orphanage/music conservatories housed with girls under the age of 20.[12] He composed almost 50 operas and over 500 concertos of which approximately half are for solo violin and orchestra. Vivaldi's concertos mostly adhered to the three-movement plan, fast-slow-fast, and his first movements mostly utilized the ritornello form. While he may not have been an innovator of form or overall aesthetic concerns—his movements adhere to the Baroque ideal of "one emotion/affect per movement," *affektenlehre*—he did, however, expand the writing for the violin in terms of extending the upper register, use of arpeggios, bowing, and articulations.

2.8 Vivaldi's expansion of violin writing and performance can be seen in his four three-movement violin concertos, The Four Seasons, the first of which is subtitled, "Spring."[13] This violin concerto, in E major, op. 8, no 1, was composed between 1718 and 1720 and is a programmatic piece using a sonnet as its basis. The violin concerto is scored for solo violin, violins, violas, cellos, double basses, and organ or harpsichord. The author will forego the inclusion of the sonnet and a theoretical analysis of the music as this is beyond the scope of this paper. However, it may be worth noting a few highlights within the movement.

2.9 The first movement is in ritornello form with its opening representing spring in all its glory and promise.[14] After the opening ritornello, the solo violin engages in musical onomatopoeia as it imitates twittering birds which conveys the second line of the sonnet, "and merrily the birds hail spring with happy song" which is followed by an abbreviated return to the ritornello theme played tutti (including the soloist). Virtuosic arpeggios in the solo violin pronounce the interruption of lighting and the

[12] Roeder, *History of the Concerto*, 36–44.

[13] Roeder, *History of the Concerto*, 44–49; Grout, *A History of Western Music*, 298–303.

[14] Roeder, *History of the Concerto*, 49–55; Grout, *A History of Western Music*, 356–59.

downpour of rain which correspond to sonnet lines 5 and 6, "Thunder and lightning…," which are played above a rumbling accompaniment in the ripieno; this is followed by the ritornello theme, now in minor. The storm abates and the birds return to their happy singing with return of the ritornello theme now heard in its original key. While this adheres to the Doctrine of Affections (*Affektenlehre*) ideal, it may be worth noting how the middle section is a great contrast to its bookends; perhaps this is a foreshadowing and/or influence on the sonata form, also used in the first movements of violin concertos, in the succeeding era.

2.10 Wolfgang Amadeus Mozart lived during the Enlightenment and in the Classical music era; a period of social evolution that saw the growing middle class of Europe enter the mainstream of European society.[15] Here we have the blossoming of the spirit of the time; one that embraced the individual—even raising him to an idealized "every person," ennobled and in tune with nature. The Enlightenment impacted musical aesthetics with the turning away from the overtly complex and highly ornamented music of the Baroque and the embracing of a more simple and direct style which was deemed to be more in tune with nature. There was a move toward a more melodically and expressively flexible music which mirrored, for the composer and performer, the emphasis on the individualism that was at the heart of the Enlightenment. Also related to the Enlightenment, and in musical terms, there was the notion that the greatest good is music that appeals to the greatest number of people. This doctrine of accessibility may have influenced the Classical aesthetic that sought to embrace that of the ancient Greeks which valued clarity and beauty of line (melodic beauty); balance and purity of form (clear phrase structures and forms); expressive restraint and good taste (purity of conception and expression). These characteristics enabled music that was more easily "followed"/understood than the tortuous fugues which dominated the compositional ideal of the Baroque era. And, of course, in the violin concerto, we see the emphasis on the individual which embraces the Enlightenment ideal. Mozart's first violin concertos were probably written for and performed by him; not only was he an exceptional violinist but his father Leopold, himself a leading violin teacher, taught young Mozart.

2.11 Baroque instrumental music tended to be monothematic (with contrasting themes presented in separate movements), cyclical (via forms including fugues and ritornello), and continuous (rhythms were continuous/motoric/dancelike and movements stayed within its opening

[15] Grout, *A History of Western Music*, 402–15; Roeder, *History of the Concerto*, 95–103.

affect for the rest of the movement).[16] However, the Classical era tended to be multi-thematic, narrative (a "dialogue" between contrasting themes), and discontinuous (including pauses, accelerations, slowing, as well as rhythmic flexibility within a movement).

2.12 The compositional device that defined the Classical era is the sonata form in which two or more principal, contrasting themes are introduced (the exposition), developed, and recapitulated.[17] This formal plan was used in many of the first movements of Classical era works. This was adapted to the solo concerto with the double-exposition form in which the exposition is not repeated but rather two expositions are composed: one in which the orchestra plays the themes, and a second exposition in which the soloist plays the themes.

