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An historical and Analytical Study*

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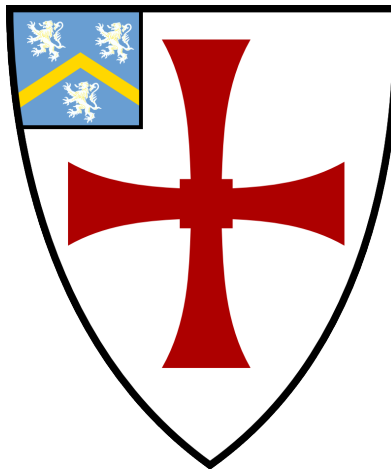


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British Piano Concertante Works from 1918 to 1955:  
An Historical and Analytical Study

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A thesis submitted for the degree of Doctor of Philosophy



Department of Music

University of Durham

2016

## British Piano Concertante Works from 1918 to 1955: An Historical and Analytical Study

This thesis investigates the contributions made by British composers to the repertoire of piano concertante works during period 1918-1955. It has two fundamental aims: 1) to elucidate the reasons for the remarkable upsurge of interest in the genre on the part of British composers and audiences in the earlier twentieth century, with particular reference to historical, cultural, and social factors; and 2) to examine the stylistic and structural trends evident within these works, highlighting the extent to which they continue romantic traditions, on the one hand, and reflect contemporary modernist developments, on the other. Chapter 1 sets out to demonstrate how the popularity of this repertoire arose from nineteenth-century developments in piano manufacture and public concert life. Chapter 2 continues this investigation into the twentieth century, highlighting those key factors that encouraged the composition of concertante works, including the emergence of British piano virtuosi in significant numbers and steadily increasing performance opportunities. Chapter 3 presents a critical survey of British piano concertante works composed during the period under examination, discussing the stylistic trends and approaches that are in evidence. Finally, Chapters 4 and 5 focus respectively on examining a selection of key piano concertos and concertante works from the period that are representative of the technical and formal approaches that were predominant, contextualising these in relation to nineteenth-century precedents and contemporary modernist concertos written in other countries.

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## List of Abbreviations

BBC	British Broadcasting Corporation
BBCSO	British Broadcasting Corporation Symphony Orchestra
BMO	Bournemouth Municipal Orchestra
BSO	Bournemouth Symphony Orchestra
CBSO	City of Birmingham Symphony Orchestra
CPO	Crystal Palace Orchestra
K	Köchel
LPO	London Philharmonic Orchestra
LSO	London Symphony Orchestra
RAM	Royal Academy of Music
RCM	Royal College of Music
RPO	Royal Philharmonic Orchestra
RLPO	Royal Liverpool Philharmonic Orchestra
QHO	Queen's Hall Orchestra

## Statement of Copyright

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# Introduction

The years between 1918 and 1955 witnessed a remarkable upsurge of interest amongst British composers in writing concerti and other kinds of concertante works for piano and orchestra, resulting in an extensive corpus of over 140 compositions by almost every composer of note from this period, including Arnold Bax, Benjamin Britten, Hamilton Harty, John Ireland, Constant Lambert, and William Walton. This thesis is the first in-depth study of these works and explores two principal topics: 1) why British composers directed such considerable creative interest towards piano concertante works, focusing on historical, social, and cultural factors; and 2) a survey of the stylistic and structural approaches that are in evidence. Subsidiary research questions include:

1. An investigation into the importance of the following factors in stimulating the emergence of an indigenous repertoire of piano concertante works:
  - (i) The development of concert life and musical infrastructures in Britain in the nineteenth and early-twentieth centuries, including notable public concert series, the foundation of professional orchestras, and the setting up of the British Broadcasting Corporation
  - (ii) London's importance as a centre for piano manufacturing
  - (iii) The rise in amateur pianism

(iv) Improved opportunities for music education and the training of virtuoso pianists, and the emergence of native virtuosi who championed concertante works by British composers

(v) The widespread public popularity of the piano virtuoso

2. A study of the critical and public reception of piano concertante works by native composers, and the extent to which they established themselves in the regular repertory.
3. Consideration into the extent to which British piano concertante works manifest continuities with, or break with, nineteenth-century traditions, and a contextualisation of the styles and approaches in relation to wider international modernist trends at the period

For reasons of practicality I have restricted research into these areas to the period between 1918 and 1955, a timeframe specifically chosen because it was during these years that there was a noticeable upsurge in the production of concertante compositions. Yet given the considerable quantity of these pieces, it would obviously be infeasible to present a detailed account of each work; moreover, owing to their varied quality, not all these compositions merit equally considerable attention. Consequently, I focus instead on a handful of carefully selected case studies that 1) represent particularly fine achievements in the handling of the genre; 2) generally received enduring popularity

from the British public; and 3) are representative of the key stylistic approaches to the form.

Of course, whilst British composers did not focus exclusively on the piano as a concertante solo instrument – with works for violin and viola also being produced in substantial numbers at this time – it was nevertheless the instrument that arguably most attracted their creative interest. The reason for the piano's preference over other instruments most likely derives from advantages in its very nature. Unlike most other concertante soloists, the piano's timbre is not only distinct from that of any orchestral instrument – ensuring that it remains prominent against the ensemble's material – but it is also capable of competing with it dynamically. What is more it possesses a large compass that is not surpassed by any standard instrument – apart from the organ – whilst also being self-sufficient in terms of accompaniment. Finally, its design provides the pianist with unparalleled opportunities for theatrical displays and visual drama, a factor that was particularly exploited by many virtuoso of the nineteenth century. It is ultimately because of the instrument's popularity that I focus specifically on the piano concertante work, rather than the modernist composition for soloist and orchestra in general.

Importantly, a critical examination of modernist British works for piano and orchestra has never been examined before, and whilst a handful of individual discussions on such pieces by British composers have received notable attention, such as Eric Roseberry's commentary on Britten's Concerto, Fiona Richard's analysis of Ireland's, and Lionel Friend's discussion of Walton's *Sinfonia Concertante*, no comprehensive study has been

undertaken that considers the sizable collection of concertante works as a whole. Furthermore, seminal publications that deal with the genre in general, including *The Cambridge Companion to the Concerto* edited by Simon Keefe, Michael Roeder's *History of the Concerto*, Robert Layton's *A History of the Concerto*, and Abraham Veinus' *The Concerto*, largely overlook the contributions made by British composers to the twentieth-century piano concertante work. What is more, these texts provide a relatively meagre examination of twentieth-century compositions, predominantly focusing instead on the form in the baroque, classical, and romantic periods.

This thesis is therefore intended as a contribution to these areas, not only building upon our understanding of modernist concertante works in general, but, more specifically, for the first time upon the valuable work undertaken by Nicholas Temperley, Therese Ellsworth, and Susan Wollenberg, amongst others. Such scholars have contributed significantly to our understanding of the growth of interest in pianists, pianism, and keyboard music in Britain during the nineteenth century, a particularly pertinent example being the volume of essays *The Piano in Nineteenth-Century British Culture: Instruments, Performers and Repertoire*. Furthermore such works as the two volumes of *Nineteenth-Century British Music Studies* edited by Jeremy Dibble and Bennett Zon have developed our understanding of native music more generally. Texts like these constitute foundational discussions of the socio-cultural features of the romantic era, and of issues that subsequently had a profound effect on British musical life in the post-war period.

In addition to this, there is a growing body of work that deals with the nature of British musical modernism including *Music in Britain: The Twentieth Century* edited by Stephen Banfield; Paul Harper-Scott's *The Quilting Points of Musical Modernism*; the collection *British Musical Modernism, 1895-1960* edited by Matthew Riley; and a special edition of *The Musical Quarterly* edited by Byron Adams that deals exclusively with this topic. Further to this, more general studies on modernism have been produced that provide useful discussions on the subject such as Daniel Albright's *Untwisting the Serpent* and *Modernism and Music: An Anthology of Sources*.

This sizable field of research has provided significant insight into factors pertaining to British music, modernism, the concertante genre, and native life, and as such I have drawn extensively on this ever-expanding body of scholarship, especially in the first three chapters, as a means to assist with my own study. Of these, Chapter 1 examines how the socio-cultural and historical phenomena of the romantic period created import precedence for the genre's popularity during the twentieth century. This discussion opens by examining the development of British concert life across the nineteenth century, focusing on the replacement of exclusive subscription events with orchestral series that were available to individuals across a broad range of society. Such a change is of crucial importance as it provided increased opportunities to hear, amongst other genres, piano concertante works, and experience the advanced skills of the period's virtuosi. To illustrate this change I pay particular attention to the work undertaken by conductors Louis Jullien, August Manns, Charles Hallé, Dan Godfrey, and Henry Wood, individuals

who educated the public through their first-rate and financially accessible orchestral concerts of a diverse musical nature.

However, although such a change promoted interest and enthusiasm for orchestral music in general, it does not explain why the piano in particular emerged as a favoured concertante instrument. I clarify this issue, in part, by highlighting that Britain's leading role throughout the industrial revolution had resulted in London's emergence as a centre for piano development and construction. The capital's position consequently contributed to the public's notable interest in the instrument, not only resulting in its presence in most British households, but a considerable rise in amateur pianism as well. Given such developments, I emphasise that prominent foreign virtuosi were increasingly drawn to Britain, not only to examine the latest improvements in piano design, but also to satisfy the public's interest in virtuoso performance. Yet whilst their remarkable skills amazed audiences across the country, their attraction was further encouraged by an erotic allure that affected individuals of both sexes, a phenomenon illustrated by anecdotes from individuals including Henry Wood, Emil von Sauer, and Bernard Shaw. Such an interest contributed to a predilection for piano concertante compositions that climaxed at the close of the nineteenth century, resulting in the regular appearance of such works on orchestral programmes, and a profusion of newly composed pieces from the nation's composers.

Similar material has provided the basis for my research in Chapters 2 and 3 however, I have also referred to histories and criticisms of twentieth-century music; interviews

featuring prominent native artists, such as those that occurred on the BBC radio programme *Desert Island Discs*; and contemporary articles published in musical periodicals and both local and national newspapers. Furthermore I have consulted collections of orchestral programmes from concerts presented by prominent ensembles of the twentieth century. For reasons of practicality I have limited my research to a handful of institutions that were particularly notable and highly regarded during my period of study, including the Hallé, London Symphony Orchestra, London Philharmonic Orchestra, Bournemouth Municipal Orchestra, and the Henry Wood Promenade Concerts.

With this in mind, I have omitted the BBC Symphony Orchestra simply because the ensemble provided such a quantity of performances during this period, that to collate a list of concertante performances would prove impracticable. In spite of this I have consulted the online BBC Genome Project database – a digitised search engine containing programme listings of those *Radio Times* issues produced between 1923 and 2009 – as means to gather further information on the dissemination of piano concertante compositions from this important institution. Although the database is not entirely complete – for it does not always note when changes were made to the planned schedule – it nevertheless provides a beneficial insight into the nature of broadcast programming at the Corporation during my period of study.

Employing such sources for Chapter 2, I consider why British composers produced so large a quantity of piano concertante works during the period between 1918 and 1955. I

start by examining the considerable popularity of pieces for piano and orchestra amongst the British public, a point illustrated by the fact that Britain's prominent orchestras regularly performed such works, were employed by organisers to increase the public interest in a concert, and occasionally constituted entire programmes. Yet this popularity does not fully illuminate why composers focused so intently on the piano as a solo concertante instrument. Therefore in addition to this, I highlight the emergence of a school of home-grown pianists as a principal factor that influenced the artistic focus of composers, for it was these instrumentalists who actively championed native pieces for piano and orchestra and therefore fuelled the compositional interest in this genre.

Given this critical role, I argue that it is necessary to explain how this breed of performer emerged during the period after World War I and in what way they were able to rise to a position of prominence. I commence by highlighting the improvement in piano pedagogy that occurred during the final decades of the nineteenth century, commenting in particular on the national drive to improve the public perception of music; the foundation of new conservatoires including the RCM and Northern School of Music; and the rivalry that developed between different educational establishments. Yet whilst these changes ensured that British pianists did not have to travel abroad to receive a world-class education, they nevertheless initially struggled to find prominent work given the dominance of foreign pianists on the British concert circuit. Yet I explain that as a result of their considerable tenacity; the impact of World War II on visiting soloists; and support from conductors, the BBC, and other performing institutions, these individuals



were able to rise to a position of prominence and popularity which matched that previously preserved for pianists from overseas.

As their fortunes improved, the assistance they offered native composers became increasingly valuable, given that their performances started to be heard at increasingly prestigious concert and broadcasting events. Yet whilst such help was invaluable, I demonstrate that similarly important support was offered to composers by conductors, orchestral institutions, the BBC and the British council; as with the pianists, this generosity helped promote the artistry of such individuals and helped encourage them at a time when British audiences were less taken with their works. Such public indifference affected the reception of these pieces and the chapter therefore concludes by examining the popularity of native compositions for piano and orchestra, and the extent to which they entered the repertoire. Ultimately however, I show that whilst few British works failed to gain a regular place on concert programmes, this was not necessarily as a result of poor compositional quality or national bias against native music, for the apathy from the public where new music was concerned meant that few modernist piano concertante works in general – not solely those produced at home but those from abroad as well – actually became standard concert items.

I open Chapter 3 with an examination of British musical modernism that functions to place the native work for piano and orchestra within a stylistic context. In particular I explain that the attitudes of Britain's composers during this period is often misunderstood, for whilst the extreme components of this style were largely avoided, this

does not mean that they were ignorant or dismissive of new trends. Instead I highlight that the paucity of certain idiomatic approaches – including serialism, futurism, and experimentalism – occurred because they did not satisfactorily resonate with the creative tendencies of the artists concerned. This critical attitude is illustrated by my employment of serialism as a specific case study, showing that whilst they undertook considerable examination of this idiom, they ultimately felt that it could not satisfactorily express their musical requirements, and consequently unviable for them as an alternative means of composition. As a consequence, I explain that British music is characterised by a moderate treatment on modernism that, whilst less progressive, nevertheless makes use of many prominent developments that were being exploited by leading composers from abroad. I therefore conclude this section by supporting the work of such scholars as Paul Harper Scott and Arnold Whittall, stating that our understanding of musical modernism needs to be broadened, such that it not only comprises a handful of radical approaches, but also those that, whilst less stylistically progressive, nevertheless demonstrate original interpretations of moderate trends.

The remaining portion of the chapter is subsequently dedicated to a stylistic survey of British piano concertante works. Crucially, given the sheer quantity of these pieces, this collection represents the general musical tendencies of native composers in microcosm. Therefore, whilst the more radical modernisms are absent, it nevertheless features such popular stylistic approaches as neo-romanticism, neo-classicism, pastoralism, and light music, most of which actually comprise further sub-styles. This portion of the chapter is consequently divided up into the respective study of these idiomatic approaches, all of

which commence with an examination into factors that influenced the creative decisions of native composers, explaining why they either adopted the style so readily, or – as with pastoralism and light music – largely avoided it. Following this I highlight the manner that each style affects the nature of the piano writing, treatment of the orchestra, and interaction between the two forces, and illustrate these characteristics through the use of representative pieces by composers including Bliss, Ferguson, Finzi, Harty, Ireland, Lambert, Rowley, and Vaughan Williams.

The thesis concludes with two chapters that provide an investigation into the manner with which British composers handled the treatment of form in piano concertos and miscellaneous concertante works respectively. Through the use of six case studies per chapter – chosen because of the work’s popularity, stylistic idiom, and/or unusual form – I highlight that these native musicians, whilst employing a variety of formal models including sonata, ternary, rondo, and arch structures, nevertheless adopted a relatively traditional handling of architectural design. Importantly this does not mean that composers necessarily employed an unimaginative, textbook approach to form – with several pieces, including Ireland’s Piano Concerto in E-flat, featuring structures that deviate from formal expectations – but rather they did not generally attempt a radical reinterpretation or invention of new models. Ultimately, such a feature suggests that for most British composers, the perceived modernity of a piece did not extend as strongly to the use of form as it did to the work’s stylistic idiom. Unsurprisingly, exceptions to this trend exist – notably Lambert’s Concerto for Piano and Nine Players – however these

instances are uncommon and consequently unrepresentative of a larger trend; it is for this reason that I exclude such works from Chapters 4 and 5.

Crucially, in undertaking this work it is not my aim to present exhaustive analytical studies of these pieces – which would have been infeasible – but rather to provide descriptive analytical commentaries that highlight the salient points of interest associated with each composition, and which attempt to bring into clearer focus the distinctive nature of the approaches to the medium on the part of composers of this period. In order to make the concepts easier to appreciate, all analyses feature a selection of pertinent musical examples, whilst also commencing with tabular diagrams that provide an initial summary of the structure before being discussed. Furthermore, at the back of the thesis I have included a glossary of analytical terminology that provides clarification, if needed, of the key vocabulary featured in these two chapters.

Finally I have also included in my thesis an appendix made up of two principal parts, the first comprising tables that provide a chronological list of concertante works produced between 1799 and 1955, and the second featuring catalogues of concertante performances presented by those prominent orchestral institutions referred to in Chapters 1 and 2. The purpose of this material is, respectively, intended to highlight the considerable interest British composers directed towards the genre, and how regularly concertante works appeared on the programmes of symphonic concerts. Ultimately this information provides the hard data that unequivocally proves just how popular compositions for piano and orchestra were during the period of study.

## Chapter 1

# Nineteenth-Century Stimuli for the Piano Concertante Genre's Post-1918 Popularity

### Introduction

During the modernist period in Britain, the piano concertante work was arguably one of the country's most culturally significant musical genres. Such importance is demonstrated in part, both by the public's fascination with these compositions, and by the production of an extensive corpus of native pieces for piano and orchestra, contributed to by almost every prominent British composer at this time. Crucially however, such considerable enthusiasm did not spontaneously emerge following the cessation of hostilities in 1918, but in fact blossomed as a result of substantial advances to Britain's musical life during the course of the long nineteenth century. Therefore, in order to fully appreciate the significant popularity of the genre after the First World War, it is necessary to consider the origins of such phenomena by examining social, cultural, and historical issues of the previous century.

This chapter therefore examines three principal issues that were fundamental in establishing piano concertante work's popularity after 1918. I open by considering the emergence of increasingly accessible, prominent, and high quality concert performances across the country, exposing the British public to both important orchestral works for

piano and orchestra, in addition to the leading piano virtuosi of the period. I subsequently highlight that such an important development was complemented in turn by London's rise to prominence as a centre for pianoforte production and development. This crucial position generated considerable attention from the British public and helped cement the instrument's status as a fashionable social icon. Finally, the chapter closes with an examination into the resultant effect of these two factors that ultimately caused the significant rise in popularity of the piano virtuoso, leading to their idolised veneration amongst concert-goers.

Together, these three factors established a cultural precedence that resulted in the concertante work's popularity between 1918 and 1955. Yet crucially I contend that the British public's interest in musical activities first gained such considerable momentum because of the improved accessibility to concert series across the country; it is therefore to this significant feature that I commence my elucidation of these nineteenth-century antecedent factors.

## The Growth of British Concert Life

By the 1850s Hector Berlioz had commented that 'There is no city in the world, I am sure, where so much music is consumed as in London'.<sup>1</sup> The greater intensity of performance activity was marked in part by an increase in the quality and quantity of specifically orchestral concerts that not only provided Victorian audiences with the canonical

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<sup>1</sup> Hector Berlioz, *Evenings with the Orchestra*, trans. Jacques Barzun (Chicago: University of Chicago Press, 1999), 250.

concertos of such seminal composers as Beethoven, Mendelssohn, Saint-Saëns, Grieg, Liszt, Schumann, Tchaikovsky, and Brahms, but also introduced them to the major pianists of the day. Significantly, such exposure radically augmented the nation's awareness and predilection for the virtuoso soloist and concertante genre, such that by the close of the nineteenth century both had become integral features of British musical culture.

It is therefore important to examine how concert life developed during this period, particularly focusing on the gradual replacement of the small-scale and socially exclusive subscription concerts attended by the wealthy elite, with such readily accessible concert series offered by conductors including August Manns, George Henschel, Hans Richter and Charles Hallé, which provided musical programmes of considerable quality, diversity, and international renown, to a wide proportion of British society. Extending the time period to the end of the Second World War, the *Grove Dictionary of Music and Musicians* features an entry that highlights this change:

The period 1800 to 1945 marks the gradual transition from a concert system based on the patronage of a socially exclusive class, with performers and repertory tied to this context, to a wide new consumer audience, vastly extended through broadcasting and recording, with international soloists and a repertory expanding fluidly around a standardized canon. Concerts of all types proliferated as the season lengthened, the subscription principle broadened and ticket prices came within the range of lower income groups.<sup>2</sup>

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<sup>2</sup> Nicholas Temperley et al., "London (i)," *Grove Music Online. Oxford Music Online* (Oxford University Press), accessed January 7, 2016, [www.oxfordmusiconline.com/subscriber/article/grove/music/16904pg6](http://www.oxfordmusiconline.com/subscriber/article/grove/music/16904pg6).

The founding of the Philharmonic Society in 1813 marks a notable stage in this development of British musical history, for it constituted the first professional institution that provided a series of regular professional concerts.<sup>3</sup> Its name gained currency over time through the commissions it offered to some of the period's most eminent composers including Beethoven, Mendelssohn, Spohr, Hummel, and Cherubini, as well as its ability to attract such renowned pianists as Cramer, Thalberg, Liszt, Hallé, Clara Schumann, and Moscheles.<sup>4</sup> Prior to this such musicians had generally appeared for solo recitals at exclusive upper-class soirées, and as such the activities of the Philharmonic Society improved the opportunity to experience the virtuoso pianist in the context of a concerto performance. Nevertheless, the Society's concerts, though fundamentally important in establishing the precedent for such events, did not instigate a revolution in concert life because they were not intended as an occasion for mass musical consumption; housed in the Argyll or Hanover Square Rooms, the paucity of seating in these venues naturally increased the cost of the ticket and were consequently only available to those with greater wealth. In addition to this, the very character of the institution was such as to exclude all but the higher end of society; a situation commented on by Cyril Ehrlich:

It was a pleasure 'of the highest kind' and, as with all clubs worth joining, it was 'not open to the public'.... The cost was high: 'honorary' (non-professional) subscribers to the season of eight concerts paid 4 guineas, equivalent then to at least a fortnight's wages for a skilled artisan, or fees for four appearances by a competent instrumentalist. Members and associates paid 3 guineas, and another 2 guineas for individuals in their families. The lower orders, however musical, were also completely excluded by strict dress codes, and

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<sup>3</sup> Ibid.

<sup>4</sup> For further information on the history of the Philharmonic Society see Cyril Ehrlich, *First Philharmonic: A History of the Royal Philharmonic Society* (Oxford: Clarendon Press, 1995).



by a time (8 p.m.) and place for concerts which made them accessible only to leisured people and to musicians and their families who were accustomed to irregular hours.<sup>5</sup>

However, whilst the institution's organising committee did not seek to bring orchestral music to a broader proportion of British society, their desire to establish a professional and first-rate orchestra established an important concept that led to the emergence of socially inclusive promenade concerts from the 1830s.

These were the first events to bring serious orchestral music to a varied proportion of British society at affordable costs. Crucially, such performances were hugely popular amongst the general public, with Therese Ellsworth noting that such occasions were capable of attracting as many as 2500 audience members.<sup>6</sup> Consequently these concerts had a far greater impact on the nature of British musical culture than that created by the Philharmonic Society, not only introducing listeners to the great continental composers to the nation, but also to many of the periods most renowned soloists. Although first principally introduced to the country in 1838 when Philippe Musard presented a series of such concerts at London's Lyceum Theatre,<sup>7</sup> they gained popular attention from 1840 when French showman Louis Jullien organised his own succession of flamboyant performances over the next nineteen years. The informal and entertaining nature of these occasions – led by a charismatic conductor who wielded a jewelled baton, conducted from a red silk chair, and dressed in ostentatious clothing – brought both light-hearted and

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<sup>5</sup> Ibid., 17.

<sup>6</sup> Therese Ellsworth, "The Piano Concerto in London Concert Life between 1801 and 1850" (PhD diss., University of Cincinnati, 1991), 121.

<sup>7</sup> Roy Johnston and Declan Plummer, *The Musical Life of Nineteenth-Century Belfast* (Farnham: Ashgate Publishing Limited, 2015), 189.

serious music to a spectrum of British society that had previously been excluded from musical performances.

Although Jullien regularly bastardised the serious works by modifying the original instrumentation – such as expanding the orchestra of Beethoven’s Fifth Symphony to include four ophicleides, saxophone and side drum – his intentions were clear: he wished to make music available to the masses and introduce them to important works from abroad. The musicologist Henry Raynor comments on the conductor’s philanthropic activities when he states that ‘[Jullien] adulterated the best music he played but gave efficient, effective performances of his dubious versions and played important music to people who would have been afraid to set foot in the Opera House, the Hanover Square Rooms or the St James’s Hall.’<sup>8</sup> He was therefore an important figure within British musical culture for he sought to promote the concept of a socially inclusive concert series, and therefore contributed far more significantly to the development of British musical life than the Philharmonic Society or other similarly exclusive institutions. Indeed the music critic James William Davison wrote that the conductor ‘was undoubtedly the first who directed the attention of the multitude to the classical composers.... [he] broke down the barriers and let in the “crowd”’.<sup>9</sup>

Importantly, in spite of significantly doctoring his orchestral arrangements, Jullien’s performances were by no means second-rate; boasting some of London’s finest musicians, his orchestra was actually one of the preeminent ensembles in the capital. Indeed, such

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<sup>8</sup> Henry Raynor, *Music in England* (London: R. Hale, 1980), 145.

<sup>9</sup> Quoted in Keith Horner, “Jullien, Louis,” *Grove Music Online. Oxford Music Online* (Oxford University Press), accessed January 7, 2016, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/14538>.

was its reputation that it attracted participation from some of Europe's leading pianists including Arabella Goddard, Marie Pleyel and Charles Hallé.<sup>10</sup> It was not without justification that the *Musical World* wrote in 1850 that Jullien was 'the first to attempt the popularization of the highest class of orchestral music in [London]'.<sup>11</sup>

Such commendable efforts resulted in the formation of rival series – including the London Wednesday Concerts, the Grand National Concerts, and Julius Benedict's 'Monster Concerts' – all of which championed the notion of cheap and accessible music for the benefit of the general public. In spite of the socially inclusive nature of these events they succeeded in attracting the attention of such renowned pianists as Thalberg, Liszt, and Moscheles. Importantly, whilst they did not always appear within the context of a concerto – instead regularly providing a programme of solo recital pieces – their attendance brought virtuoso pianism before a far greater portion of the nation's public than had ever previously been the case. This exposure attracted considerable interest from a new and significantly larger proportion of British society who quickly came to idolise the technical wizardry of these virtuoso performers. Therefore, it was from the humble origins of the light-hearted promenade concerts that the British public's enthusiasm for the solo pianist – particularly within the context of a concertante work – first emerged, generating a love affair that would flourish exceptionally over the second-half of the nineteenth century.

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<sup>10</sup> Ellsworth, "The Piano Concerto in London Concert Life," 121.

<sup>11</sup> Quoted in James William Davison, *From Mendelssohn to Wagner: Being the Memoires of J. W. Davison*, ed. Henry Davison (London: W. M. Reeves, 1912), 112.

From the 1850s the significance of these promenade performances gradually diminished and gave way to a new type of institution that combined the accessibility of the popular concert with the professionalism of the Philharmonic Society. One of the first to emerge was the Crystal Palace Orchestra in 1854 under August Manns who established this organisation as a permanent ensemble that convened daily for rehearsals and concerts. The conductor's rigorous and focused approach ensured that the orchestra rapidly became the foremost ensemble in the country, for as Michael Musgrave avers:

[Manns] was able to have immeasurably more contact with his players than any established orchestra in England and he soon achieved commensurate results. Within ten years his Beethoven performances were described as 'without parallel' in England and abroad.<sup>12</sup>

Furthermore, the orchestra's weekly Saturday Concerts placed considerable emphasis on musical education. Ultimately they raised the tastes of audiences by introducing them to older works from the continent – that had either never been performed in Britain before, or failed to achieve appropriate recognition – whilst also providing performances of new works by Europe's leading composers; thus as Musgrave comments: 'In frequency, standards of performance and range of repertory, especially of new music, the orchestral concerts of the Crystal Palace offered the major impetus to the development of British musical life.'<sup>13</sup>

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<sup>12</sup> Michael Musgrave, "The Work of Costa and Manns," in *Essays in Honour of Cyril Ehrlich*, ed. Christina Bashford and Leanne Langley (Oxford: Oxford University Press, 2000), 175.

<sup>13</sup> Michael Musgrave, *The Musical Life of the Crystal Palace* (Cambridge: Cambridge University Press, 1995), 67.

The flourishing reputation of the orchestra both at home and abroad was such that Manns had little difficulty in securing the services of the period's most prominent international virtuosi, with Arthur Sullivan declaring that 'all singers and players of the world are heard at one time or another at the C[rystal] P[alace]'.<sup>14</sup> Crucially, Musgrave notes that the Saturday Concerts were especially significant in increasing the general public's exposure to, and enthusiasm for, the piano concertante work and virtuoso pianist during the second half of the nineteenth century, asserting:

From the mid 1870s, a steady increase in the number of new visiting players occur, with more of them appearing at the Palace before the Philharmonic, or making their British debut. Pianists now become much more prominent. Of special interest are leading composer-performers, exciting names old and new, bringing their works with them, whose visits were especially important in the Crystal Palace calendar.<sup>15</sup>

Such public interest in performer and genre ensured that the concertante work became a particularly regular feature of the Palace's programmes, reaching performances of as many as eighteen works within a single year. Furthermore, these compositions often featured the period's most eminent performers at the keyboard, which included Clara Schumann, Charles Hallé, Arabella Goddard, Oscar Beringer, Edward Dannreuther, Hans von Bülow, Anton Rubinstein, Xaver Scharwenka, Camille Saint-Saëns, Vladimir de Pachmann, Bernhard Stavenhagen, and Ignacy Paderewski.

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<sup>14</sup> Ibid., 86.

<sup>15</sup> Ibid., 90.

The considerable success of Manns' enterprise stimulated the formation of rival orchestral concert series within London, the most notable being those under Hans Richter (1879-1902) and the London Symphony Concerts conducted by George Henschel (1886-1896).<sup>16</sup> As with those provided by the Crystal Palace Orchestra, these events were enormously significant for the development of London's musical concert life, given that they featured high-quality performances of important classical compositions. However, whilst their programmes included a variety of piano concertante works, such occurrences were not nearly as frequent as those at the Crystal Palace. Therefore, whilst they offered the public the occasional opportunity to observe pianistic virtuosity, it was at Sydenham with August Manns that such performances appear to have been a particularly prominent feature. Consequently, it was the Saturday Concerts that were chiefly responsible for supplying performances of the major concertante works to London's public and sustaining their interest and enthusiasm for these pieces during the latter half of the nineteenth century, again as Musgrave notes:

The emergence of the Crystal Palace Orchestra coincided with the flowering of the professional virtuoso. The Palace was uniquely placed to benefit, through the sheer number and regularity of its concerts [and] soon became a fixture on the London musical scene.<sup>17</sup>

Importantly London's musical culture was considerably more active than was generally the case throughout many of Britain's other major cities during the course of the

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<sup>16</sup> During the second half of the nineteenth century when the orchestras under Manns, Richter, and Henschel were providing high quality concert series, the Philharmonic Society was but a shadow of its former self; maintaining its exclusive image, lacking essential funding, and providing concerts of poor musicianship, it was surpassed as an influential ensemble by these much more efficient institutions.

<sup>17</sup> *Ibid.*, 86.

nineteenth century. As such, it was particularly significant in both generating and sustaining the considerable interest in the concertante genre at this time. A crucial exception to this concerns Manchester's Hallé orchestra established in 1858, which quickly brought high-quality orchestral works to the British public outside the capital. Furthermore, Hallé's role in improving music making in Britain is further highlighted by his efforts in concurrently improving the quality of the Liverpool Philharmonic Society's orchestral concerts. As with so many of the provincial cities across Britain, Manchester had not been without some semblance of a musical culture before the foundation of Charles Hallé's ensemble, however as was typical of the country's activities, the quality of public performances were poor and their occurrences irregular. Indeed when Hallé came to write his memoirs, he recalled his first experience of a Mancunian orchestral concert with considerable displeasure, reminiscing:

The orchestra, oh! The orchestra. I was fresh from the concerts du Conservatoire and from Berlioz's orchestra in Paris and I seriously thought of packing up and leaving Manchester, so that I might not have to endure a second of these wretched performances.<sup>18</sup>

However, following his tireless work through the formation and development of his own ensemble, Manchester's musical culture underwent a remarkable and rapid improvement, for as Dave Russell states: 'it was his serendipitous arrival that made Manchester not merely a leading location, but in terms of art music, a centre of international excellence'.<sup>19</sup> Thus it was that through his assiduous efforts in securing the support of leading musicians

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<sup>18</sup> Quoted in Charles Rigby, *Sir Charles Hallé: A Portrait of Today* (Manchester: Dolphin Press, 1952), 74.

<sup>19</sup> Dave Russell, "Musicians in the English Provincial City: Manchester, c.1860-1914," in *Essays in Honour of Cyril Ehrlich*, ed. Cristina Bashford and Leanne Langley (Oxford: Oxford University Press, 2000), 239.

across Europe, Hallé established one of the finest institutions throughout Britain, easily rivalling the standards of those orchestras under Manns, Richter, and Henschel. Furthermore, he was not only intent on improving the tastes of his audiences stating: ‘I felt that the whole musical education of the public had to be undertaken’, but also wished to consistently bring orchestral works to as wide a proportion of the public as possible, for as Michael Kennedy comments: ‘He never abandoned his policy of cheap seats, for he was one of the greatest progressive educators of the Victorian era.’<sup>20</sup>

As a consequence of his efforts to introduce the populous to new music, Hallé’s concerts were not without regular programming of piano concertante works; indeed the frequency with which these works were performed easily rivalled the quantity offered by Manns and the Crystal Palace Orchestra. Importantly however, because of Hallé’s proficiency as a pianist, the majority of these pieces were programmed with himself as soloist, therefore in contrast to Mann’s concerts, the diversity of performers is not nearly so varied as the works themselves. Nevertheless Manchester’s audiences were provided with occasional opportunities to hear the artistic talents of such leading pianists as Leonard Borwick, Fanny Davies, Pachmann, von Bülow, Stavenhagen and Paderewski. However, that the Hallé concerts featured fewer appearances from alternative soloists is actually of little significance, for the fact that the works themselves appear with such regularity is testament to the public’s fundamental interest and enthusiasm for these particular pieces, thereby suggesting the public’s interest in the virtuoso and genre as a national trend, rather than that was one isolated to London.

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<sup>20</sup> Michael Kennedy, *The Hallé, 1858-1983: A History of the Orchestra* (Manchester: Manchester University Press, 1982), 5.



It was not until the final decade of the nineteenth century that British concert life significantly developed once more owing to the foundation of the Bournemouth Municipal Orchestra by Dan Godfrey in 1893, and the Queen's Hall Orchestra organised by Henry Wood and the impresario Robert Newman in 1895. The establishment of these institutions was fortuitous, for by the turn of the century, the popularity of the Crystal Palace Saturday Concerts had begun to wane, until they were finally cancelled in 1901. In both cases these institutions sought to provide diverse programmes of high-quality music inspired by the efforts of Manns and Hallé. Wood recalled:

I was a very fortunate young man thus to have the opportunity of being the first to direct what was virtually a permanent orchestra in London; for, up to this period there had only been two permanent orchestras in England: that under Sir Charles Hallé in Manchester, and the Crystal Palace Orchestra under August Manns. I was now determined to take full advantage of the following tradition and example of these two great men of the day.<sup>21</sup>

Furthermore, Newman was intent on treating the promenade concerts as an opportunity to educate the public; commenting to Wood he confessed: 'I am going to run nightly concerts and train the public by easy stages... popular at first, gradually raising the standard until I have *created* a public for classical and modern music.'<sup>22</sup> In addition to this he stated: 'We must make every night so attractive that nobody will want to miss a concert' and as such Arthur Jacobs highlights that early Proms concerts erred towards light music before becoming more 'serious' in output.<sup>23</sup>

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<sup>21</sup> Henry Wood, *My Life of Music* (London: Victor Gollancz, 1938), 140.

<sup>22</sup> *Ibid.*, 92.

<sup>23</sup> Arthur Jacobs, "Wood, Henry," Grove Music Online. Oxford Music Online (Oxford University Press), accessed January 7, 2016, [www.oxfordmusiconline.com/subscriber/article/grove/music/30538](http://www.oxfordmusiconline.com/subscriber/article/grove/music/30538).

In this respect it is interesting to note that piano concertante works featured regularly on programmes from the institution's inception and became increasingly frequent between 1900 and 1914, reaching as many as 25 works for the 1911 season. Crucially, that Newman specifically stipulated the need to make these concerts attractive, whilst allowing Wood to regularly programme concertante compositions, clearly suggests that such pieces must have been popular at this time. Interestingly, during the festival's early stages the pianists performing these compositions were not generally as established as those who had appeared at the Crystal Palace or in Manchester. Therefore whilst such soloists as Frederick Dawson, Joanne Stockmarr, and Fanny Davis appeared at the keyboard, most virtuosi tended to be younger artists generally at the start of their careers, including Percy Grainger, Wilhelm Backhaus, Mark Hambourg, and Egon Petri.

Such an approach to concert programming was mirrored in almost equal fashion by Godfrey in Bournemouth, for he was similarly keen to create an audience for important orchestral works by first tempting them with a greater number popular and light pieces, with Stephen Lloyd noting:

Almost certainly [Godfrey] had in mind as a model August Manns' Crystal Palace concerts, especially the famed Saturday Concerts... But Godfrey's vision had to be tempered – and his audiences won over – by offering symphonic music that was not too demanding for the average listener.<sup>24</sup>

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<sup>24</sup> Stephen Lloyd, *Sir Dan Godfrey: Champion of British Composers: A Chronology of Forty Years' Music-Making with the Bournemouth Municipal Orchestra* (London: Thames Publishing, 1995), 24.

Again, that the piano concertante work clearly had widespread public appeal is once more demonstrated both by its inclusion on programmes from the orchestra's first season, and by their increasing appearance during the early years of the twentieth century, which amounted to 25 instances in both 1908 and 1909. As with the Proms, although such eminent pianists as Leonard Borwick, Moriz Rosenthal, and Joanne Stockmarr appeared alongside the Bournemouth Municipal Orchestra, most performers tended to be at an early stage of their careers rather than the established virtuosi of the day: Percy Grainger, Myra Hess, Frank Merrick, and Katharine Goodson.

From the turn of the century a profusion of orchestras were established in Britain that, as Leanne Langley states, 'spun themselves out from the QHO's success'<sup>25</sup> and included the London Symphony Orchestra (1904), Royal Albert Hall Orchestra (1905), New Symphony Orchestra (1909), and Beecham Symphony Orchestra (1909). Significantly they followed similar programming principles as adopted by Wood's ensemble – and the BMO – for Langley again highlights how their focus 'involved a much-needed educational dynamic, engaging increasingly mixed audiences through frequent and continuous exposure to the best of all kinds of orchestral art.'<sup>26</sup> Attempts to engage the interest of London's public is demonstrated, for example, by the approach to programming undertaken by the LSO, the only orchestra of the four still in existence. As with the Hallé, QHO, and BMO, the institution's organisers placed heavy emphasis on the programming of the romantic warhorses, which once again suggests that there was

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<sup>25</sup> Leanne Langley, "Joining Up the Dots: Cross-Channel Models in the Shaping of London Orchestral Culture," in *Music Performance Culture in Nineteenth-Century Britain: Essays in Honour of Nicholas Temperley*, ed. Bennett Zon (Farnham: Ashgate Publishing Limited, 2012), 57.

<sup>26</sup> *Ibid.*

considerable enthusiasm for these compositions amongst the British public at the time. Consequently, from its formation in 1904 until the start of World War One, this ensemble frequently presented programmes that included concertante works throughout the year, reaching as many as 23 instances in both 1908 and 1909. Similarly they featured a range of prominent artists – young and old – including Percy Grainger, Harold Bauer, Mark Hambourg, Paderewski, Ernest Schelling, Katharine Goodson, and Arthur Friedheim.

Aside from the provincial orchestras in Manchester, Bournemouth, and Liverpool, high-quality orchestral performances were generally focused in London. Cyril Ehrlich comments that the paucity of professional ensembles elsewhere across the country was due largely to financial pressures and, importantly, the absence of suitable concert venues that could accommodate both high audience numbers and a full symphony orchestra:

In the industrial midlands and North a large potential market was opened up by the railways, which greatly facilitated the organisation of concerts by visiting soloists, small groups, and occasional events by larger forces. Musical directories began to list provincial concert rooms, their rents and seating capacities: £2 to £5 a night for halls seating 500 to 1,000 people. But to cover the costs and risk of regular orchestral concerts required a sustained effort, to build up audiences for whom concert-going might become a normal pursuit rather than a rare experience. Only Manchester and, to a lesser extent, Liverpool made substantial progress in this direction. Both had prosperous middle class communities and large concert halls with excellent acoustics, in an age when architects understood such matters. Liverpool's Philharmonic opened in 1849, and was later described by Richter as the finest concert room in Europe. Manchester's Free Trade Hall which opened in 1856

was generally acknowledged as better than any in London until the Queen's Hall was built.<sup>27</sup>

However whilst most provincial cities could not boast a permanent orchestra, many of these did play host to regional music festivals that brought important orchestral works to a broad proportion of society outside London. They were therefore an important platform from which audiences were exposed to new pieces, for as Pippa Drummond observes:

The music festivals were the most significant cultural events to be held in provincial England during the nineteenth century. Organized on a large scale and lasting for up to four days, they employed the leading singers and instrumentalists of their time. The events were eagerly anticipated, attracting large numbers of visitors to the festival towns and having a beneficial effect on both moral and trade.... At the height of the festival movement – around 1880 to 1914 – there was scarcely a town in England which did not organize its own festival and, while the smaller events could not compete with the prestigious triennial festivals, they enjoyed a considerable local following.<sup>28</sup>

These festivals were of enormous civic importance to the hosting city, being the prime opportunity for organisers to display its wealth, culture and sophistication to the rest of the country; indeed Ehrlich writes that 'the initiation and continuance of such events was closely associated with municipal development and pride'.<sup>29</sup> The prestigious triennial festivals to which Drummond alludes, refers to those held in Birmingham, Leeds, and Norwich. These were renowned for their quality of performance, diversity of

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<sup>27</sup> Cyril Ehrlich, *The Music Profession in Britain Since the Eighteenth Century: A Social History* (Oxford: Clarendon Press, 1985), 61–62.

<sup>28</sup> Pippa Drummond, *The Provincial Music Festival in England, 1784-1914* (Farnham: Ashgate Publishing Limited, 2011), 1.