2.13 Mozart's Violin Concerto no. 4 in D Major, K. 218 is a three-movement piece following the typical fast-slow-fast scheme.[18] We will examine the first movement with its double-exposition, sonata form. The violin concerto is scored for 2 oboes, 2 horns in D, and strings; note that we have abandoned the basso continuo here, although we retain the cello as the bass instrument which is reinforced by the double basses. In this first movement we hear the Classical-era effects of unity and grandeur. Mozart heightens the drama and separates this piece from the preceding Baroque era by utilizing pauses in the orchestral exposition in this first movement. Also, the opening bars reveal more of these devices: a) the premier coup d'archet; b) the orchestral unison (the opening); c) tutti chords (sprinkled throughout as punctuation and interruption); d) tremolo; e) orchestral crescendo (in contrast to earlier terraced dynamics); and f) the "wind organ" leading to the fermata and violin cadenza. We also see the utilization of effects of variety and nuance with a) echo effect; b) reduced scoring within phrases; and c) wind soloists and alternating concertante.

2.14 The Romantic concerto embraced the aesthetic of its era and its searching for experience above and beyond the commonplace.[19] The nouveau riche yearned for grandiosity, spectacle, chills-and-thrills via extreme, gratuitous, and prurient art. The music of this era manifested in a celebration of extreme emotions; a fascination for the grotesque and macabre; witchcraft, hauntings, devils, ghosts, and the like; fascination

---

[16] Grout, *A History of Western Music*, 385–92.

[17] Grout, *A History of Western Music*, 403–8; Roeder, *History of the Concerto*, 112–18.

[18] Roeder, *History of the Concerto*, 118–23; Carse, *The History of Orchestration*, 146–52.

[19] Grout, *A History of Western Music*, 545–58; Peltz, *Literature and Development of the Orchestra*, lectures.

with nature at its wildest and uncontrolled; nationalism; and the artist as hero (or even the supernatural hero). It is in this last category that Niccolò Paganini surely fits, the artist-as-hero seen in the perception of the soloist as "above" the orchestra in his stature and ability.

2.15 Paganini is often regarded as one of the most technically accomplished violinists of all time and his abilities on the violin were so far advanced from what others had seen (as well as his persona and showmanship) that they helped fuel the myth that he had sold his soul to the devil in trade for superhuman musical abilities.[20] Paganini was a trained composer as well as an extremely gifted violinist and he wrote six violin concertos; while some deem his works as mere vehicles for virtuosic display, they also feature strikingly operatic melodies and episodes.

2.16 Paganini's Concerto for Violin no. 1 in D major (1819) follows both the fast-slow-fast movement plan and the double-exposition first-movement form that became standard in the Classical era.[21] Paganini's original published scoring was for a Classical orchestra of winds, brass, and strings, but in subsequent performances he occasionally expanded the orchestration, adding additional winds, trombones, timpani, and *banda turca*. Here we see not only the expansion of the orchestra but Paganini's desire for still further enlargement of orchestral forces. We also find another expansion: the orchestral exposition lasts three long minutes before the violin soloist enters, and in the first movement we see the loss of the soloist-as-partner-with-the-orchestra ideal that had characterized earlier eras; here the soloist emerges as transcendental virtuoso, with the orchestra in a secondary, supporting role.

2.17 The development of the orchestra continues: if the orchestra is in some ways a partner or extension of the composer, then we have a turning away from the composer-as-servant or artisan with the arrival of the Romantic era.[22] Paganini considered his concertos to be private intellectual property and refused to allow them to be published, in sharp contrast to Vivaldi, who was often contractually obliged to compose several concertos per month. The transitional composer in this regard was Beethoven, who viewed himself as an artist beholden primarily to his own ideals rather than as a servant to church, aristocracy, or patron.

2.18 In the twentieth century, there was a splintering of philosophies: movements searching new avenues spawned many new

[20] Roeder, *History of the Concerto*, 171–80.

[21] Roeder, *History of the Concerto*, 180–86; Carse, *The Orchestra from Beethoven to Berlioz*, 213–20.

[22] Spitzer and Zaslaw, *The Birth of the Orchestra*, 355–68; Peltz, *Literature and Development of the Orchestra*, lectures.

compositional and playing techniques, while others looked back to previous eras by putting "new wine in old bottles."[23] Alban Berg, a student of Arnold Schoenberg, composed his Violin Concerto (1935), often regarded as his most frequently performed work; Berg created a tone row that allows his music to retain or imply tonal reference points, and he wove the B–A–C–H motive into the concerto as a gesture toward the Baroque. The violin once again becomes "our" voice, drawing the listener into the emotional world of the piece in a manner consistent with the long tradition of the concerto as dramatization of the individual.