<sup>29</sup> Ehrlich, *The Music Profession in Britain*, 69.

programming, and success in attracting many of the most popular virtuosic soloists of the day; indeed she writes that they ‘all achieved national recognition and had a considerable impact on the cultural life of the whole country’.<sup>30</sup> The fact that there was an intense rivalry between the organisers of these events is important, because it resulted in a series of concerts that equalled the quality of those regular performances taking place in London, Manchester, Liverpool and Bournemouth. Thus it is not surprising to read Robert Morris’ comments on the First Leeds Festival in 1858, where he reveals that the Festival’s committee ‘were irritated by the fact that Bradford had a better concert hall’ therefore in order to highlight the city’s affluence, they ‘went out and bought the biggest town hall, the best artists, the best composers and a massive orchestra... The result was a great success’.<sup>31</sup>

Therefore in order to compete with rival institutions, these festival organisers were keen to host famous musicians and programme popular works in order to increase the event’s perceived prestige and intrigue, and as such, entice listeners from across the country. These occasions featured some of the most important virtuoso pianists of the nineteenth century, performing concertante works to a standard that would generally have been the preserve of those cities possessing a professional orchestra. Consequently they were important in introducing new listeners throughout Britain to renowned performers and canonical works, arguably satisfying a curiosity for many audiences who may have heard about these artists and compositions, without having the means to experience them first hand.

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<sup>30</sup> Drummond, *The Provincial Music Festival in England*, 1.

<sup>31</sup> Robert Morris, “Middle Class Culture, 1700-1914,” in *A History of Modern Leeds*, ed. Derek Fraser (Manchester: Manchester University Press, 1980), 218.

Such opportunities are for instance highlighted by the programmes of Birmingham's Triennial Festival – the oldest of the three principal institutions – which played host to Cramer (1826), Moscheles (1834), Mendelssohn (1837), Thalberg (1849), Wilhelm Kuhe (1852) and Fanny Davis (1888) during the course of the nineteenth century. Elsewhere other pianist appearances included Arabella Goddard at the 1859 Bradford Festival with Beethoven's E-flat Piano Concerto; Egon Petri at the 1909 Newcastle Festival where he played the Busoni Piano Concerto; and Paderewski at the Bristol Festival with Chopin's F minor Concerto in 1912. Even where festival organisers did not secure the services of prominent virtuosi, pieces for piano and orchestra continued to be programmed at these events, with such seminal works as Beethoven's *Choral Fantasia* appearing at the Third Bradford Festival in 1859; Mendelssohn's First Piano at the 1860 Norwich Festival; and Brahms's Second Piano Concerto at the 1901 Leeds Festival. Importantly, the infrequent and brief nature of these provincial events, combined with the organiser's diverse approach to programming ultimately did not allow for the same regularity of concertante performances as could take place in London, Manchester, Liverpool or Bournemouth. They therefore cannot be used to effectively indicate the public's fascination for the concertante work, though that said, the fact that they appeared on programmes at all did help to extend in some small way the public's exposure to both the genre and virtuoso performer.

Therefore in summation, during the course of the nineteenth century concert life in Britain became increasingly available to an ever-broader proportion of British society. Commencing first with the informal promenade concerts that reacted against such

exclusive music institutions as the Philharmonic Society, these ultimately gave way to the equally accessible, but more professional organisations that included the CPO, Hallé, QHO, BMO, and LSO. Of course, whilst these bodies provided their audiences with wide-ranging musical genres through their educational efforts, their programming activities are particularly notable for regularly bringing the piano concertante work and virtuoso pianist before expanding audiences.

Such pieces became increasingly popular through this considerable improvement in concert accessibility and subsequently became established as principal repertoire works for the country's orchestral institutions. This popularity is not only demonstrated by the frequent appearance of these compositions on the programmes, but also because they were used by newly founded societies as a means to attract potential patrons. It is important to bear in mind, however, that the activities of these skilled orchestras were confined to a handful of locations across Britain, being centred in London, Manchester, Liverpool, and Bournemouth. Consequently, the provincial music festivals were vital in augmenting the accessibility of orchestral works to a proportion of the population who may have been unable to travel to these musical regions. Yet whilst the standard of these events was so high – easily rivalling those performances provided by the BMO, CPO, Hallé, LPO, and LSO – the programming of concertante works was sporadic, and as such did not contribute significantly in fuelling the public's enthusiasm for concertante genre and virtuoso pianist; such a phenomenon was instead driven by the concerts supplied by the country's permanent institutions.



Importantly though, Britain's interest in pianism was not established solely by the increased activity of concert life, but also due to the country's celebrated position as a centre for piano composition, construction, and development from the later years of the eighteenth century; indeed such was the focus on the instrument's manufacture, that the quality of pianos built in Britain exceeded those constructed in Vienna, and for a time, Paris. This phenomenon was crucial in augmenting the public's interest in genre and performer, for it not only enticed leading foreign virtuosi to the country – who were keen to experience the remarkable developments taking place in piano construction – but also established the instrument as an important icon amongst British society; being so close to such important international developments, the public themselves became intrigued by the piano as an object of cultural interest, a fascination which grew to such a considerable extent, that the nation's musical and social life became intently focused on this specific instrument.

## Britain as a Centre for Pianism

Since the end of the eighteenth century, London had become home to a number of renowned pianist-composers including Clementi, Dussek, and Cramer, creating what has become known as the 'London Pianoforte School'.<sup>32</sup> In addition to their compositional activities – that resulted in numerous solo and concertante works for the piano – these individuals frequently headed publishing houses and construction companies, thereby establishing the capital as an important centre for pianism. That these musicians opted to

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<sup>32</sup> Alexander Ringer, "Beethoven and the London Pianoforte School," *The Musical Quarterly* 56, no. 4 (1970): 744.

reside specifically in Britain principally occurred because of the nation's position as a leading economic world power, established because of the central role it played throughout the Industrial Revolution, a phenomenon highlighted by Nicholas Temperley:

There is no doubt that London was an important centre for the piano and piano music during these years – perhaps for some time, *the* centre. Of course this was not because of the native musical genius of Londoners. It was because London was generally dominant politically and economically, and was ahead of the rest of the world in the most relevant ways. Its industrial head-start allowed English piano manufacturers to improve on what they had learnt from German makers. Its commercial advantage gave it an edge to its piano and music dealers. Its lead over all other cities in wealth and population gave it a relatively large middle class market for piano and piano music. It was ahead of other European cities in the development of public concerts as well as in the publication of sheet music. For all these reasons London was a magnet for continental musicians.<sup>33</sup>

Crucially this significant industrial position quickly gave Britain an infrastructure that naturally facilitated piano manufacture, helping to establish the nation as a leading centre for developments in piano design. Arthur Loesser comments on this important link when he writes:

The country boasted a doubled, tripled population, working with ever improved machinery, exploiting natural resources more radically, produced an amount of wealth that left all previous standards behind.... [Music] might well have remained little influenced by the Industrial Revolution.... But the pianoforte, with its manifold intricate structure – and especially with its abundance of serially repeated parts – seemed particularly suited to the

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<sup>33</sup> Nicholas Temperley, "London and the Piano 1760-1860," *The Musical Times* 129, no. 1744 (1988): 289.

new mechanical process. Any zealot for factory production would have cast a lecherous eye upon the pianoforte's tens of identical wooden keys, its dozens of identical jacks and hammer-shanks, its greater dozens of identical tuning pins and hitch pins, and its yards of identically drawn wire. The pianoforte was the factory's natural prey; purely on the basis of its structure, it was the instrument of the time.<sup>34</sup>

Britain's prominent status as a leading industrial country therefore gave rise to an ever-increasing number of builders who sought to exploit the piano as an instrument for mass production. As such, by 1851 London alone could boast the presence of around 200 firms,<sup>35</sup> with the total number of pianos being produced in Britain at this time numbering somewhere between 15,000 and 20,000.<sup>36</sup> Of these builders, some of the more notable were Clementi and Co., Collard, Chapel, and Broadwood and Sons, the latter of which grew to become the largest builder of instruments in the world with a staff employment that numbered over 300.<sup>37</sup> Indeed such was Broadwood's manufacturing efficiency that the company produced approximately 2,000 pianos per year during the 1840s,<sup>38</sup> an average that subsequently increased to around 2,500 by the 1850s.<sup>39</sup> In comparison, the next largest firm, Collard, only managed to construct around to 1,500 during the same decade.<sup>40</sup> Crucially however, these figures not only illustrate the considerable quantity of piano manufacturers present in the country, but also how substantial a demand there was for these instruments amongst the British public.

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<sup>34</sup> Arthur Loesser, *Men, Women and Pianos: A Social History* (New York: Dover Publications LTD, 1990), 233.

<sup>35</sup> Cyril Ehrlich, *The Piano: A History* (Oxford: Oxford University Press, 1990), 34.

<sup>36</sup> *Ibid.*, 37.

<sup>37</sup> *Ibid.*, 35.

<sup>38</sup> David Rowland, "The Piano since c.1825," in *The Cambridge Companion to the Piano*, ed. David Rowland (Cambridge: Cambridge University Press, 1998), 50.

<sup>39</sup> Ehrlich, *The Piano: A History*, 37.

<sup>40</sup> *Ibid.*

It is interesting to note that this focus on piano construction actually functioned as a catalyst for many foreign European firms, with David Rowland pointing out: ‘All this activity placed considerable pressure on some continental makers to keep up with the latest developments in London’.<sup>41</sup> Firm evidence of the British builders’ successes with piano construction in terms of tone, strength, action, and range of the keyboard, may be seen by the various triumphs accorded to them at the Great Exhibition of 1851, for as David Wainwright notes:

These pianos were among the successes of the Great Exhibition, which was intended to demonstrate the advanced nature of British craftsmanship and design; piano manufacture was one of the few areas in which it could truly be claimed that the British products were the best, in design and manufacture. The Gold Medal went to Erard of London.<sup>42</sup>

Partly as a result of London’s prominent position as a leading centre for piano development, Nicholas Temperley highlights that it quickly became an important destination for any internationally celebrated performer:

London itself was well in the mainstream of European music. It was nothing if not cosmopolitan, and it shared with Paris the honour of being the most highly prized city in the world for musical performance. If you had been acclaimed in London, success was yours. Although European musicians did not generally look to London for new developments in composition, they looked to it for performance opportunities, for

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<sup>41</sup> David Rowland, “Pianos and Pianists: c. 1770-c. 1825,” in *The Cambridge Companion to the Piano*, ed. David Rowland (Cambridge: Cambridge University Press, 1998), 32.

<sup>42</sup> David Wainwright, *The Piano Makers* (London: Hutchinson, 1975), 103–104.

generous patronage, for large enthusiastic audiences, and for open-minded and liberal acceptance of what was new.<sup>43</sup>

The fact that British companies like Broadwood or Collard were constantly developing their instruments during the nineteenth century would, Therese Ellsworth writes, have been of immense interest to the continental virtuoso; visiting Britain would have enabled them to examine the latest models newly built in London's factories and compare them with the best firms from the Continent:

The British capital... held special attractions for pianists. The quality of the pianos manufactured there was equalled only by Vienna and, later, Paris. British advances included triple stringing and metal bracing to increase power as well as additional keys to extend the range to five octaves<sup>44</sup>

As such, during the course of nineteenth century London played host to the vast majority of great performers that included Franz Liszt, Sigismond Thalberg, Henri Herz, Charles Hallé, Anton Rubinstein, Johann Pixis, Frédéric Chopin, Friedrich Kalkbrenner, Clara Schumann, Ignaz Moscheles, and Felix Mendelssohn, and the concerts in which they performed would have been highly sought after events in the capital's musical calendar.

Consequently, British manufacturers not only played a pivotal role in piano development and construction during this period, but also significantly contributed to fuelling the influx of foreign pianists to Britain at this point, thereby placing the nation's public at the very

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<sup>43</sup>Nicholas Temperley, "Introduction," in *Music in Britain: The Romantic Age, 1800-1914*, ed. Nicholas Temperley (London: The Athlone Press, 1981), 6.

<sup>44</sup> Ellsworth, "The Piano Concerto in London Concert Life," 5.

centre of a significant industry and turning point in musical culture. Such a remarkable position allowed the British public to witness the latest developments pertaining to piano design and must surely have contributed to the obsessive interest in the instrument at this time, a phenomenon highlighted by Temperley when he writes:

Musicians, professional and amateur, almost fell over each other in their intense desire to explore and exploit the piano's potential for brilliance and subtlety of expression... Rival manufacturers looked for innovations to enhance its powers; retailers touted their instrument's qualities in novel marketing techniques; virtuosi outdid each other's spectacular feats; young women (*and* their husbands) tried to tie their rising status to that of the piano.<sup>45</sup>

As Temperley briefly suggests, such was the attention placed upon the piano that it became an important mark of social rank during the nineteenth century. Cyril Ehrlich observes that 'to the Victorians a piano symbolized respectability, achievement and status'.<sup>46</sup> Consequently the wealthiest of Victorian society closely followed advances in piano construction in order to quickly purchase newly developed instruments featuring the latest advances in keyboard design. These pianos would have been more expensive than their less sophisticated predecessors and therefore allowed these persons to display their wealth amongst their peers, a cultural phenomenon highlighted by Henry Raynor who attests: 'Each new development in the piano manufacture during the first half of the nineteenth century meant an increase in the power and brilliancy of the instrument's tone and,

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<sup>45</sup> Nicholas Temperley, Foreword to *The Piano in Nineteenth-Century British Culture*, ed. Therese Ellsworth and Susan Wollenberg (Aldershot: Ashgate Publishing Limited, 2007), xv.

<sup>46</sup> Ehrlich, *The Piano: A History*, 97.

consequently, a replacement by the rich of the instrument they owned for the sake of an improved model.<sup>47</sup>

Importantly, the rapidity with which the upper classes replaced their instruments resulted in a market of high-quality, second-hand pianos that were themselves quickly purchased by the middle classes or aspiring parvenu, who similarly exchanged their older models for these superior – and now affordable – instruments. Consequently, as new piano designs became available to the public, older versions became obtainable to an ever lower class level, and so it was that eventually, as Raynor writes, ‘second-hand pianos slid down the social scale from the wealthy homes in which they had started’ until ‘a vast number of homes, almost all except the very poor, gave house-room to a piano’.<sup>48</sup> This means that over the course of the nineteenth century, the piano changed from being an instrument that was the preserve of the upper classes, to one that was almost universally owned.

This essentially omnipresent status of the piano in the Victorian household clearly highlights the extreme and very real popularity of this instrument during this era; Temperley for example comments:

[A] long procession of historians with xenophile agendas... suggest that the musical boom [in pianism] was superficial and reflected no genuine musicality on the part of the British public. They forget that people, however rich, are not generally inclined to spend money

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<sup>47</sup> Raynor, *Music in England*, 161.

<sup>48</sup> *Ibid.*

on something they don't like or don't understand, nor to raise their social standing by acquiring something unless it is highly prized or valued by society.<sup>49</sup>

The fact that such interest became so widespread across Britain meant that an ever-increasing proportion of the public were capable of playing the instrument, not as a means to enter the musical profession, but rather as a pastime aside from working life. It became fashionable to demonstrate some proficiency on the instrument, particularly for young ladies, who Wainwright attests, saw the piano as 'a powerful weapon in courtship.'<sup>50</sup> Consequently, pianists frequently lost no time in demonstrating their skills at private soirees: Eric Mackerness suggests that 'Piano playing in the age of Mendelssohn came to be regarded as a valuable social accomplishment for two particular reasons: on the one hand, the pianoforte is an excellent accompanying instrument; on the other, it is a first rate vehicle for social display'.<sup>51</sup> However, although technical skill was certainly a means to impress one's peers, this was not the instrument's sole attraction; rather, a common stimuli encouraging the study of piano performance simply concerned the enjoyment of playing the piano as a relaxing household pursuit, highlighted by the quantity of domestic music being produced by Britain's publishers, for as Temperley comments:

Musical activity in the home in this period must have been very considerable judging from the amount of music published, which increased rapidly throughout the nineteenth century. Enormous quantities of piano music, songs and ballads, and chamber music poured from the rapidly expanding publishing houses.<sup>52</sup>

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<sup>49</sup> Temperley, "Foreword," xvi.

<sup>50</sup> Wainwright, *The Piano Makers*, 85.

<sup>51</sup> Eric Mackerness, *The Social History of English Music* (London: Routledge and Kegan Press, 1964), 173.

<sup>52</sup> Nicholas Temperley, "Domestic Music in England," in *Proceedings of the Royal Musical Association*, 85, 1958. Royal Musical Association: 32.



The public's fascination with piano music in particular was fuelled by the new musical genres that emerged during the early years of the romantic period. Character pieces specifically intended for domestic performances flooded the market place at this time and were arguably written to a point of excess. Whilst many of Europe's greatest composers contributed to this new fashion – including Mendelssohn and Schumann with the *Songs Without Words* and *Kinderszenen* respectively – the majority of these pieces were in fact produced by less prominent composers. Indeed due to the considerable demand for domestic piano music, publishing houses printed vast arrays of compositions, much of which contained little musical worth, in order to satiate the public's predilection for these generally meretricious pieces; Nicholas Temperley emphasises the poor quality of these works during a discussion on the *Songs Without Words*:

[Mendelssohn's collection] may be seen against the background of noisy, flashy and worthless claptrap with which they had to compete. They replaced mere empty display by a consciousness of the deeper and subtler possibilities of musical expression... It is easy to point out their weaknesses, and unfortunately it was these weaknesses that were exaggerated in the hundreds of sentimental pieces that came out in England in the period that followed Mendelssohn's death.<sup>53</sup>

A particularly notable example of the more saccharine piano works produced at this time was *The Maiden's Prayer* by Polish composer Tekla Badarzewska; Percy Scholes discussed the limited musical worth of this work in his entry on its composer for his edition of *The Oxford Companion to Music*:

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<sup>53</sup> Ibid., 40.

In [her] brief lifetime she accomplished, perhaps, more than any composer who ever lived, for she provided the piano of absolutely every tasteless sentimental person in the so-called civilized world with a piece of music which that person, however unaccomplished in a dull technical sense, could play. It is probable that if the market stalls and back-street music shops of Britain were to be searched *The Maiden's Prayer* would be found to be still selling, and as for the Empire at large, Messrs. Allen of Melbourne reported in 1924, sixty years after the death of the composer, that their house alone was still disposing of 10,000 copies a year.<sup>54</sup>

Yet in spite of the questionable value of much domestic piano music, this corpus of work nevertheless contributed to a greater repertory of piano music that became increasingly available to British amateur pianists, serving to intensify the public's enjoyment of the instrument. Alongside this the publication of piano duets became a rising industry and, as well as being a social activity, also provided pianists with the opportunity to perform and become acquainted with orchestral masterpieces. So it was that competency on the piano became not just a social skill, but also an entertaining pastime. Therefore, far from functioning as a mere piece of household furniture, it was actually important in encouraging the pursuit of domestic music making.

As a result of such a rapidly growing interest in the piano and piano music, builders were spurred onto greater feats of technical ingenuity. The new inventions created by these individuals were provided with a public platform for display at the Great Exhibition of 1851. Significantly, Sigismond Thalberg used his report on the event as a means to

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<sup>54</sup> Percy Scholes, "Badarzewska, Tekla," ed. John Owen Ward, *The Oxford Companion to Music* (London: Oxford University Press, 1967), 64–65.

highlight the British public's astonishing enthusiasm for the instrument, observations that not only demonstrate its social function at this time, but also its trumping popularity in relation to other musical instruments:

The increase of the number of pianos compared with the population is every year more rapid, a circumstance which is not observed in regard to other musical instruments. This is corroborated by the fact, that, some years ago, pianoforte-music constituted only a very modest portion of a music-seller's stock; whereas now it fills more than three quarters of his shelves, and makes his chief business.

The social importance of the piano is beyond all question far greater than that of any other instrument. One of the most marked changes in the habits of society, as civilization advances, is with respect to the character of its amusements. Formerly, nearly all such amusements were away from home and in the public; now, with the more educated proportion of society, the greater part is at home and within the family circle, music of the piano is the principal feature. Many a man, engaged in commercial and other active pursuits, finds the chief charm of his drawing-room in the intellectual enjoyment afforded by the piano.<sup>55</sup>

Thalberg's comments clearly highlight the important position held by the piano during the Victorian era and as such, it is not surprising that some builders went to extraordinary efforts in order to create the next great development in piano design; David Wainwright for instance provides examples of some highly original and unusual inventions displayed at the exhibition, highlighting a range of bizarre niche markets that firms directed their attention to. For example Isaac Henry Robert Mott developed a piano of 'nearly 8 octaves' which

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<sup>55</sup> Edward Francis Rimbault, *The Pianoforte, Its Origins, Progress and Construction* (London: Robert Cocks and Co., 1860), 159–160.

also had ‘an additional five more octaves’; J. and J. Hopkinson added to their piano, ‘a tremolo similar in effect to that produced by the human voice’; whilst William Jenkins and Son exhibited an ‘expanding and collapsing piano for gentlemen’s yachts, the saloons of steam vessels, ladies’ cabins etc., only 13½ inches from front to back when collapsed’.<sup>56</sup>

Such inventions demonstrate the lengths that some builders went in order to satiate the public’s appetite for piano innovations. Crucially, these builders must have considered it worthwhile to create such contraptions rather than viewing them as a passing whim, because of the necessary investment in time and money required to produce them. Furthermore, that these more unusual inventions were short lived is irrelevant, for being a product of their time they clearly highlight the efforts manufacturers undertook in order to exploit the enthusiasm for pianos that flourished in Britain during the nineteenth century. Therefore riding the wave of such popularity, these builders were attempting to find the next niche in the public’s interest that would result in a business enterprise that would hopefully produce a large fortune. As such, although we may now look upon these novelties as frankly ludicrous, it nevertheless provides us a good indication of the excitement and obsession that surrounded the piano at this time.

One notable consequence of such interest in piano development – alongside instrument ownership and passion for keyboard performance – was the manner in which it affected the very nature of British concert life. Ultimately, programmes featuring solo piano recitals or piano concertante works became ever more common in Britain during the Victorian period and fundamentally occurred as a direct result of public enthusiasm. Indeed, such was the

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<sup>56</sup> For a complete list see Wainwright, *The Piano Makers*, 99–104.

nation's penchant for the piano that it was subsequently drawn to performances featuring this specific instrument, and therefore compositions for piano and orchestra would have particularly appealed to organisers of orchestral concerts. The reason for this link between the amateur pianist and professional performance is simple, for it is generally the case that an amateur who is capable of playing a particular instrument, can relate to it more readily and will therefore be more disposed to attending a performance featuring it. Furthermore, they were inspired by performances from the renowned virtuosi, such that upon their return home they regularly attempted their own rendering of the virtuoso warhorses or such similar works. It is this very scenario that James Parakilas notes as encouraging the many amateur Victorian pianists to attend concerts featuring the piano:

Amateur players filled the concert halls to hear the professional players, and although in one sense the amateurs might have needed a distinct repertory of music to play, suited to their own level of competence, in a sense they might have wanted to play – or at least try to play – the music that they heard performed in concerts. As a result, although one can speak of amateur and professional genres of piano music, nothing illuminates the culture of the piano in this period more than to see these generic boundaries break down.<sup>57</sup>

Crucially, in an age when the gramophone was in its infancy and the radio yet to be invented, technology did not permit the mass consumption of professionally made music at home, therefore the only means of experiencing virtuoso musicians and the canonical romantic works was to attend a live performance. As well as this, transportation limitations restricted the ease with which the virtuoso pianist was able to tour around Europe, with the consequence that appearances of virtuosi would not have been as commonplace as they are

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<sup>57</sup> James Parakilas, *Piano Roles: A New History of the Piano* (New Haven: Yale University Press, 2002), 23.

today. Considering these two factors, we may appreciate just how limited – by today’s standards – the opportunities were to hear and observe the virtuosic skill of Europe’s most distinguished pianists. Such restrictions help to explain why the rare opportunities to experience them were so popular and often restless, a scenario frequently highlighted by Bernard Shaw in his criticisms on musical life in London between 1888 and 1894.<sup>58</sup> For instance he once observed: ‘By the time I reached Paderewski’s concert on Tuesday last week, his concert was over, the audience in wild enthusiasm, and the pianoforte a wreck’.<sup>59</sup> The author similarly highlights such excitement when in 1893 he again attended a concert featuring Paderewski, commenting:

There was a tremendous crush at the Philharmonic to hear, or possibly to see, Paderewski.

Gangways were abolished and narrow benches substituted for wide ones to make the most of the available space.<sup>60</sup>

The correlation highlighted here between the rise of the piano as a domestic instrument and the public’s increased predilection for piano concerts, illustrates why the major concert series of London and the provincial cities gave such preference to concertos featuring a piano soloist. However whilst the audience’s desire to attend these concerts was influenced in part by their interest of the instrument itself, this was in fact vastly augmented by the country’s love affair with the virtuoso pianist, again as Shaw notes: ‘[Pianomania] fills St

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<sup>58</sup> See Bernard Shaw, *London Music in 1888-1889 as Heard by Corno Di Bassetto (later Know as Bernard Shaw) with Some Further Autobiographical Particulars* (London: Constable, 1937); Bernard Shaw, *Music in London: 1890-1894 in Three Volumes* (London: Constable, 1932).

<sup>59</sup> Bernard Shaw, *Music in London: 1890-1894 in Three Volumes*, vol. 1 (London: Constable, 1932), 16.

<sup>60</sup> *Ibid.*, 3:13.

James's Hall with young ladies every afternoon during the season and puts countless sums into the pockets of teaching virtuosos.'<sup>61</sup>

## The Virtuoso Pianist in Britain

The increased prominence of the virtuoso pianist in British musical life – mirroring the same fascination held for these musicians in the pianistic capital, Paris<sup>62</sup> – was directly influenced by two key socio-cultural factors; first, the ever-increasing access to high quality musical performances – described by Richard Taruskin as ‘the great nineteenth-century musical change’<sup>63</sup> – which enabled constantly larger audiences to attend concerts featuring distinguished musicians; and second, the emergence of the piano as an important cultural object, for as Cliff Eisen attests:

Besides violinists, pianists were the most popular virtuosos of the nineteenth century, a result in no small part of the instrument's increasing prestige and its appeal to a wide-ranging bourgeois audience: not only did it represent the primary means of late eighteenth- and early nineteenth-century music making, but the increasing number and accessibility of public concerts and rapid changes in piano construction (that increased both the instrument's compass and its ability to execute rapidly), as well as marketing, gave rise to a metaphoric platform for virtuosos as Romantic heroes and as models to be emulated – models to which amateurs, especially women, could aspire.<sup>64</sup>

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<sup>61</sup> Bernard Shaw, *Music in London: 1890-1894 in Three Volumes*, vol. 1 (London: Constable, 1932), 79.

<sup>62</sup> See Alan Walker, *Franz Liszt: The Virtuoso Years, 1811-1847*, vol. 1 (New York: Alfred A. Knopf, 1983), 161–167.

<sup>63</sup> Richard Taruskin, *The Oxford History of Music*, vol. 3 (Oxford: Oxford University Press, 2005), 251.

<sup>64</sup> Cliff Eisen, “The Rise (and Fall) of the Concerto Virtuoso,” in *The Cambridge Companion to the Concerto*, ed. Simon P. Keefe (Cambridge: Cambridge University Press, 2005), 182.

However, though these two elements were instrumental in establishing the pianist's popularity, once founded, the very cult of the virtuoso became a separate and important influential entity that sustained the public's admiration for the musician once piano design, having become standardised by the 1860s,<sup>65</sup> was no longer an influential factor. Therefore, just as it was throughout Europe, Britain's veneration of the performer grew to exponential heights during the course of the nineteenth century.

Having been home to a number of distinguished pianists since the late eighteenth century – such as J. C. Bach, Dussek, Steibelt, Clementi and Cramer – the population of London had seemingly formed a predilection for this breed of musician, and were therefore particularly welcoming of the touring virtuoso pianist. Importantly, whilst the nation's piano manufacturing industry had undoubtedly provided a considerable attraction for these musicians, they were simultaneously drawn to the country as a result of its strong economic position; fundamentally, that the city had assumed such wealth during the course of the Industrial Revolution meant that the prominent traveling virtuosi could have been sure of considerable fees, and therefore would have comprised a significant motivational factor for these musicians; as Wainwright simply puts it, Britain was a country where 'foreign musicians could make a fortune'.<sup>66</sup> For example, such was Thalberg's popularity that he is reputed to have amassed a fortune of £4000 from his 1842 visit to Britain alone<sup>67</sup> (approximately £404,000 in today's currency), a sum that truly highlights both the piano virtuoso's public appeal and the money available to them when touring the country.

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<sup>65</sup> Rowland, "The Piano since c.1825," 40.

<sup>66</sup> Wainwright, *The Piano Makers*, 90.

<sup>67</sup> Ellsworth, "The Piano Concerto in London Concert Life," 3.



This intense fixation on such pianists as Paderewski, Thalberg, Liszt, Steibelt, Rubinstein, and Scharwenka throughout the nineteenth century, derives from three principal causes: first, the intrigue surrounding the musician's advanced technical skill and musical interpretation; second, the exciting visual display of the pianist at work, creating a show of herculean efforts to highlight the work's virtuosic demands; and third, the very attraction of the individual themselves to members of the audiences, particularly of a sexual nature.

Importantly, because the piano had emerged as such a popular instrument within society, this ensured that it was one with which many members of the public had a particular affinity. As such, amateur pianism was a widespread talent amongst the British public and therefore created a nationwide interest in piano technique; as Kenneth Hamilton notes 'A public largely made up of amateur pianists could usually be relied upon to notice particularly fine displays of technical accomplishment, and to reward them accordingly.'<sup>68</sup> Consequently, large crowds were drawn to performances by piano virtuosi in order to both experience and marvel at their feats of technical accomplishment, talents which many listeners could only dream to emulate. In this way they were the musical equivalent of such renowned conjurers as Harry Houdini, John Nevil Maskelyne, and Alexander Herrmann; for in just the same way that these magicians left their audiences speechless through inexplicable illusions, so too were they left in wonder at the mystifying and seemingly impossible feats of piano virtuosity.<sup>69</sup>

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<sup>68</sup> Kenneth Hamilton, "The Virtuoso Tradition," in *The Cambridge Companion to the Piano*, ed. David Rowland (Cambridge: Cambridge University Press, 1998), 64.

<sup>69</sup> For further information on this see Paul Metzner, *Crescendo of the Virtuoso: Spectacle, Skill, and Self-Promotion in Paris During the Age of Revolution* (California: University of California Press, 1998).

One of the finest examples of such advanced keyboard practices concerns the ‘three-hand technique’, by which a melody placed within the middle register of the piano, and surrounded with textural decorations in the upper and lower registers, gives the impressions that three hands are required to perform the passage. This device bewildered audiences when Thalberg deployed it in his *Don Juan Fantasy*, which, as Kenneth Hamilton writes, ‘included a fascinated Czerny, who admitted that even the most experienced pianists present could not work out how it was done’.<sup>70</sup> Alongside this, Herz amazed listeners with his glissandi in thirds, Kalkbrenner with his left-hand octaves, and Henselt for his chords encompassing intervals as large as a twelfth.<sup>71</sup> In addition to these ‘specialist’ techniques, listeners were also treated to the more standardised, yet no less impressive, skills such as rapid passagework, double thirds, right-hand octaves, and quickly executed leaps across a large portion of the keyboard, all of which would have inspired and stunned the audiences to whom they were being performed.

The thrill of witnessing such advanced technical bravura was encouraged further by the pianist’s visual display, for a show of virtuosic skill was not complete without such melodramatic movements as sweeping arm gestures, throwing back of the head, and theatrical motions of the torso, in order to highlight the titanic struggle faced by the pianist. Richard Leppert comments on the importance of visual actions in expressing musical thought when he opines ‘More than ever before, performers’ bodies, in the act of realizing music, also helped to transliterate musical sound into musical meaning by means of the sight – and sometimes spectacle – of their gestures, facial expressions and general

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<sup>70</sup> Hamilton, “The Virtuoso Tradition,” 59.

<sup>71</sup> Eisen, “The Rise (and Fall) of the Concerto Virtuoso,” 184.

physicality'.<sup>72</sup> The fascination with these pianistic theatrics is highlighted by the caricatures and portraits produced during the nineteenth century that served to emphasise the exciting and varied visual actions of pianists. János Jankó's drawing of Liszt for example captures the pianist in eight different poses that provide a particularly humorous response to the diverse range of the visual displays incorporated by the pianist into his performances (Fig. 1.1). These movements were intended to express the musician's own musical experience – whether it be a moment of utter serenity, concentration, or struggle – and therefore provide the listener with visual insight to the performer's emotions.

However in addition to this, these movements served to underline the demanding nature of the works being performed and consequently highlight the perilous actions undertaken by these mortal men; indeed Hans von Bülow advised that in sections comprising octave passagework, the pianist should purposefully play occasional errors in order to highlight the demands placed upon the musician.<sup>73</sup> Such risks conjured an atmosphere of uncertainty that provided huge excitement for the spectators and added to the frenzy of these hair-raising performances. Claude Debussy alluded to this cultural phenomenon during a Good Friday review in 1901 when he commented 'The attraction that binds the virtuoso to the public seems much the same as that which draws the crowds to the circus: we always hope something dangerous is going to happen.'<sup>74</sup>

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<sup>72</sup> Quoted in Tia DeNora, "The Concerto and Society," in *The Cambridge Companion to the Concerto* (Cambridge: Cambridge University Press, 1999), 29.

<sup>73</sup> Hamilton, "The Virtuoso Tradition," 64–65.

<sup>74</sup> Claude Debussy, *Debussy on Music: The Critical Writings of the Great Composer Claude Debussy Collected and Introduced by François Lesure, Translated and Edited by Richard Langham Smith*, ed. and trans. Richard Langham Smith (London: Secker & Warburg, 1977), 26.

Figure 1. 1 János Jánko, "Liszt at the Keyboard" (6 April 1873)



With the rise of virtuosity, physical actions became increasingly integral to pianistic performance; Schumann for example – a vehement opponent of virtuosity when employed as a replacement for artistic integrity – highlighted that Liszt’s playing incorporated visual display to such an extent that ‘He must be heard – and also seen; for if Liszt played behind the screen, a great deal of the poetry would be lost’.<sup>75</sup> Furthermore the element of excitement and expectation would have been augmented by the prospect of the piano surrendering to the virtuoso’s fearsome attacks, which often resulted in snapped strings and broken keyboards. Liszt for instance stated that he frequently required multiple pianos at a concert due to the likelihood of his destroying at least one of the instruments at his disposal:

In those times pianos were built too light. I usually had two grands placed on the platform, so that if one gave out it could be replaced without delaying the recital. Once I think it was in Vienna – I crippled both grands, and two others had to be brought in during the intermission.<sup>76</sup>

Such spectacular sights of piano destruction were commonplace on the early progenitors of the piano, and consequently would have been expected by the audiences; one can therefore imagine the feeling of rising tension that must have filled the concert hall as the evening progressed and virtuoso’s playing became ever more frenzied, that at any moment the first casualty of the evening was about to fall. Even during the last decades of the nineteenth century the fiery playing of the virtuosi was still placing the piano under considerable strain, as highlighted by Shaw’s review of Paderewski’s concert quoted

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<sup>75</sup> Robert Schumann, *On Music and Musicians*, ed. Konrad Wolff, trans. Paul Rosenford (London: Dennis Dobson, 1947), 156.

<sup>76</sup> Hamilton, “The Virtuoso Tradition,” 62.

above. Considering the impact that dramatic display had on the audience's appreciation of a work, it is not surprising that the concerto grew to become the most exciting of the pianist's showpieces in Britain, for not only did the pianist have to overcome the challenges faced with regards to the pianistic demands, but also had to engage in an epic contest with a full symphony orchestra. In this way therefore, the public was offered twice the spectacle in a concertante work with the result that concerts featuring these compositions offered a greater level of excitement, torment, and suspense than a solo piano recital alone could provide.

The considerable appeal of the virtuoso was further augmented however by their sexual allure;<sup>77</sup> Derek Scott for instance notes that it was during the Victorian age that music came to be far more erotically suggestive than had previously been the case, writing: 'A sexual division of musical composition emerged in nineteenth-century Britain: during that period metaphors of masculinity and femininity solidified into truths about musical style'.<sup>78</sup> The romantic attraction of the virtuoso pianist to their audiences is mirrored in precisely the same manner by the adoration directed towards today's idolised pop stars; not only do the crowds of adoring fans attending popular concerts mirror the swooning ladies that fought to purchase front row seats at a piano recital, but the sexual desire of the performer is also highlighted through the use of media. A particularly pertinent contemporary example of this concerns the 'music video' that often feature sexually suggestive dance routines between

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<sup>77</sup> For an in-depth discussion of this topic see Mark Mitchell, *Virtuosi: Defence and a (sometimes Erotic) Celebration of Great Pianists* (Bloomington: Indiana University Press, 2000).

<sup>78</sup> Derek Scott, *From the Erotic to the Demonic: On Critical Musicology* (Oxford: Oxford University Press, 2003), 33.

scantly attired men and women, leaving the viewer in little doubt as to the intended focus of these videos.

Significantly, the sexual appeal and erotic exploits of Liszt are recounted by many of his biographers, including Jessica Gienow-Hecht who notes ‘the immortal stories of Franz Liszt, whose concerts ended typically with shrieking women tossing their jewellery and garments on stage.’<sup>79</sup> Indeed the illustrator Theodor Hosemann humorously captured such a scenario when he depicted a feverish crowd of adoring young ladies at a recital given by the pianist, including one who has actually fainted from the excitement (Fig. 1.2). Liszt’s enjoyment of female attention is alluded to in an anecdote by Emil Sauer, who recalled a group lesson lead by the pianist, during which he highlights the master’s pleasure at hosting female students in spite of their poor ability:

[Fräulein S.] bores us almost to death for half an hour, while the master, with a delighted smile, now and then letting his hand drop on her shoulder, helps her over false notes and rhythmic confusion and with an occasional ‘Good!’ tranquilly allows her to murder his piece<sup>80</sup>

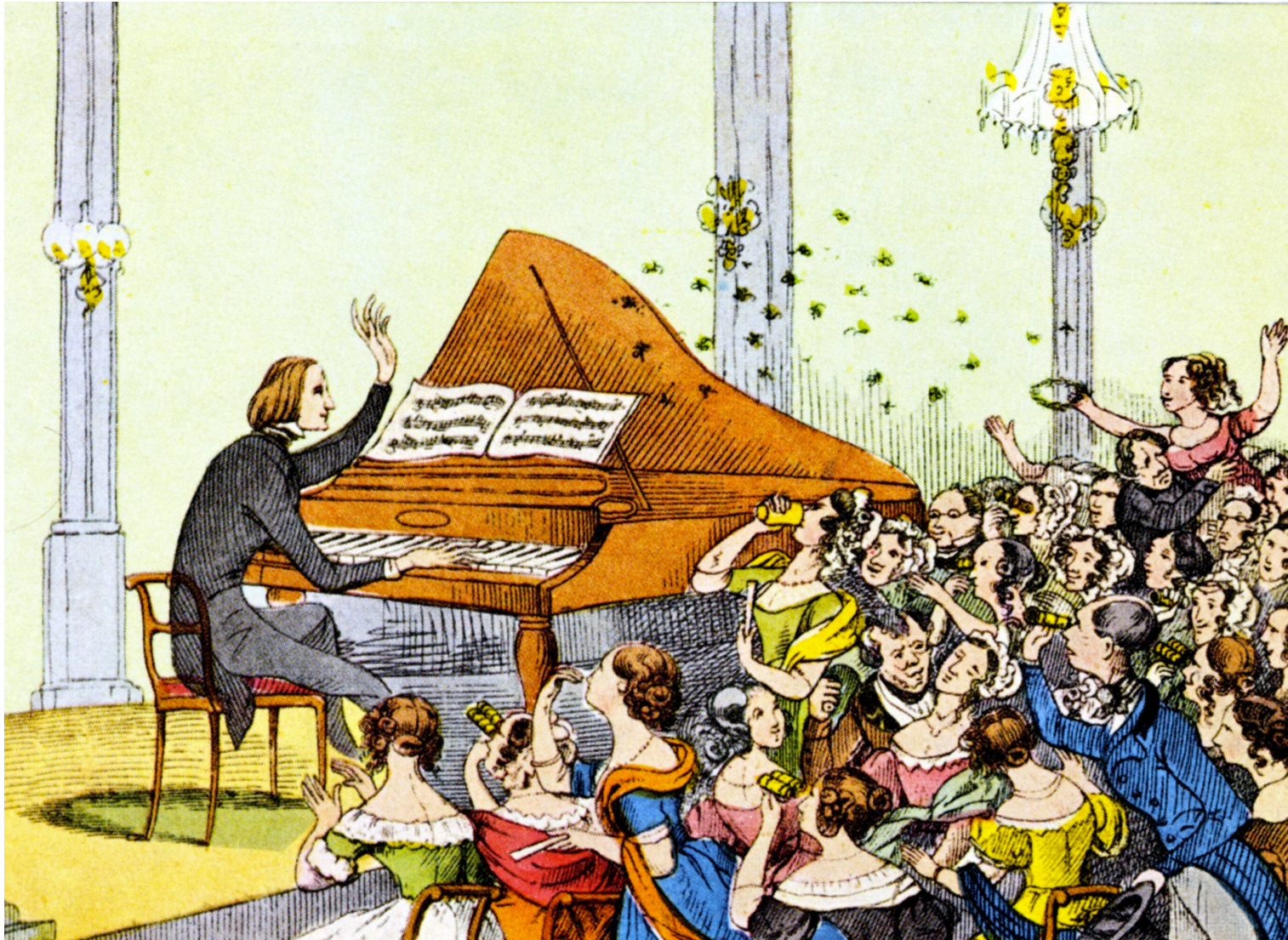
Ironically, Sauer himself would later become a magnet of sexual attraction and appears to have actively promoted this image, with Gienow-Hecht again revealing:

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<sup>79</sup> Jessica Gienow-Hecht, *Sound Diplomacy: Music and Emotions in Transatlantic Relations, 1850-1920* (Chicago: University of Chicago Press, 2009), 99.

<sup>80</sup> Harvey Sachs, *Virtuoso: The Life and Art of Niccolò Paganini, Franz Liszt, Anton Rubinstein, Ignacy Jan Paderewski, Fritz Kreisler, Pablo Casals, Wanda Landowska, Vladimir Horowitz, Glenn Gould*. (London: Thames and Hudson, 1982), 59.

Figure 1. 2 Theodor Hosemann, “Franz Liszt during a Recital in Berlin” (1840s)



© Lebrecht Music & Arts



A suave virtuoso, in 1899 Sauer arrived in the United States, where his unruly hairdo, his elegant attire, and countless love affairs became a central feature in gossip columns. Women sat spellbound through his concerts, and the critics compared him to a “hypnotist.” Overnight, Sauer became a serious challenge to the seemingly unsurpassable Ignaz Paderewski. To fire up the press, Sauer furnished reporters with a wealth of fabulous (and probably fictional) stories relating to his popularity among the European nobility, including one where “a lady belonging to the highest aristocratic [circles] was forgetting herself so far as to fall down on the platform on her knees and to scream out for a kiss.” In another tale, an eccentric Hungarian countess had purchased all the seats for his concert in Vienna in order to enjoy his performance by herself.<sup>81</sup>

Liszt and Sauer’s lascivious activities were by no means unique, with Paderewski, Pachmann, and others enjoying considerable attention from both men and women. Importantly, it is clear from various portraits and photographs of these musicians that some of these articles were intended to promote the romantic allure or physical impressiveness of the virtuoso pianist. Therefore, whilst these sources may not be as erotically explicit as today’s music films, they nevertheless fulfil a similar function. For example, Miklós Barabás’s portrait of the thirty-six year old Liszt depicts the pianist with an assertive stance, immaculate attire, carefully styled hair and penetrating stare, intended to emphasise Liszt’s masculinity and highlight his dominant character (Fig. 1.3). Alan Walker comments that this portrait – which depicts Liszt in the country’s national costume along with a copy of his Second Hungarian March – was painted at a time when Hungary was preparing itself for independence and as such highlights the pianist as a national hero and champion of

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<sup>81</sup> Gienow-Hecht, *Sound Diplomacy*, 98–99.

Figure 1. 3 Miklós Barabás, “Franz Liszt” (1847)



revolutionary cause.<sup>82</sup> Importantly, by illustrating the pianist in this way, the painter depicts Liszt as a suave, courageous and above all masculine protagonist, clearly intended to promote the musician as a gallant champion of his native country to be idolised and adored by the viewer.

Similarly a promotional photograph of Josef Hofmann functions to highlight the subject's muscular disposition. As a successful amateur sportsman, this photo was taken to suggest the physical strength required of a virtuoso pianist. On this occasion the pianist directs his attention firmly at the viewer, fixing the onlooker with a penetrating stare that generates a more personal and intimate effect. Furthermore, the sleeve of Hofmann's right arm has been rolled up to display his well-toned deltoid muscle, certainly intended to promote the perceived strength of the musician (Fig. 1.4). Yet whilst this image may not specifically have been intended as an erotic promotion of this pianist, it is unlikely that certain viewers of this photograph would not have looked upon it without an element of romantic attraction, given the obviously physical focus of this picture.

The two portraits of Liszt and Hofmann are but two examples of images that serve to exploit the physical appeal of these performers and thereby encourage, even if indirectly, the romantic attraction felt for these performers – both male and female – by members of the public. Such a situation was humorously captured in an American caricature of Paderewski, a cartoon that depicts the virtuoso with an absurdly large body of hair and surrounded by a fence, on which a sign reads 'Recital Cage or the Female-Kiss-Fender'.

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<sup>82</sup> Walker, *The Virtuoso Years*, 1:431.

Figure 1. 4 Unknown, “Josef Hofmann in Berlin” (c.1897)

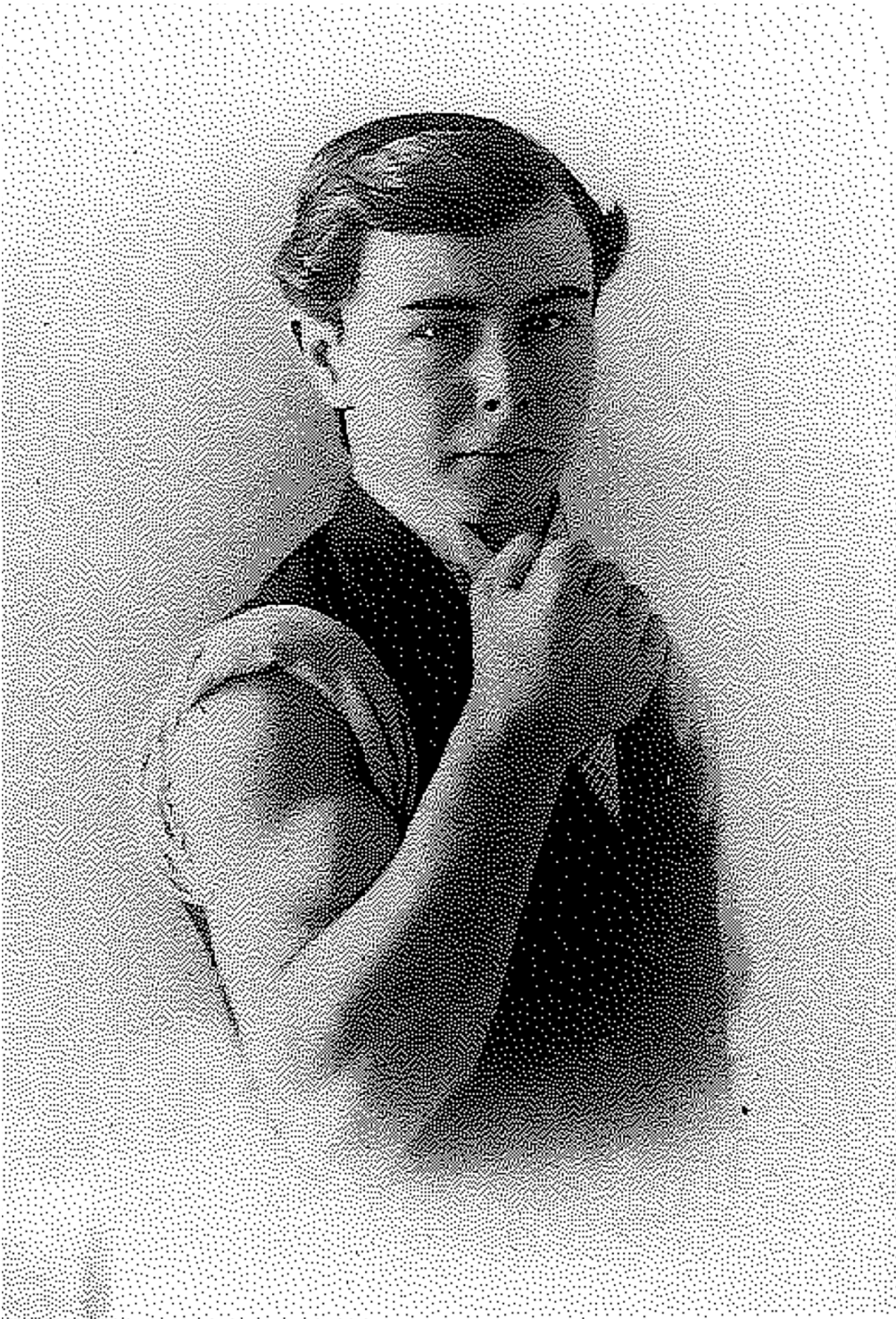


Figure 1.5 Unknown, "Caricature of Paderewski" (date unknown)



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(Fig. 1.5) Through this depiction the artist implies the need to protect the pianist from the perpetual amorous advances of female audience members. Not only this but attached to the ‘cage’ there appears a container offering lockets of the musician’s hair, an addition that alludes to the desire of individuals to possess personal articles of famous pianists, something that Paderewski was only too well aware of, as demonstrated in a *New York Times* article from 1899:

Paderewski, while in this country, was overwhelmed with requests by mail for his autograph and photograph and other things. One day when on his Western tour a messenger entered his private car and handed him a letter from a prominent society woman of a large Western city. Those who saw it say it was excessively lavish in adjectives expressing admiration for the great pianist and his art, and wound up by requesting “a lock of hair,” and inclosed [sic] a stamp for return postage.<sup>83</sup>

Likewise, Henry Wood recollects a similar fascination with the virtuoso’s hair when he describes how a girl from a crowd outside Queen’s Hall ‘whipped out a pair of scissors, snipped off one of Paderewski’s curls and ran away with it’.<sup>84</sup> Such a fixation was enjoyed by many piano virtuosi of the nineteenth century, indeed Heinrich Heine coined the phrase ‘Lisztomania’<sup>85</sup> as a result of audiences’ sheer fascination with this pianist; one female admirer for example so adored Liszt that she kept one of the artist’s used cigar ends in her bosom.

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<sup>83</sup> Anon, “Paderewski’s Hair,” *The New York Times*, March 12, 1899, <http://query.nytimes.com/mem/archive-free/pdf?res=F4071EFB3C5414728DDDAB0994DB405B8985F0D3>.

<sup>84</sup> Wood, *My Life of Music*, 147.

<sup>85</sup> O. G Sonneck and Frederick Martens, “Frederick H. Heinrich Heine’s Musical Feuilletons [Concluded],” *The Musical Quarterly* 8, no. 3 (1922): 457.

Significantly, these fixations may well be born from an evolutionary adaption to obtain a sexual partner who demonstrates genetically desirable traits; Charles Darwin for instance states that ‘Women are generally thought to possess sweeter voices than men, and as far as this serves any guide we may infer that they first acquired musical powers in order to attract the other sex.’<sup>86</sup> By expanding this theory it is possible to understand the virtuoso performances as a form of mating ritual, designed to attract favour from another parties. Accordingly, whilst the pianist’s magnetism may derive in part from a wish to witness technical skills and dramatic performance, the erotic allure could descend from a primitive and fundamental need to find a mating partner with desirable qualities that could prove advantageous for future offspring.

## Conclusion

Considering the significant allure of the virtuoso pianist both in terms of their romantic and artistic attraction, it is possible to appreciate why concerts featuring these musicians easily attracted such large crowds. Importantly as the cult of pianism grew, so too did the celebrated status of the performer; indeed, such was their attraction that their appearance with an orchestral institution could be relied upon as a means to garner considerable interest. Cyril Ehrlich comments on this phenomenon when he professes that ‘The presence of a major star, almost without regard to what was performed, could attract two or three times as much cash as other concerts, even those featuring new works which were destined

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<sup>86</sup> Scott, *From the Erotic to the Demonic*, 33.

to become popular classics'.<sup>87</sup> Crucially however, of all the varieties of composition associated with the instrument, by far the most popular was the piano concerto, for as Ellsworth attests:

Instrumental virtuosos achieved a level of prominence previously reserved for singers. Pianists in particular captured the attention and imagination of concert goers. In spite of new competition from other such genres as fantasias and variations on arias, the piano concerto continued to be the chief calling card for these soloists, especially those who wished to demonstrate a classical training and an ability to play music of the highest quality.<sup>88</sup>

This predilection can be attributed to the fact that whilst this genre was not the sole platform from which to display technical bravura, it alone could provide additional excitement through the heroic contest enacted between piano and orchestra. In this way the concerto – or indeed the concertante work in general – quenched the public's thirst for dramatic musical adventure in a way that no other musical form for the instrument could.

That works involving a piano soloist intrigued Victorian audiences in particular, resulted from the considerable interest in this instrument that developed during the course of the nineteenth century. Therefore not only were listeners particularly enamoured by the technical feats, theatrical actions, and romantic attractions of virtuoso pianists, but the significant changes in piano construction garnered such interest that that it became an important cultural instrument during this period. Crucially, as old versions were exchanged

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<sup>87</sup> Ehrlich, *First Philharmonic*, 163.

<sup>88</sup> Ellsworth, "The Piano Concerto in London Concert Life," 25.



for new ones, pianos quickly filtered down to the poorest classes of society with the result that it became a hugely popular domestic instrument, generating considerable interest in piano performance. As the number of amateur pianists grew, an ever-increasing percentage of society sought to experience the advanced technique of professional musicians. Such a change coincided with the development of British concert life during the course of the nineteenth century, a development that saw the replacement of the socially exclusive subscription concerts with those that provided high quality orchestral music to a much broader portion of the British public. Significantly, orchestral programmers exploited the public's interest in concertante works and fuelled their appetite for these pieces by producing concerts that frequently included compositions for piano and orchestra. Through a combination of these factors, this genre grew to become one of the most important musical forms of the era, and provided the crucial foundations for its significant reception by the public and composers after the First World War. Indeed during the years between 1918 and 1955 the piano concertante work would continue to grow in popularity such that it not only dominated concert programming during these years, but also provided a catalyst for composers who ultimately produced an extraordinarily large and diverse corpus of works for piano and orchestra.

## Chapter 2:

# A Socio-Cultural and Historical Contextualisation of the British Concertante Work after 1918

### Introduction

In the previous chapter I argued that as a result of significant factors affecting nineteenth-century British musical life, the piano concertante work emerged as one of the public's most favoured forms of musical composition. Crucially, such was the considerable interest directed to this genre by the nation's audiences, that it continued unabated throughout the first half of the twentieth century. Therefore, the issues highlighted in the previous chapter functioned as substantial antecedents for the public's flourishing interest in compositions for piano and orchestra after World War One. Nevertheless as a result of changing cultural, social, and artistic circumstances during the modernist period, such curiosity not simply remained constant, but actually grew to significantly increased levels of enthusiasm. This not only affected the nature of concert programming at this time, but also had a vital impact on the creative predilections of the nation's composers. As such, during the years between 1918 and 1955, these musicians produced a substantial and highly varied corpus of British works for piano and orchestra.

Chapter 3 examines the position of these pieces within the context of British musical modernism, whilst also comprising a survey of stylistic trends evident within the

collection. However before addressing such concerns, it is the role of Chapter 2 to assess why it was that British composers showed such interest in this genre at all. Importantly I will argue that significant social, cultural, and historical circumstances pertaining to native musical life after World War One resulted in an artistic zeitgeist that inspired almost every British composer of note – in addition to many of lesser prominence – to produce at least one concertante work during this period. Significantly, the creative interest in this genre was such that over 140 works for piano and orchestra were written between 1918 and 1955. Crucially, had the collection been far smaller, featuring only a select cohort of composers, then it may have been possible to dismiss such creative interest as a mere compositional curiosity; however, that a sizable collection was ultimately produced suggests that these musicians were directly influenced by certain socio-cultural and historical circumstances.

Overall, I contend that this considerable creative flair occurred as a result of three fundamental factors. The first concerns the public's notable fascination with compositions for piano and orchestra for it was as a result of this interest that the genre was elevated to a level of popularity rivalled by few other musical forms. I therefore argue that composers adopted the genre so readily as a means to exploit the public's interest in it, believing that this enthusiasm would quickly attract attention from British audiences and performing institutions to their works. Nevertheless, such national interest in the concertante work alone could not have sustained composers' interests in the genre, for without the willing participation of a virtuoso soloist to study the piano part, it is likely that such compositions would have remain unperformed. Therefore the second

crucial influence on British composers concerns the rise of a school of home-grown pianists. Significantly, I ascribe especial importance to the native soloist because unlike most of their foreign counterparts, they demonstrated considerable interest in new, native compositions, and therefore it was through their substantial efforts that these works were performed at all. Given how vital this assistance was in promoting British piano concertante music, I examine how these musicians rose to prominence after World War One, particularly focusing on their efforts to contend with foreign artists who initially dominated the musical scene as a result of the public's perceived preference for them.

Complementing the support offered by British pianists, native composers were similarly encouraged in their efforts through the assistance provided by Britain's performing institutions. Therefore I contend that the third crucial factor to affect the proliferation of native concertante works concerns the support afforded to British composers by conductors, orchestras, and institutions such as the BBC and British Council. Through their help native works for piano and orchestra were regularly championed across Britain, which not only brought compositions before a wide audience, but also provided notable encouragement that further stimulated the creative activities of native composers. Such assistance is of particular significance given the limited opportunity with which native works were performed abroad (independent of British input). It was therefore only really as a result of the substantial musical activity in this country that music by British composers was performed at all. Consequently, I discuss how key factors associated with British life contributed towards the continuation and expansion of Britain's performing

institutions, a positive change that undoubtedly assisted the creative activities of native composers.

Following this investigation I conclude with an examination into what eventual success, if any, these compositions achieved, for whilst concertante works were regularly produced, this does not imply that such modernist pieces frequently entered the repertoire. Therefore I address the following musical issues: 1) why it was that certain pieces became concert favourites whereas others fell into obscurity; 2) their perceived importance in comparison to contemporary concertante compositions from abroad; and 3) whether these modernist works in anyway rivalled the popularity of the romantic warhorses.

Importantly it was the public's considerable enthusiasm for these nineteenth-century works that had made the programming of pieces for piano and orchestra such a regular feature of orchestral concerts after World War One. Indeed of the three fundamental factors that encouraged British composers to produce such a considerable number of these pieces, it was the popularity of the concertante genre that first set the precedent; it is therefore with an examination of this crucial element that I will open this chapter.

### The Popularity of Concertante Works.

It is beyond any doubt that the piano concertante work was one of the public's most favoured forms of orchestral music during the years between 1918 and 1955. Such

significant appeal is clearly expressed in the many of the autobiographies written by British musicians during this period, with the pianist Cyril Smith for instance stating:

I was lucky enough to be born at the right time, which meant that music – particularly piano playing – was beginning to acquire a glamour when my professional position could most do with it. There was a vogue for the great virtuoso concertos when I was just about experienced enough to fill the demand. Part of this demand, I suspect stemmed from the English sporting instinct which delights in seeing one man at a piano pit his skill and strength against an orchestra of a hundred, and come out on top! My ability to give the public what they wanted and when they wanted it helped me tremendously at the beginning of my career. So many factors like this can make or mar one's entire career.<sup>1</sup>

The public's fascination with pianism fundamentally dictated the nature of concert programming during this period, for in order to ensure pleasing box-office receipts, programmers frequently tailored concerts to satisfy the preference of the average audience attendee. In his autobiography *My Life of Music*, Henry Wood regularly and exasperatingly refers to the controlling effect of the box-office in his approach to the programming of orchestral performances. It is particularly pertinent to note Wood's relief when recalling the moment that the BBC took over the control of the proms in 1927: 'The solution from my point of view was indeed a happy one, if only because I was now free from the ever-lasting programme-versus-box-office problem for the first time in thirty-two years'.<sup>2</sup> Crucially therefore, concertante works regularly appeared on concert

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<sup>1</sup> Cyril Smith, *Duet for Three Hands* (London: Angus and Robertson, 1966), 25.

<sup>2</sup> Henry Wood, *My Life of Music* (London: Victor Gollancz, 1938), 416.

programmes because of their enduring popularity amongst the public; a phenomenon that BBC administrator Kenneth Wright highlighted in a 1936 letter to William Walton:

We have to consider the concert as a Promenade event, and we are anxious for your sake and for that of the concerts generally to get as many people into the house as possible. The outstanding fact that Promenade experience has always taught us is the superiority and popularity of the Piano Concerto over all forms of concerto music, and Solomon in particular is one of the most popular promenade figures. Our intention, therefore, was to pack the house for you, which makes for a good concert, great enthusiasm and the general impression to listeners outside of 'a successful evening'. The Viola Concerto is the least attractive from the point of the promenade public and in view of this I do hope you can agree to forego aesthetic considerations and agree to the programme comprising the 'Façade' suite, the Sinfonia Concertante with Solomon, some songs and the Symphony.<sup>3</sup>

Wright's comments highlight how the piano concertante work in particular could be relied on as a major concert attraction, especially when coupled with a soloist of considerable repute. Importantly though, the letter not only reveals intriguing aspects about the large scale appeal of this genre – and the BBC's exploitation of this phenomenon – but also quite how single-minded proms goers were in relation to the works being performed. Crucially, Walton's proposed concert consisted of *Portsmouth Point*, the First *Façade* Suite, the Viola Concerto, and the First Symphony,<sup>4</sup> the major change being the substitution of the Viola Concerto by the *Sinfonia Concertante*. It therefore suggests how British concertgoers were so attracted by pianism, that this alone

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<sup>3</sup> Lewis Foreman, *From Parry to Britten: British Music in Letters, 1900-1945* (London: Batsford, 1987), 191.

<sup>4</sup> Stephen Lloyd, *William Walton: Muse of Fire* (Woodbridge: The Boydell Press, 2001), 70.

could be relied upon to draw a capacity crowd. Therefore, however attractive the First *Façade* Suite and the First Symphony might have been to some of the Proms audience, greater turnout could be expected from the revised concert, due to the singular appeal of the *Sinfonia* and Solomon amongst many members of the public. Fundamentally the fact that this specific genre had the ability to draw such public attention indicates its mass appeal during this period in Britain. Indeed even as late as the early 1950s, the effect of the piano concertante work was still very much in evidence, for during his review of Arthur Benjamin's Piano Concerto, John Cowan commented that 'The solo concerto, and in particular the piano concerto, is still the most popular musical form amongst the general public to-day'.<sup>5</sup>

Such comments as made by Smith, Wright, and Cowan in relation to the concertante work's popularity, are supported by the original research I have undertaken at the archives of prominent performance institutions, including those relating to such orchestras as the Hallé, LSO, LPO, and BMO, in addition to the concerts presented at the BBC Proms. The information I have gathered unequivocally proves that this specific genre had become a predominant feature of concert programmes during the period of study. The frequency with which piano concertante compositions were presented by important concert-giving institutions is clearly displayed in the charts presented below. Ultimately, by illustrating quite how regularly these works were performed, I argue that these graphs ultimately prove the genre's popularity amongst the British public.

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<sup>5</sup> John Cowan, "Arthur Benjamin's Piano Concerto," *Tempo*, no. 24 (1952): 19.



Figure 2. 1 Number of piano concertante works performed per year by the Hallé between 1918 and 1955

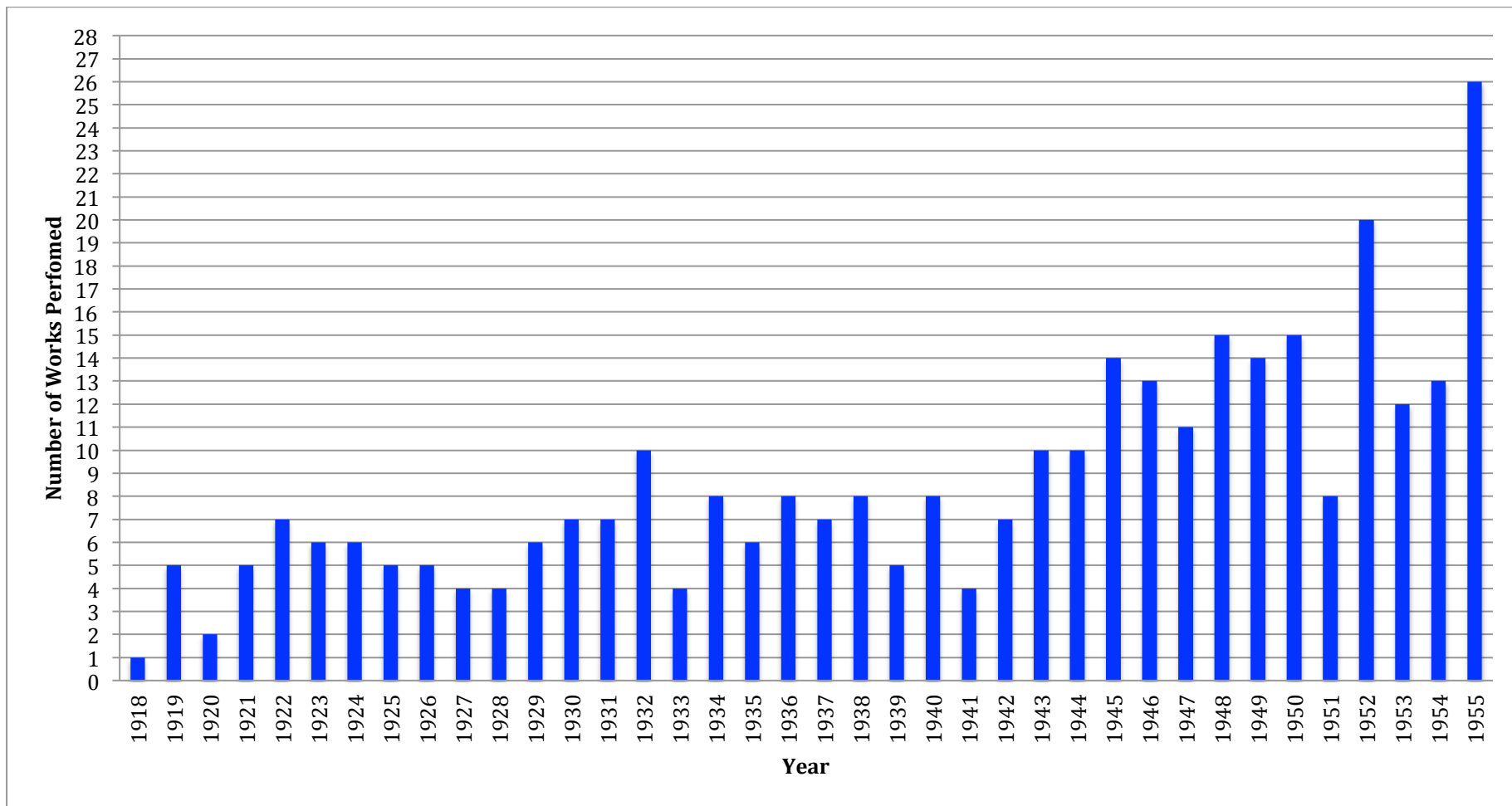


Figure 2. 2 Number of piano concertante works performed per year at the Promenade Concerts

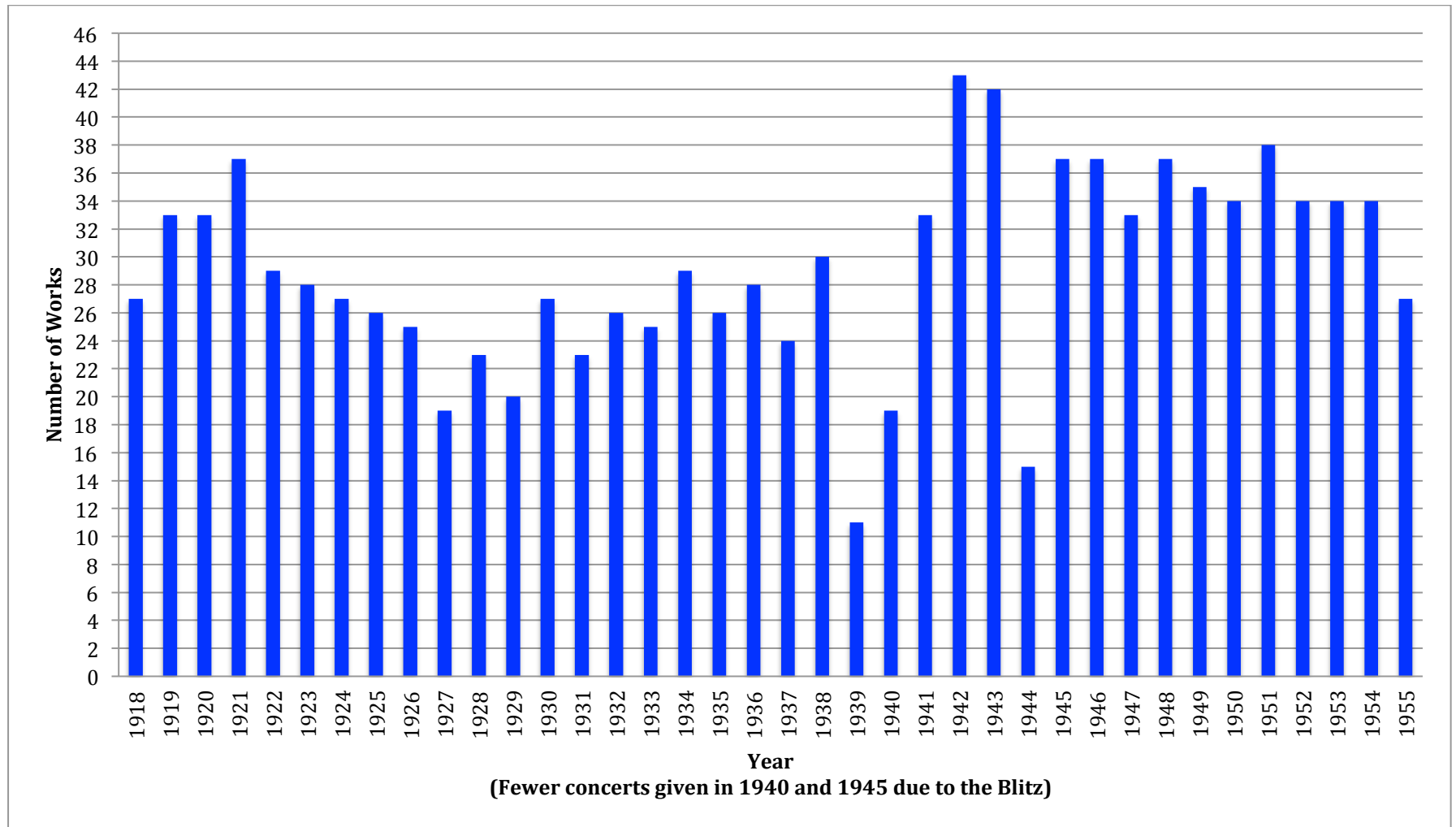


Figure 2. 3 Number of piano concertante works performed per year by the LSO

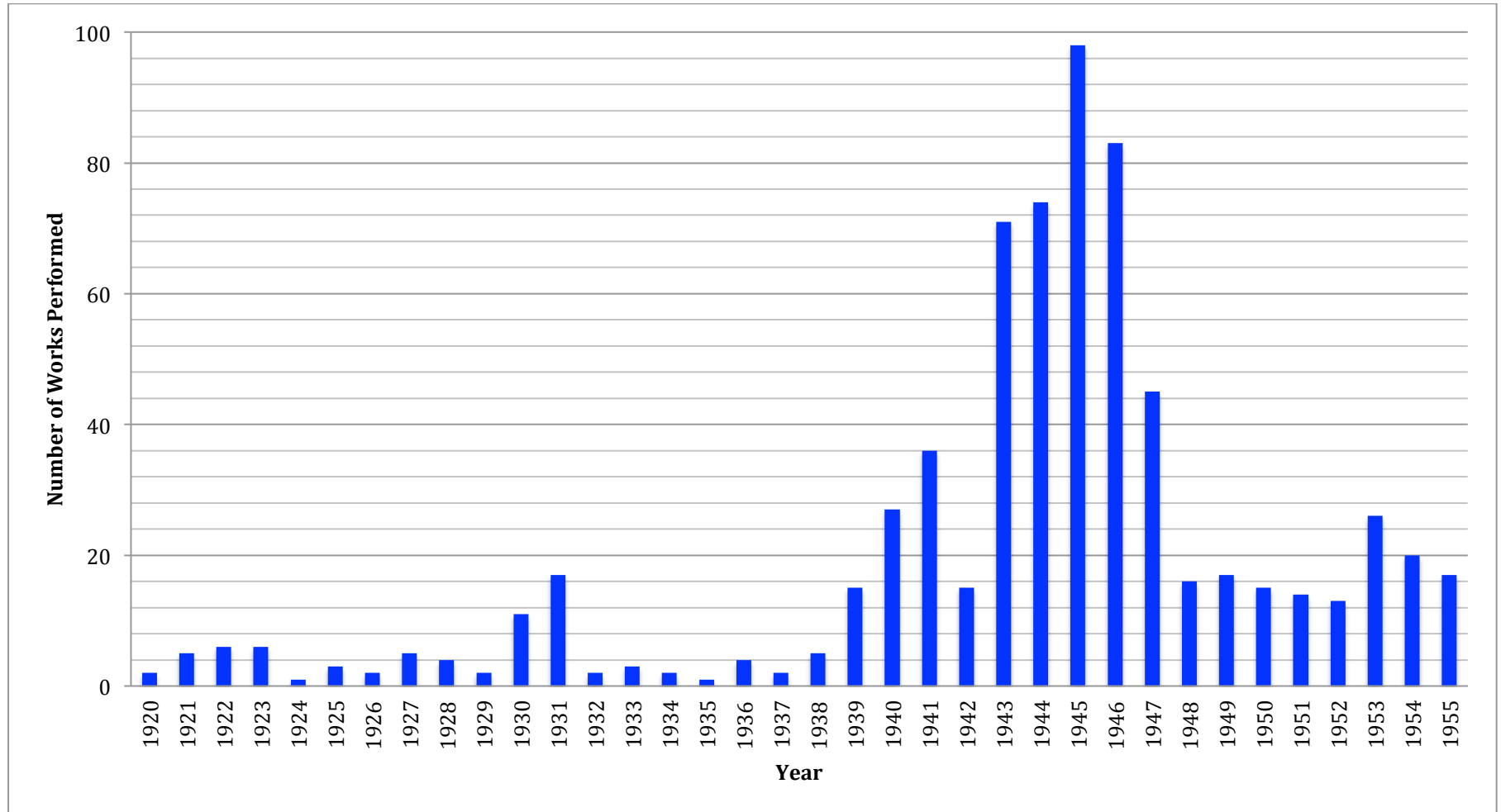


Figure 2. 4 Number of piano concertante works performed per year by the BMO

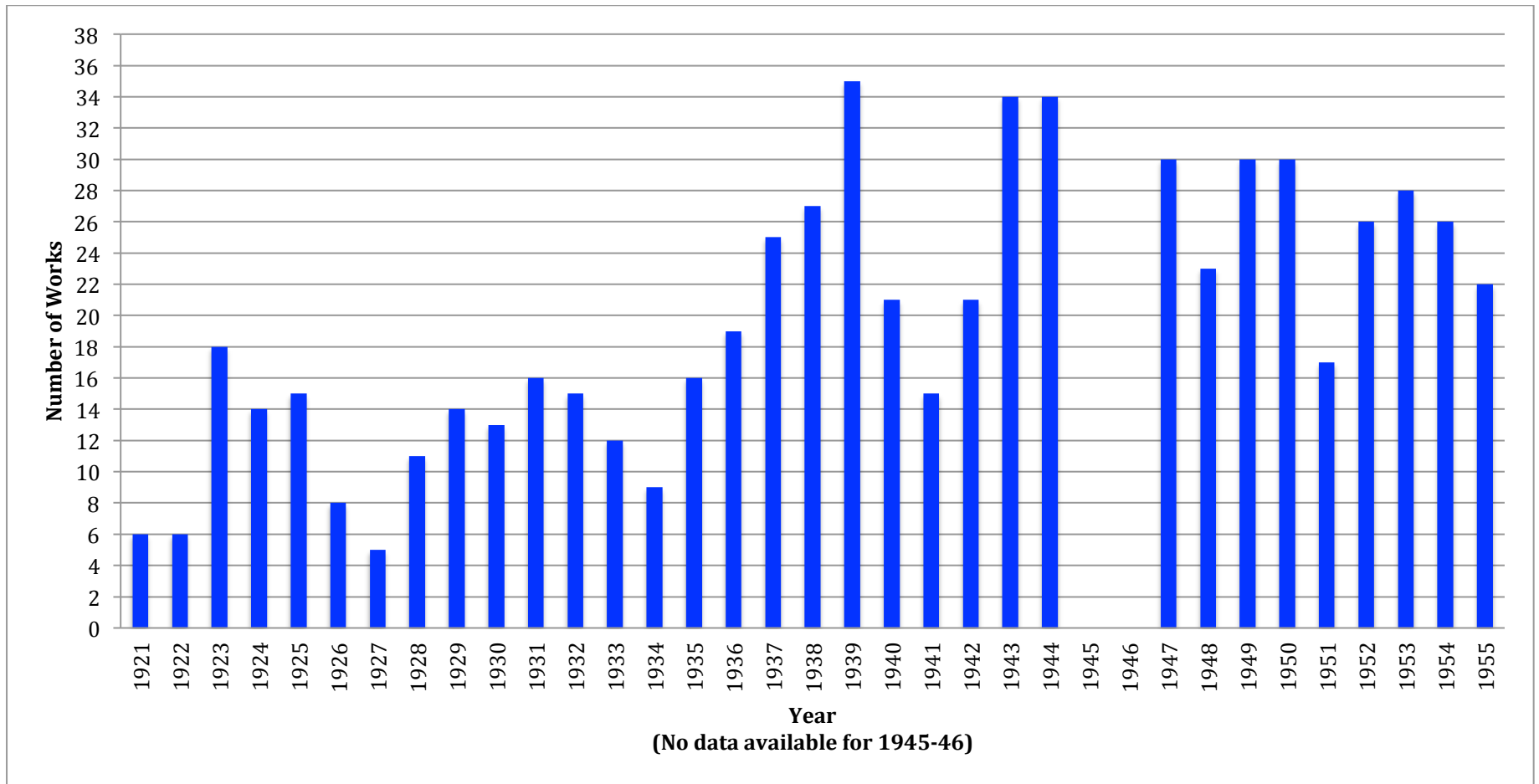
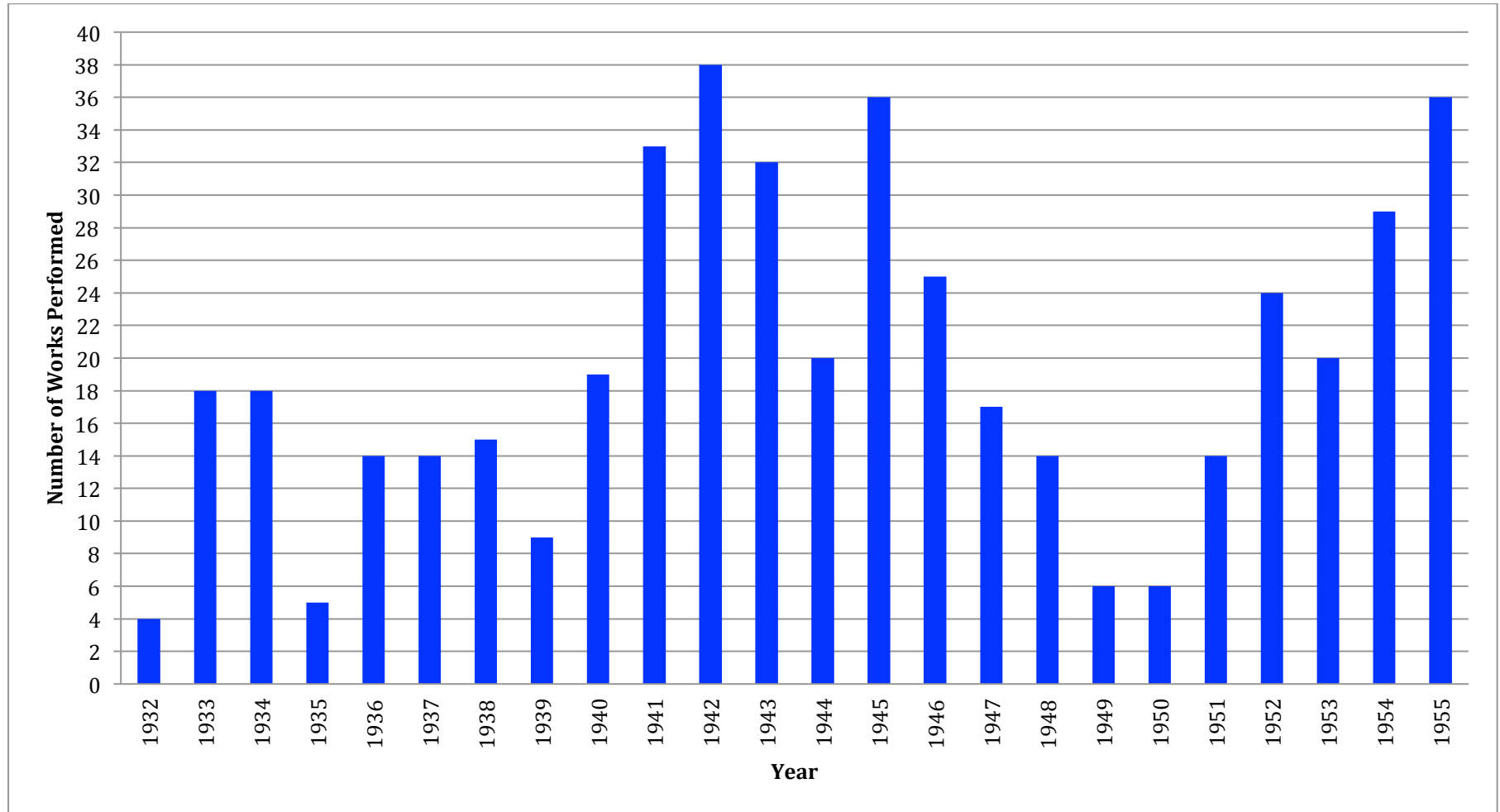
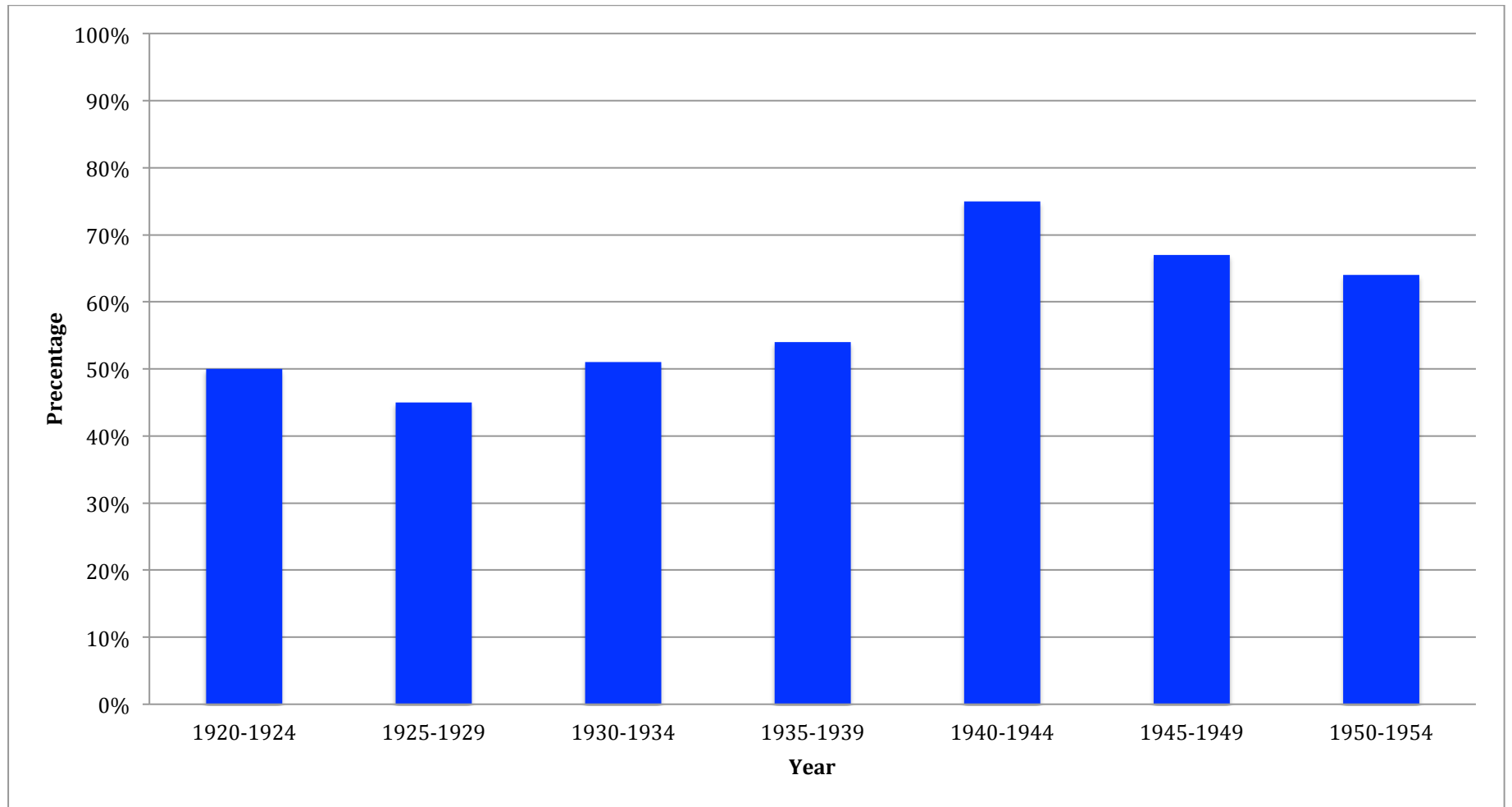


Figure 2. 5 Number of piano concertante works performed per year by the LPO between 1932 and 1955



**Figure 2. 6 Average percentage of concerts featuring at least one piano concertante work at a Promenade Concert between 1920 and 1954**



Yet, whilst these graphs highlight how frequently concertante works were presented by these important performing institutions, they also illustrate another significant programming trend: the general increase in piano concertante works performed during the years of the Second World War. In addition to this, whilst the quantity of these pieces appearing on programmes generally decreases after the conflict, the average number of performances is, generally, higher than it was before 1939.