2.19 The Concerto for Violin and Orchestra (1993) by György Ligeti is another twentieth-century work displaying ties to the past yet insisting on its own expansions.[24] Ligeti originally planned this to be an eight-movement work, but the definitive version comprises five movements. The concerto is scored for solo violin and a chamber orchestra of winds, brass, percussion, and strings, including instruments with scordatura and a battery of percussion and ocarinas, producing an expanded timbral palette. Here we have an expansion of the orchestra in terms of instrumental forces. Although Ligeti's piece contains ties to the past—there are passages in which the solo violin plays sul G and sings long cantilena lines—we also have further development of violin technique via extended techniques including scordatura, harmonics, microtones, rapid tremolos, and arpeggios in extreme registers and wide spans. In the orchestra, there are ties to the past as well as expansions that move beyond common-practice tonality, with Ligeti calling for micropolyphony, microtones, and asymmetrical meters referencing Bulgarian dance rhythms, while also alluding to medieval and Renaissance music. Ligeti, a Hungarian composer, ties his work to the Romantic-era model of nationalism by way of using Hungarian folk melodies in the composition, as did Franz Liszt and Béla Bartók, and these folk tunes often employ pentatonic scales familiar from the Western classical canon via Claude Debussy. Note too the turning away from an easily discernible steady pulse in Ligeti's violin concerto, continuing a trajectory already evident in Debussy and other modernists.

1. CONCLUSIONS

3.1 We have looked at the development of the violin concerto as it relates to the development of the orchestral works written for it, tracing a

[23] Grout, *A History of Western Music*, 716–25; Roeder, *History of the Concerto*, 241–48.

[24] "Violin Concerto (Ligeti)," *Wikipedia: The Free Encyclopedia*, last modified February 26, 2020, https://en.wikipedia.org/wiki/Violin_Concerto_(Ligeti).

line from the early Venetian *cori spezzati* and concertato practices through the Classical synthesis and into the pluralist sound-worlds of the twentieth century. Throughout this history, the genre has functioned as a privileged site for negotiating the relationship between soloist and ensemble, thereby dramatizing in musical terms the evolving place of the individual within a variety of social and aesthetic orders. It appears that the concerto has never lost its predilection for the drama of the opera house out of which it was born; rather, as the orchestra consolidated institutional and symbolic authority, the violin concerto continued to stage a public confrontation between personal utterance and collective sonority.

3.2 Both the solo violin and the orchestra expanded with regard to technique and aesthetic concerns while the orchestra's instrumental forces increased in sheer number and diversity, from the relatively modest Baroque ripieno to the coloristically saturated twentieth-century ensemble. As composers successively reimagined the concerto, they appropriated and transformed inherited formal archetypes—ritornello, sonata form, double exposition—so that each new stylistic phase inscribed its own priorities into the perennial plot of the individual-in-dialogue-with-the-collective. We also saw how philosophical movements and intellectual climates—Humanism, the Enlightenment, Romanticism, modernism, and various nationalisms—helped shape the development of both orchestra and violin concerto, so that shifts in the genre's rhetoric mirror broader cultural debates about autonomy, community, and the meanings of virtuosity.

3.3 The violin concerto thus remains a staple of the concert program alongside the symphony—likewise born of the opera house—but distinguished by its overt foregrounding of personhood, risk, and agency. Given its historical capacity to absorb new techniques and idioms while maintaining a recognizable dramaturgy, the violin concerto will most likely continue to evolve and remain popular for years to come: some compositions will call for unprecedented technical and sonic innovations, others will seek to continue-but-expand older traditions, and still others will self-consciously hark back to earlier eras, comfortable in their explicit participation in an ongoing lineage. In all these guises, the genre preserves its fundamental appeal as a musical theater of the self, inviting performers and listeners alike to rehearse, reimagine, and critically assess the ever-changing dynamics between the individual and the ensemble, between the singular and the communal.

BIBLIOGRAPHY

Carse, Adam. The History of Orchestration. New York: Dover Publications, 1964.
---. The Orchestra from Beethoven to Berlioz. Cambridge: W. Heffer & Sons Ltd., 1948.
Grout, Donald Jay. A History of Western Music. New York: W. W. Norton & Company, 1997.
Peltz, Charles. Literature and Development of the Orchestra. Boston: New England Conservatory, 2020. Lectures.
Roeder, Michael Thomas. A History of the Concerto. New York: Hal Leonard Corporation, 1994.
Spitzer, John and Neal Zaslaw. The Birth of the Orchestra. New York: Oxford University Press, 2004.
"Violin Concerto (Ligeti)." *Wikipedia: The Free Encyclopedia*. Last modified February 26, 2020. https://en.wikipedia.org/wiki/Violin_Concerto_(Ligeti).

© 2026 Rollynd Della Sylvan. This is an Open Access article published in journal Musica Academica by University of Oradea Publishing House and distributed under the terms of the Creative Commons Attribution 4.0 International License (CC BY 4.0). The full terms of this license are available at https://creativecommons.org/licenses/by/4.0/.