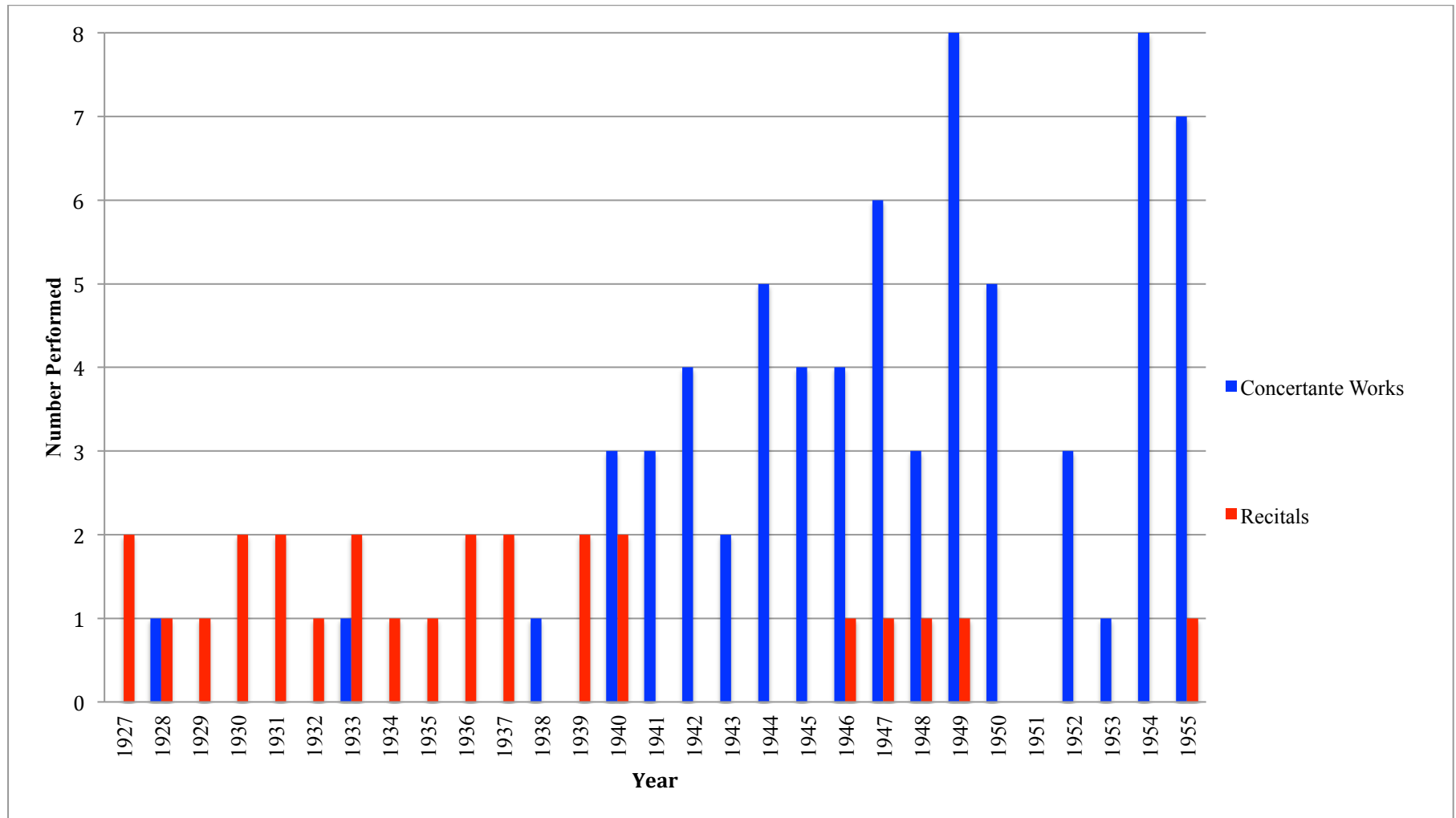
Take, as a case in point, Fig. 2.6 that shows the percentage of London Promenade Concerts featuring at least one concertante work per programme between 1920 and 1954.<sup>6</sup> This graph highlights that the number of concertante appearances slightly increases from the early 1920s, reaching a dramatic apex during the years of the Second World War. This pinnacle shows that on average three-quarters of Proms concerts featured the minimum of one concertante composition per programme. In the ten years that follow this there is a slight decrease in the quantity of these pieces featured on programmes, though at 67% and 65%, the genre still represents a significant component of concert programming.

Consequently, these graphs suggest that the Second World War had a significant impact on the quantity of concertante works performed at orchestral institutions; indeed such was the popularity of these pieces that in 1945 alone the LSO performed 93 concertos. This influence is highlighted further by the change in programming content that occurred at an orchestral series known as the Bradford Subscription Concerts (Fig. 2.7). Founded in 1865, this institution in effect emerged as a secondary venture for the Hallé, which had

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<sup>6</sup> In order to maintain regular time periods of five years, the date for 1955 has not been included.

Figure 2. 7 Comparison between the number of concertante works and recitals presented at the Bradford Subscription Concerts

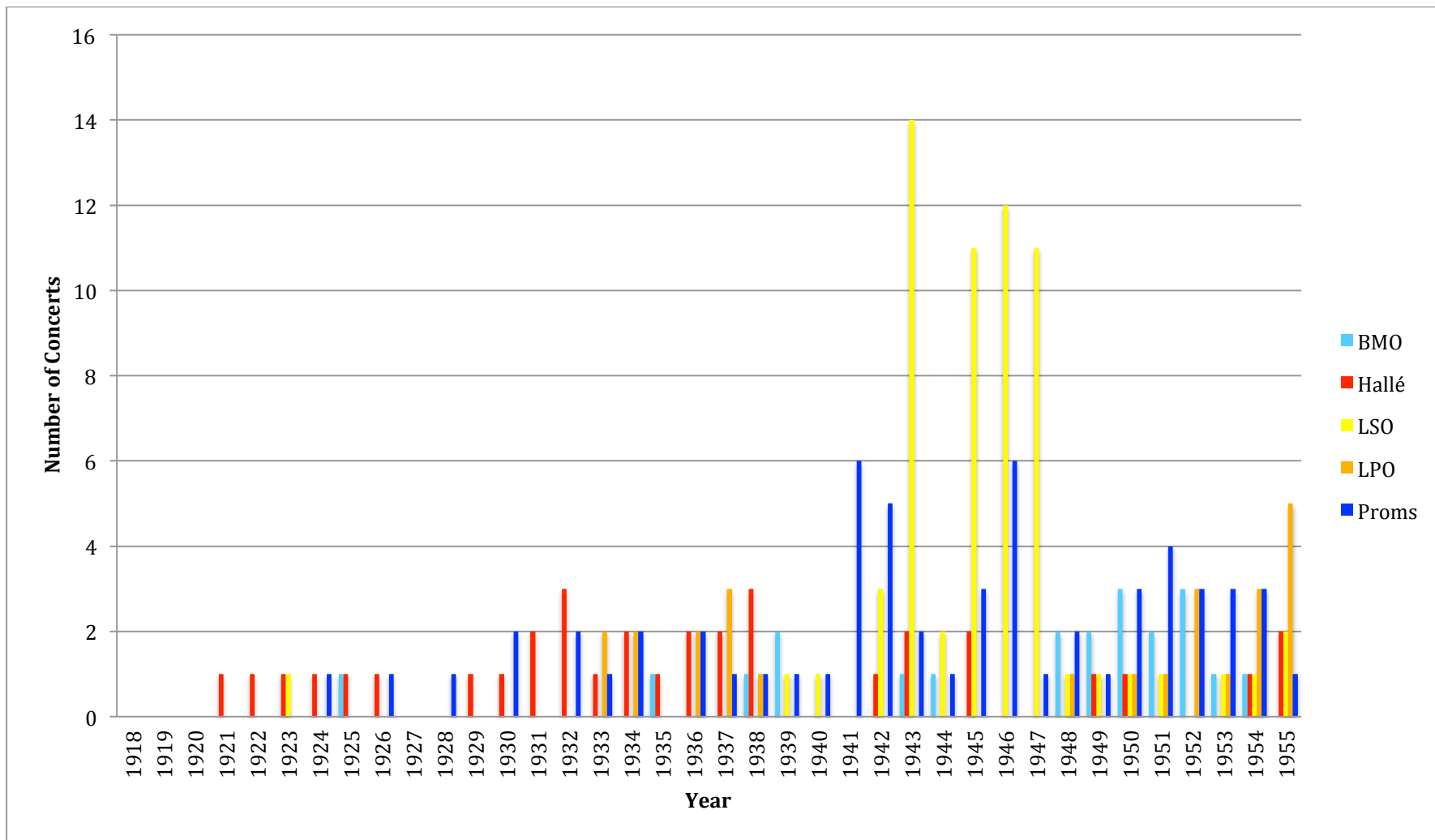




become firmly associated with the town since its first concert there in 1858. The ensemble's connection with the concert series arguably made it one of the more prominent provincial events in the country, a status that is further highlighted by the fact that its existence – and connection with the Hallé – continues even to this day. Above all, the nature of the concert programming at this series complements the notion that the Second World War had a considerable impact on the nature of orchestral concert life. This is demonstrated by the fact that from 1927-1939, only three pieces for piano and orchestra appeared on programmes, with guest pianists generally presenting solo recitals, whereas from the start of the war there is a sudden reversal in trends, with three concertos appearing in 1940 alone. The quantity of these pieces is maintained throughout the war and then actually increases slightly during the latter half of the 1940s and early 1950s, a trend that complements the Hallé's own programming changes as highlighted in Fig. 2.1 above.

Such a remarkable change in the nature of programming for the Bradford Subscription Concerts is significant, for it demonstrates a very definite shift of emphasis from recital to orchestral works. What is more, that this change happens directly with start of World War Two again implies the clear wartime effect on the popularity of the concertante work. Yet importantly, the statistics provided above do not fully demonstrate the efforts to which concert planners, conductors, and pianists went to in order to satiate the public's desire for concertante works, for these charts only illustrate when a concert featured at least one work for piano and orchestra, and as such, do not distinguish between those performances that included just the one such piece, and those that involved multiple

Figure 2. 8 Number of concerts per year featuring multiple concertante works



concertante compositions. Unsurprisingly, the programming of two or three pieces for piano and orchestra increased from the 1920s into the '30s, and continued as a practice well into the 1950s; significantly this aspect of concert programming emphasises the fact that public demand for these pieces grew to such an extent, that audiences could easily attend performances that were dominated by, or composed entirely of, compositions for piano and orchestra without the remotest concern for variety of genre (Fig. 2.8).

Early instances of this approach to concert planning appeared at the Courtauld-Sargent concerts when Alfred Cortot performed Chopin's Second Piano Concerto in F minor and Franck's *Variations symphoniques* on 6 February 1933, whilst later that year Beveridge Webster presented J. S. Bach's D minor Concerto and Poulenc's *Aubade* on 14 November. This was followed in early 1934 by Artur Schnabel's recital of Mozart's Piano Concertos Nos. 20, 25, and 27 on the 5 February, and Egon Petri's presentation of Mozart's *Coronation* Concerto and Liszt's Second Piano Concerto on 7 December 1936. As illustrated in Ex. 2.8, this type of programme had become a feature of other orchestral institutions at this time with the Hallé, LPO, LSO and Proms programmes featuring similar concerts from the early 1920s. This graph therefore shows that, on average, there is an increase in the number of such performances being produced during the interwar period, reaching an apex between 1939 and 1945, and subsequently dipping slightly after the conflict.

Richard Davis notes how the Australian pianist Eileen Joyce contributed particularly prominently to this fashion of so-called ‘monster concerts’ that featured programmes comprised wholly of the popular romantic warhorses:

In the 1930s pianists like Backhaus and Schnabel had begun to play up to four Beethoven sonatas in single recitals, but Eileen seems to have been the first in half a century to regularly perform two, three or even four major works for piano and orchestra in single programmes. Giving her faithful audiences value for money may have been part of Eileen’s reasoning, but it is more likely the practice began as a publicity stunt and to sell concert tickets...

These marathons began in 1947 with performances of both the Grieg concerto and Tchaikovsky B-flat minor on the same night in Manchester, and the Schumann and Grieg concertos, plus Dohnányi’s *Variations on a Nursery Song* at Covent Garden. Thereafter concert promoters and audiences demanded more and more and Eileen was obliged, for a suitably enlarged fee of course. When she toured Australia in 1948 she boasted to the press about these ‘monster’ concerts, suggesting the challenge of them still excited her, but after playing the César Franck *Variations symphonique*, Falla’s *Nights in the Gardens of Spain*, the Dohnányi variations and the Grieg concerto all on the same night (10 December 1948) in Birmingham, Eileen must have wondered whether she had created a monster and had been foolish to have ever embarked on this exhausting practice. There were stories of painful corns developing on Eileen’s fingers in 1949 and the pain in her shoulder increased. Many colleagues, including [Sergiu] Celibidache, tried to convince her these programmes were tasteless and harmful to her health and reputation. By the end of 1950 it seems their advice had hit the mark. Eileen went back to playing single works, only occasionally being tempted into a relapse, usually when trying to impress new audiences abroad.<sup>7</sup>

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<sup>7</sup> Richard Davis, *Eileen Joyce: A Portrait* (Fremantle: Fremantle Arts Centre Press, 2001), 142–143.

It certainly seems unlikely that Joyce – and indeed those other pianists who engaged in such an activity – undertook these ventures for few other reasons than to exploit the public’s interest in the concertante genre. The curiosity and excitement surrounding these works would have ensured that the stunts drew large crowds, resulted in good box office receipts, and thus provided a healthy monetary return for the pianist concerned. It therefore hardly seems reasonable to believe that these pianists really undertook such an arduous task in pursuit of any higher musical value.

Ultimately of course the actual musical value of these concerts is irrelevant, for the fact they appeared at all underlines the public’s seemingly voracious demand for concertante works. Such performances exploited the audience’s keen interest in the physical and mental demands associated with the concertante genre, a point highlighted by British pianist Denis Matthews when he wrote: ‘According to box-office statistics the concerto is still the most popular of all serious musical forms: it is perhaps doubly satisfying to hear and see a soloist in a glamorous orchestral setting, fighting a battle of brain and brawn against odds of sixty or more to one’,<sup>8</sup> and that ‘the concerto is one of the most dramatic art-forms ever devised’.<sup>9</sup> These monster concerts were therefore of considerable interest to the British public not simply because they provided the much-loved heroic contest between soloist and orchestra, but because they delivered a heightened intensity of musical drama that concerts comprising single concertante works could not; the experience of witnessing the soloist conquering not only the massed ensemble of the

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<sup>8</sup> Denis Matthews, *In Pursuit of Music* (London: Victor Gollancz, 1966), 51.

<sup>9</sup> *Ibid.*, 52.

orchestra, but, more importantly, their own physical and mental limitations, arguably increased British audiences' intrigue and captivated their imagination.

Of course, in spite of their meretricious nature, the appeal of these concerts amongst the public was strong enough for them to continue through to the end of 1955, culminating with four evenings of concertante works presented by Arthur Rubinstein and the LPO. Each of these particular programmes comprised solely of three or four compositions for piano and orchestra, mostly covering the well-known romantic repertoire that included four of the five Beethoven concerti (No. 2 was omitted), both of those by Brahms, the Tchaikovsky Piano Concerto in B-flat minor, the Franck and Rachmaninoff variation works, the Concerto in A minor by Schumann, Chopin's First Piano Concerto, and de Falla's *Noches en los jardines de España*. Most incredibly, Rubinstein did not repeat any repertoire during the series of concerts and one can only marvel, as the audiences undoubtedly did, at the strength of body and mind required of the virtuoso to complete the set of four programmes in such quick succession. Again, that these concerts like these were able to happen at all is indicative of the British public's enthusiasm for these concertante pieces.

Yet piano-mania – whether in the form of 'monster concerts' or regular programming of individual concertante works – was not approved of by all members of the musical establishment, for although it provided an easy means to ensure box-office success, it had a restrictive impact on the programming of concerts. Some of the more vociferous attacks concerning this issue came from John Barbirolli, who, following a six-year tenure as

conductor of the New York Philharmonic, returned to the UK in 1943 to take up the post as conductor of the Hallé. His appointment goes some way to explain why, for this ensemble, programmes featuring compositions for piano and orchestra did not appear so frequently during the war years in comparison to those of other orchestral institutions. Upon his arrival in Manchester he was appalled by the disproportionate prominence given to piano concertante works at orchestral concerts, an attitude relayed by Charles Reid in his biography on Barbirolli:

One of the first things [Barbirolli] had learned on getting off the train in Manchester was that the Bradford concert society, in conjunction with the theatre where the concerts were to be given, had booked five concert pianists for the week: Irene Kohler, Moiseiwitsch, Eileen Joyce, Cyril Smith and Clifford Curzon. That, said one and all, was surely a way of packing 'em in and all were right. Barbirolli would have none of it. He told [Philip] Godlee and [Robert] Forbes that he hadn't come all the way from America to conduct a parcel of piano concertos. Without more ado he telephoned the concert agents concerned cancelling four out of the five pianists whose names had been pencilled in, retaining only Curzon. Afterwards at a press conference, he expatiated upon what he held to be an inimical vogue: 'I have been horrified since my return in this country to find that it is practically impossible to give an orchestral concert which does not include a piano concerto, preferably *the* Tchaikovsky [in B-flat minor]. I want to do away with that. Not that we intend to dispense with soloists. We shall include them in our programmes from time to time, so that the great concertos may be heard in their proper proportion.'<sup>10</sup>

Barbirolli's desire to reshape the nature of concert planning was misjudged however, coming as it did during the height of the Second World War. I argue that affection for the

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<sup>10</sup> Charles Reid, *John Barbirolli: A Biography* (London: Hamish Hamilton, 1971), 247.

genre extended well beyond basic enjoyment, for the heroic conflict and eventual triumph of the individual soloist over the oppressive force of the massed orchestra, so perfectly epitomised the struggle of an isolated island nation against the oppressive force of Nazi-occupied Europe, that it is hard not to believe that it represented a source of inspiration for the nation, so that like the concerto soloist, Britain too would ultimately conquer the threat of oppression from across the Channel. The preponderance of wartime films featuring mock-concertos as the basis for the music score supports this view, for these movies make a very obvious link between the struggle in music with the torment depicted on screen.

This concept is particularly strongly emphasised in the 1941 film *Dangerous Moonlight*. The movie features the heroic accomplishments of a Polish pianist who crashes his plane into a German aircraft; he survives the catastrophe but suffers from amnesia. Over time his memory returns and his gradual recovery enables him to recompose his own work for piano and orchestra, the *Warsaw Concerto*. The composition therefore functions as a significant plot element as opposed to a simple accompaniment to the image on screen; in this way, the film highlights the characteristic sense of conflict and triumph inherent in many romantic concertante works, and exploits these features in a very obvious way to reflect the dramatic recovery of the protagonist. Given that the connection between the genre and drama is so strongly emphasised, it seems unlikely that the audience could hardly have failed to make this link. Geoffrey Self touches upon this issue when he discusses Richard Addinsell's *Warsaw Concerto*, noting:

The concerto, in its widely distributed film, made an impact on British audiences, viewed as it was in the months after the fall of France. It may even be that the image of



the man against orchestra suggests a subconscious metaphor: that of the island race defying the might of the Axis powers<sup>11</sup>.

However I contend that such a connection was evident on more than a subconscious level, given how obviously the film emphasises the link between the aural and visual elements. Consequently, the concertante work attracted particular interest during the war years for it not only mirrored the British public's own struggles against the Nazi menace, but because it also represented a beacon of hope for the nation, such that Britain might similarly triumph against insurmountable odds and conquer the massed tyranny of the Third Reich. It therefore functioned to rally the nation, boosting morale and strengthening a spirit of defiance and resistance. In this way it mirrored the popularity of Beethoven's Fifth Symphony at this time, which, with its identifiable rhythm and darkness to light association, came to represent the 'V for Victory' campaign.<sup>12</sup>

Such determination on the part of the British public is suitably illustrated by their attitude towards the National Gallery Concerts, organised by the equally resolute pianist Myra Hess. In spite of the Nazi threat and considerable limitations imposed on the nation by the wartime government, the public and organisers of this significant institution successfully ensured that these concerts remained a key feature of wartime musical culture. Howard Ferguson highlights this tenacity when he recollects the National Gallery Concerts in his autobiography:

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<sup>11</sup> Geoffrey Self, *Light Music in Britain Since 1870: A Survey* (Aldershot: Ashgate Publishing Limited, 2000), 199.

<sup>12</sup> Matthew Guerrieri, *The First Four Notes: Beethoven's Fifth and the Human Imagination* (New York: Alfred A. Knopf, 2012), 211–214.

With intensive night-raids of the winter of 1940-41 difficulties increased daily. Audiences and performers alike would pick their way through glass-strewn streets flanked by smouldering buildings, to find the Gallery miraculously still standing, though scarred and without heating of any kind... The cold became intense. Performers battled with blue fingers, helped by only a couple of oil-stoves on the platform, while audiences wrapped themselves in rugs and top coats.

At 11 o'clock on the morning of 15 October 1940, Myra was told on the phone that a time-bomb had fallen on the Gallery and that the building must be evacuated immediately. Half an hour later the High Commissioner for South Africa had generously placed at our disposal the Library in nearby South Africa House; so time-bomb or no, that day's concert took place, and, for the only occasion, outside the National Gallery.<sup>13</sup>

For the wartime public therefore, an institution like the National Gallery Concerts was fundamental in maintaining the nation's morale. Crucially, performances of the piano concertante works fulfilled a comparable function, and it was consequently for this reason that John Barbirolli struggled to alter its position as a highly popular musical genre, indeed as Charles Reid avers 'The moral clear. Without a best-selling soloist and helpings of Tchaikovsky, Rachmaninov and Beethoven (the No. 5 or No. 7) or Grieg and Johann Strauss, one couldn't really be sure of filling the house and making it roar'.<sup>14</sup> Consequently, Barbirolli's mission, though certainly reasonable, was misguided; having lived in America during the early years of the war, he would not have experienced, and as such fully appreciated, the hardships undergone by the British public during this period. As such he could hardly have known that performances of concertante works did not

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<sup>13</sup> Howard Ferguson, *Music, Friends, and Places: A Memoir* (London: Thames Publishing, 1997), 59–60.

<sup>14</sup> Reid, *John Barbirolli*, 264.

function as a source of facile entertainment, but more importantly, so that the general public could, as Winston Churchill would say, ‘keep buggering on’.<sup>15</sup>

The wartime effect on the popularity of concertante work is further emphasised by the fact that the programming of these compositions declined slightly after 1945; after all, there was no longer the requirement for them to provide the same patriotic verve that they had done during the conflict. Of course, it is clear that in spite of this, these works still held great appeal for British audiences and as such, the tidal-wave of enthusiasm that had been generated throughout the Second World War, was strong enough to maintain this keen interest through to the middle years of the century, even if it was to a slightly diminished degree. Above all, the fact that these works enjoyed such considerable success amongst the British public between 1918 and 1955 would undoubtedly have had an impact on the mind set of native composers; acutely aware of audience’s predilection for the piano-orchestra combination, it is arguable that they collectively produced such a sizable corpus of concertante works, in order to exploit the public’s interest for this particular genre. It cannot be mere coincidence that these musicians focused so intently on this specific medium, rather than on such similar works for solo flute, trumpet, organ, or cello.

In light of such popularity, it is interesting to note certain comments made in 1931 by the British-naturalised pianist Mark Hambourg. Whilst he records how concerto performances cemented his position as an acclaimed pianist in the eyes of the public, he somewhat surprisingly predicts a gradual deterioration in the prominent position occupied by the genre as a consequence of a change in musical fashion:

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<sup>15</sup> Martin Gibert, *Churchill’s War Leadership* (New York: Vintage Books, 2004), 29.

When I was a boy, the last word in pianoforte attainment was to perform a concerto with piano and orchestra. Such concerti were popular, and audiences seemed to enjoy them. Before the [First World] War I was constantly engaged to play the Beethoven concerti, the Bach, the Liszt. Now, however, though the public still appear to appreciate these works very much when they do hear them, the fashion in them seems to be decreasing and I think that they will shortly become obsolete, in spite of their great beauty. There is an economic reason which accounts for this to a certain extent, in that orchestras have become so expensive that it is impossible to afford sufficient rehearsals to ensure a first-class accompaniment. The prevailing fashion at the present consists in the glorification of conductors, and the time spent in rehearsing is reserved by them for symphonies and purely orchestral works which emphasize their capabilities. The soloist playing a Beethoven concerto or a complicated modern piece, has merely to take whatever twenty minutes' rehearsal the conductor is pleased to give him, and, in most cases, as long as the performers all finish together nothing else seems to worry the conductor. The result is that many of the pianoforte concerti played at concerts nowadays are hopelessly scratch performances, which to the serious artist are a horrible experience.<sup>16</sup>

It is certainly interesting to consider Hambourg's theory given that it represents a complete failure of prediction, for even as soon as 1936 Kenneth Wright was proposing the inclusion of the *Sinfonia Concertante* at an all-Walton concert in order to increase public interest in the event. Of course Hambourg's conjecture does not predict the demise of the concerto owing to a decline in interest from the public, but rather the impact of poor quality performances on the satisfaction of the soloist. Hambourg clearly felt that professional pianists would ultimately shun concerto invitations in order to avoid needless unpleasant orchestral experiences. In this respect, the pianist's concerns were

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<sup>16</sup> Mark Hambourg, *From Piano to Forte: A Thousand and One Notes* (London: Cassell and Company LTD, 1931), 167–168.

certainly entirely justified, for as Nicholas Kenyon notes on the low standard of 1920s concert giving in London:

The cost of concert promotion had risen sharply since the [First World] war; too many London organisations were chasing an audience with unrehearsed popular programmes; there was no stimulus to increase standards among orchestral musicians, whose aim had been to earn a living as effectively as possible.<sup>17</sup>

The situation is further highlighted by Adrian Boult's statement for the Ullswater Review of 1935. In his report the conductor referred to the dire quality of orchestral performances during the first decade of the interwar period, using this as a means to defend the important work undertaken the BBC Symphony Orchestra following its inception in 1930:

Five years ago... the reputation of British music and British musicianship abroad was extremely low. Our capital city contained one orchestra [the London Symphony Orchestra], and that an inferior one. One of our provincial orchestras – the Hallé – was the best that the country could boast. The formation of the Corporation's Symphony Orchestra was a turning point.<sup>18</sup>

Given the bleak situation of British orchestral performance during the 1920s, Hambourg's comments appear more reasonable; indeed had the situation remained unchanged, the pianist's predictions may well have come to pass. In reality however, Hambourg's speculation was to prove wildly incorrect as a result of the profound reformation of native orchestral standards from the early 1930s. Consequently, the foundation of the BBCSO

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<sup>17</sup> Nicholas Kenyon, *The B.B.C. Symphony Orchestra: The First Fifty Years, 1930-1980* (London: British Broadcasting Corporation, 1981), 8.

<sup>18</sup> *Ibid.*, 114.

was followed shortly afterwards by the formation of the London Philharmonic Orchestra by Thomas Beecham in 1932, the quality of which is attested to by the fact that it attracted appearances from such pianists as Antony Horowitz, Alfred Cortot, Mauritz Rosenthal, Sergei Rachmaninoff, Artur Schnabel, Arthur Rubinstein, Egon Petri, and Wilhelm Backhaus within the first four years of its inception. Against the competition of these two ensembles, the London Symphony Orchestra underwent considerable rejuvenation such that by 1934 *The Times* professed: '[The] London Symphony Orchestra has now no cause to suffer from an inferiority complex, and that its patrons have every cause to expect the best from its members throughout this season.'<sup>19</sup> Elsewhere across the country the BMO (retitled as the BSO in 1954), the Hallé, and Liverpool Philharmonic similarly supplied provincial cities with high-quality orchestral performances.

Therefore, owing to the transformation in British orchestral standards pianists were not dissuaded from appearing before such ensembles, and as such the cult surrounding pianism actually strengthened during the course of the 1930s and into the 1940s. This was augmented by the profusion of new performing institutions that emerged at this time, including the formation of the Birmingham Symphony Orchestra (1920) (renamed City of Birmingham Symphony Orchestra in 1944), Brighton Philharmonic Orchestra (1925), Philharmonia Orchestra (1945), Guildford Philharmonic (1945) and the Royal Philharmonic Orchestra (1946), all of which increased the public's access to concertante works. Furthermore, as the BBC continued to expand throughout the first half of the twentieth century it created a corpus of regional orchestras for broadcasting purposes at

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<sup>19</sup> Quoted in Jeremy Dibble, *Hamilton Harty: Musical Polymath* (Woodbridge: The Boydell Press, 2013), 241.

the institution's regional centres including the Cardiff Station Orchestra (1928-31), BBC Northern Orchestra (1934), BBC Scottish Orchestra (1935), and the BBC Welsh Orchestra (1935).

The increased quantity of high quality orchestras across the country considerably improved the standard of musical performance in Britain during the first half of the twentieth century. Such a development not only ensured the continued popularity of the concertante genre, but also arguably encouraged the increased compositional activity of native composers owing to the expanded opportunity of having works performed, particularly as a result of the continued growth of the BBC.<sup>20</sup> Importantly however, I contend that these musicians were strongly influenced in the choice of compositional form owing to a second notable improvement to British musical life. As such, whilst they were undoubtedly affected by the nation's predilection for the concertante work, I argue that their creative interest in this particular genre was considerably heightened by the emergence of a school of native pianists who gradually came to prominence during the years after the First World War.

Fundamentally soloists including Myra Hess, Moura Lympany, Cyril Smith, Solomon, Angus Morrison, and Clifford Curzon, along with many naturalised musicians including Eileen Joyce, Colin Horsley, Louis Kentner, and Noel Mewton-Wood, played a significant role in the production of native concertante pieces, for it was they who championed the works of British composers both at home and abroad, creating a strong

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<sup>20</sup> The BBCSO played an important role in championing new British concertante works, as indicated by its participation in many premiere performances. For a list of these, see appendix

network between writer and performer that stimulated the creative activities of both parties. Their vital assistance is further emphasised by the fact that few of the renowned foreign pianists at this time demonstrated any attempt to champion the works of British composers, instead relying on the popularity of the romantic warhorses to satisfy audiences. Such an attitude can hardly be condemned, for the allure amongst these pianists in committing the time to learn an unknown work – possibly by a little known British composer – that they may never perform again, could hardly have been an attractive prospect, particularly as the romantic canonical works could be guaranteed to attract large and enthusiastic crowds. Furthermore, having achieved international renown, there was no practical need to deviate away from the established classics.

Consequently, there developed a mutually beneficial relationship between the native writer and performer, for whilst British composers relied upon the assistance of native pianists to help with the dissemination of their works, financially struggling home-grown soloists eagerly performed new British compositions – avoided by foreign virtuosi – as a means to help alleviate economic pressures. As such, that the post-World War One years saw both the emergence of a greater cohort of native pianists, and the continued popularity of works for piano and orchestra, undoubtedly provided a considerable stimulus for the British composer's interest in the piano concertante genre.



## The Emergence of the Native Pianist

The exact nature of this important relationship between composer and performer will be examined in due course, however it is first pertinent to examine what caused a school of British pianists to emerge with such strength at all, for without this crucial factor, it is unlikely that the British concertante work would have flourished to the extent that that it ultimately did. Whilst the years between 1918 and 1955 would see the rise of a sizable cohort of British pianists, it would of course be woefully inaccurate to intimate that the nation had not produced any native soloists of note before World War One; one need only examine the national reputations of such eminent luminaries as Fanny Davies, Arabella Goddard, Oscar Beringer, Leonard Borwick or Walter Bache, to understand the range of talent amongst British-born soloists during the latter half of the nineteenth century.<sup>21</sup> However, it is during the principal period of study that the perceived position and quantity of British pianists attained a level prior to which had never been so successfully achieved. Using their celebrated position, these twentieth-century musicians were able to promote the efforts of native composers, thereby contributing towards the increased production of concertante works from 1918.

Of course, these pianists did not all emerge together as a single cohort, but rather in separate waves throughout the period concerned. Therefore the years immediately following the First World War saw continued appearances of a number of prominent

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<sup>21</sup> For further information on this see Therese Ellsworth and Susan Wollenberg, eds., *The Piano in Nineteenth-Century British Culture: Instruments, Performers and Repertoire* (Aldershot: Ashgate Publishing Limited, 2007).

pianists from the late-nineteenth and early twentieth centuries including Fanny Davies, Leonard Borwick, Frederick Dawson, Evelyn Howard Jones, and York Bowen. They were joined however by a group of new musicians who quickly rose to prominence during or immediately after the conflict such as Harriet Cohen, Harold Craxton, Myra Hess, Frank Merrick, Harold Samuel, and Irene Scharrer. Following these individuals, the next wave of pianists started to appear from the late 1920s, many of whom developed particularly strong relationships with British composers including Clifford Curzon, Katherine Goodson, Louis Kentner, Kathleen Long, Eileen Joyce, Angus Morrison, Helen Perkin, Cyril Smith, and Solomon. The final major company of pianists to emerge, who also collaborated closely with the nation's composers, established their presence on the concert platform around the time of World War II and include Colin Horsley, Iris Loveridge, Moura Lympany, Denis Matthews, Noel Mewton-Wood, and Phyllis Sellick.

Fundamentally, that such a strong and sizable body of native pianists was able to emerge at this time occurred as a result of significant improvements to the fields of native musical education and piano tuition, changes that took place during the latter part of the nineteenth century. The reminiscences from the pianist Oscar Beringer make it especially clear that until the 1860s, the quality of piano pedagogy in Britain was woefully inadequate, stating:

The most prominent pianists at that time in England were Arabella Goddard, Charles Hallé, and Lindsay Sloper. I had every opportunity of hearing them all, and for a long time their playing was my only instruction. I am not certain, however, that I did not gain more in this way than by taking lessons, which were of the most perfunctory character, as I quickly found out when I was able to afford them. The method, even of the best teachers

was primitive: one was either praised to the skies, or told that the pieces wanted more practice; in the latter event the usual prescription was an hour's scales and a dose of Czerny *Etudes de la Velocité* or Cramer's Studies to be taken as many times a day as the poor sufferer could stand it – and this was all! As for any proper finger or touch training, such things did not enter the head of the pianoforte-teacher of those days. Could your instructor play, he or she would play the piece over to you, and if you were keen you tried to copy them. Looking back to that date, I often envy the young people of the present day [1907], who have the opportunity afforded them of being systematically trained from the very beginning whilst we poor beggars had to pick up the crumbs of knowledge where and how we could.

Still more enviable, perhaps, were the teachers of that time. What a delightfully easy task they must have had! No L.R.A.M., no A.R.C.M., no Associated Board, to disturb their slumbers and interfere with their digestion.<sup>22</sup>

Beringer's comments paint a strikingly bleak impression of piano pedagogy in Victorian Britain and it is hardly surprising that home-grown pianists at this time struggled to attain concert engagements, with Mark Hambourg noting: 'It was almost impossible to make headway in England without the hall-mark of Leipzig, Dresden, or Berlin stamped on one's credentials'.<sup>23</sup> In spite of this a rapid improvement in musical education occurred prior to the turn of the century and had a profound effect on the quality of Britain's pianists, for as Beringer later praises:

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<sup>22</sup> Oscar Beringer, *Fifty Years' Experience of Pianoforte Teaching and Playing* (London: Bosworth & Co., 1907), 23.

<sup>23</sup> Hambourg, *From Piano to Forte*, 37.

England may well be proud of her possession of such an array of talent, which it would be hard to equal in any other country; and when one compares the present prosperity of the art with its utter stagnation of fifty years back, one can only be devoutly thankful for the change, and for the factors that have brought that change to pass.

To my mind the two chief causes of this marvellous improvement are, 1) the infinitely better teaching given to the student, and, 2) the excellent system of examinations which now obtains throughout the country.

It would perhaps be invidious for me to single out the most eminent pianoforte-teachers by name; suffice to say that there is at present moment an extraordinary large number of earnest and thoroughly competent English professors, whose methods compare favourably with those of the best teachers in other countries, as indeed is proved by the excellent playing of their pupils, in private as well as in public.<sup>24</sup>

Such vast improvements in piano tuition meant that British pianists no longer had to travel abroad in order to receive a suitable education, ultimately making piano pedagogy more readily available to aspiring pianists. That the opportunity of remaining in Britain was a popular option for the native soloist is highlighted by the fact that the cohort of British pianists who would later rise to particular prominence during the first half of the twentieth century – Cyril Smith, Solomon, Clifford Curzon, Denis Matthews, Eric Parkin, Kendall Taylor, Myra Hess, Harriet Cohen, Moura Lympany, Irene Scharrer, Kathleen Long, and Phyllis Sellick – all received their principal education in Britain, a stark contrast to the musical situation apparent only a few decades before.

The major cause for the change in the quality of piano pedagogy occurred by means of the national drive to improve the perceived status of music. This government-led initiative

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<sup>24</sup> Beringer, *Fifty Years' Experience*, 68.

resulted in the foundation of new music schools including the Royal Manchester College of Music (1893), the Guildhall School of Music and Drama (1880), and the Royal College of Music (1882). It was the last of these three that really encouraged the fruitful development of musical life in Britain, not simply through the effect it had on improving the quality of instrumental performers, but of conductors and composers as well. Therefore with the support of the then Prince of Wales (later Edward VII), its impressive facilities, and powers to confer degrees, the RCM quickly emerged as Britain's flagship conservatoire. In contrast to this the RAM was not considered at this time a significant musical establishment; indeed David Wright states 'contemporary evidence emphasizes just how limited was the relationship of the Royal Academy of Music to the music profession and why far-reaching reform of conservatoire training in Britain was necessary if matters were to change',<sup>25</sup> adding that 'the Royal Academy of Music was being held up as an irredeemable example of British musical mediocrity, whose failure to turn out skilled composers or executants caused many promising musicians, including Stanford, to choose to study abroad'.<sup>26</sup>

It was the founding of the RCM in particular that catalysed the huge improvement in native musical pedagogy, for it not only provided the country with a music school of considerable note, but also encouraged the RAM to reinvent itself in order to remain viable. The revised situation resulted in constructive competition between the two conservatoires as each vied with one another to attract the country's top students; Denis Matthews, for instance, comments:

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<sup>25</sup> David Wright, "The South Kensington Music Schools and the Development of the British Conservatoire in the Late Nineteenth Century," *Journal of the Royal Musical Association* 130, no. 2 (2005): 238.

<sup>26</sup> *Ibid.*, 258.

There was rivalry, sometimes amusing but often petty, between the two great schools of music, the Academy and the College (apologies to my good friends at the Guildhall and Trinity!). The R.A.M. claimed seniority; it had Sir Henry Wood to direct the orchestra; it was pleasantly situated on the fringe of Regent's Park, and only ten minutes walk from Queen's Hall, the hub of London's music. The College had Sargent and sometimes Beecham, the charms of Kensington Gardens, and the Royal Albert Hall on its doorstep. But surely the ultimate criterion depended on the relationship between the individual student and his professors.<sup>27</sup>

The fact that such a rivalry existed between the RAM and RCM was of significant importance, for it ensured that the quality of teaching became extraordinarily high as each fought for dominance over the other, ultimately resulting in teaching standards at both conservatoires that easily matched those of the top continental institutions. The RCM staff list for example, included Angus Morrison, Harold Samuel, Arthur Benjamin, Arthur Alexander, and Herbert Fryer, with the latter alone providing tuition for Cyril Smith, Constant Lambert, Kendall Taylor, and Colin Horsley. Such a list of notable professors and pupils highlights the strength of the College's pianoforte department during the first half of the twentieth century. However, as an illustration of the RAM's noteworthy reinvention during the last years of the nineteenth century, the older conservatoire could boast what was arguably an even stronger department during this period, for not only did it employ such notable pianist-teachers as Oscar Beringer, Francesco Berger, Harold Craxton (teacher of Denis Matthews), Vivian Langrish, and Charles Reddie (teacher of Clifford Curzon), but it also enjoyed the presence of the remarkably efficacious pedagogue, Tobias Matthay who alone could count Myra Hess, Moura Lympany, Irene

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<sup>27</sup> Matthews, *In Pursuit of Music*, 41–42.

Scharrer, Harriet Cohen, Rae Robertson, York Bowen Langrish, and Craxton, as some of his most notable pupils. The importance of these teachers at both the RAM and RCM is marked by the success of their students, many of whom who went on to become some of the most highly respected instrumentalists of their generation.

Yet although London's conservatoires provided the principal form of piano tuition in the country, additional impetus was also injected into British musical culture by the establishment of a number of private music schools, latterly set up as an alternative form of education to the RAM and RCM. For instance, prior to the foundation of the College, Oscar Beringer opened the doors to his 'School for the Development of Pianoforte Playing' in London in 1871. The staff list for the school was impressive, including such eminent professors as Kendall Taylor, Walter Bache, Fritz Hartvigson, and Ebenezer Prout, as well as others, and it can hardly be doubted that such an institution would have provided some of the finest teaching in London, particularly during the early years when its only competition was the Academy. The popularity and success of this institution is demonstrated by the fact that it continued in business for 27 years, only closing due to the difficulties of Beringer's professional conflicts, for as the pianist professes:

[It] was not until 1898, when, under pressure of my steadily increasing work as a professor at the Royal Academy of Music and an examiner for the Associated Board of the Royal Academy of Music, I was faced with the necessity of either closing my school or severing my connection with those institutions, that I chose the former alternative.<sup>28</sup>

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<sup>28</sup> Beringer, *Fifty Years' Experience*, 36.

However, that it was able to continue for such a period is testament not only to the success of the school itself, for it survived well after the founding of the RCM, but also the demand that there must have been for the quality of tuition offered by the school at this time.

Indeed even after Beringer's school closed there was clearly a market for the type of education offered by these private institutions, with both Tobias Matthay and Mathilde Verne establishing their own schools in 1900 and 1909 respectively. Both establishments were hugely successful and attracted considerable numbers of pupils from across Britain, with Matthay's also including students from abroad. However it is important to clarify that neither pianist sought to emulate the role played by the RAM or RCM, but rather intended to provide an alternative form of piano tuition in order to expound their own views on performance. In the case of Matthay, he used his school to disseminate unique teachings – including muscular relaxation, forearm rotation, and categorising various vertical movements into touch-species<sup>29</sup> – which he covers in his own texts: *The Act of Touch in All its Diversity, Relaxation Studies, Musical Interpretation, and The Visible and Invisible in Pianoforte Technique*.<sup>30</sup> In contrast to this Verne sought to provide a more rounded education. For example, in conversation with John Fuller Maitland on her proposed idea she stated:

I want to do my work on a big scale; I want to train teachers; I want my pupils to study and play chamber music; I want them to have the opportunity of studying concertos with

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<sup>29</sup> Frank Dawes, "Matthay, Tobias," *Grove Music Online. Oxford Music Online* (Oxford University Press), accessed May 11, 2016, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/18096>.

<sup>30</sup> For further information on Matthay see Stephen Siek, *England's Piano Sage: The Life and Teachings of Tobias Matthay* (Lanham: Scarecrow Press, 2011).



my own orchestra. My piano students will not be mere mechanical machines, they will be fine musicians as well.<sup>31</sup>

When he queried why she would wish to found such a school when the College and Academy would provide such strong competition, she tellingly replied: ‘And a good thing, too. They have a lot to learn’.<sup>32</sup> Such was the success of the school with young pianists aged between three and ten, that by the time of the First World War Verne decided to form ‘The Children’s College of Music’ which was run by her sister Alice and could boast the patronage of the future Queen Elizabeth (later the Queen Mother), herself a former pupil.

The combination of London’s top conservatoires with the private piano schools vastly improved the standard of piano pedagogy in Britain that could easily rival the quality of teaching offered abroad. Importantly this meant that prospective British pianists now had a readily available education on their doorstep that precluded the necessity of foreign travel. Arguably such availability encouraged a greater number of individuals to pursue a piano education who would otherwise have been deterred by the expense and difficulty of studying abroad. Yet however commendable the private schools were in contributing towards such a development of musical education, few British performers of note attained the position they did without first having studied at either the RAM or RCM first. This is not to diminish the importance of the private schools as a means of developing British

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<sup>31</sup> Mathilde Verne, *Chords of Remembrance* (London: Hutchinson & Co., 1936), 88.

<sup>32</sup> *Ibid.*

piano pedagogy, but rather to emphasise the importance of the conservatoires in particular.

## The Trials of the Native Pianist

Whilst the improvement in piano pedagogy allowed for the emergence of a strong cohort of native pianists, this generation of British musicians struggled against a national bias that elevated the status of foreign musicians above their equally competent native counterparts. Such a phenomenon had been in evidence since the nineteenth century and indeed Oscar Wilde alludes to the situation in his novel *The Picture of Dorian Grey* when the wife of Lord Henry Wotton avers:

But you must not think I don't like good music. I adore it, but I'm afraid of it. It makes me too romantic. I have simply worshipped pianists – two at a time, sometimes, Harry tells me. I don't know what it is about them. Perhaps it is that they are foreigners. They all are, aren't they? Even those that are born in England become foreigners after a time, don't they? It is so clever of them, and such a compliment to the art.<sup>33</sup>

These visitors continued to dominate the pianist circuit in Britain during the inter-war years, and only ceased when the Second World War prevented their travel to the UK. Such a change brought considerable fortune to native pianists and was a distinct cause for their rise in fame from the 1940s onwards. However until the commencement of

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<sup>33</sup> Oscar Wilde, *The Picture of Dorian Gray* (Oxford: Oxford World's Classics, 1998), 37.

hostilities in 1939, British soloists continually struggled to acquire prominent concert engagements; Myra Hess, for example stated:

It took me years before I was established. People think because I have a good time now, it all came easily. For years I had to earn my living by teaching. I had a very slow success. My reputation was built by giving a recital every season, and it took every penny I could save to pay for it.<sup>34</sup>

Intriguingly, it was not simply that native pianists were initially unlucky in their attempts to gain a foothold in national musical life, owing to a high number of foreign pianists, but rather because there was an active current of public discrimination against them, for as Bryan Crimp avers:

Capturing the prime engagements at home were necessary prerequisites for securing appearances overseas, yet British concerts and recitals were uncomfortably thin on the ground due to the continued domination of foreign artists. British musicians had enormous difficulty in establishing themselves during the decades between the two world wars due to the massed ranks of foreign pianists with foreign sounding names: Brailowsky, Cortot, Iturbi, Medtner, Paderewski, de Pachmann, Petri, Pouishnoff, Rubinstein, Sapellnikov, Schiöler, Schnabel, Siloti and Viñes were but a few of the pianists to appear in London during the 1920s. What chance did British artists have against such an all-conquering influx, allied to the prevailing indifference towards native musicians?<sup>35</sup>

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<sup>34</sup> Quoted in Marian McKenna, *Myra Hess: A Portrait* (London: Hamish Hamilton, 1976), 36.

<sup>35</sup> Bryan Crimp, *Solo: The Biography of Solomon* (Wark: Appian Publications and Recordings, 1994), 175.

Such discrimination was based solely on a subjective assumption that foreign pianists were in some way inherently superior to their British equivalents. That the public blindly dismissed native soloists without recourse to objective criticism is demonstrated by the fact that a change in name alone could easily change the native musician's fortunes. Moura Lympany stresses this fact in her autobiography when she professes that 'At that time it was believed impossible for an Englishman or Englishwoman to succeed in the world of classical music or ballet without assuming a foreign name.'<sup>36</sup> Indeed the pianist highlights this point further when she recalls a conversation between Lympany's mother and the British conductor, Basil Cameron:

'What is her full name?' he asked

Moura Johnston,' she replied

Moura is a good concert name,' commented Mr Cameron thoughtfully. 'But Johnston does not go with it.' I suppose he meant that Moura sounded like the kind of romantic and exotic name beloved by concert-goers, while Johnston sounded too prosaic. 'What is your mother's maiden name?' he asked my mother.

'Limpenny,' answered by mother, stressing the first syllable.

'A bit better,' remarked the conductor, repeating the name, savouring the sound. He still seemed dissatisfied.

'What about the old spelling' my mother suggested helpfully 'It is LYMPANY'

'Perfect!' exclaimed Basil Cameron.<sup>37</sup>

It is a mark of how prejudiced native audiences in Britain were, that pianists like Lympany felt it necessary to assume a new name in order to appeal to the public's whim,

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<sup>36</sup> Moura Lympany and Margot Strickland, *Moura Lympany: Her Autobiography* (London: Owen, 1991), 32.

<sup>37</sup> *Ibid.*, 31.

regardless of the soloist's high artistic talent. Furthermore, writing in 1931, Mark Hambourg reveals the rather shocking truth that such bias extended beyond the general public to include the concert planners themselves, writing that 'One of our present day impresarios actually told me himself that he would rather give up business than engage an artist of English nationality, and that he was proud of the fact.'<sup>38</sup> It is therefore hardly surprising that autobiographies of British pianists continually refer to their difficulties in obtaining concert engagements during the interwar period; Harriet Cohen, for instance, commented: 'My engagement book began to fill up [c.1927], but only through the greatest effort on my part, in spite of being with a management, although the fees were pitiable, for good concerts were allotted to foreign artists and the already established English seniors.'<sup>39</sup>

That even concert promoters were capable of such artistic naivety demonstrates quite how severe the level of discrimination against national musicians actually was. Denis Matthews therefore highlights how this situation meant that pianistic success depended considerably on the determination of the individual concerned:

Long before I left [the RAM] I foresaw the precariousness of having to earn a living when scholarships and grants came to an end. (There has never been a concert since without the nagging dread crossing my mind: suppose no one asks you back to play next year?)... The letters after one's name – LRAM, ARCM – were no guarantee of rosy prospects... though they have some value as minimum status symbols for potential teachers they cut very little ice in the spheres of performance. Here the player's reputation had, as now, to be built up

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<sup>38</sup> Hambourg, *From Piano to Forte*, 119.

<sup>39</sup> Harriet Cohen, *A Bundle of Time: The Memoirs of Harriet Cohen* (London: Faber and Faber, 1969), 118.

to the hard way, stone upon stone. This does not imply that I regret one moment of my life at the Academy – it provided all the necessary channels of experience – but career-wise opportunities had to be sought, not awaited.<sup>40</sup>

Such job insecurity affected all British pianists but it was as a result of their fortitude and flexibility in the face of such difficulties, that many of these musicians eventually rose to a significant position of prominence in British musical life. Lympny, for example, notes that opportunities to perform were so scarce that every invitation to perform, record, and broadcast a work provided an important opportunity for career development: ‘I *never* refused any engagement. If I didn’t know the work I was asked to play I never confessed my ignorance, but rushed out and bought the music. And learned it. That is how I gradually built up a reputation for versatility’.<sup>41</sup> Similarly, Richard Davis notes of Eileen Joyce that ‘Her success was due in no small part to her ability and willingness to learn new and complex works at very short notice for single broadcasts, with little prospects of them ever being repeated’.<sup>42</sup> Such comments demonstrate that British pianists were forced to adopt a ‘sink or swim’ approach to their performing career; any potential offer was a golden opportunity and the native musician would have been foolish to reject any invitation, however challenging, seemingly insignificant, or indeed poorly paid, it was.

Importantly as a result of their versatility, native soloists eventually attained a position of status that had a considerable effect on the creative activities of Britain’s composers. It is

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<sup>40</sup> Matthews, *In Pursuit of Music*, 70.

<sup>41</sup> Lympny and Strickland, *Moura Lympny*, 44.

<sup>42</sup> Davis, *Eileen Joyce*, 66.

therefore necessary to examine in greater detail the means by which these soloists were able to rise to such a position of prominence at this crucial time, for it was partly as a result of their position that composers were inspired to produce works for piano and orchestra in such large numbers, particularly highlighted by the fact that many of these compositions were written with particular pianists in mind.

### The Rise to Prominence of the Native Pianist

The improvement in the fortunes of the home-grown pianist during the years between 1918 and 1955 may be attributed to two distinct issues: first, the fact that Britain's role in the Second World War prevented the usual influx of foreign artists, therefore allowing the surplus concert engagements to instead be taken up by British pianists; and second, the commendable efforts of individuals and organisations in supporting the artistic pursuits of native soloists. As the graphs presented below clearly highlight, the 1939-45 conflict had an obvious and sudden effect on the fortunes of British pianists, who during this period completely outnumbered the appearances of foreign artists on the concert platform (See Figs 2. 9-2. 11).

The five years of conflict therefore mark a golden period for British pianists, for whilst they remained a notable presence at orchestral concerts following the cessation of hostilities, they were not to enjoy quite the same degree of exposure as they had experienced during it. Crucially, the marked influence of the Second World War is frequently acknowledged by the period's eminent pianists as having a dramatic effect on

Figure 2.9 Comparison between the number of concertante works presented by British and foreign pianists with the Hallé

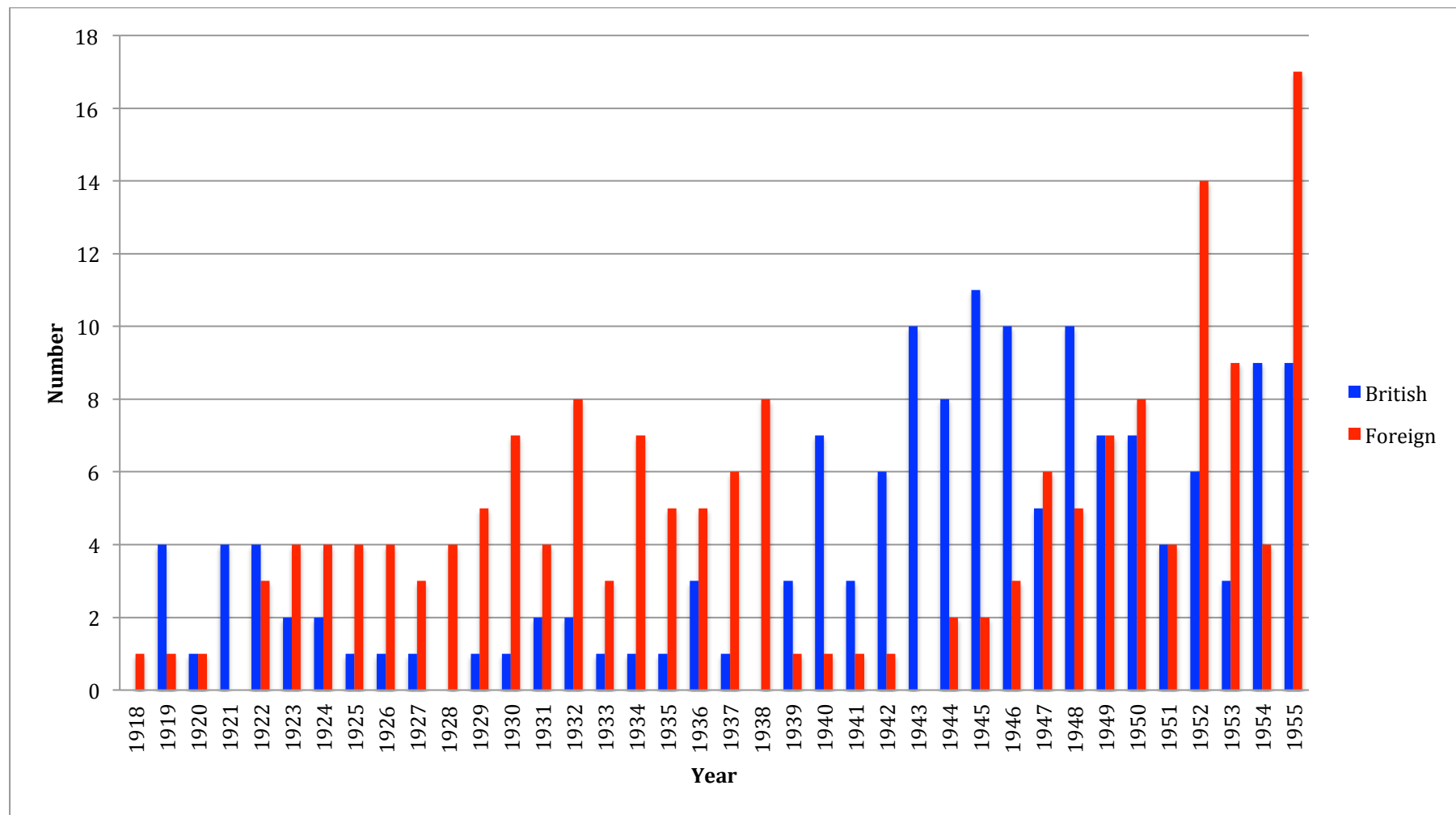




Figure 2. 10 Comparison between the number of concertante works presented by British and foreign pianists with the LSO

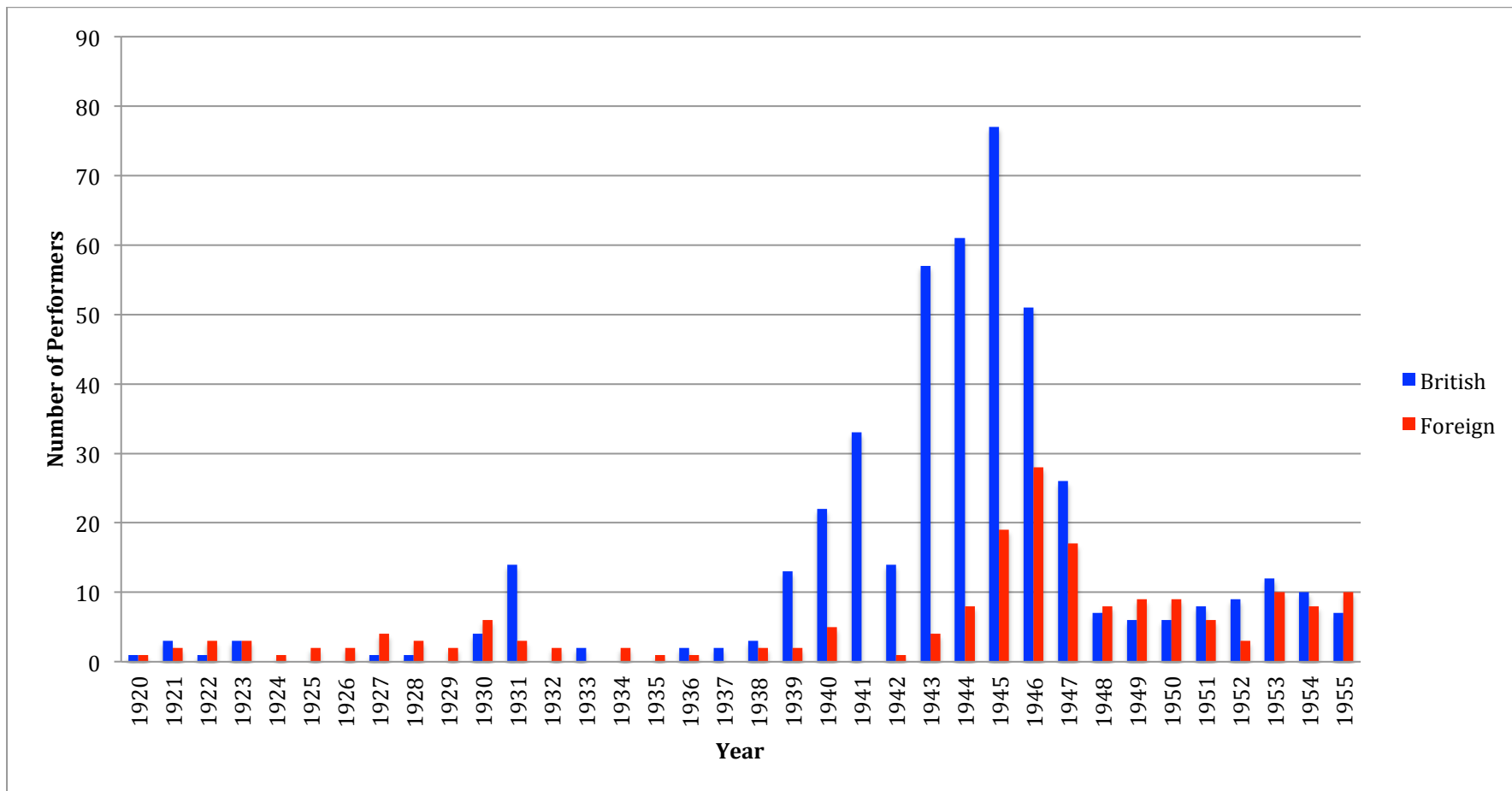
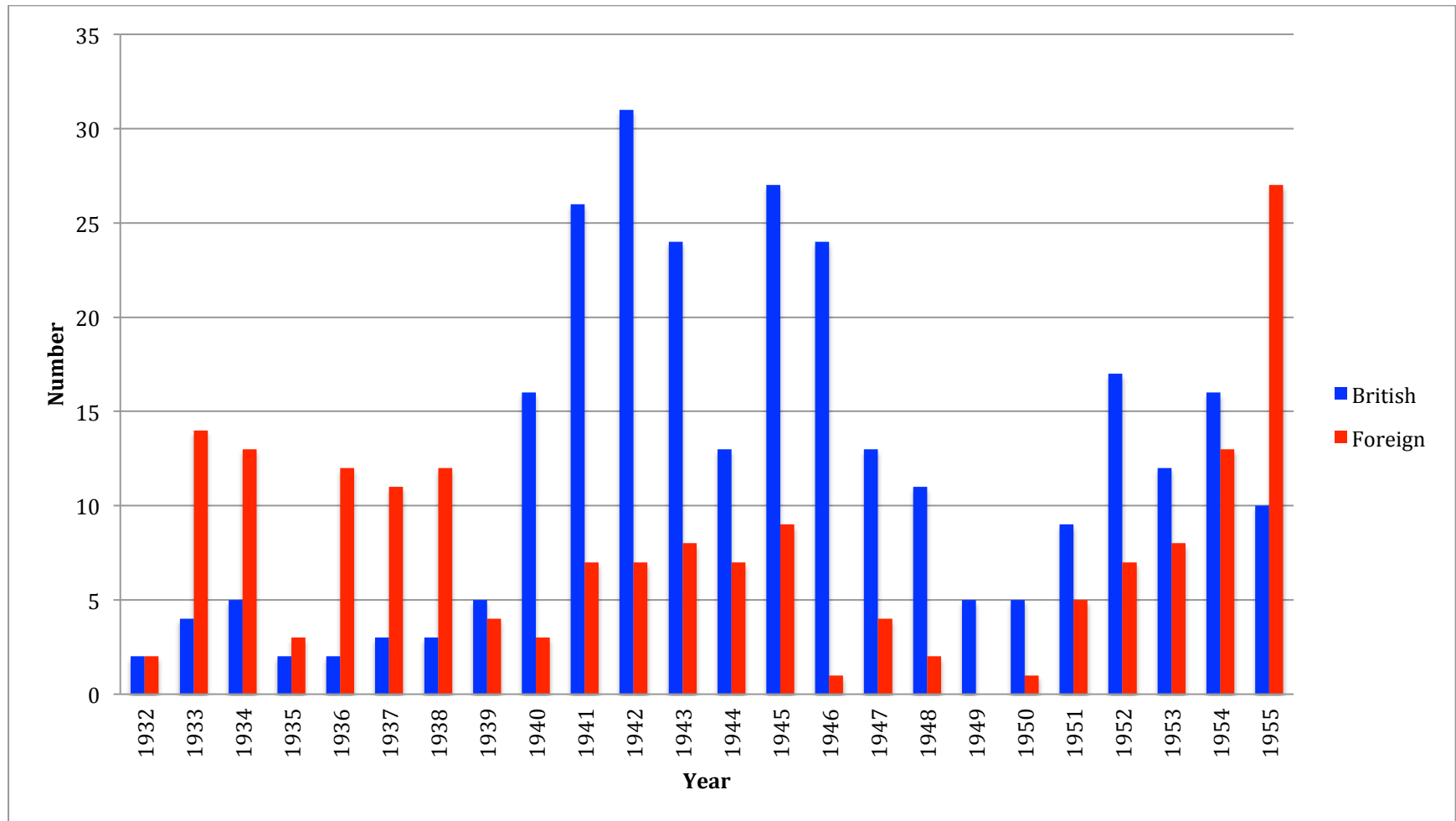


Figure 2. 11 Comparison between the number of concertante works presented by British and foreign pianists with the LPO



musical life; Denis Matthews, for instance, noted that ‘During the war the BBC and other organisations had become almost entirely dependent on the services of British artists.’<sup>43</sup> The increased quantity of performing opportunities gained by these musicians as a result of such an abrupt change in circumstances was significant and had a notable impact on the public’s attitude towards its native soloists, for as Cyril Smith asserts:

Since there was a sudden end to visits from over-seas artists, we British artists had opportunities which might never have come our way under ordinary conditions. The public, acutely aware of their own patriotism, welcomed plain English names like Eileen Joyce, Clifford Curzon, Denis Matthews, Phyllis Sellick and Cyril Smith as they never had before. We had thought that the musical snobbishness, which automatically ranks a foreigner’s abilities above those of a British artist, would die hard; but when war broke out it died almost instantly.<sup>44</sup>

Shortly after the outbreak of hostilities, the British government quickly came to realise the significant influence of music as a morale-boosting tool, and as such, encouraged and supported the dissemination of the art across the country; as Moura Lympany professed on Desert Island Discs: ‘it gave me tremendous experience here; I played all over the place, naturally, and it gave me a big repertoire and it gave me the opportunity to play often which is very, very good; it’s experience all the time.’<sup>45</sup> Accordingly, many high profile British pianists became exempt from military service, being directed instead to provide musical services wherever they were required, including military bases, munitions

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<sup>43</sup> Matthews, *In Pursuit of Music*, 88.

<sup>44</sup> Smith, *Duet for Three Hands*, 98–99.

<sup>45</sup> Moura Lympany and Roy Plomley, “Desert Island Discs: Dame Moura Lympany,” *bbc.co.uk*, accessed January 8, 2015, <http://www.bbc.co.uk/programmes/p009mx79>.

factories, hospitals, as well as the usual concert halls and broadcasting studios; this arguably brought their artistry before an even larger portion of the British public than had been the case during peace time. Furthermore, with the absence of foreign pianists, British soloists also found that they were increasingly able to secure contracts with record companies, for as Denis Matthews remembers:

The presiding figure at the Gramophone Company in London used to be the controversial and indomitable Walter Legge, and early in the war I wrote to him a begging letter, in spirit of do or die, sounding the prospects of recording. He replied in the superbly grandiloquent manner I was to get to know well, blaming his refusal on the British public taste, which showed 'that passionate affection for familiar and complete indifference to the unfamiliar which make music-making in this country nothing short of a crusade'. But partly due to the absence of foreign artists and the fact that I had played repeatedly at the National Gallery Concerts, I was eventually offered a contract in the summer of 1941.<sup>46</sup>

Of course such work was hugely beneficial in improving the public's perception of Britain's native pianists, particularly as the appetite for music, especially that involving a piano, grew considerably. Cyril Smith, for example, attests:

My world was expanding rapidly. Soon I was giving several concerts a week, not just to general audiences but also to soldiers, office workers and factory hands. I played much the same music that I had always loved to play and listeners were every bit as appreciative...

The audiences of wartime England were hungry for music. Even solo recitals, which had never been tremendously popular, were now assured of large, keen publics. Something of the social glitter of concert going died, but a wider enthusiasm on music was born. I often

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<sup>46</sup> Matthews, *In Pursuit of Music*, 112.

played at the lunch-time National Gallery Concerts, organised by Myra Hess, and the hall was always crowded with city workers, quite happy to give up the best part of their lunch break simply to hear music.<sup>47</sup>

The piano concertante work therefore represented a prominent concert item during this period; indeed the frequency with which these compositions were performed throughout the duration of the war is staggering, a fact clearly highlighted by the charts presented towards the start of this chapter. In the case of the many concert series being offered around the country, hardly a week seemed to go by without at least one of the major romantic concertos making an appearance somewhere in Britain. The demand for these works by the public was of huge importance to the native soloist, for it provided them with a constant stream of work and enabled audiences across the country to become truly acquainted with the artistry of British pianists. Indeed, the fact that this was a national phenomenon meant that live performances of these works were no longer confined to London or the major provincial cities, but were in fact presented throughout Britain by amateur ensembles and professional touring orchestras.<sup>48</sup>

The efforts these home-grown soloists went to in order to satisfy the public's demand and sustain morale is not to be underestimated; they travelled extensively at a time when such an undertaking was laborious and difficult, often to present a concert that would have had, for the soloist, little prestigious value, but of course would have meant a considerable amount to the attending audience. In doing so they regularly visited small cities, towns and villages that could not boast the luxurious concert halls these soloists were used to,

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<sup>47</sup> Smith, *Duet for Three Hands*, 103.

<sup>48</sup> Crimp, *Solo*, 206.

resulting in performances on questionable pianos in such venues as schools, town halls, churches. Yet many pianists seemed to have believed that it was their duty to forgo pre-war luxuries and provide entertainment that the public so desperately needed and longed for, indeed Solomon himself stated: ‘I have played on instruments that I would not have considered possible normally, but I have taken the view that music on a bad piano is better than no music at all.’<sup>49</sup>

Indeed Solomon’s desire to bring music to a widespread audience is notable in itself, for he not only supported Britain’s war effort at home but also undertook tours to British fighting forces, providing entertainment to the troops in the field of combat. As such, during the course of the war he travelled extensively around the Mediterranean, visiting Algiers, Malta, Cairo, and Gibraltar amongst other locations. Similarly, after the war Cyril Smith and his wife Phyllis Sellick embarked on an extensive tour of the Far East to provide musical entertainment to the many British troops waiting to be shipped home. The warm reception afforded to these artists was considerable and is highlighted in a reminiscence of Solomon’s:

It was a wonderful experience to discover audiences of as many as 3,000 troops with a wild enthusiasm for Bach and Beethoven, and to find frequently that what brought down the house were not the usually more hackneyed items of good music, but quiet, reflective works like a Brahms Intermezzo.

My outstanding impression is a tremendous longing for good music everywhere.<sup>50</sup>

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<sup>49</sup> Quoted in *ibid.*, 210.

<sup>50</sup> Quoted in *ibid.*

The fact that British pianists were willing to travel to these destinations, in some cases risking their own lives to do so, arguably made a notable impression on their audiences, vastly improving the image of these musicians in the minds of their listeners.

Above all, the nature of concert life both at home and abroad was drastically altered by the events of the Second World War, for music no longer functioned predominantly as a social event, but rather as an important tool to sustain the public's morale. The considerable success of Myra Hess' National Gallery Concerts is testament to this, with Howard Ferguson noting that audience numbers varied between 200 and as many as 1,750 individuals, with total attendance across the 1,698 concerts reaching a remarkable 824,152 listeners.<sup>51</sup> That music was employed for such an important cause meant that these musicians were not merely providing audiences with facile entertainment, but a very real escape from the hardships of war. With this association, I contend that pianists were not only viewed as performers, but also crusaders in the fight against Nazi Germany. This, combined with the surge of patriotism that materialised during the war, enhanced the status of British pianists to such an extent that they became a bedrock of society during the years of conflict. Therefore, the efforts that British pianists went to in order to entertain war-weary audiences may be seen as a critical reason for their success during the post-war years, for even once the competition from foreign soloists returned after 1945, British pianists continued to appear regularly on concert programmes; Cyril Smith, for instance, states: 'By 1952 I was playing about five concerts a week, sometimes more',<sup>52</sup>

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<sup>51</sup> Ferguson, *A Memoir*, 60–62.

<sup>52</sup> Smith, *Duet for Three Hands*, 163.

adding ‘One thing which pleased me greatly was that by 1955 every orchestra in England had invited me to play.’<sup>53</sup>

That changes to musical culture brought about by the war considerably benefited the careers of native pianists is therefore beyond any doubt, however I contend that this alone is not sufficient to fully explain the improvement in their fortunes. The key reason for this argument is that whereas these musicians remained popular after 1945, the same was not true for British soloists after the First World War, in spite of their having been regular performers of concertante works during this earlier conflict. The reason for such disparity is as a result of the assistance shown towards native pianists by the musical establishment during the interwar period, a situation that contrasts with the more limited help afforded to native artists before 1914. This crucial lack of support ultimately hindered the public’s awareness and perception of British pianists during the later years of the long nineteenth century, such that during the war they were effectively regarded as a temporary replacement for their foreign counterparts until after the hostilities when visiting artists could return to British concert halls once more. Consequently, unlike after the Second World War – where the ratio of appearances between native and visiting soloists was relatively balanced – the years following the First saw foreign virtuosi dominating concert engagements as they had done before the conflict. Therefore, this earlier war had no lasting influence on the artistic success of native musicians, and any change in fortunes it appeared to have had during the four years of hostilities was only superficial.

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<sup>53</sup> Ibid.



Such crucial interwar support derived to a considerable extent from the help offered to native pianists by the country's leading conductors, including Adrian Boult, Basil Cameron, Dan Godfrey, Hamilton Harty, Malcolm Sargent, Landon Ronald, and Henry Wood. These musicians advocated the talents of home-grown soloists and strove to promote their careers by providing them with numerous performance opportunities. Indeed many of the great British pianists from this period acknowledge their sincerest debt to these conductors who were not only instrumental in providing them with their first performing opportunities, but also continued to support them throughout their careers. Harriet Cohen, for example, remarks on the notable work Godfrey undertook in championing the cause of budding pianists when she wrote: 'One of the most important of the Orchestral Societies was at Bournemouth... young artists were not considered to 'have gained their spurs' until they had been invited to play at the Bournemouth Symphony Concerts'.<sup>54</sup> Like Cohen, numerous other pianists spoke most warmly about their relationships with various British conductors, many of whom went on to form particularly strong attachments with these individuals. For instance when interviewed by Roy Plomley on the BBC programme *Desert Island Discs* in 1978, Clifford Curzon spoke particularly affectionately about his friendship with Henry Wood, saying:

I owe everything to Sir Henry Wood. He took me around with him and he was so helpful and gave me engagements whenever he could, and told me about the great pianists of the past. And he was so kind, you know, take an insignificant little student if we had a concert in Wales or somewhere, he would always take me out to supper afterwards and introduce

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<sup>54</sup> Cohen, *A Bundle of Time*, 66.

me to Rhine wine which he liked very much. No, my debt to him is simply not to be calculated at all.<sup>55</sup>

Wood certainly appears to have been a particularly prominent and important figure in the lives of most British pianists, with such musicians as Harriet Cohen, Denis Matthews, Mathilde Verne, and Moura Lympany all recounting his assistance with considerable affection, the last of whom, for example, reminisces fondly of the conductor in her autobiography:

In early June 1932, at the age of fifteen, I played the Grieg Piano Concerto in A minor under Sir Henry's baton. Such a kind and encouraging master! The goodness of this great man is unforgettable. What a wonderful and humbling experience it was for, a teenage girl. I adored him; he was so very nice to me.<sup>56</sup>

Cyril Smith too makes clear quite how important Henry Wood was during the early stages of his performing career, when he provided the pianist with a golden opportunity to appear at the Proms Concerts:

About the time of my twenty-first birthday, there came the sort of opportunity which left me gasping. I was asked to play the Brahms B-flat at one of the Henry Wood Promenade Concerts. As a rule, no soloist can hope to appear at the proms until he or she is at least thirty – and here was I, a nobody in the profession, engaged to play this concerto of concertos at one of the most important concerts in the world.<sup>57</sup>

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<sup>55</sup> Clifford Curzon and Roy Plomley, "Desert Island Discs: Sir Clifford Curzon," *bbc.co.uk*, accessed January 8, 2015, <http://www.bbc.co.uk/programmes/p009msyd>.

<sup>56</sup> Lympany and Strickland, *Moura Lympany*, 37.

<sup>57</sup> Smith, *Duet for Three Hands*, 40.

He continues on to state:

Then when it was over, and before the audience had time to begin applauding I heard through my haze of excitement and exhaustion Sir Henry Wood shout 'Bravo!' I am told this shout came through on the wireless, and that my father heard it in Middlesbrough.<sup>58</sup>

However, for Smith, it is his relationship with Adrian Boult that he appears to have particularly valued; not only did he provide the pianist with his first professional engagement, but he continued to support the work of Smith throughout his career. Indeed it is testament to the strong relationship between these two musicians that it was Boult who assisted Smith most crucially when the pianist suffered from a serious stroke whilst visiting Russia, a situation related by Smith's wife and pianist, Phyllis Sellick:

We were told by our agent Emi Tillett, that somebody had put up the money for somebody to escort us home and she said 'I'm not allowed to tell you who [sic] it is'. The embassy doctor came home with us. We had to go by train. And of course we had no money. Yes, we had money, but we didn't have currency and so the embassy doctor would give cigarettes for a bowl of soup for Cyril or something like that. It was really a nightmare. But it wasn't 'til after his death that Emi told us that it had been Sir Adrian Boult, and of course he didn't want us to know, which I think was wonderful.<sup>59</sup>

Like Wood, Boult provided crucial support to a great number of other British pianists; Cohen for example singles him out as being particularly generous in providing her with concert engagements, whereas Bryan Crimp highlights that Boult and Solomon also had a

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<sup>58</sup> Ibid., 42.

<sup>59</sup> Phyllis Sellick and Roy Plomley, "Desert Island Discs: Phyllis Sellick," *bbc.co.uk*, accessed January 8, 2015, <http://www.bbc.co.uk/programmes/p0094851>.

strong professional relationship, stating: ‘Adrian Boult remained Solomon’s most regular orchestral partner during this time, hardly surprising considering the two had worked together since 1916’.<sup>60</sup> Similarly Cyril Smith highlights his close collaboration with Malcolm Sargent from 1939, professing: ‘I was virtually [his] resident pianist during these wartime concerts, playing almost every weekend with the Liverpool Philharmonic’.<sup>61</sup> Elsewhere Moura Lympany highlights the influence of Basil Cameron, noting that it was he who conducted her debut concerto performance at the age of 12 in Harrogate in 1929.<sup>62</sup> Shortly afterwards, he engaged her to play again, this time in Hastings – an event she describes as a ‘red-letter day’<sup>63</sup> – and then again in Eastbourne.

The immense gratitude felt by native pianists for British conductors cannot be understated, for the commendable work undertaken by such men as Wood, Godfrey, Boult and Cameron in support of home-grown soloists was of huge importance in promoting the talent of these musicians, coming as it did at a time when foreign musicians were dominating the artistic circuit. Indeed many British conductors deplored the degree to which the foreign artist had become so entrenched in British concert life, for whilst they welcomed the artistry of such distinguished pianists as Rachmaninoff, Paderewski, and Schnabel, they resented the fact that the concert organisers were offering valuable opportunities to inferior artists from abroad at the expense of superior British soloists. Landon Ronald comments bitterly on this state of affairs in his autobiography and demands a change be made to improve the opportunities of native artists:

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<sup>60</sup> Crimp, *Solo*, 239.

<sup>61</sup> Smith, *Duet for Three Hands*, 107.

<sup>62</sup> She performed Mendelssohn’s Piano Concerto No. 1 in G minor

<sup>63</sup> Lympany and Strickland, *Moura Lympany*, 36.

With great diffidence I approach the question of the enormous number of foreign artists who are engaged to appear here at concerts. Personally I have nothing against foreigners. But my sense of justice and patriotism makes me strongly resent the apparent blindness of our concert impresarios to the fact that in nine concerts out of ten the British artist is every bit as good as the foreigner and that therefore the former should always be given preference. It is an old grievance and the subject may be said to have been flogged to death by all the leading musicians of the past half century. Nobody in his senses can object to the appearance here of a Kreisler, a Cortot, a Chaliapin and a dozen other “stars” of similar magnitude. These men belong to the world and artistically they have no nationality. But how often do we hear at the Sunday Albert Hall, at the London Symphony Concerts and at the BBC Symphony concerts unknown foreigners who are not a whit better than and often not nearly as good as those born and bred in our own country? *It is all wrong*. It isn’t done in other countries and we ought not to do it here.<sup>64</sup>

Whilst Ronald’s observation accurately highlights the blight of the British musician, his inclusion of the BBC Symphony Orchestra is somewhat unjustified, because although the organisation promoted the artistry of foreign pianists they did not actively discriminate against British soloists, for as Boult stated: ‘If Foreign Artists are to be used, they must come into the programmes on the basis of the finest available artist for each occasion.’<sup>65</sup> Such a mentality was shared by the British impresario Robert Newman, founder of the Promenade Concerts, who Mark Hambourg notes ‘never went out of his way to procure

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<sup>64</sup> Landon Ronald, *Myself and Others: Written, Lest I Forget* (London: Sampson Low & Co., 1931), 199–200.

<sup>65</sup> Jennifer Doctor, *The BBC and Ultra-Modern Music, 192-1936: Shaping a Nation’s Tastes* (Cambridge: Cambridge University Press, 1999), 294.

foreign performers in preference of British ones. He encouraged the best talent regardless of nationality... Many British artists owe their start in life to the help of Newman'.<sup>66</sup>

This approach ensured that deserving native pianists obtained prominent performance opportunities alongside the finest crop of visiting soloists, thereby ensuring the highest possible standard of orchestral music in Britain. Importantly, to have blindly promoted the work of all native artists at the expense of the finest foreign virtuosi would have been equally misjudged, because, as Boult professed in connection with the BBC:

This would inevitably lower the standard of performance, and therefore also the importance of the Concerts. Thus an appearance at the Corporations Concerts would gradually come to have less value and given less prestige to those employed there.<sup>67</sup>

Therefore whilst the BBC continued to employ foreign artists, Ronald's accusations of bias are a little misguided; indeed the BBC actually played a crucial role in championing the work of talented home-grown pianists, such that alongside the efforts of British conductors, its work proved vital for the national acceptance of these musicians.

Importantly, as a result of its monopoly over British broadcasting, the BBC was in an excellent position to champion the artistry of the nation's pianistic talent to a large portion of the British public; what is more, as wireless technology improved and the Corporation continued to expand its presence across the UK – establishing regional

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<sup>66</sup> Hambourg, *From Piano to Forte*, 118–119.

<sup>67</sup> Quoted in Doctor, *The BBC and Ultra-Modern Music*, 294.

<sup>67</sup> Hambourg, *From Piano to Forte*, 118–119.

centres in Belfast, Birmingham, Bristol, Cardiff, Manchester, and Glasgow – the BBC was able to contact an increasingly wider proportion of the British public and influence the nation’s education, with Shundana Yusaf avering:

Considered historically, the Pre-World War II and wartime BBC was not just another radio station; it was the preeminent mass media institution in the world. In Britain, it was an autonomous but government-regulated monopoly, established at a cultural moment when notions of aristocracy and democracy, nationalism and imperial responsibility, public responsibility and market freedom were all at issue. At this time, there was also a general acceptance of the importance of cultural education for building democracy. The inculcation of a common ethos in the political community was seen as a means both of overcoming inherited inequalities and freeing public opinion from the vulgarizing values of the marketplace, as they stood at the time, without educational and cultural merit.

The BBC turned radio into the authoritative instrument for the realization and implementation of such views. Broadcasting would improve knowledge, taste and manners, and such acculturation would transform its mass audience into better class relations, strengthen nationalism, and create a participatory democracy.<sup>68</sup>

The wide-ranging influence of the BBC made it a considerable platform for the promotion of artistic endeavour; consequently the opportunity to broadcast with the Corporation was incredibly important and hugely beneficial in developing the status of British performers. Denis Matthews highlights that employment with the institution was particularly desirable as a means to establish the early stages of a pianist’s career, stating:

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<sup>68</sup> Shundana Yusaf, “Wireless Sites: Architecture in the Space of British Radio, 1927-1945,” *Traditional Dwellings and Settlements* 19, no. 2 (2008): 72.

‘money (though sorely needed) is irrelevant: the prestige value of broadcasting [itself] was high.’<sup>69</sup>

Jennifer Doctor notes that the BBC’s assistance of native artists continued to develop throughout the interwar period such that ‘within a decade of its formation, the BBC not only became the most significant music disseminator in Britain, it was [also] the foremost employer of British musicians.’<sup>70</sup> What is more, Doctor highlights that there occurred a vitally important change to British life that further improved the opportunities for these artists when she states that ‘the severe economic and political conditions of the 1930s resulted in intense pressure on the programme builders to support British music and musicians at the expense of the international outlook encouraged in the early years.’<sup>71</sup> Such a significant change in attitude would have been of critical importance to British performers as it increased the quantity of highly-prized broadcasting opportunities available to native pianists to a scale previously inaccessible to these musicians; as Doctor also highlights: ‘In those early years, the absence of other forms of domestic media entertainment and limited programme choice meant that items the BBC chose to transmit were widely heard throughout the country by people of all economic classes and educational backgrounds, encompassing the spectrum of personal interests’.<sup>72</sup> This subsequently augmented soloists’ exposure to the public, and in doing so, significantly promoted the artistry of these individuals and proved to the nation, more than ever before,

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<sup>69</sup> Matthews, *In Pursuit of Music*, 71.

<sup>70</sup> Doctor, *The BBC and Ultra-Modern Music*, 16.

<sup>71</sup> *Ibid.*, 333.

<sup>72</sup> *Ibid.*, 19.



that Britain's top native pianistic talent could easily rival anything that had been developed abroad.

That these musicians gradually attained a more prominent position in national musical life during the interwar period, is demonstrated not only by their increasing appearance on air and at important concert series, but by the fact that such artists started demanding higher performing fees from the BBC; by 1934 for example, Myra Hess was able to increase her average BBC broadcast from 75 to 80 guineas.<sup>73</sup> Therefore, alongside the concerted efforts undertaken by British conductors, the work of the BBC forced audiences to acknowledge the talents of native artists. This change in perception helped promote the careers of Britain's pianists and as such, elevate their popular position within British musical life.

### Promotion of the British Composer

The efforts of the BBC in supporting native pianists were mirrored in turn by its equally considerable patronage of Britain's composers. Arthur Bliss for example averred 'The BBC has done a great service to British music',<sup>74</sup> whilst more specifically Lewis Foreman professes of Ireland that 'It was the BBC that established and maintained his standing as a significant British composer of orchestral music'.<sup>75</sup> Such commendable work brought native compositions before British listeners who may otherwise have dismissed such

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<sup>73</sup> McKenna, *Myra Hess: A Portrait*, 104.

<sup>74</sup> Arthur Bliss, "A Symphony of Composers," in *Bliss on Music: Selected Writings of Arthur Bliss, 1920-1975*, ed. Gregory Roscow (Oxford: Oxford University Press, 1991), 259.

<sup>75</sup> Lewis Foreman, "John Ireland and the BBC," in *The John Ireland Companion*, ed. Lewis Foreman (Woodbridge: The Boydell Press, 2011), 79.

works without a proper hearing; Wood, for instance, attests: ‘To a great many people music is still not considered good unless it has been written by a foreigner’.<sup>76</sup> However, he continues by saying that ‘the impression is gradually dying and British composers are receiving the recognition that is due.’<sup>77</sup>

The BBC played a crucial role in affecting this change through its efforts in regularly championing new works by native artists, Doctor for instance highlights:

A table comparing the proportion of British and foreign contemporary works broadcast illustrated that in studio recitals there were 2½ times as many British contemporary works to foreign, in the Queen’s Hall concerts nearly three times as many, and in the Promenade concerts over 2½ times as many.<sup>78</sup>

The Corporation’s support for British concertante works in particular is demonstrated first by the large number of premiere performances given by the Corporation – usually in conjunction with the BBC Symphony Orchestra – and second, in subsequent performances of these modernist works. Indeed it was through the help of this institution and its orchestra that these pieces gained their greatest level of exposure, for the assumed wealth of the Corporation meant that it could not only afford to present new British compositions, but also allowed for their regular broadcast. In this way it brought these native works before the British public in a way that was not possible for such major orchestral institutions as the Hallé, LSO, LPO, BMO, RLPO, RPO, and CBSO, who were

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<sup>76</sup> Wood, *My Life of Music*, 433.

<sup>77</sup> Ibid.

<sup>78</sup> Doctor, *The BBC and Ultra-Modern Music*, 236.

constrained by economic issues attached to the performance of British music. Wood highlights this important concern when discussing his careful approach to the programming of Proms concerts prior to the BBC's take over, commenting that the focus of these needed to be placed firmly on repertoire works:

I thought it a grave error to attempt a whole concert of works by British composers, whereas if I slipped one in at every concert the public would *have* to listen to it; but I knew only too well that a complete programme of native works would mean a very poor audience. Vaughan Williams entirely agrees with my view.<sup>79</sup>

Therefore, due to the BBC's financial position the Corporation could afford to champion British music and indeed Doctor notes that the specific support of British composers was an important aim of the institution, highlighting the significant work undertaken by the Corporation's music advisory committee:

Representation of British musical interests had been a fundamental aim behind the panel's formation... by challenging Music Department attitudes and procedures, the panel demonstrated its commitment to promoting these interests.<sup>80</sup>

Nevertheless, it is important to iterate that as with performers, the Corporation's Music Department was not keen to promote British music over international art, simply for the sake of nationalistic intent. Importantly it has already been noted that economic changes as a result of the Great Depression resulted in greater support for native musicians, and

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<sup>79</sup> Wood, *My Life of Music*, 228–229.

<sup>80</sup> Doctor, *The BBC and Ultra-Modern Music*, 289.

indeed this possibly affected the quality of compositions being broadcast, with Constant Lambert stating in 1934:

A little ruthlessness on the part of the BBC would certainly have improved the programmes... If a work is a bad one it should not be considered a bad one merely because the composer has been writing long enough to know better. Unfortunately, the BBC has shown more consideration for the composer's feelings than those of the audience... Either we can produce good music or we can't. If we can, then let it be played in the company of the great masters.<sup>81</sup>

Of course Lambert's displeasure may be born from personal resentment if perhaps the Corporation had not recently broadcast his own works, and therefore should not be viewed without a degree of scepticism. In spite of the composer's protestations, the economic position of the 1930s did not result in the institution's blind championing of all British piano concertante compositions, for whilst the BBC certainly provided a platform for the performance of a number of these works, not all native pieces written at this time received equal attention. Importantly, it certainly cannot be claimed that out of the large corpus of modernist British works for piano and orchestra, all pieces demonstrate the same level of musical craftsmanship. Therefore the fact that the BBC chose not to broadcast certain of these works is arguably not because they were ignorant of such pieces, but because the standard of composition could simply not justify promotion.

Furthermore, the Corporation also sought to provide equal opportunities for composers whose art was deserving of support. Therefore it consciously avoided numerous

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<sup>81</sup> Kenyon, *The B.B.C. Symphony Orchestra*, 94.

performances of certain pieces in order to ensure an impartiality amongst these British composers; a policy Boult humorously highlights in his autobiography: ‘It was natural that they all felt neglected by the BBC, and in fact, if [Lord Reith] heard an artist or a composer say that he thought the BBC was treating him well, he felt that there must be something wrong, and the corporation must be overdoing it.’<sup>82</sup> With this in mind it could explain why even such repertoire works as Ireland’s E-flat Concerto, Lambert’s *The Rio Grande*, and Bliss’ Piano Concerto in B-flat did not receive a great number of performances.

However, whilst the BBC did not blindly or excessively champion the work of British composers, it nevertheless provided a crucially important platform for the widespread dissemination of concertante pieces, whether from the more prominent or less well-established native composer. This is particularly emphasised by the fact that in most cases, performances of these pieces appeared chiefly under the auspices of the BBC, occurring with far greater frequency at the Proms concerts or on the airwaves rather than with the Hallé, BMO, LSO, or PLO. Such considerable assistance would therefore have offered notable encouragement for composers and provided an important stimulus to their creative activity; by offering a reliable performance service for British works, it would have been through this medium that composers could have been most hopeful of support. This is not to suggest that other institutions did not contribute to the dissemination or promotion of British concertante works, but rather highlights the particular assistance provided by the BBC over other national institutions.

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<sup>82</sup> Adrian Boult, *My Own Trumpet* (London: H. Hamilton, 1973), 101.

Yet whilst the Corporation undoubtedly supported and encouraged the efforts of native composers, it does not account for the creative interest shown by these musicians in the piano concertante genre specifically. Instead, this phenomenon fundamentally occurred owing to the nation's considerable interest in this compositional form, and, more importantly, the emergence of a school of native pianists. Crucially, I highlight the importance of the home-grown performer in particular, for given the foreign virtuoso's relative ambivalence towards British works, without their assistance these works would not have been performed.

### Support for the British Composer by British Pianists

That British pianists initially demonstrated strong support for native music occurred in part as a result of the poor economic conditions of the period. Unlike the visiting virtuosi, newly emerging British soloists were essentially forced to perform all works that were offered to them whereas their foreign counterparts relied almost exclusively on the romantic warhorses. Such an unfortunate position however actually had a crucially positive impact on the relationship between native composer and pianist because it meant that new British piano concertante works – that were otherwise largely side-lined by foreign pianists – were taken up by native soloists and therefore given an opportunity for public performance or broadcast; Moura Lympany, for instance, states 'The BBC, knowing I would play anything, asked me if I knew Armstrong Gibbs's 'Peacock Pie'

Suite, lovely music settings [sic] of delightful poems for children by Walter de la Mare. I bought it, learned it and played it.'<sup>83</sup>

It was through this situation that many British pianists initially came to perform works by native composers. However I also argue that the link between both camps was actually far stronger and more personal than such a state would suggest; though it is true that there was a very real need on behalf of soloists to accept any work offered to them, I do not feel that this task was actually undertaken unwillingly or begrudgingly, principally because the pianist-composer relationship remained strong once native performers rose to become popular figures in British musical culture. Rather, the cooperation between the two parties blossomed because there was often a mutual respect, sincere interest, and artistic enjoyment, for the musical accomplishments of the individuals concerned. I believe this situation developed as a result of the close contact that existed from their being educated in such close proximity, be it the RAM or RCM. It is for this reason that the concept of the home-grown pianist is so important, for I contend that by studying at home rather than on the continent, British pianists not only developed a greater sense of national identity and purpose, coupled with a stronger affinity to the development of a specifically British musical culture, but were acutely aware of the work being undertaken in the field of British composition in a way that would not have occurred had they undertaken foreign study.

Furthermore, the friendships that often developed between composers and performers whilst in tertiary education provided an initial impetus for the collaboration between both

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<sup>83</sup> Lympny and Strickland, *Moura Lympny*, 39.

groups of artists; a bond that subsequently developed during the course of the period. For example it was as a result of their having been fellow students at the RAM that William Alwyn requested Clifford Curzon be the soloist for the premiere of his First Piano Concerto at Bournemouth in 1931. This impression is further augmented by the fact that the prominent foreign-taught British pianists of the nineteenth century demonstrated very little effort to perform concertante works of native composers; looking at the concert programmes of the Crystal Palace for example, though these pianists were frequently provided with opportunities to appear as a concertante soloist, they generally presented a work by an established foreign composer rather than a new British composition.

Such was the significant interest in British works, that most native pianists could count at least one such concertante composition amongst their repertoire. Indeed for some, the enjoyment of these works was so strong that individuals including Moura Lympany, Clive Lythgoe, Colin Horsley, Clifford Curzon, Harriet Cohen, Noel Mewton-Wood, Louis Kentner, Kyla Greenbaum, and Iris Loveridge actually championed multiple compositions by British composers. The link between the two parties was strengthened by the close working relationships that developed between these musicians, with many composers writing works for specific soloists, most of whom went on to perform these pieces with considerable enthusiasm. Instances of such collaborations occurred between Bax and Cohen; Berkeley and Horsley; Rawsthorne and Curzon; Lambert and Morrison; Bliss and Solomon; and Ireland and Perkin. Such associations became particularly important as the soloists gradually rose to a position of prominence in British musical society, for their newfound fame not only meant that they could actively champion



certain native works, but their performances of them would attract even greater attention from British audiences. However the fact that these British pianists were generally interested in native compositions, rather than performing such works out of compulsion, is not only demonstrated by the fact that they continued to champion these compositions so frequently at a time when their position as renowned pianists was assured, but also because they regularly performed pieces that were dedicated to other individuals, such as Lympny's penchant for Rawsthorne's First Piano Concerto; Joyce, Horsley, and Curzon's preference for Ireland's Piano Concerto; and Noel Mewton-Wood's partiality to Bliss' Piano Concerto in B-flat.

Ultimately the fact that there was such interest in native compositions by these pianists is testament to the strong relationship that existed between soloists and composers. Indeed as the period progressed, it did not matter whether foreign pianists adopted British compositions or not, because there was more than enough interest in these works by Britain's top performers to ensure their performance. Indeed one instance of their considerable enthusiasm for these works is highlighted by the fact that upon completion of *Legend* for piano and orchestra, Ireland was in the fortunate position of being able to select a pianist for the Proms premiere, rather than straining to find a willing volunteer – a situation highlighted in a letter from the composer to the BBC:

Dear Mr Wynn,

I only got your wire on arrival here [in Liverpool] this evening. I have suggested Harriet Cohen & Howard Samuel for performances by them could be good for the work. I also suggest Kathleen Long because she very much wants to do it, & and I dare say she w<sup>ld</sup> do

it well. I suppose it would be impossible to get Myra Hess to do it, tho' [Edward] Clark suggested that last year.

If worse comes to the worst, Angus Morrison could do it again, but his performance is not a striking one, sound enough as it is.

I certainly do not wish it done by Cyril Smith, Clifford Curzon or Laffitte or Howard-Jones, or Clark's German-American friend whose name I forget. It is somewhat unfortunate that Perkin cannot change the date, but maybe she thinks she has made enough London appearances with that work, or she may have arranged her holidays for September.

It is a pity I am not in town to see you about it, but that cannot be helped. Samuel has seen the work, & thought of playing it in America, tho' whether it would really suit him, I don't know.

Sorry to be so verbose:

Yrs. Sincerely

John Ireland<sup>84</sup>

Whilst the correspondence highlights the wealth of available pianists to Ireland – indeed it is interesting to note Kathleen Long's eagerness to perform the work – the letter is also notable in the reference made to the eminent soloist Myra Hess. That Ireland suggests doubt over the possibility of engaging this particular musician is notable for it could refer to something about the nature of Hess' attitude towards British music. Of course, though Ireland may have considered it impossible to solicit the services of this pianist due to her availability, I also consider it likely that the composer was doubtful of her engagement as a result of Hess' seeming ambivalence towards contemporary British music. Such an attitude stands in direct contrast to most other native pianists, but is nevertheless alluded

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<sup>84</sup> Quoted in Foreman, "John Ireland and the BBC," 87.

to in a letter sent by her secretary Pamela Collins to Ernest Walker at the British Council. Immediately prior to the pianist's government-backed Eastern European tour in 1937, the Council's music committee had proposed that Hess alter her programme to include British works; her response is certainly telling:

Miss Hess is apparently willing to change either the Brahms and or the Schumann for any British work of equal calibre that the Committee might like to suggest, but she is doubtful if such exists. Miss [Emmie] Bass told me that Miss Hess had already made a vigorous effort to make English piano music known and liked abroad, but that her efforts resulted in the most dire press notices in both Holland and Germany. If the Committee feel they would like to replace either or both groups in the programme by any other classical work, Miss Hess will be delighted to make the change, and she intends to play English music for any encores she may obtain. I think myself that Miss Hess feels that the piano is not a medium which appeals greatly to the modern English composer, and that she will do more harm than good to English music if she allows the opportunity for unfavourab comparison in her programme.<sup>85</sup>

This extremely diplomatic letter clearly highlights Hess' ambivalence towards British music, a point that she reiterated during the war in connection to her National Gallery Concerts when she stated: 'We do not give modern English music... we find what audiences want is music of Beethoven, Mozart, Bach, Brahms – they do not want to sit forward and grapple with new works, but sit back and listen to the great music they know.'<sup>86</sup> Though audiences were certainly less enthusiastic towards modern British music than with the standard romantic repertoire, it would seem unlikely that Hess was

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<sup>85</sup> Quoted in McKenna, *Myra Hess: A Portrait*, 113.

<sup>86</sup> *Ibid.*, 164.

not allowing her own views to affect programme choice. Of course, Hess was entirely entitled to these opinions, however it is important to highlight her attitude towards British music for it explains why this especially prominent pianist demonstrated an almost complete avoidance of native concertante works in her repertoire. The only exception to her almost resolute stance occurred through her fondness for Howard Ferguson's Piano Concerto.

That Hess chose only this composition from the myriad of British concertante works may at first seem surprising, however given that she was a particularly close friend of the composer – indeed Ferguson played an important role in the organisation of the National Gallery Concerts – I argue that whilst the score bears no dedication to Hess, the piece was actually written with this pianist in mind. The link between performer and composition is strengthened by the fact that the character of the work closely mirrors the concertos of Mozart. Crucially, the Viennese composer was one of whom Hess was extremely fond, performing all 21 of the solo piano concertos in a single National Gallery Concert season, a cycle she later broadcast on the Third Programme after the war. Given this association with the Mozart concerti, it is entirely clear why she gravitated to Ferguson's concerto over any other British concertante composition.

In complete contrast to the activities of Hess, most prominent British soloists readily championed the efforts of British composers. Above all, Harriet Cohen demonstrated a considerable interest in native compositions and actively sought opportunities to

champion them; such prominent support of native composers is highlighted in the introduction to *A Bach Book for Harriet Cohen*, in which a contributor states:

This collection of arrangements from Bach's music is intended by the adaptors as a tribute to the executant who has done more than any other to further the cause of British piano and concerted music, both here and abroad. Miss Cohen has, indeed, given first performances (MSS.) of works by no fewer than seven of the English composers concerned in this compilation.<sup>87</sup>

Therefore, although Cohen is particularly associated with the concertante works of Bax, she also regularly performed such other pieces for piano and orchestra as Walton's *Sinfonia Concertante*, Ireland's *Legend*, Vaughan Williams' Piano Concerto, Moeran's Third Rhapsody, and Peter Racine Fricker's Concerto for Piano and Small Orchestra, the last three of which were dedicated to the pianist.

Cohen's particularly fervent efforts to support the work of British composers was unusual, for though many of the most prominent native pianists championed a handful of concertante pieces by their fellow countrymen, they also regularly performed many of the canonical works by the romantic composers. This was important for such compositions constituted the staple concert repertory in Britain's concert halls, and therefore functioned as the principle works of a pianist's repertoire. Performing these popular concertante pieces ultimately provided British soloists with the majority of their concert opportunities and therefore their primary source of income. Consequently avoiding such works would

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<sup>87</sup> Quoted in Cohen, *A Bundle of Time*, 210–211.

have had a negative impact on the success of a pianist, as highlighted in a letter from Wood to Cohen:

You really are too good and kind to these budding people and I really think it is time for you to tackle a different repertoire, as upon more than one occasion lately, my friends have said to me: ‘Oh! H. C. plays such queer pieces.’ and this annoys me – for I know your love and enthusiasm carries you away. ‘In the mean time’ you are not taking your right place as a solo pianist. *Bax’s music is different*, but I am sure if you devoted more attention to hackneyed works *like other Pianists do*, and think a little more *of your own personal success*, we should see and hear you more often.<sup>88</sup>

In her autobiography, Cohen specifically highlighted her intention to promote new works over the established classics by stating:

I realised that I had to explain to these friends once and for all the reasons for my self-imposed ‘crusade’ of mine, and what was wrong with their own ‘listening’. ‘You hear a work by Beethoven a dozen times, why not extend the same courtesy to a modern composer?’ I argued. ‘Can you not cast off all prejudice all partiality, even memory and leave yourself open to receive this golden shower from outside human boundaries!’ Like Schnabel in later years they thought I was ‘a nice little girl but a little mad.

However, though Cohen suggests that she willingly avoided repertoire works in favour of contemporary compositions, I do not believe that her actions were as unselfish as the pianist would wish her reader to believe. Given her desire for increased concert opportunities, it is curious that she would freely eschew the popular romantic warhorses.

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<sup>88</sup> Quoted in *ibid.*, 88.

Yet such a situation was ultimately forced upon her by the fact that Cohen's small hands<sup>89</sup> prevented her from executing such compositions with success. Therefore her considerable engagement with British music occurred out of a necessity to replace the regular romantic repertoire, with alternative works. I do not state this in order to diminish her important efforts to promote native music, but rather to explain why her desire to champion British music appears to outweigh those of other native soloists.

Cohen was therefore unusual in dedicating such considerable time to the dissemination of works by native composers, for though the majority of prominent British pianists championed at least one native concertante composition, they did not form the basis of their repertoire; rather it was the romantic warhorse works that provided the greatest source of performance opportunities and therefore these compositions that soloists appeared with most frequently. The reason for this is due to the attitude of the British public, for it was their relative ambivalence towards native concertante pieces, and enthusiasm for the large-scale works of Tchaikovsky, Brahms, Rachmaninoff and others, that stifled those British works from being performed more widely. However, the fact that British pianists generally possessed a repertory of both romantic and modernist works is testament to their selflessness and enjoyment of these pieces, for though they could have enjoyed a successful career through the canonical concertos alone – as demonstrated by the actions of Myra Hess – they instead continued to bring contemporary native works before British audiences. Consequently, Britain's pianists

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<sup>89</sup> Elizabeth Vallance, "Cohen, Harriet (1895-1967)," in *A Historical Dictionary of British Women*, ed. Cathy Hartley (Old Woking: The Gresham Press, 2003), 109.

were of huge importance in the dissemination of British works, especially because without them, such pieces would not have been performed.

Whilst the significance of native pianists in the promotion of British music is beyond doubt, additional support was also required from British conductors in order to have the works performed with an orchestra. Fortunately, mirroring their assistance of native performers, these individuals became increasingly supportive of native composers after the First World War, thereby counteracting the animosity directed towards them by the British public. Furthermore Wood professed that the blight of Britain's composers was exacerbated by the 'apathy abroad where our music is concerned.'<sup>90</sup> This meant that British composers could expect little support from outside of Britain except through a handful of enthusiasts like the noted Australian composer-pianist Percy Grainger, who John Bird notes, 'offered his services at a substantially reduced fee in return for programming music by English-speaking composers'.<sup>91</sup> The help offered to these artists by individuals in Britain was of utmost importance in both the composition and dissemination of piano concertante works, for it meant that in spite of the naive disinterest shown towards these pieces at home and abroad, their works were still given a platform from which the mind-set of such audiences might be challenged and converted.

Of particular importance in this respect was the support shown by many of the nation's preeminent conductors, including Wood, Beecham, Boult, Godfrey, Harty, Sargent, and Ronald who undertook considerable efforts to champion the art of British composers. Of

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<sup>90</sup> Wood, *My Life of Music*, 230.

<sup>91</sup> John Bird, *Percy Grainger* (Oxford: Oxford University Press, 1999), 253.



these various conductors, Dan Godfrey and Henry Wood were especially supportive, for as Stephen Lloyd states:

With particular regard to the emphasis placed on British music, close parallels can be drawn between Wood's series of summer Promenade Concerts and Dan Godfrey's annual winter series. To these two conductors British composers could increasingly look more than to anyone else for performances of their works.<sup>92</sup>

Wood's prominent role as a renowned conductor in London placed him in a particularly strong position to champion native composers, and he exploited this opportunity by regularly programming their works at his various concert series; for example he professed: 'Thinking of British composers – and I may say that I am always thinking on them – I am sure I was wise at our Sunday Afternoon Concerts in devoting our main interests to the finest classical music and sandwiching *one work* by a British composer at *every concert* in between these classical items.'<sup>93</sup> In addition to this series he also took considerable advantage of the public's enthusiasm for the summer Proms season, bringing before these large audiences many new British works, with Vaughan Williams averring: 'We hear much, and rightly, of the noble work which Henry Wood did for the young British composer – the list of 'first performances' at the 'Promenade Concerts' by British composers, usually young and unknown, occupies several pages.'<sup>94</sup>

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<sup>92</sup> Stephen Lloyd, *Sir Dan Godfrey: Champion of British Composers: A Chronology of Forty Years' Music-Making with the Bournemouth Municipal Orchestra* (London: Thames Publishing, 1995), 31.

<sup>93</sup> Wood, *My Life of Music*, 228.

<sup>94</sup> Ralph Vaughan Williams, "First Performances," in *Vaughan Williams on Music*, ed. David Manning (Oxford: Oxford University Press, 2008), 89.

Outside of the capital, Godfrey is celebrated as having been a stalwart champion of the native composer – sometimes seen as a greater friend than Wood – with many members of the Britain’s musical establishment highlighting his valuable efforts to promote British music on the BMO’s programmes; William Wallace for instance professed that ‘Bournemouth is the only place in England where British music and the British composer are regarded and treated with respect’,<sup>95</sup> and Havergal Brian noted ‘What I admire in Godfrey was his willingness to take a risk with new works... Bournemouth became a centre of distinction for the encouragement of British music’.<sup>96</sup> Charles Stanford, too, praised the conductor by describing him as ‘the greatest friend of the British composers since the days of the late dear [August] Manns’,<sup>97</sup> whilst Wood himself said: ‘he did more to help the British composer than any other conductor. He had a splendid opportunity with daily concerts all year round.’<sup>98</sup>

That the nation’s conductors as a whole rarely offered concerts comprised solely of native compositions occurred not through any lack of faith in the works themselves, but, as Wood’s comment above shows, was due to the poor box-office receipts that would inevitably ensue from such programming. Indeed these gentlemen saw the support of their fellow artists as a fundamental requirement of their position; Jeremy Dibble, for instance, attests that Hamilton Harty’s ‘eagerness to promote British music would be a recurring feature of his mission as a conductor’<sup>99</sup> and of the three aims for the BMO, Dan

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<sup>95</sup> Quoted in Lloyd, *Sir Dan Godfrey*, 5.

<sup>96</sup> Quoted in *ibid.*

<sup>97</sup> Quoted in *ibid.*, 94.

<sup>98</sup> Wood, *My Life of Music*, 445.

<sup>99</sup> Dibble, *Hamilton Harty*, 133.

Godfrey stated: ‘the second was that I might help the young British composer’.<sup>100</sup> Malcolm Sargent too demonstrated a willingness to champion native compositions with Charles Reid citing the fact that during the Second World War ‘New English works came up in something like patriotic profusion.’<sup>101</sup> Furthermore, in autobiographies by Adrian Boult and Landon Ronald,<sup>102</sup> both conductors note their inclusion of British works in their programmes as a mark of personal pride; Boult’s comment is particularly intriguing because it demonstrates his desire to bring British music in front of an international, rather than solely national, audience:

During the next dozen years or so I went abroad a good deal; Holland seven times, Paris and Vienna five times each, as well as a quick Paris-Brussels-Scheveningen dash with the BBC Symphony Orchestra. I think I managed to get at least one British work into almost every concert.<sup>103</sup>

Given the support of British conductors towards British music in general, it is hardly surprising that native piano concertante works received generous attention from these musicians; in this respect, the efforts of Wood, Cameron, Boult, and Godfrey are particularly noteworthy, for it was from these men that most concertante works received their premier and subsequent performances. Through a combined effort of Britain’s conductors, a handful of these works successfully entered the repertoire, such as the Piano Concerto in B-flat by Bliss, the two concertos by Alan Rawsthorne, *The Rio Grande* by

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<sup>100</sup> Quoted in Lloyd, *Sir Dan Godfrey*, 24.

<sup>101</sup> Charles Reid, *Malcolm Sargent: A Biography* (London: Hamish Hamilton, 1968), 291.

<sup>102</sup> Ronald, *Myself and Others*, 31–32.

<sup>103</sup> Boult, *My Own Trumpet*, 126.

Lambert, and, most notably, the Piano Concerto in E-flat by John Ireland, a work that attained such a following that the composer became frustrated that it eclipsed his other compositions.

That such works did become regular items on concert programmes would, I contend, have provided an important stimulus to Britain's native composers and further encouraged the production of piano concertante works; indeed it was due to the success of his Piano Concerto in E-flat that the composer embarked on his second piece for piano and orchestra, *Legend*. It is important to note therefore that without the support of these conductors, British concertante works arguably would not have received the same degree of exposure that they were ultimately afforded, principally because it was through their cooperation that such pieces could be performed; given the public's aversion to native music – and the relatively poor perception afforded to British compositional activity abroad – these conductors ensured that in spite of such discrimination, native works for piano and orchestra were given a fair hearing.

As a final point of concern, it is worth briefly considering the influence of recordings in promoting concertante pieces by native composers. I have, until now, purposely avoided commenting upon their impact, simply because their effect was relatively minimal. This is chiefly because only a handful of British pieces for piano and orchestra had been made by 1955 – including Richard Addinsell's *Warsaw Concerto* (1941), Bax's *Winter Legends* (1954), Bliss' Piano Concerto in B-flat (1939, '43, and '52), Ireland's *Legend* (1951) and Piano Concerto in E-flat (1942), Constant Lambert's *The Rio Grande* (1930

and '49), and both of Alan Rawsthorne's Piano Concertos (1942 and '51 respectively) – and what is more, the fact that several of these recordings were actually of the same work, further diminishes the actual quantity of different works available to the public. This of course is not to say that a recording or, indeed, multiple recordings, of a concertante work was anything other than a substantial asset for the composer – it would clearly have made the work readily available to British listeners. However, it is because so limited a number of such compositions were accessible to listeners, that leads me to question their overall impact in promoting the native work for piano and orchestra in general.

Such a paucity of recordings most likely resulted from the cost of their production at this time, and consequently record companies would not have invested the time and money into a particular work if they could not be certain of a reasonable financial return, an attitude highlighted by Cyril Smith when he states:

I went to record Dohnanyi's [*sic*] *Variations on a Nursery Theme*. Malcolm Sargent was conducting the orchestra which had been engaged at considerable expense, for the business of making an orchestral record is always costly, what with the hire of the hall, the fees of the conductor, soloist, orchestral players and studio technicians, and the expense of laying on recording apparatus. Recording companies have to be absolutely sure that all will go well if they are to get their money back on record sales since the cost of the whole exercise is certain to run into several hundreds of pounds.<sup>104</sup>

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<sup>104</sup> Cyril Smith, *Duet for Three Hands* (London: Angus and Robertson, 1966), 61–62.

Given the fact that many of these native works for piano and orchestra had not been received to particular acclaim both at home and abroad, it is unsurprising that little attention was directed to these compositions by recording institutions. Such a situation would have been exacerbated during the Depression of the 1930s when, Pekka Gronow notes, ‘New recordings kept to ‘safe’ repertoire’.<sup>105</sup>

Consequently record companies tended to record works that were popular with British audiences at the time, an attitude highlighted by the fact that native pieces for piano and orchestra only made it onto vinyl if they had been established as accepted concert items. It is important to note that whilst the general awareness and interest in these works may have increased upon being recorded, the impressions themselves did not function as a catalyst for the initial popularity. It is for this reason that I place far greater significance on the role of native pianists, conductors, the BBC, and other performing institutions in actively promoting and improving the fortunes of the British composer, rather than the limited activities of the recording industry.

In summation, the dissemination of the British concertante work occurred as a result of three fundamental factors: first, the readiness of conductors to support the work of native composers by programming their pieces with various prominent orchestras; second, the enthusiasm of native pianists to perform the solo parts in these works, and third, the significant assistance offered by the BBC in broadcasting native composition to a wide proportion of British society. It was as a result of the combined influence of these three

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<sup>105</sup> Pekka Gronow and Ilpo Saunio, *An International History of the Recording Industry*, trans. Christopher Moseley (London: Cassell, 1998), 61.

factors that native works for piano and orchestra were performed at all. Whilst it is true that the BBC was not the only institution to ensure the inclusion of such pieces in orchestral programmes, it was nevertheless the single largest promoter of native concertante pieces in Britain, for whereas an ensemble such as the Hallé presented a popular work like John Ireland's Piano Concerto twice between 1930 and 1955, at the Proms alone it appeared under the auspices of the BBC on 21 occasions. Without such considerable backing many British works would not only have appeared less frequently in Britain, but many may never even have received a first performance.

### Position of the British Concertante Work in Concert Programming

Arguably, the supportive efforts of native pianists, conductors and performing institutions encouraged British composers to produce a significant quantity of concertante works for piano and orchestra. However in spite of such assistance, the actual impact of these works on the nature of concert programming was actually minimal, for in most instances these works failed to achieve widespread recognition and rapidly declined into obscurity following only a handful of performances. Therefore, whilst support from the British musical establishment generally ensured that such works received at least one performance, their efforts alone were not enough to convince British audiences of their value. Importantly, however strongly pianists, conductors or performing institutions championed native compositions for piano and orchestra, without the enthusiasm of the public, composers could not expect their works to enter the standard repertory. Furthermore, given the sheer number of such pieces produced by native composers at this

time, it simply would not have been feasible to ensure all works received a suitable number of performances in order for a carefully considered evaluation to be made by the nation's listeners. As such, of the numerous British concertante works composed between 1918 and 1955, only a diminutive percentage of these pieces entered concert repertoire, the most notable being John Ireland's Concert in E-flat, Lambert's *The Rio Grande*, Addinsell's *Warsaw Concerto*, and, to a slightly lesser extent, the concertos by Arthur Bliss and Alan Rawsthorne. Therefore considering that the collection of native concertante pieces numbers over 140, the impact of the British concertante work on the programming of concerts, simply cannot be described as considerable.

Given that there was no lack of interest and support for these works from the musical establishment, the reason for such a failure instead lies with the conservative propensities of the listening public. This trend is highlighted by the nature of concert programming in Britain, for the vast majority of concertante works to appear at concerts between 1918 and 1955 actually comprises a very small number of established works. As such, whilst certain contemporary British pieces were performed by Britain's leading orchestras, they formed a considerable minority, with far greater presence being given to the concertante compositions of the popular canonical composers including Beethoven, Schumann, Grieg, Liszt, Mendelssohn, Mozart, Brahms, Rachmaninoff, Franck, and Tchaikovsky; indeed given the excessive regularity with which the handful of compositions continued to be presented by such institutions as the Hallé, LPO, LSO, BMO and at the Proms, it is quite incredible that the public seemed not to become entirely wearied of them. In this respect it is interesting to note that upon being asked by Malcolm Sargent to perform the Grieg



Piano Concerto, Eileen Joyce is said to have retorted ‘Not the bloody Grieg again! Couldn’t I play something else?’<sup>106</sup>

Importantly though, such a programming trend is suggestive of a more fundamental issue. It highlights the fact that listeners were not ambivalent towards British musical modernism in particular, but rather unconcerned with contemporary music in general, for the nature of programming demonstrates that there was as much a failure for new foreign works to enter British repertory, as there was for their native counterparts. This was not as a consequence of any ignorance on the part of the listening public because such works received prominent performances in Britain at this time, even occasionally featuring the composer as soloist or conductor, as was the case with concertos by Bartók, Stravinsky, and Prokofiev. Furthermore, even such accessible works as Ravel’s *Concerto in G* or Gershwin’s *Rhapsody in Blue* failed to make much of an impact on the character of concertante programming at this time. Such a situation indicates that the public’s aversion to new works for piano and orchestra by British composers was therefore not as a result of any antipathy towards specifically native music, but rather a general ambivalence to modernist styles instead. Such an attitude is highlighted by Eugene Goossens whose comments illustrate the conservative nature of British listeners:

Convention has for a very long time influenced public opinion where any radical changes in well-known musical forms are concerned. It is due to the colossal indifference which still unfortunately exists among a great section of the British public in matters musical that the composer of to-day still labours under very great difficulties, particularly the popular

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<sup>106</sup> Quoted in Davis, *Eileen Joyce*, 152.

dislike of innovation in breaking away from the set of standards. If music is to develop on normal progressive lines in these days when the rate of progress is so very rapid, the public must keep in touch to a far greater extent than formerly with each and every manifestation of the actual developments which are taking place to-day. Modern music to most people is an exotic growth to which they show either complete indifference or else condescending toleration, as in the case of a composer nowadays who creates a masterpiece (particularly if he happens to be one of the so called “advanced” composers), who has to contend with the most formidable opposition on the part of an often hostile press and public, both of whom are unwilling to throw their sense of the proprieties overboard and frankly accept once and for all the evidence of new speech. Neither has realised that in order to encourage and assist the new art movements of to-day it is necessary to keep in touch very closely with all the evidences of progress which have gone before.<sup>107</sup>

Though Goossens’s comments were made during the earliest years of the period under study, the British public’s conservative attitude changed little over the course of the next 30 years; in 1927, following considerable efforts by the BBC to promote new music, Eric Lewis noted in the *Radio Times*: ‘If Bartók, Stravinsky and Co. were administered in somewhat smaller doses, it might be possible to persuade the patient to “keep them down”. The “treatment” so far has been rather too drastic’.<sup>108</sup> Later, in 1933, the more radical forms of modernism continued to receive a poor press; take Neville Cardus, for example, who responded to the British premiere of Bartók’s Second Piano Concerto by stating that the Hungarian ‘composes as though he owed the world a musical grudge... the

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<sup>107</sup> Goossens, Eugene. ‘Modern Developments in Music’ in *Proceedings of the Musical Association*, 44<sup>th</sup> Sess. (1921-22): 57-76. p. 66

<sup>108</sup> Quoted in Doctor, *The BBC and Ultra-Modern Music*, 123.

piano snaps away like a spiteful maiden aunt. It is all tedious and crude'.<sup>109</sup> The public's conservative attitude is also discussed to a considerable extent by Jennifer Doctor in her text *The BBC and Ultra-Modern Music, 1922-1936: Shaping of the Nation's Tastes*. In this book she highlights that letters frequently sent to the BBC following the broadcasts of more radical music 'were negative, expressing concern and outrage that was no doubt felt by a large proportion of listeners'.<sup>110</sup> Furthermore Nicholas Kenyon's description of concert life during the Second World War highlights that even by the middle years of the century, musical attitudes had changed little since Goossens' remarks of the early 1920s:

Traveling orchestras and their impresarios were more concerned with box-office returns than with the spread of appreciation, so they fell into the easy habit of repeating works that drew the biggest crowds, and the crowds fell into the easy habit of assembling for the works that were most often repeated. Thus the musical experience brought to vast numbers of people by this war-time movement ranged little beyond a few symphonies headed by Beethoven's fifth and seventh, and few concertos headed by Rachmaninoff's in C minor and Tchaikovsky's in B minor.<sup>111</sup>

Finally, the public's perception of musical modernism had hardly changed by the sixth decade of the twentieth century, for here too the nineteenth-century warhorses dominated programming at orchestral concerts.

Consequently, though conductors, pianists and orchestral institutions undertook considerable efforts to champion new works by British composers, the chance of these

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<sup>109</sup> Quoted in Kenyon, *The B.B.C. Symphony Orchestra*, 87.

<sup>110</sup> Doctor, *The BBC and Ultra-Modern Music*, 136.

<sup>111</sup> Kenyon, *The B.B.C. Symphony Orchestra*, 184.

pieces entering the repertoire was always going to be notably small, simply because of the public's enthusiasm for the romantic classics and ambivalence towards contemporary composition. However, that a small handful of concertante works became popular favourites – such as Ireland's concerto or Lambert's *The Rio Grande* – is testament to the successful work of these musicians. Indeed, that they entered the British concert repertoire during a period when no contemporary foreign work achieved such a feat, highlights this particular success of the British musical establishment in supporting the efforts of native composers.

Of course, the fact that so few compositions entered British concert repertoire does not detract from the fecundity of activity demonstrated by native composers in this field. Crucially, that these individuals produced such an array of pieces for piano and orchestra between 1918 and 1955 was not because such works could in any way be guaranteed to receive lasting enthusiasm, but due instead to native composers' fundamental interest in the field, generated by the popularity of the concertante genre, and the emergence of a sizable school of native pianists. That over 140 of these works were produced between 1918 and 1955 highlights this variety of composition as a particularly important art form during the period of British musical modernism, making it a genre worthy of considerable, critical attention.

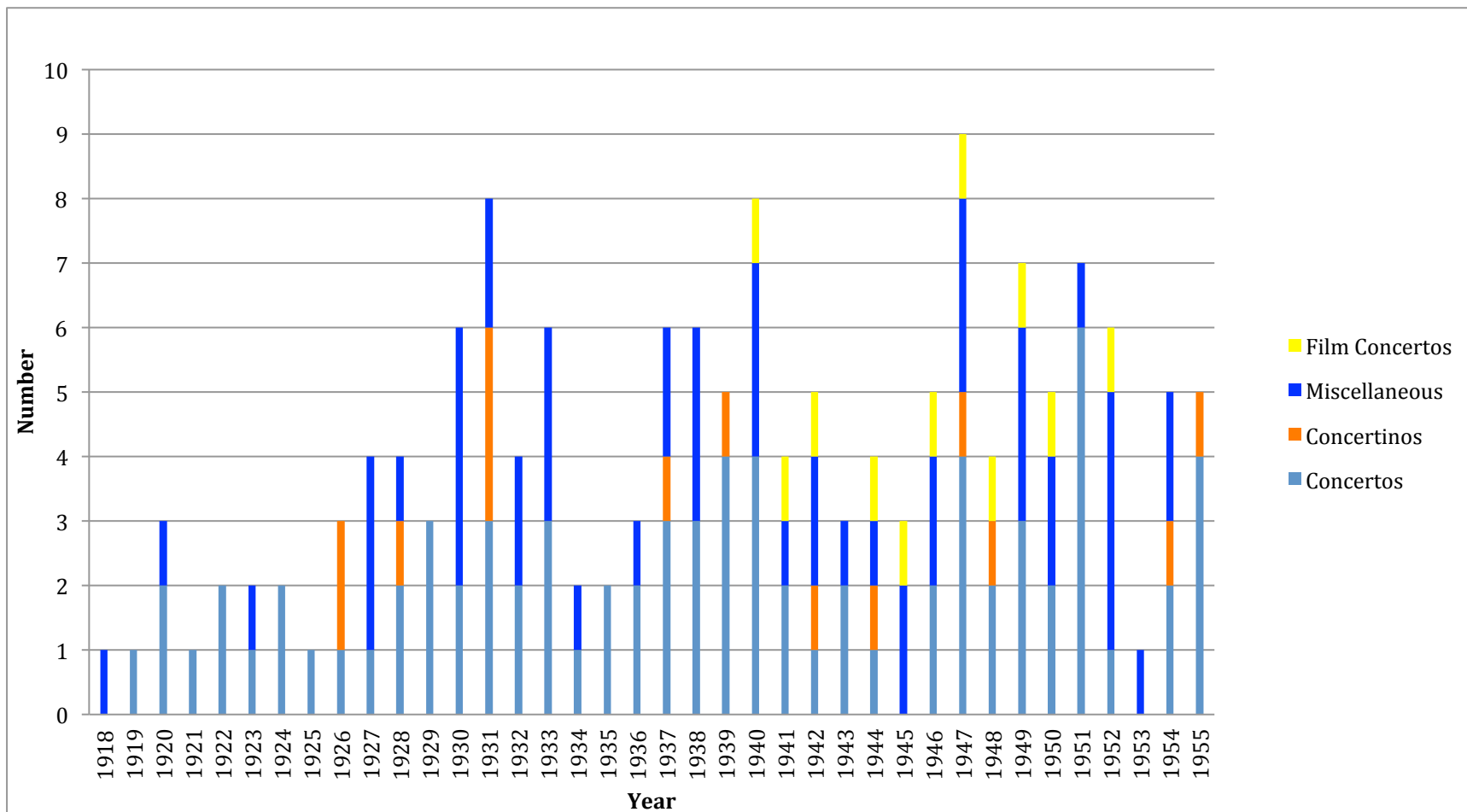
## Chapter 3:

### Stylistic Survey of British Piano Concertante Works from 1918-1955

The considerable changes that altered the nature of musical life in Britain between 1918 and 1955 had an indisputable effect on the creative activities of British composers. As highlighted in the previous chapter, a number of these issues – including the improvement of orchestral standards, emergence of British-educated pianists, expansion of the BBC, and formation of synergetic relationships between soloists and composers – contributed significantly towards the production of a sizable corpus of native works for piano and orchestra. Indeed it is notable that almost all post-war composers of note – along with many of lesser renown – provided their own contributions to this collection.

My list of modernist concertante compositions presented in the Appendix clearly demonstrates the considerable number and variety of works written after the First World War, and whilst I will not claim that such a catalogue is entirely exhaustive, the extensive research I have undertaken leads me to conjecture that it is certainly close to complete; any of those that may yet be added will certainly have been produced by less prominent musicians from this period. Importantly, the overall quantity of works identified comprises 80 concertos, 11 concertinos, 55 miscellaneous pieces, and 11 film works, amounting to 157 individual concertante compositions in total (Fig. 3.1). Such productivity meant that, on average, over four pieces for piano and orchestra were

Figure 3. 1: Graph showing the number of British piano concertante works composed per year between 1918 and 1955



produced every year between 1918 and 1955, clearly demonstrating the high level of interest in this particular genre.

Crucially, the compositional creativity directed to this particular genre was matched by British composers' equally diverse stylistic treatment of it. Consequently, this collection of pieces exhibits most of the major modernist idioms favoured in Britain at this time, including neo-romanticism, pastoralism, neo-Classicism,<sup>1</sup> and light music styles. The purpose of this chapter therefore comprises a survey of the various compositional approaches employed by composers towards the concertante genre, and highlights the manner in which each style affected the nature of this form through changes in the piano writing, handling of the orchestra, and interaction between soloist and ensemble.

However, before examining the exact character of these compositions, it is first pertinent to locate these works within the overarching context of British musical modernism, for by doing so ensures that these pieces are considered as an associated and intrinsically linked component of this phenomenon, rather than an isolated unit. This chapter therefore commences by examining the British piano concertante composition within the broader framework of a post-1918 compositional zeitgeist, highlighting the manner in which general creative trends evident at this time are reflected within this genre in particular. I consequently examine the extent to which composers exploited those concertante models inherited from their romantic predecessors; how the stylistic approaches employed within this genre mirrors those employed across other musical forms; what it is that the term

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<sup>1</sup> Note: The upper case 'c' is used in the term 'neo-Classicism' in order to differentiate it from the sub-style 'neo-classicism', which I identify as those works exhibiting musical characteristics influenced by specifically classical – rather than baroque – gestures.

‘British musical modernism’ implies and how it relates to modernism in general; why it was that native composers adopted or rejected certain musical styles; how compositional approaches employed within the concertante genre, that might be termed ‘conservative’ or ‘less progressive’, are as justifiably ‘modernist’ as those works produced by prominent composers abroad; and finally why it is that whilst most British composers did not adopt extremes of musical modernism – such as serialism, experimentalism, or futurism – this did not mean that they were ignorant of, or uninterested in, such developments.

### The British Piano Concertante Work in Stylistic Context

Importantly, whilst the corpus of native compositions for piano and orchestra demonstrates British composers’ exploitation of modernist stylistic and technical innovations, in the majority of cases there remains an underlying continuation of nineteenth-century concertante practices. Consequently, British composers retained the function of this genre as a vehicle for technical showmanship; employed a two-way interaction between piano and orchestra; preserved traditional structures including sonata, ternary, rondo, and variation; and, in the case of concertos and concertinos, generally exploited the traditional fast-slow-fast three-movement design.

The retention of such features therefore continued a British concertante lineage that had been established and developed during the previous century by composers including John Field, Cipriani Potter, William Sterndale Bennett, Julius Benedict, Hubert Parry, Charles Stanford, Alexander Mackenzie, Donald Tovey, York Bowen, and Arthur Somervell.



Although works for piano and orchestra were not produced in such high quantities during the romantic period as was to be the case after the First World War, creative interest in the genre nevertheless remained high, with examples being produced in steady numbers throughout the century.<sup>2</sup> The significant interest in this genre not only established the piano concertante work as a major orchestral form amongst native composers, but also firmly entrenched romantic models as a primary component of British piano concertante composition, which was subsequently inherited and exploited by composers active during the first half of the twentieth century.

Such a situation was by no means unique to the British composer, but rather a facet of a larger modernist trend. The musicologist David Schneider highlights this important issue when referring to Henry Cowell's Piano Concerto:

The work, like the majority of concertos in the first half of the twentieth century, adheres to many earlier traditions of the genre. It consists of the standard three movements (fast-slow-fast), the first of which opens with declamatory blasts from the orchestra and contains a substantial cadenza towards the end, and the last of which opens with the piano and concludes with a rousing virtuoso display accompanied by full orchestra.<sup>3</sup>

Intriguingly, Schneider continues on to note that whilst Cowell employs a romantic model for the work's background construction, the surface texture comprises distinctly modernist compositional devices, stating:

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<sup>2</sup> For a list of such works, see Appendix.

<sup>3</sup> David Schneider, "Contrasts and Common Concerns in the Concerto 1900-1945," in *The Cambridge Companion to the Concerto*, ed. Simon P. Keefe (Cambridge: Cambridge University Press, 2005), 139.

Despite a traditional approach to the broad outlines of concerto form, Cowell was best known for his radically primitive pianism. The piano part consists almost exclusively of his signature tone clusters, requiring the soloist to pound the keys with fists, palms and forearms. Cuban policemen were called in lest the performance incite riot.<sup>4</sup>

This synthesis between foreground modernity and background romanticism characterises the creative approach of many modernist composers – both at home and abroad – in their treatment of the concertante work. Such a handling of the genre distinctly contrasts with post-war treatments of the symphony, with such renowned individuals as Sibelius or Nielsen successfully seeking original reinterpretations of this orchestral form *par excellence*. Therefore, whilst it is of course indisputable that the very sound world of the concertante genre underwent considerable change during this period, the fundamental treatment of the concertante work – in terms of function and construction – remained relatively traditional and did not depart considerably from that employed during the previous century, a phenomenon that led Arnold Whittall to comment:

The plain fact that works called ‘concerto’ continued to be composed after 1945 demonstrates the failure of twentieth century avant-garde initiatives to create a totally new musical world whose qualities and characteristics could persuade the entire community of classical composers to adopt them.<sup>5</sup>

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<sup>4</sup> Ibid.

<sup>5</sup> Arnold Whittall, “The Concerto since 1945,” in *The Cambridge Companion to the Concerto*, ed. Simon P. Keefe (Cambridge: Cambridge University Press, 2005), 161.

The reason why even the most progressive modernist composers did not alter the fundamental treatment of the concertante genre – in the same way that some had for the symphony – is difficult to explain with any great certainty. However, it arguably occurred because such works had reached their zenith during the high-romantic period, meaning that they became too strongly perceived as a romantic vehicle for heroic contests between soloist and orchestra, and as such, represented the very antithesis of modernist philosophy. The concertante work therefore retained an association with romanticism that the most radical post-war composers fundamentally rejected meaning that it drew little attention from these more progressive musicians.

As such, rather than undertaking a fundamental reinterpretation of the genre's design or function, post-war composers from Britain and abroad instead sought to modify the general sound-world of such a form. Importantly, the manner with which these native artists engaged with modernist trends – not simply within the context of the concertante work but all musical genres – is frequently highlighted as being less progressive or radical than that undertaken by composers overseas; Matthew Riley for instance states:

To study British music of the early twentieth century through the lens of modernism may seem perverse. According to conventional wisdom, this repertory is notable precisely for its lack of modernity. After all, British composers did not set out to shock their audiences. They seldom posed as dandies, bohemians or pioneers. In Britain there was little of the bold theorizing and proselytizing that accompanied Continental modernism in music and the other arts. Traditional genres such as the symphony remained well cultivated, and there was a conspicuous movement against urban life and cosmopolitanism in favour of the 'national' past, local traditions, folk song and the native countryside. In terms of

compositional technique, to be sure, experimentation with form and syntax took place, sometimes closely paralleling or even anticipating, that on the continent. Yet these innovations were made piecemeal and were not underpinned by a sustained commitment to ‘the new’ for its own sake.<sup>6</sup>

That British composers were less radical in their concept of modernism than their foreign counterparts during the modernist period, led commentators from the 1950s and 60s to suggest this as evidence for these musicians’ parochialism, ignorance, and disinterest in the more radical styles of composition being developed abroad, with Hugh Wood for example stating:

It is a curious fact that a large body of music composed before 1914 had little or no influence on English music between the wars, and is only now beginning to make a belated impression on our musical life. But it is even more curious that this extreme example of the “time-lag” has been hardly recognised by many musicians, while those who have sensed it have been for the most part ready to shrug off its significance with immense smugness, regarding the crucially important upheavals in language and grammar which began fifty years ago, and the new developments they gave rise to, merely as some remote foreign aberration.<sup>7</sup>

However, Wood’s comments, along with similar remarks made by Donald Mitchell and Peter Maxwell Davies, represent an unjustified historical cliché, for whilst British composers may not have responded warmly to certain stylistic trends, such as serialism,

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<sup>6</sup> Matthew Riley, “Introduction,” in *British Music and Modernism, 1895-1960*, ed. Matthew Riley (Farnham: Ashgate Publishing Limited, 2010), 1.

<sup>7</sup> Quoted in Philip Rupprecht, “Something Slightly Indecent: British Composers, the European Avant-Garde, and National Stereotypes in the 1950s,” *The Musical Quarterly* 91, no. 3/4 (2008): 291.

this does not mean that they were in any way parochial in their musical outlook, for as Michael Trend declares:

It has been argued that throughout the period music in Britain dragged years behind the latest movement on the continent. But this is a very narrow view which seems to imply that composition should be a process of imitation rather than an act of autonomous creation... The tradition of the English musical renaissance was to be one of independent not insular growth: Vaughan Williams knew Ravel's music, and Bax that of Schoenberg, for example, but both knew that they needed to find their own voices on their way.<sup>8</sup>

In fact British composers were not merely aware of modernist developments but actively engaged in the examination and exploitation of contemporary innovations; Arthur Bliss for example studied in Paris after the war and 'greatly enjoyed being part of the stir that the young hornets, Honegger, Poulenc, Auric as well as Milhaud were causing',<sup>9</sup> whereas Elizabeth Maconchy became a protégé of Karel Jirák, Humphrey Searle studied with Webern, and Lennox Berkeley took composition lessons with Nadia Boulanger. What is more, even before the First World War certain native composers had demonstrated a clear awareness of the directions that post-romantic compositional styles were headed, with Cyril Scott's First Piano Concerto of 1914 representing the first modernist work in that genre by a British composer. Above all, native artists' enthusiastic exploitation of early twentieth-century developments resulted in such a colourful diversity of compositional approaches that led the composer-pianist Percy Grainger to profess: 'What other European

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<sup>8</sup> Michael Trend, *The Music Makers: Heirs and Rebels of the English Musical Renaissance* (London: Weidenfeld & Nicolson, 1985), 5.

<sup>9</sup> Arthur Bliss, *As I Remember* (London: Thames Publishing, 1989), 56.

country today can boast such a host of gradually and varied composers as England could?’<sup>10</sup> Significantly, the Australian’s statement is complemented by the convictions of Arthur Bliss, who, during his address to the Society of Women Musicians in 1921, declared:

One of our national characteristics is the distrust of musical cliques; we do not band together mutually to protect common musical ideals, and in the same ways this disunion is a healthy sign. Such an alliance as the invincible band of Russia or the Parisian Six is foreign to our nature, with the result that every side of the musical progress is represented here. Vaughan Williams, with his strong adherence to modal counterpoint, and love of national folk song, is in direct communication with Purcell, as Ravel is with Couperin. Holst the mystic, Bax the romantic, Ireland the rugged, Goossens the exquisite, Berners the satirist, all add their quote to the stream of national music that looks like flowing with a nobler current than that of any other country.<sup>11</sup>

In this way British music from the 1918-1955 period suggests strong influences from the leading composers of the day including Debussy, Stravinsky, Ravel, Prokofiev, Poulenc, Milhaud, Hindemith, Bartók, and Gershwin, amongst many others. Of course whilst British composers were quick to adopt new compositional developments from abroad, many also retained strong links to romantic compositional techniques, with Arnold Whittall averring that British musical composition at this time was ‘characterized at least

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<sup>10</sup> Percy Grainger, “IV - Music in England (March-September 1929),” in *Grainger on Music*, ed. Malcolm Gillies and Bruce Clunies Ross (Oxford: Oxford University Press, 1999), 206.

<sup>11</sup> Arthur Bliss, “What Modern Composition Is Aiming at,” in *Bliss on Music: Selected Writings of Arthur Bliss, 1920-1975*, ed. Gregory Roscow (Oxford: Oxford University Press, 1991), 18.

as much by a resistance to radicalized modernity as by an embrace of it'.<sup>12</sup> Indeed such was the native composer's seemingly innate pull towards pre-war trends that even composers as Arthur Bliss and William Walton, initially regarded as *les enfants terribles* of British music, adopted a less radical outlook as they matured, ultimately demonstrating a clear recourse to nineteenth-century techniques by the 1930s.

It is imperative to reiterate at this point that the British composer's avoidance of the more radical styles of composition was not caused by any naivety or parochialism on the part of these individuals. Given that commentators have in the past accused the nation's musicians of exhibiting such traits, it is consequently important to highlight that these individuals actually avoided such styles as a result of considered evaluation rather than smug dismissal, not only because it will help to portray their output and artistic values in a more accurate light, but also because it explains why such idioms are mostly absent from the corpus of works for piano and orchestra. To do this I will focus particularly on their attitude towards serialism, given that this was one of the most prominent and widespread modernist styles to be generally avoided by British composers, for as Frank Howes observed:

The twelve-note method of Schoenberg's school made very little impact on composers in England... no composer except Elisabeth Lutyens seemed inclined to explore this foreign and formidable territory... Even after the ending of the war in 1945, when all over the world serialism exploded like a delayed-action

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<sup>12</sup> Arnold Whittall, "British Music in the Modern World," in *The History of Music in Britain, VI: The Twentieth Century*, ed. Stephen Banfield (Oxford: Blackwell, 1995), 11.

time bomb... it was some time before the new technique at last caught the attention of progressive and experimental musicians.<sup>13</sup>

Despite the fact that he fails to mention Lutyens' contemporary Humphrey Searle as an equally important serial figure in Britain's musical establishment, his statement accurately highlights the poor reception of the twelve-tone technique within British society. Indeed such was the insignificant response to it that seemingly no piano concertante work written between 1918 and 1955 demonstrates the exploitation of Schoenberg's method. The one possible exception may be Roberto Gerhard's Concerto for Piano and Strings (1951), however it was not until 1960 that the composer would assume British citizenship and indeed even then the *Grove Dictionary of Music* describes Gerhard as a 'Catalan composer active in England.'<sup>14</sup> As such, whilst the work was written following the composer's exile to Britain, he is not commonly regarded as a British composer and as such I do not include his composition amongst the corpus of native piano concertos. As for Lutyens and Searle, neither produced serial works for piano and orchestra before 1955, with the two concertos by Searle (1944 and 1954) exhibiting romantic and freely atonal idioms respectively, and Elisabeth Lutyens' twelve-tone *Music for Piano and Orchestra*, only being produced much later in 1964.

It may be tempting to explain this avoidance of serial techniques as a result of a parochial temperament on behalf of native composers; Stephen Banfield for instance suggests that

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<sup>13</sup> Frank Howes, *The English Musical Renaissance* (London: Secker & Warburg, 1966), 333.

<sup>14</sup> Malcolm MacDonald, "Gerhard, Roberto," *Grove Music Online. Oxford Music Online* (Oxford University Press), accessed January 7, 2016, <http://oxfordmusiconline.com/subscriber/article/grove/music/10920>.



rather than remaining ignorant of the twelve-tone techniques, composers and listeners actively reacted against it, for he writes:

[T]he nub of central musical thought, the social revolution of Schoenberg and the Second Viennese School, failed to make any impact in Britain (except the negative one of something to be resisted at all costs) until long after World War II. Britain was not alone in this: France, Italy and Russia also failed to respond. But what is uniquely British is the strength and nature of the conservative heritage that countered it.<sup>15</sup>

Occasionally it is possible to uncover sources that support Banfield's argument; Ruth Gipps, for example, noted for her frequent and passionate denunciations of the more radical musical developments, once stated:

My music is a follow-on from Vaughan Williams, Bliss, and Walton – the three giants of British music since the Second World War. All were great composers... I say straight out that I regard all so-called 12-tone music, so-called serial music, so-called electronic music and so-called avant-garde music as utter rubbish and indeed a deliberate conning of the public.<sup>16</sup>

Such subjective assertions are not, however, representative of the generally more objective opinions of British composers; therefore, though Schoenberg's twelve-tone technique was not widely adopted in Britain before 1950, it is fundamentally incorrect to

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<sup>15</sup> Stephen Banfield, "England: 1918-1945," in *Modern Times: From World War I to the Present*, ed. Robert P. Morgan (London: The Macmillan Press Limited, 1993), 200.

<sup>16</sup> Jill Halstead, *Ruth Gipps: Anti Modernist, Nationalism and Difference in English Music* (Aldershot: Ashgate Publishing Limited, 2006), 77.

believe, as Elisabeth Lutyens did, that this was as a result of any deliberate lack of interest or ignorant dismissal of the serialist method:

One was hardly ever performed; one was jeered at by the players, if silently; one was considered ‘dotty’ and, the chief thing, one was considered un-English. Those were the days when people talked a lot about the Renaissance of British music; whereas we were writing in what was considered a ‘mittel-European’ style. Of course a style derived from Bach or Brahms wasn’t considered un-English. But to adopt the procedures of, say, Schoenberg was almost anti-Christ, except for refugee composers.<sup>17</sup>

In fact, if we examine the opinions expressed on serialism in the writings of composers and critics, though they generally reveal a dislike of the twelve-tone method, this not as a result of a smug refusal to engage with the idiom, but rather through the careful consideration and examination of serial works. Indeed there was a strong interest in the twelve-tone technique from the early years of its development. It is notable, for example, that Schoenberg’s *Five Orchestral Pieces* received its world premiere on 3 September 1912 in Queen’s Hall, London, under the baton of Henry Wood. Although it wasn’t a great success, less than two years later on 17 January 1914, Schoenberg himself conducted the work to an enthusiastic response; the *Manchester Guardian* for instance noted:

The second and fourth sections of the ‘Five Orchestral Pieces’ elicited a good deal of applause, without the least mark of disapproval being noticed... Three times Mr

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<sup>17</sup> Quoted in Murray Schafer, *British Composers in Interview* (London: Faber and Faber, 1963), 105.

Schönberg had to acknowledge his thanks from the platform, and considering the undemonstrative character of our audiences his success was truly remarkable.<sup>18</sup>

That this second performance received particular interest from Britain's musical establishment is demonstrated by the attendance of prominent native composers and musicians, amongst which included Gustav Holst, Adrian Boult, and Hubert Parry. Indeed it is especially telling that following the performance Parry, often considered as an arch-conservative, confessed: 'Bless my soul, that's funny stuff, don't you think so? I must say I rather like it when they do it loud, like Strauss, but when it's quiet all the time like this, it seems a bit obscene, doesn't it'.<sup>19</sup> Importantly, whilst Parry does not express complete enthusiasm for the work, he nevertheless conveys a certain enjoyment of particular elements that crucially highlights his open-minded approach to new musical developments. What is more, Parry was not alone in demonstrating a greater interest in Schoenberg's technique than Lutyens' statement would have us believe; indeed in a letter from Ernest Chapman to the Austrian music writer Erwin Stein, the author reveals his frustration in missing a performance of a work by Lutyens:

On the following day, there was a performance [at the Proms] of 'Three Short Pieces by Elisabeth Lutyens... As there was a comparatively bad air raid that night, I did not go, and was all the more sorry when I found out from the press reviews that the work was in the 12-tone system! So we have an English 12-tone composer at last! Surprisingly enough the critics were kind to it... I rather hope that I shall be able to hear this work on

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<sup>18</sup> Quoted in David Lambourn, "Henry Wood and Schoenberg," *The Musical Times* 128, no. 1734 (1987): 425.

<sup>19</sup> Quoted in Adrian Boult, *My Own Trumpet* (London: H. Hamilton, 1973), 20.

another occasion, although I have not been much impressed with earlier examples of Lutyens works which are rather sickly chromatic.<sup>20</sup>

This letter is particularly telling for it demonstrates that Chapman not only sought to hear serial works, but did so in spite of having found little enjoyment in the composer's previous compositions. Such an attitude corresponds with many of the opinions expressed elsewhere by Britain's composers, writers, and performers; for instance, after being asked for his opinion of Boulez's *Improvisation sur Mallarmé*, John Ireland stated:

Oh, interesting. He makes rather odd sounds. I like the little clusters of sounds he obtained from the piano, celesta and the other instruments he used. It was very difficult to make anything of it. I don't know anything about the twelve-note system you know. It seems to me it destroys the composer's freedom of choice over his material, but I wouldn't like to criticize it without understanding it... I'd like to know something about it as a matter of interest because I'm always interested in new trends in music. But I think it may only be a phase. Of course it's not possible to shock the ears anymore these days. Boulez's sounds didn't shock me, but I found them interesting.<sup>21</sup>

Further evidence for a similarly strong interest in the serialist method amongst British musical circles is provided by an extensive collection of twenty-five letters published in the noted musicological journal *Music and Letters* from October 1951.<sup>22</sup> Printed as a tribute to the memory of Schoenberg – who passed away in July of that year – they

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<sup>20</sup> Quoted in Lewis Foreman, *From Parry to Britten: British Music in Letters, 1900-1945* (London: Batsford, 1987), 236.

<sup>21</sup> Murray Schafer, "Interview with John Ireland," in *The John Ireland Companion*, ed. Lewis Foreman (Woodbridge: The Boydell Press, 2011), 57.

<sup>22</sup> Various, "Arnold Schönberg: 1874-1951," *Music and Letters* 30, no. 4 (1951): 305–23.

provide a comprehensive impression of the composer from a range of members from Britain's musical establishment. Amongst the contributors were the composers Vaughan Williams, Bax, Bliss, Howells, and Dyson; the conductors Norman del Mar and Adrian Boult; and noted writers on music such as Felix Aprahamian and W. S. Mann. This illuminating set of opinions provides a significant insight into British musical attitudes, helping to refute the notion that native musicians arrogantly refused to engage with serial developments. Indeed the fact alone that the journal considered it important to both open the October edition with these letters, and dedicate 19 pages to a discussion of Schoenberg and the serial method, demonstrates how important a topic of debate this was considered to be.

The letters themselves vary hugely in length, content, and pertinence, and although the vast majority highlight ambivalence towards serialist procedures, in no instance is there a violent, subjective assault against the style, or, importantly, a personal attack upon Schoenberg himself. In the vast majority of cases the authors provide carefully reasoned arguments concerning their own reservations towards serialism and why they view the twelve-tone method as a fundamentally flawed and constrained style; importantly though, no author fiercely denounces Schoenberg's method as unfounded nor describes it as worthless.

Significantly, the British composer's disinterest in serialism, may equally be applied elsewhere to explain their avoidance of other radical styles including futurism, experimentalism, and expressionism. However, that they erred away from the extreme

varieties of modernism does not make their contribution to early-twentieth century music any less valuable, and, crucially, should not mean that their works are disregarded because of it. In this respect it is intriguing to note that Roberto Gerhard, a staunch proponent of avant-garde idioms, fervently believed that compositional progressivism at any one time must be matched by an equally conservative approach to musical creativity, stating:

God forbid that there should only be radicals in this world... [I]t may be that the conservative composer is very necessary for an overall, general balance and correct rate of development. What we do want is probably a kind of controlled instability. In other words, it takes all sorts to make a world of contemporary music.<sup>23</sup>

The musicologist Paul Harper-Scott has recently undertaken extensive research that seeks to challenge the current perception of musical modernism through such texts as *Edward Elgar, Modernist* and *The Quilting Points of Musical Modernism*. In the latter he states: ‘My radical contention is that the definition of modernism must encompass *all music of the twentieth century*, and not just a privileged group of works by a group of nominated composers – and not only for aesthetic but also for intellectual and political reasons.’<sup>24</sup> Arnold Whittall complements this viewpoint by noting that new music need not necessarily be perceived as ‘new’ simply because of the development of original compositional techniques, but rather by means of a unique artistic approach, professing:

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<sup>23</sup> Roberto Gerhard, “The Contemporary Musical Situation (1956),” in *Gerhard on Music: Selected Writings* (Aldershot: Ashgate Publishing Limited, 2000), 27.

<sup>24</sup> Paul Harper-Scott, *The Quilting Points of Musical Modernism: Revolution, Reaction, and William Walton* (Cambridge: Cambridge University Press, 2012), xiv.

No serious aesthetic analysis can be conducted on the principal that individualism and accessibility are incompatible. The history of the arts offers countless examples of works which are highly personal to their creators yet far from innovative in matters of style and technique.<sup>25</sup>

Whittall continues on to stress that whilst the period of musical modernism saw the emergence of a number of radical composers – such as Schoenberg, Berg, Webern, Dallapiccola, Varèse, Ornstein, and Antheil – it also includes a significant cohort of ‘moderate mainstream’ composers who did not attempt to radicalise musical composition, and includes Britten, Shostakovich, Poulenc, Hindemith, Prokofiev, Vaughan Williams, and Copland. Fundamentally he argues that ‘it was, and remained, an essential fact of twentieth-century musical multivalence that moderate and modernist mainstreams were not mutually exclusive.’<sup>26</sup>

The concepts presented by Whittall and Harper-Scott propose that musical modernism is not an easily defined stylistic idiom, and that it should not consequently be conceived as comprising a handful of carefully selected, radical compositional approaches. Rather, our understanding of it should be broadened such that it accurately highlights the expansive and cosmopolitan nature of artistic creativity that took place during the post-war era, particularly acknowledging approaches to British musical composition that have, until recently, be sidelined for their perceived conservatism. Comments made by Byron Adams support this viewpoint when he argues that ‘British Modernism can be best understood as

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<sup>25</sup> Arnold Whittall, “Individualism and Accessibility: The Moderate Mainstream,” in *The Cambridge History of Twentieth Century Music*, ed. Nicholas Cook and Anthony Pople (Cambridge: Cambridge University Press, 2004), 364.

<sup>26</sup> *Ibid.*, 371.

one of a plethora of equally valid and exciting “modernisms” that coexisted during the last century.’<sup>27</sup>

Crucially, Britain’s brand of modernist composition – the adoption of moderate mainstream styles and general avoidance of more radical early-twentieth-century developments – is clearly represented in microcosm by the corpus of works for piano and orchestra. Consequently, the idiomatic categories evident in this collection mirror the same stylistic trends evident elsewhere, as identified in such general discussions on native post-war composition as *British Music and Modernism, 1895-1960* and *The History of Music in Britain, Volume IV*. It is therefore unsurprising that this body of concertante works not only features the predominant use of romanticism, neo-romanticism, neo-Classicism, and light music styles, but also the avoidance of the more esoteric forms of composition that emerged during the twentieth century. Yet given such consistency, it is intriguing to note that whilst pastoral and light music idioms were prevalent in other compositional forms, and indeed hugely popular with the listening public, such approaches were less substantially cultivated in the context of concertante works, a phenomenon that resulted from the limited success in fusing style with genre.

The remaining portion of this chapter therefore examines why it was that composers employed or largely neglected certain stylistic idioms in their approach to the concertante genre, and in what way those that were adopted influenced the character of this form. I open this survey with an examination of those post-war works that demonstrate a clear retention of romanticism, and notable absence of modernist developments. Such a style

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<sup>27</sup> Byron Adams, “Foreword,” *The Musical Quarterly* 91, no. 1/2 (2008): 6.



was generally cultivated by an older generation of composers that included Stanford, Harty, Bowen, and Somervell, who, whilst being aware of the changes taking place in contemporary composition, nevertheless remained unconvinced of their value and therefore continued to evoke the spirit of the great canonical warhorses. The prolongation of pre-war trends is similarly employed in the neo-romantic style, however in this instance composers such as Bliss, Britten, and Ireland combined nineteenth-century gestures with various modernist techniques that include added-note harmony, possible jazz influences, tonal ambiguity, and new orchestral timbres, creating a sound world that was for its time entirely original. My discussion of these conservative compositional approaches is concluded with an examination into pastoralism, the style generally associated with composers that include Vaughan Williams, Finzi, Butterworth, and Holst. Crucially I consider why it was that such a prominent and popular modernist style failed to gain considerable attention from composers in their approach to the concertante genre.

Unlike these three approaches, neo-Classical works for piano and orchestra demonstrate a more radical interpretation of the form.<sup>28</sup> This large category contains a variety of interpretations of this style, with influences suggestive of such prominent neo-Classicalists as Stravinsky, Hindemith, and Prokofiev. Such works feature an objective sound world that is frequently characterised by brittle timbres, reduced orchestration, contrapuntal textures, and *moto perpetuo* rhythms. In contrast with this, light music concertante works demonstrate a much more spirited and light-hearted approach to the genre, whilst also representing an antithesis to romanticism's grandeur and weighty intensity. Here composers including Lambert, Berkeley, Benjamin, Ketèlbey, and Rowley employed

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<sup>28</sup> Note: The upper case 'c' is used in the term 'neo-Classicism' in order to differentiate it from the sub-style 'neo-classicism', which I identify as those works exhibiting musical characteristics influenced by specifically classical – rather than baroque – gestures.

elements from jazz, blues, Latin American and *divertissement* styles to produce works that are particularly charismatic, lively, and above all, fun.

## Romanticism in the Twentieth-Century Concertante Work

Crucially, the cessation of hostilities in 1918 did not mark a sudden stylistic rupture from a wholly romantic approach to the concertante genre, for whilst most composers either entirely eschewed nineteenth-century traits or else combined them with certain modernist developments, a number of composers continued to produce concerti in a distinctly late-nineteenth-century idiom. These works evoke the character of the great romantic warhorses by composers including Brahms, Rachmaninoff, Tchaikovsky, Schumann and Grieg, retaining lush harmonies, symphonic gravitas, pyrotechnical bravura, and the epic contest between soloist and orchestra. Although such an approach became increasingly out-dated after the First World War, the fact that a handful of composers continued to preserve this style – even through to the 1930s – makes it a prominent compositional idiom of the interwar period that deserves some considerable attention; indeed to ignore it as an archaic remnant of a bygone age is to distort the impression of British musical creativity at this time.

That such composers as Charles Stanford, Montague Philips, Arthur Somervell, Hamilton Harty, and York Bowen produced concertante works of a romantic vein, occurred both as a result of these musicians' sustained faith in the legitimacy of an older style, and carefully considered rejection of modernist developments. Importantly, such an aversion

was not as a result of parochial disinterest, but rather through their retained predilection for a romantic idiom. Fundamentally these individuals sincerely believed that modernist developments could not provide a satisfactory replacement of nineteenth-century gestures, and would ultimately conclude in an artistic cul-de-sac; Charles Stanford, for instance, professed:

[There is a feverishness attitude that] has resulted in the modern tendency to deride or at best tolerate what is old and tried, and to draw a dividing-line between those who preserve their veneration for their forebears (however open-minded they may be concerning the experiments of modernity), and those who have or pretended to have no sympathy for them at all, and to have learnt nothing from them...

It has also resulted in pushing experiment, an admirable thing in itself, beyond the bounds of beauty, and in suggesting an appeal to the sensationalism and morbidity rather than to the sane and sober judgment...

The mass of the public cares nothing for these things. An impressionable minority which allows itself to be blown this way and that by fads and fashions, is the only fraction which is affected. This minority believes itself to be marching in the van of progress, but really skirmishing on its own account, to find some new excitement when the effects of the last are exhausted...

New methods of expression are too fascinating a study to any thinking artist to permit him to pass by on the other side. What he has to determine is whether those methods have sufficient inventive material to be worth the expression of them, or are but iridescent colours without solidarity to back them; bubbles from an infinitesimal layer of soap. If a man allows himself to be fascinated by the beauty and variety of the changing tints as to peer into them too closely, his eye will suffer when the bubble bursts.

The worship of colour for its own sake is the rock upon which modern superficial taste is in danger of splitting.<sup>29</sup>

Stanford's statement clearly reveals that he was not opposed to progress in music but rather disagreed with the mentality that venerated progress for progress's sake; indeed he would later reiterate this point by professing: 'Let me begin by saying that I am, and always have been, essentially a Progressist [sic], and welcome every innovation, however unfamiliar, provided that it makes for the enhancement of beauty, as I consider it.'<sup>30</sup> It is evident that Stanford's sentiments were shared with his fellow romantics, with York Bowen, for example, opining: 'As a lover of good modern ideas in harmony and orchestration, I am all out for advance and experiment'<sup>31</sup> but that '[if] a piece has neither shape nor harmonic beauty, I fail to see how it can be called music at all'.<sup>32</sup> Hamilton Harty similarly shared Bowen's distrust of what he perceived as hollow modernist developments, for Jeremy Dibble highlights that 'Cleaving to his touchstone of intuition, Harty retained a deep suspicion of new – or what he deemed 'clever' – methods of composition.'<sup>33</sup>

Crucially, whilst romanticism was eventually superseded by modernist idioms, it nevertheless continued to receive generous attention from numerous British composers during the period concerned, and as such, highlights it as a representative style within the corpus of works for piano and orchestra; consequently, to ignore this style would

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<sup>29</sup> Charles Stanford, *Pages from an Unwritten Diary* (London: Edward Arnold, 1914), 300–302.

<sup>30</sup> Charles Stanford, *Interludes, Records and Reflections* (London: John Murray, 1922), 89–90.

<sup>31</sup> Quoted in Watson Monica, *York Bowen: A Centenary Tribute* (London: Thames Publishing, 1984), 27.

<sup>32</sup> Quoted in *ibid.*, 30.

<sup>33</sup> Jeremy Dibble, *Hamilton Harty: Musical Polymath* (Woodbridge: The Boydell Press, 2013), 149–150.

fundamentally undermine the comprehensive intent of this survey. Yet, given the stylistic similarities of such post-1918 romantic works by Bowen, Philips, Stanford, and Somervell, an examination of more than a single characteristic piece is unnecessary. For this reason I will use Hamilton Harty's Piano Concerto in B minor as a model case study for the illustration of a romantic concertante work, a piece chosen not only because it demonstrates a particularly successful rendering of the genre, but also because the composer himself grew to become a particularly prominent figure in British musical culture after World War One.

Written in 1922, Harty's work features many of the quintessential traits of the standard romantic warhorse, including a three-movement design, pyrotechnical virtuosity, symphonic grandeur, and dramatic interplay between soloist and orchestra. Of particular note is the allusion to Rachmaninoff's compositional style – especially of the Second Piano Concerto in C minor – highlighted by the character of the piano writing; nature of the harmony; use of orchestral soloists; and regular exploitation of sweeping lyrical melodies. Of course, Harty's composition is not an exercise in pastiche, for he not only combines the Russian influence with allusions to other romantic composers including Brahms, Chopin, and Schumann, but also evokes a highly individualistic creative voice through his exploitation of Irish folk-like melodies and harmonies. Further to this, the fact that Harty also maintains a cordial relationship between the two forces, generally avoiding a passionate contest between soloist and orchestra, also highlights a key distinction with the work of Rachmaninoff. The influence of the Russian master is therefore a secondary issue and one that will be examined within the more pertinent examination of romanticism

in general, a study that will focus on three key areas: Harty's treatment of the piano, his handling of the orchestra, and the manner in which he approaches the interaction between the two forces.

Of the first, the treatment of the solo instrument bears many of the archetypal hallmarks that characterise the piano's use in the great romantic warhorses. The work therefore abounds in examples of solo writing that is lyrical, virtuosic, and expansive in such areas as texture, keyboard compass, dynamics, and thematic character (Ex. 3.1). Furthermore, the resultant feats of gymnastic brilliance generated by Harty's demanding piano part create an exciting visual component that, in the spirit of the late-nineteenth-century concerto, would have been designed as an additional element of drama for Harty's concert audiences. Such a treatment of the piano is established from the first bar of the piece through a brilliant Schumannesque cascade of semiquaver chords that sweep downwards across the keyboard. This fiery writing establishes a bravura character that is subsequently followed by such standard virtuosic gestures as rapid double octave and chordal passagework; fast double-third decorations; semiquaver scales and arpeggios; and phrases that employ a three-hand technique.<sup>34</sup>

Of course, Harty's romantic piano writing is characterised beyond his use of typical virtuosic traits to include more general nineteenth-century pianistic features including

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<sup>34</sup> Further musical examples for this work and many of the additional compositions examined below may be found in Chapters 4 and 5.

Example 3.1 Harty Piano Concerto, Mmt I: Characteristic romantic piano writing, bars 104-107

*sf*

*più cresc e con passione*

Example 3.2 Harty Piano Concerto, Mmt I: Introduction to second movement, bars 1-5

*con sord.*

Strs *pp*

*p cresc.*

*mf espress.*

Cl.

ww

rapid sweeps of the keyboard's full range; wide leaps between registers; large spacing between the two hands; arpeggio textural decorations; polyrhythms; florid left hand figurations to accompany melodic material; and elaborate textures incorporating complex inner part-writing, the last three of which are particularly prominent in the concertos of Rachmaninoff.

Complementing his approach to the solo part, Harty's treatment of the orchestra is equally romantic in concept, demonstrated in the first instance by a scoring comprised of suitably grandiose and symphonic proportions. This substantial instrumentation not only ensures that the piano's material is counterbalanced by suitably sizable ripostes from the orchestra, but also allows for varied and colourful orchestrations that generate new interests in texture and timbre. In addition to this, Harty's romantic treatment of the ensemble is further illustrated by such characteristic gestures as dramatic tutti outbursts; sweeping string melodies; theatrical contrasts between of thick and intimate orchestrations; extremes of dynamic level; woodwind flourishes of a quasi-fantasia nature; muted stings and brass; and the use of extended orchestral solos, such as the Rachmaninoffian clarinet solo that opens the slow movement (Ex. 3.2), the solo violin and cello duet that double the piano's melody in the second movement (bars 89-101) – redolent of comparable passages in Liszt's Second Piano Concerto and Tchaikovsky's Piano Concerto in B-flat minor – and finally the clarinet duet of the third movement.

Such a resourceful approach to the orchestral writing creates a luxurious and elaborate style that complements the interest of the solo part, ensuring that the ensemble is not



merely conceived as an accompanying force, but instead as a collaborator equal to that of the pianist. This balanced relationship is developed further through four distinct areas that highlight a strong interdependence between the two forces: first, the equal weight placed upon both in the presentation and development of musical ideas; second, the intimate and convivial exchange of dialogue that exists between piano and orchestra; third, the balanced treatment of each force as an accompanist to the other; and fourth, the occasional integration of soloist and ensemble into a single cohesive unit. Importantly this last feature is generally confined to the slow, lyrical moments of the work, such as in the outer sections of the second movement, or the contrasting episodes of the third.

Such elements highlight Hamilton Harty's Piano Concerto in B minor as a work that represents a clear retention of nineteenth-century practices at a time when modernist trends were becoming increasingly popular amongst the younger generation of composers. Yet works like Harty's are nevertheless linked with certain modernist styles – including some interpretations of neo-Classicism – for although the approach to harmony and tonality may be remarkably different, the gestures contained in solo part writing, the colour of the orchestration, and the relationship between piano and orchestra can often be extremely close. Therefore by examining the qualities of a concerto like Harty's, it is possible to appreciate the influence that the grand nineteenth-century concerto had on such works as John Ireland's Piano Concerto in E-flat, Arthur Bliss' Piano Concerto in B-flat, Vaughan Williams' Piano Concerto, and Constant Lambert's *The Rio Grande*.

By the 1930s a wholly romantic treatment to concertante composition had become increasingly rare; by this decade Stanford had passed away, Somervell had all but ceased composing, Harty's career was focused on conducting, and Bowen's efforts were directed towards piano performance. Whilst certain composers such as Roger Sacheverell Coke and William Busch continued to write in idioms of this nature, it was by this point a dated compositional approach, having been superseded by established modernist approaches. Such a rapid decline of interest was not only caused by the desire of emerging composers to exploit new compositional approaches, but also as a result of the changed attitude held by Britain's publishing houses, for it was their decision on which works to publish that fundamentally reflects the musical zeitgeist of this period. These institutions' increased disinterest in romanticism during the interwar period is illustrated, for example, by Stanford's failure to find an interested publisher for his 1921 grandiose *Concert Piece for Organ and Orchestra*, a situation revealed in a letter to the composer from his literary agent: 'I very much regret to say that although I have now offered your MMS entitled "Concert Pieces [*sic*] for Organ Solo" in several likely quarters, not one the [eight] publishers to whom I have submitted them has seen his way to make any proposal for their publication.'<sup>35</sup>

Accordingly, composers had to demonstrate a clear contemporary musical voice in order to retain the interest of the publishing houses, critics, and the public, for to preserve an approach that was viewed as stylistically *passé* would have resulted in professional suicide, for as Geoffrey Self writes 'the 1914-18 war had swept away futile (as it seemed)

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<sup>35</sup> Quoted in Jeremy Dibble, *Charles Villiers Stanford: Man and Music* (Oxford: Oxford University Press, 2002), 425.

Romanticism... In this rapidly changing artistic climate, composers could adapt or cease'.<sup>36</sup> Furthermore, in a letter to Arthur Benjamin the composer Arnold Bax stated: 'I think that nearly all English composers are mightily afraid of not being idiomatically up-to-date. (Pace: John Ireland and Frank Bridge) This is no doubt the result of the nineteenth century, and memories of those ghastly dullards, Stanford and Parry, and their deserved fate.'<sup>37</sup> Elsewhere Bax stated:

I think the present war-cry 'Back to Bach' must only lead its partisans to a cul-de-sac, for the conscious attempt to go back to anything is a mere intellectual futility. We are modern people and must find modern methods of conveying our own aesthetic life to our audiences.<sup>38</sup>

Ultimately therefore, composers found it increasingly difficult to obtain a sympathetic reception through a romantic work, meaning that such a style had virtually disappeared from compositions for piano and orchestra by the 1930s. This situation may have presented a particular problem for composers, because in the popular mind the concertante work was arguable one of the romantic genres *par excellence*, therefore to legitimise its place as a prominent compositional form after World War One, composers needed to reinterpret the work to prove that it could convincingly be adapted to reflect a modernist aesthetic.

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<sup>36</sup> Geoffrey Self, *Light Music in Britain Since 1870: A Survey* (Aldershot: Ashgate Publishing Limited, 2000), 127.

<sup>37</sup> Quoted in Various, "Arnold Bax: 1883-1953," *Music and Letters* 35, no. 1 (1954): 3.

<sup>38</sup> Arnold Bax, "I Am a Brazen Romantic," in *Farewell, My Youth and Other Writings by Arnold Bax*, ed. Lewis Foreman (Aldershot: Ashgate Publishing Limited, 1992), 168.

Intriguingly however, whilst pure romanticism came to be regarded as old-fashioned by many critics and young composers (ultimately being superseded by new methods of composition) it is interesting to note that the style actually received something of a renaissance during the 1940s and early 50s, when a sudden renewed appreciation for nineteenth-century approaches resulted in the production of numerous concertante works that evoke the style of the romantic warhorses. Crucially, it was not Britain's leading composers, such as Walton, Britten, Fricker, or Tippett, who revived such an interest, but rather those of lesser prominence who were chiefly associated with the field of light music. This is an important distinction to make, for it demonstrates that the romantic idiom was not revived as a considered and sincere reaction against modernist developments, but rather as a means of light-hearted entertainment.

Such a phenomenon is manifest in various small-scale works and film concertos including Albert Arlen's *Alamein Concerto*, Clive Richardson's *London Fantasia*, Hubert Bath's *Cornish Rhapsody*, and, Richard Addinsell's *Warsaw Concerto*. Significantly these compositions do not fully revive the fundamental construction of the romantic concerto because by avoiding the monumental scale, formal structures, and extensive thematic development, they do not evoke the same emotional intensity and sense of overarching musical progression of the true nineteenth-century warhorse. Yet by recalling identifiable features of the idiom through the use of gesture, character, and visual display, they are nevertheless successful in inducing the very spirit of this style.

## Continuation of Nineteenth-Century Trends in Neo-Romanticism

It is unfortunate that questionable generalisations made in histories of musical modernism arguably suggest that post-war composers reacted entirely against romantic trends, for by focusing so intently on the radical compositional developments that emerged from such important musical centres as France and Germany, they overlook the significant continuation of nineteenth-century compositional techniques that occurred across the globe. Commentaries such as *The Norton Introduction to Music History* notes how ‘Sobered and subdued by the war experience, European culture seemed to require a more economical and less subjective type of art, more down to earth and less swollen in its ambitions... Among its chief features was a renewed respect for clarity, objectivity, and order’.<sup>39</sup> However whilst composers certainly adopted and developed radical contemporary developments, Edward Lockspeiser highlights that many musicians actually retained a considerable interest in nineteenth-century methods, professing: ‘despite the apparent and often genuine originality of modern composers, [romanticism] has extended right down to the present day’.<sup>40</sup>

Although the extent of a retained interest in the pre-war idiom varied from composer to composer, many individuals in Britain generally adopted a middle ground approach between conservatism and progressivism, opting to avoid a wholehearted rejection of romanticism, whilst at the same time seeking an approach that was fresh and unique. In

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<sup>39</sup> Robert Morgan, *The Norton Introduction to Music History. Twentieth-Century Music, A History of Musical Style in Modern Europe and America* (New York: W. W. Norton & Company, 1991), 154.

<sup>40</sup> Edward Lockspeiser, “Trends in Modern English Music,” *The Musical Quarterly* 28, no. 1 (1942): 5.

this way composers such as Ireland, Moeran, Bax, Bliss and Bush continued to exploit quintessential nineteenth-century techniques that they nevertheless contemporised through a modernist treatment of harmony, tonality, and timbre. It was this fusion between the old and new that generated the unmistakably original idiom of neo-romanticism that survived at a time when a wholly romantic approach could not.

This strong retention of nineteenth-century compositional practices in the British piano concertante work is not at all surprising, for the country's musical establishment was less concerned with a revolution in music, as it was about evolution; it was not that composers, musicians, and critics were unaware of, or uninterested in, new developments, but that they believed new developments needed to be rationalised, rather than being employed as progress for progress' sake; Gareth Thomas for example notes that 'British critics at this time found modern musical innovations acceptable as long as they could be rationalised as evolutionary'<sup>41</sup> and that they 'were prepared to tolerate revolutionary, seemingly avant-garde music, and even take interest in it, as long as it remained marginal and did not threaten the mainstream'.<sup>42</sup>

This moderate attitude was strengthened by the largely conservative temperament of the British public who generally avoided the more radical styles of composition, with Thomas highlighting:

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<sup>41</sup> Gareth Thomas, "Modernism, Diaghilev and the Ballet Russes in London, 1911-1929," in *British Music and Modernism, 1895-1960*, ed. Matthew Riley (Farnham: Ashgate Publishing Limited, 2010), 71.

<sup>42</sup> *Ibid.*, 71-72.

[The public] objected to revolutionary modernism on the grounds that it was simply egotism masquerading as idealism, or because the apparently anarchic drive behind modernism had too much resonance with the recent war and civil unrest in Germany and Russia. It was an anxiety that envisaged the loss of acquired skill, knowledge, discipline, training and, most worryingly of all, heritage.<sup>43</sup>

Such an attitude undoubtedly benefited Britain's less progressive composers, many of whom actually noted their keen intent to write music for the public, considering themselves servants of the people as opposed to superior individuals locked in an ivory tower; Michael Trend, for instance, writes 'central to their search for a suitable artistic language was a desire to speak in a way that the general public could understand'.<sup>44</sup> Yet whether the works composed were intended for performance by the dilettante or professional, these artists were conscious of the necessity to reach out to audiences; Britten for instance emphatically stated that 'composers must always write for people', whilst Vaughan Williams opined:

It is not enough for music to come from the people, it must also be for the people. The people must not be written down to, they must be written up to. The triviality which is so fashionable among the intelligentsia of our modern musical polity is the worst of precious affections. But the ordinary man expects from a serious composer serious music and will not be at all frightened even at a little 'uplift'.<sup>45</sup>

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<sup>43</sup> Ibid., 80.

<sup>44</sup> Trend, *The Music Makers*, 13.

<sup>45</sup> Ralph Vaughan Williams, "Some Conclusions," in *National Music and Other Essays* (Oxford: Oxford University Press, 1987), 66.

In addition to this, the Communist composer Alan Bush wrote of ‘the crisis in the modern musical world which makes itself apparent in the bewilderment and dislike of audiences in the face of an apparently esoteric cult.’<sup>46</sup> Indeed Bush took such pride in creating works that could be appreciated by the masses that he completely reviewed his compositional style in the wake of the 1948 First All-Union Conference of the Composers Union. This gathering occurred in the wake of a resolution promulgated by the Central Committee of the Communist Party earlier that year, condemning Shostakovich, Prokofiev, and other leading Soviet composers for the vices of ‘formalism’ and imitation of the ‘decadent’ styles of western musical modernism.

Yet in spite of this it was not that British composers wished simply to satiate the public and pander to their musical preferences, but rather to ensure that as composers they did not lose sense of their social purpose within British society, a concept highlighted by Arthur Bliss during his second of three lectures at the Royal Institution in 1934:

There are no musical posts that are not mainly administrative, and there are no great patrons who can support the musician with the practical atmosphere for the perfecting of his art. Instead we find composers living in the most unfruitful surroundings. Shut up in his ivory tower each writes for himself alone. Having little or no function to fulfill in the social world of his time, he has lost touch altogether with an audience, and retreats into seclusion, where introspection sets in, and often distorted individualism results... The result of an unsatisfactory social position, which is mainly due to economic factors, is to force the artist back on himself. He becomes in consequence aggressively individual, often eccentric, so that he appears to be writing for himself alone. He does not attempt to

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<sup>46</sup> Quoted in Joanna Bullivant, “Modernism, Politics, and Individuality in 1930s Britain: The Case of Alan Bush,” *Music and Letters* 90, no. 2 (2009): 442.



establish any dependable relationship with his audience, and the result is that, outside a small clique, who know and admire that composer for his personal integrity, his music literally has no meaning – it is too crabbedly introspective.<sup>47</sup>

Therefore neo-romanticism emerged as a prominent musical style within Britain because it not only provided evolution rather than revolution in music, but because it represented an accessible alternative to the more radical modernist trends. Daniel Albright, for example, states that it offered a particular response to the perceived decadence of German Expressionism:

In the late twentieth century, the term Neoromantic came to suggest a music that imitated the high emotional saturation of the music of (for example) Schumann, but in the 1920s it meant a subdued and modest sort of emotionalism, in which the excessive gestures of the Expressionists were boiled down into some residue of stable feeling.<sup>48</sup>

In contrast to this however, Abraham Veinus professes the contrasting belief that neo-romanticism instead emerged as a reaction against neo-Classicism:

A movement so self-consciously sophisticated as neoclassicism was bound, sooner or later, to overstate its case and to provoke composers into a return to the very principles it felt most abhorrent. In recent years [1944] romanticism (neoromanticism as it is sometimes labelled) has reappeared with a vengeance. It is fashionable, at the moment, to deride neoclassicism as something stale and flat; but it is often forgotten that it was

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<sup>47</sup> Arthur Bliss, “Aspects of Contemporary Music (1934),” in *Bliss on Music: Selected Writings of Arthur Bliss, 1920-1975*, ed. Gregory Roscow (Oxford: Oxford University Press, 1991), 91.

<sup>48</sup> Daniel Albright, *Modernism and Music: An Anthology of Sources*, ed. Daniel Albright (Chicago: University of Chicago Press, 2004), 278–280.

once necessary for modern music to blow its nose, so to speak, and to breath clean, fresh air again.<sup>49</sup>

It will be noted that both authors explain the emergence of neo-romanticism as the result of different aesthetic stimuli, observations that crucially relate to two distinct periods of the modernist era. Consequently, Albright focuses on a first wave of the idiom that sought a diluted form of musical emotion as a reaction to expressionism. This approach resulted in a compositional style that retained such nineteenth-century traits as lyricism, lush harmonies, and colourful orchestration, whilst eschewing symphonic bombast, heightened emotion, lengthy movements, and weighty musical content, ultimately creating a more intimate, chamber aesthetic. In contrast to this, Veinus refers to a second wave of neo-romanticism that returned to the concept of the composition as a monumental work, thereby re-establishing those qualities that the first wave composers had rejected. In both cases however, the idiom fundamentally represents a reinterpretation of romanticism through the incorporation of contemporary developments including as the use of non-functional or added-note harmony; less traditional orchestral colours; and ambiguous approach to tonality.

Instances of both neo-romantic waves are present within the corpus of modernist British concertante works by, and although exceptions exist, as a general rule the first variant appears chiefly between the 1920s and early 1930s, whereas the later interpretation is confined to the mid-1930s, through to the 1950s. Examples of the first wave include Cyril

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<sup>49</sup> Abraham Veinus, *The Concerto* (New York: Dover Publications LTD, 1963), 284.

Rootham's *Miniature Suite*, William Alwyn's First Piano Concerto, John Ireland's Piano Concerto in E-flat, and Robin Milford's Piano Concertino in E, all of which exhibit the characteristic lightness of tone that contrast to the greater weight and intensity of such second wave works as the concertos by Bush, Bliss, and Tippett. Yet in spite of these outward differences in temperament, that they both demonstrate a related recourse to nineteenth-century techniques, results in certain similarities towards the treatment of the piano writing, a conventional handling of timbre, exploitation of lyricism, occasional employment of developing variation, and a mostly standard handling of formal structures. Furthermore, both waves demonstrate a comparable development of the romantic style through their adoption of such modernist features as added-note harmony and avoidance of clearly defined tonal centres; indeed, many of these British works demonstrate such a heavy reliance on these two qualities alone, that their presence essentially functions as a thin façade for what is essentially a standard romantic composition. Importantly though, whilst both waves of neo-romanticism comprise notable similarities, the overall influence of each sub-style on the nature of the concertante work, produces remarkably different results.

### First Wave Neo-Romanticism: A Reaction to Decadence

It is interesting to note that with regards to certain features, the first generation of neo-romanticism is more closely related to neo-Classicism than to its grander and more extroverted cousin, for whereas the second wave sought to reinstate the weightiness and majesty of the nineteenth-century piano concerto, both neo-Classicism and first wave neo-

romanticism reacted against certain perceived excesses of pre-war trends, resulting in two styles that generally evoke a character more akin to chamber music than a symphony. Such a temperament is highlighted in the first generation of neo-romanticism through three key stylistic features: first the eschewal of overt piano virtuosity; second, the replacement of a symphonic ensemble with that of classical proportions; and third, the intimate treatment of dialogue between the two forces. Collectively these three features demonstrate a clear reaction against weighty musical gesture including brash tutti outbursts or spectacular pianistic fireworks, such that whilst they retain many standard gestures of romanticism, it is done so in a more introverted manner. These features are highlighted especially clearly in John Ireland's Piano Concerto in E-flat, a work that represents an archetypal example of this particular stylistic approach.

Throughout his career Ireland generally avoided large-scale compositional forms, preferring instead to focus on chamber works and solo piano pieces. His preference for more intimate musical forms clearly influenced his handling of the concerto, for he undoubtedly intended it as a reaction to the overt warhorse compositions. As such, his handling of the piano part eschews the concept of the soloist as musical hero in favour of a more humble and introverted participant. This does not mean that the keyboard writing is easy, but rather that Ireland employs a subtle treatment of virtuosity that appears natural and effortless. Consequently, he rarely employs the more sonorous keyboard writing of octave or chordal passagework featured in Harty's concerto, opting instead for more delicate and elegant textures, that include Lisztian rapid scale and arpeggio figurations; Chopinesque *jeu perlé* passagework in the piano's upper register (Ex. 3.3); and lyrical

Example 3. 3 Ireland Piano Concerto, Mmt I: Chopinesque piano writing in the first movement, bars 62-63

The musical score for Example 3.3 consists of two systems of piano music. The first system shows a right-hand melody with a 'Sua' marking above it, indicating a *suave* or *softly* character. The melody is marked *mf* and features a triplet of eighth notes. The left hand provides a rhythmic accompaniment with a triplet of eighth notes. The second system continues the right-hand melody with a chromatic ascent and a descending line, while the left hand continues with a steady accompaniment.

Example 3. 4 Ireland Piano Concerto, Mmt IIb: Ostinato passagework in the work's coda

The musical score for Example 3.4 is in 2/4 time and features a strong ostinato. The right hand has a melody marked *f e marcato* (forte e marcato), consisting of a series of chords and eighth notes. The left hand provides a rhythmic accompaniment with a repeating pattern of eighth notes and rests, creating a driving, percussive effect.

right-hand melodies against a florid left-hand accompaniment. Crucially however, the composer combines these romantic keyboard gestures with distinctly modernist figures including *moto perpetuo* ostinati (Ex. 3.4); brittle and percussive piano timbres; and chromatically bitonal passagework, thereby aligning this work with such contemporary compositions as Stravinsky's Piano Concerto, Ravel's Concerto in G, and Prokofiev's Third Piano Concerto.

In complement to the lighter treatment of the keyboard writing, Ireland also eschews the might of a full symphony orchestra, instead employing an ensemble of late-classical proportions that is treated, for the most part, with a chamber music-like restraint. Furthermore he heightens the sense of intimacy and elegance by reserving the combined strength of the company to a handful of climactic moments, instead making predominant use of small groups of instruments that interact closely with each other and the soloist. Such an approach to the orchestra generates a sense of intimacy and refinement that nevertheless features a great variety of orchestral colour. Indeed such was Ireland's desire to exploit the full range of instrumental timbre, that he actively sought to include a number of novel sonorities including the use of Chinese block, and trumpet fibre mute. In addition to this he reserves the use of the timpani for the latter part of the concerto, noting that 'It occurred to me... in orchestrating the concerto that a special effect would be obtained by omitting the timpani entirely in the first movement, and reserving their entry til [sic] the soloist's closing bars of the slow movement'.<sup>50</sup> Therefore as with his treatment of the piano, Ireland imbued his approach to the orchestra with a number of distinctively twentieth-century characteristics that highlight the work's neo-romantic, rather than solely romantic, idiom.

Significantly, the composer's colourful treatment of the orchestra helps ensure that the ensemble is not perceived as an accompanist to the soloist but rather as an equal participant; indeed Ireland stated that the work was 'not primarily for display of virtuosity' but 'that the solo part and the orchestra are of equal importance and not

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<sup>50</sup> John Ireland, "Piano Concerto in E-Flat," in *The John Ireland Companion*, ed. Lewis Foreman (Woodbridge: The Boydell Press, 2011), 240.

independence in the presentation of musical ideas which are comprised in the work'<sup>51</sup>. Consequently the close interaction between the two forces results, not in a fiery argument, but a congenial dialogue of a chamber disposition, occasionally becoming so close that piano and orchestra amalgamate into a single cohesive unit. Furthermore, this intimate temperament is augmented by the frequent interactions that exist between individual orchestral soloists and the piano, resulting in a character that frequently resembles an instrumental sonata, a notable example of which being the duet between piano and violin at Figure 67 of the final movement.

Ireland's treatment of the instrumental forces therefore serves to fundamentally diminish the perceived weight of the work, creating an atmosphere that is less serious and momentous in scale than the romantic warhorses; in fact, Geoffrey Self highlights it as 'an unpretentious work... giving pure enjoyment at a first hearing.'<sup>52</sup> Such an approach suggests an affinity with France's *style nouveau* movement as advocated by Jean Cocteau, Eric Satie and Les Six. These Frenchmen sought, in Cocteau's words, 'to cure music of its convulsions, its dodges and its tricks'<sup>53</sup> by eschewing German romanticism and creating a music that was exclusively 'of France'.<sup>54</sup> The first wave of British neo-romantics accomplished a similar reaction against Teutonicism, for whilst they retained certain nineteenth-century gestures, like their French counterparts they completely dismissed the grandiose and decadent nature of high romanticism in favour of elegance, lucidity, and

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<sup>51</sup> Ibid., 420.

<sup>52</sup> Self, *Light Music in Britain*, 135–136.

<sup>53</sup> Jean Cocteau, "Cock and Harlequin," in *A Call to Order, Written between 1918 and 1926, and Including "Cock and Harlequin", Professional Secrets', and Other Critical Essays*, trans. Rollo H. Myers (London: Faber and Gwyer, 1926), 11.

<sup>54</sup> Ibid., 17.

lightness of character. This resulted in numerous British works for piano and orchestra that featured an avoidance of perceived romantic excesses, resulting in more compact dimensions, diluted expression, and clarity of texture. Significantly it would be these very characteristics that the second generation of neo-romantics would later reject in their own re-interpretation of nineteenth-century techniques.

## Second Wave Neo-Romanticism: A Revival of the Grandiose

Whilst the two waves of neo-romanticism are linked through their shared use of certain nineteenth-century devices, the stylistic distinction between them is considerable. Such a disparity occurred because both waves emerged in response to two fundamentally distinct musical movements, for whereas the first allied itself with a trend that denounced the extreme opulence and excesses of the high-romantic movement, the second wave reacted against this reaction, particularly opposing the cold objectivity of neo-Classicism. Consequently the second wave of neo-romanticism is not an outgrowth of the first, but instead independent from it, having developed from an alternative source of inspiration.

Compositions featuring this concept of the idiom are therefore characterised by their epic proportions and weighty character. In this way they refer back to the warhorse concerti of the previous century, reviving the concept of soloist as hero, engaged in an impressive contest with the might of a full symphony orchestra; consequently such works as those by Britten, Bush, Tippett, and Gipps represent a truly symphonic rendering of the genre that contrasts with the intimate sound world of Ireland's composition. This aesthetic is



accomplished through a significantly different treatment of the piano and orchestra, focusing on an imposing rhetoric of instrumental gesture that results in heavy usage of pyrotechnical virtuosity, symphonic splendour, thick textures, exploitation of dynamic extremes, and fiery exchanges between the two forces. Furthermore the perceived intensity of these works is augmented as a result of their considerable dimensions, such that no second wave neo-romantic work is less than 20 minutes long, with many in fact significantly exceeding this; Tippett's Piano Concerto for example lasts 35 minutes; Bax's *Winter Legends* comprises 40 minutes, and Bush's concerto lasts a mammoth 60 minutes. Such colossal proportions not only allow for a considerable level of musical development, but also serve to heighten the perceived weight and grandeur of the work.

A particularly fine illustration of second wave neo-romanticism is evident in Arthur Bliss' Brahmsian Piano Concerto which features a suitably imposing solo part that places considerable demands on pianistic technique, not only requiring the successful execution of gruelling musical material, but also the ability to sustain unrelenting virtuosity for over 35 minutes. Significantly, the character of this content closely reflects the sonorous romantic gestures exploited in Harty's work and therefore features such elements as extended octave passagework; swift scales and arpeggios covering a large compass of the keyboard; dense chordal textures; rapid repetitions of notes; wide leaps in register; and double-third phrases. Therefore in contrast to the elegant piano passagework evident in Ireland's concerto, Bliss creates a solo part that not only sounds strenuous but looks so in performance (Ex. 3.5). It is therefore no coincidence that Bliss opens his concerto with an

Example 3. 5 Bliss Piano Concerto, Mmt III: Romantic piano writing in Bliss' concerto, mmt 533-536

The image shows a musical score for the piano part of Bliss' Piano Concerto, Movement III, measures 533-536. The score is written for piano and includes a forte section marked *fff con somma passione*. The music features triplets in the right hand and a complex texture in the left hand, including a double octave passage. The score is in 3/4 time and includes dynamic markings such as *fff* and *con somma passione*.

extended solo cadenza comprised solely of double octave passagework, for it functions to quickly establish the intended musical seriousness and heroism of tone.

This challenging piano part is appropriately complemented by an equally imposing treatment of the orchestral force, whose regular symphonic outburst provides an effective reprieve to the soloist's dramatic statements (Ex. 3.6). Interestingly, the composition of Bliss' orchestra is not much larger than Ireland's, however his use of it is far more imposing, not only featuring a greater array of impressive tutti climaxes, but also a more systematic exploitation of the various orchestral tutti sections, characterised, for instance, by the use of divided strings, eight-part woodwind writing, and impressive brass fanfares. Given such an approach, the composer generally avoids the intimate chamber aesthetic that frequently characterises the concerto of Ireland, instead favouring elaborate orchestral textures that imbue the work with a greater sense of power and intensity. In this respect it is interesting to note that many other second wave neo-romantic composers actually

Example 3. 6 Bliss Piano Concerto, Mmt I: Start of the orchestral exposition, bars 17-18

The musical score for the start of the orchestral exposition, bars 17-18, from Bliss Piano Concerto, Mmt I, is presented in a standard orchestral layout. The score is in 4/4 time and features a key signature of two flats (Bb and Eb). The dynamic marking is forte (f). The instruments and their parts are as follows:

- Flutes:** Play a sustained note in the first bar, followed by a triplet of eighth notes in the second bar, and a sixteenth-note triplet in the third bar.
- Oboes:** Play a sustained note in the first bar, followed by a triplet of eighth notes in the second bar, and a sixteenth-note triplet in the third bar.
- Clarinets in Bb:** Play a sustained note in the first bar, followed by a sustained note in the second bar, and a sustained note in the third bar.
- Bassoons:** Play a sustained note in the first bar, followed by a sustained note in the second bar, and a sustained note in the third bar.
- Horns in F:** Play a sustained note in the first bar, followed by a sustained note in the second bar, and a sustained note in the third bar.
- Trumpet in C:** Play a sustained note in the first bar, followed by a triplet of eighth notes in the second bar, and a sustained note in the third bar.
- Trombone:** Play a sustained note in the first bar, followed by a sustained note in the second bar, and a sustained note in the third bar.
- Timpani:** Play a sustained note in the first bar, followed by a sustained note in the second bar, and a sustained note in the third bar.
- Violin I:** Play a sustained note in the first bar, followed by a triplet of eighth notes in the second bar, and a sixteenth-note triplet in the third bar.
- Violin II:** Play a sustained note in the first bar, followed by a triplet of eighth notes in the second bar, and a sixteenth-note triplet in the third bar.
- Viola:** Play a sustained note in the first bar, followed by a sustained note in the second bar, and a sustained note in the third bar.
- Violoncello:** Play a sustained note in the first bar, followed by a sustained note in the second bar, and a sustained note in the third bar.
- Contrabass:** Play a sustained note in the first bar, followed by a sustained note in the second bar, and a sustained note in the third bar.

augmented the symphonic temperament of the ensemble by employing additional instruments that are not generally the preserve of the concerto; Michael Tippett for example includes the celeste, whereas Alan Bush's composition – a response to Busoni's

mammoth concerto – features harp, a battery of percussion, solo baritone, and male voice chorus, alongside the standard orchestral force.

Bliss' handling of the interaction between piano and orchestra again demonstrates a contrast with that of Ireland's, for here the composer frequently pits the lone soloist in opposition with the orchestra, thereby generating the image of a heroic pianist battling against the massed oppression of the instrumental ensemble. In this way Bliss avoids the amiable dialogue evident in Ireland's, favouring instead an interaction that is characterised as an antagonistic contest between two equally prominent forces. Yet whilst this impression of independence is further emphasised by the equal role both parties adopt in the presentation and development in the musical material, Bliss nevertheless deviates from this approach by employing piano and orchestra as accompanist or textural embellisher to the other, thereby establishing a somewhat more collaborative character that provides moments of respite from the work's generally hostile nature.

Of course, although the characteristic elements of a work like Bliss' demonstrates considerable stylistic differences with such a composition as Ireland's, it is appropriate that these types of concertante pieces are paired under the same umbrella term of neo-romanticism because of their shared exploitation of nineteenth-century styles, regardless of any differences in the works' resultant sound-world. Ultimately, in referring back to a pre-war style, all these neo-romantic composers demonstrate a continuation of earlier compositional idioms that highlights their middle-ground approach to musical modernism. This more conservative trait was similarly employed by composers of the British Pastoral

School, yet whilst the neo-romantics saw the concertante work as an ideal means in which to showcase their musical aesthetic, the same was not true of the pastoralists, for although a number of compositions for piano and orchestra exist that feature the exploitation this idiom, the quantity and diversity of these works is by no means extensive. The following portion of this chapter therefore examines why such a prominent modernist style failed to attract greater interest from British composers, and how, in those works that are in existence, the style is manifested.

### Pastoralism in the British Piano Concertante Work

The British pastoral idiom was one of the most important early-twentieth-century styles not to have been employed to any significant extent in the piano concertante genre. Instances of its use therefore appear in only a handful of works including Finzi's *Eclogue*, Arnold Foster's Piano Concerto on Country Dance Tunes, middle movements of concertos by Vaughan Williams and Ruth Gipps, and the concertinos of Cecil Gibbs, and Gordon Jacob. Yet significantly, no prominent piano concerto emerged during this period that employed a pastoral idiom across each of the three movements.

Why the pastoral piano concertante work as a concept failed to attract greater attention from composers is of particular interest, not only because of the prominence and popularity of the idiom within British musical culture but also because there exist pastoral concertos for other solo instruments, such as Vaughan Williams' Oboe Concerto and *The Lark Ascending*, and Finzi's Clarinet Concerto. Ultimately, it is necessary to consider the

inherent features of both pastoralism and the piano concertante work in particular, as reasons that deterred composers from undertaking a more frequent synthesis of style and genre.

Such a phenomenon may be explained in part by an opinion expressed in the controversial text *Music Ho!*. Here Constant Lambert raises his concern that there exists an inherent ‘conflict’ between nationalism – of which pastoralism is an outgrowth – and symphonic forms, that undermines a successful union of the two:

Spiritually speaking, this struggle is symbolised by the contrast between the sonata and the fugue on the one hand, types of aristocratic, internal and intellectual expression, and the folk song and folk dance on the other, types of popular, national and instinctive expression. More technically speaking, it is due to the fact that folk songs – round which national expression in music centres – being already finished works of art with a line of their own, obstinately refuse to become links or component parts in the longer and more sweeping line demanded by the larger instrumental forms. One cannot use a small watchchain as a link in an anchor cable.<sup>55</sup>

However such an argument is flawed, not only because the orchestral works of such British composers as Vaughan Williams, Butterworth, Finzi and Holst demonstrated a successful union of pastoralism and symphonic forms, but also because international composers created various compositions for piano and orchestra that feature their country’s own brand of musical nationalism, including Liszt’s *Fantasia on Hungarian Folk Melodies*, Szymanowski’s *Symphonie Concertante*, Manuel de Falla’s *Noches en los*

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<sup>55</sup> Constant Lambert, *Music Ho! A Study of Music in Decline* (London: Faber and Faber, 1937), 112–114.

*jardines de España*, Ginastera's *Concierto Argentino*, Bartók's Third Piano Concerto, Rodrigo's *Concierto Heroico*, and Villa-Lobos' *Bachiana brasileiras No. 3*. Such works derive from a nationalistic source of vibrant and impassioned folk music that suitably complement the dramatic temperament of a virtuosic work for piano and orchestra. It is therefore not the case that the genre is simply incapable of functioning as a vehicle for nationalistic expression, but rather that Britain's specific brand of this idiom – nostalgic, lyrical, and tranquil – cannot produce the drama and showmanship required in a genre that is ultimately a vehicle for technical display; indeed as Tedrow Perkins notes 'It is very difficult to create excitement while maintaining an overall feeling of calm'.<sup>56</sup>

The inherent disparity between style and genre therefore makes a fusion of the two problematic – this is because any attempt to elevate the perceived prominence of either virtuosity or pastoralism, is to do so to the immediate detriment of the other; heightening of virtuosity undermines the virginal beauty of the pastoral style, whereas an elevated sense of pastoralism inhibits the ability to produce demanding or dramatic solo parts; indeed Abraham Veinus writes that 'A folk tune will go very nicely in a concerto upon its first uncomplicated statement, but once it falls victim to virtuosic ornamentation and to the ponderous orchestral ritornello, its national flavour is necessarily adulterated and becomes shortly a distinctly secondary consideration'.<sup>57</sup> In consequence, when pastoralism is employed in a concertante work it is confined to slow sections; these passages are generally free of pyrotechnical bravura, functioning instead for moments of lyricism or emotive expression that complement the nature of this stylistic idiom.

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<sup>56</sup> Tedrow Perkins, "British Pastoral Style and the Oboe," *The Double Reed* 11, no. 2 (1988): 26.

<sup>57</sup> Veinus, *The Concerto*, 237.

Such a concept is strengthened by the fact that works like Finzi's Clarinet Concerto and Vaughan Williams' *The Lark Ascending* mostly avoid overt virtuosity and indeed tend towards the slower speeds; significantly even though the final movement of Vaughan Williams' Oboe Concerto commences with a presto indication, much of the movement actually comprises a *Doppio più lento* tempo. Nevertheless, the very fact that such works exist, demonstrates that British composers were not entirely unwilling to confront the inherent problem associated with a synthesis between style and genre; yet the fact that there was no attempt made to solve the problem through a concertante work with piano is interesting, for it suggests that there was an issue regarding the instrument itself, that prevented composers from using it in a pastoral manner. This proposition is highlighted by the fact that those extant concertos grounded in the idiom are generally written for solo instruments that are readily associated with the pastoral style, such as the violin, viola, oboe and clarinet. Taking Vaughan Williams as a particular example, it is notable that in those concertante works featuring one of these instruments, namely his Oboe Concerto and *The Lark Ascending*, pastoral tendencies are exhibited strongly, whereas it is those works with soloists infrequently associated with the idiom, such as the Piano Concerto, Tuba Concerto and *Romance for Harmonica, Strings and Piano*, that express the idiom far less strongly.

The degree to which an instrument is associated with pastoralism is ultimately influenced by its ties with the folk music heritage; Tedrow Perkins for example writes 'An interesting aspect of the British pastoral style is the prominent role of the oboe within the style. The oboe has long been associated with primitive music-making because of its affinity with



early reed pipes, so it was a natural choice for conveying rural topics'.<sup>58</sup> This supposition may be extrapolated to include the violin, viola, flute, and clarinet, as each bears a close relationship to those characteristic timbres employed in British folk music. Crucially, it is because the piano does not feature as an instrument within a folk ensemble, that prevents it from successfully establishing the spirit of the idiom, and consequently why composers did not regularly exploit it as a suitable soloist in pastoral concertante works.

Further to this, I conjecture that the piano's very own heritage detracted from its suitability as an instrument in pastoral compositions for it became so closely linked with virtuosity and the piano concerto – one of the romantic genres *par excellence* – that it symbolised a compositional aesthetic that pastoralists actively rejected. Consequently, it may have been the belief that the instrument was so fundamentally non-pastoral, that dissuaded composers from unifying the piano and the pastoral idiom. This is in contrast to such instruments as the oboe, clarinet, and flute, which were far less affected by the phenomenon of nineteenth-century virtuosity, meaning that they were not as closely associated with the decadence of romanticism and could therefore be employed in pastoral works without any particularly compromising accoutrements. Whilst the violin did contribute to the wave of virtuosity during the nineteenth century, its position as a pastoral instrument was saved by its general use as an instrument in the folk ensemble.

Given that British composers were seemingly reluctant to produce concertante works based in a pastoral idiom, I nevertheless argue that it is necessary to dedicate specific attention to at least one such piece for not only does pastoralism itself constitute a major

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<sup>58</sup> Perkins, "British Pastoral Style and the Oboe," 26.

component of British musical modernism, but, more importantly, these compositions are so fundamentally different from those belonging to any other category of British concertante works, that they represent an oddity that serves to highlight the stylistic variety of such compositions written between 1918 and 1955.

Ultimately, the very essence of the pastoral idiom, defined by Aaron Clark as ‘[exuding] a feeling of tranquil – at times mystic – reflection, tinged with melancholy’,<sup>59</sup> is established in these concertante works through a quieter dynamic range, only building to a forte at the work’s principal climax; a preference for string and woodwind timbres; diatonic or modal construction of melody and harmony; clearly defined tonalities; straightforward formal structures; legato articulation; and frequent use of balanced phrases. In addition to this, the piano writing is typified by an eschewal of virtuosity, meaning that the material is generally within the technical scope of a skilled amateur. This treatment of the solo instrument constitutes a significant component of the idiom’s natural attractiveness and unadulterated beauty, and therefore to include a distinct element of overt pianistic bravura would fundamentally serve to shatter this essential atmosphere.

Gerald Finzi’s single movement work *Eclogue* represents a quintessential example of pastoralism in the corpus of British concertante compositions, exhibiting many of the stylistic trends frequently associated with the idiom. Indeed the fact that it also features an orchestra comprised of strings alone is notable, for as Michael Trend states: ‘the sound produced by a string orchestra was found to be particularly appropriate for creating

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<sup>59</sup> Walter Aaron Clark, “Vaughan Williams and the ‘Night Side of Nature’: Octatonicism in *Riders to the Sea*,” in *Vaughan Williams Essays*, 2003, 55.

Example 3. 7 Finzi 'Eclogue': Opening piano solo bars, 1-4



musical pictures that had specifically English connotations'.<sup>60</sup> The work opens with a nine bar piano solo comprising a slow tempo, quite dynamics, diatonic melody and harmony, freely flowing lyricism, and a thin texture, that combine to quickly evoke the characteristic temperament of the pastoral idiom (Ex. 3.7). These are features also adopted in the string orchestra's response from bar nine and continue to characterise the subsequent musical material of both forces throughout the majority of the work. Although there are occasional departures from certain elements, such instances are merely transient and therefore do not undermine the perceived perception of the work's style. One example of this appears in the discordant four-bar piano solo in bars 79-82, during which Finzi employs a number of false relations and dissonant intervals that juxtapose with the work's largely diatonic construction.

In addition to this, Finzi's treatment of the piano and orchestra is entirely typical of the pastoral concertante work, featuring an interaction between the two forces that is wholly

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<sup>60</sup> Trend, *The Music Makers*, 8.

Example 3. 8 Finzi 'Eclogue': Mergence of soloist and orchestra into a single unified force, bars 36-37

The image displays a musical score for two systems of piano and orchestra parts, corresponding to bars 36 and 37 of Finzi's 'Eclogue'. The score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). The piano part is marked with a forte dynamic (*ff*) in the first system and a forte dynamic (*f*) in the second system. The orchestra part features a prominent triplet of eighth notes in the first system. The notation includes various musical symbols such as slurs, accents, and dynamic markings, illustrating the integration of the soloist and orchestra into a unified sound.

platonic and symbiotic. As such, not only do piano and orchestra take an equal role in the presentation and development of musical material, but there is also a fundamental level of intimacy and reliance between them. Indeed the composition features a particularly characteristic development of this relationship that sees the gradual merge of soloist and accompanying strings into a single unified force, an apotheosis that culminates

simultaneously with the work's principal climax at Figure 4 (Ex. 3.8). Following this moment of heightened emotion, Finzi gradually revives the distinction between the two forces at Figure 5, returning once more to the intimate interaction that characterised their relationship of the opening bars.

However although *Eclogue* is notable for exhibiting many of the characteristic pastoral traits, it is distinguished from other stylistically similar works through Finzi's exploitation of baroque contrapuntal keyboard textures. This highlights the fact that whilst such a feature is not fundamental to the evocation of pastoralism, it nevertheless does not prevent such a style from being fully expressed. Yet Finzi's work must not be considered as a neo-Classical composition, for whilst its use of counterpoint demonstrates a return to the past, it fundamentally does not exhibit the same objectivity required of this contemporary style. As such, owing to the presence of lyricism and sensibility, Finzi conjures an emotive effect that runs counter to the very ideals of neo-Classicism, which is therefore more closely aligned to the expressive character of romanticism.

### The Concertante Work as an Anti-Romantic Statement

Both the neo-romantic and pastoral idioms represent compositional approaches that feature a continuation of romanticism fused with modernist trends. Importantly, that they retain a clear debt to the immediate past categorises the two styles as middle ground compositional approaches. Yet in spite of this more conservative method of composition, British composers nevertheless demonstrated a keen interest in the activities of an

extensive array of prominent modernist composers, including Stravinsky, Prokofiev, Hindemith, Poulenc, Bartók, Ravel, Schoenberg, and Berg. Consequently, although a sizable proportion of the piano concertante compositions demonstrate a clear affiliation to nineteenth-century techniques, about as equal a sized proportion exhibit a strong eschewal of it, particularly through their use of neo-classicism, and light music styles.

Those British composers that adopted and experimented with the more radical forms of modernism, did so as a considered reaction against high-romanticism. For example, in the early 1920s the young Arthur Bliss professed his distinct dislike for the inflated and decadent gestures of the pre-war trends, and commented on the need to expunge music of its excesses and heightened emotional rhetoric:

The majority [of composers] are continually striving towards a state of simplicity. It is not that the musical mind is becoming less subtle, but that, in translating thought into terms of sound, the mode of expression arrived at is a far more direct one.

There is abroad amongst them a hatred of padding, a contempt of laborious super-texture; they are, in other words, anti-Mahlerites. I fear I cannot say a good word of German music [sic]: it is to me anathema, not because it is Teutonic, but because to my mind it is at the same time ponderous and trivial, or, in the jargon of present-day science, boundless, yet finite.<sup>61</sup>

Further to this, he highlights how post-war composers outside of Germany sought largely to rid music of its extra-musical connotations, allowing it to be appreciated independently of philosophy, art, or literature:

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<sup>61</sup> Bliss, "What Modern Composition Is Aiming at," 19.

We are tired of the music that can only be appreciated by having a knowledge of the philosophic associations which envelops it. Must I bring in Nietzsche to save the face of Strauss? Music has nothing in common with the other arts. It stands aloof and mysterious. It can no more convey a philosophic truth or literary epigram than could Schopenhauer play the double bass or Wilde (Shaw, I almost said) deliver a musical criticism...

To the consequent ridding of sound of all its obligations to non-musical elements, this study of timbre and mass sonority has largely contributed. We have been too distracted with bygone associations. If we hear a phrase we are at once on the *qui vive* for its rhetorical development. We are so prejudiced that we cannot truly listen with the pure emotion evoked by sound alone.<sup>62</sup>

This willingness to return to an absolute music, contributed to the native composer's overarching desire to create works that engaged the interest of British listeners, with Robert Morgan highlighting that 'Music became more "democratic," its simpler construction intended to promote greater accessibility to a larger public.'<sup>63</sup> This mentality had a significant impact on the character of British works, for it meant that composers generally avoided, as John Caldwell notes, 'the more extreme forms of Continental iconoclasm'.<sup>64</sup> Indeed in 1934 Arthur Bliss noted that 'As in the political world, we in England tend violently neither to the right nor to the left, but extract what is needful to us from opposing principals, welding them together; so do English composers adopt a novel kind of equipoise'.<sup>65</sup> Reflecting this attitude, the corpus of works for piano and orchestra demonstrates an obvious paucity of avant-garde approaches, such as serialism, futurism,

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<sup>62</sup> Ibid., 22.

<sup>63</sup> Morgan, *Twentieth Century Music*, 157.

<sup>64</sup> John Caldwell, *The Oxford History of English Music, Volume 2: 1715-Present Day* (Oxford: Clarendon Press, 1991), 324.

<sup>65</sup> Bliss, "Aspects of Contemporary Music (1934)," 95.

or experimentalism. Yet in spite of this, Britain's more progressive composers did demonstrate a particularly enthusiastic interest in the less radical idiom of neo-Classicism as a concertante style, for it not only offered a suitable solution to the perceived stagnation of nineteenth-century trends, but also remained relatively accessible to the lay-musician.

## Neo-Classicism as a Reaction to Romanticism

Unsurprisingly, the numerous neo-Classical piano concertante works produced after 1918 are indebted to such composers as Hindemith, Prokofiev, Ravel, and, of course, Stravinsky, the last of whom stated that his compositional aesthetic grew from a 'distaste for hollow twaddle and bombast, false pathos, [and] lack of discretion in creative effusions'.<sup>66</sup> With this in mind, Scott Messing explains that neo-Classical works may be categorised into four principal compositional topics: simplicity, youth, cultural elitism, and objectivity.<sup>67</sup> Intriguingly, the first two categories that comprise neo-Classicism are similarly evident in first-wave neo-romanticism; in each case, both styles function as a reaction against the weight of romantic rhetoric – thereby embodying the concept of 'simplicity' – and similarly in replacing the seriousness or grandeur of nineteenth-century approaches, evoke an impression of youthful vigour through their lighter, fresher aesthetic.

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<sup>66</sup> Quoted in Morgan, *Twentieth Century Music*, 168.

<sup>67</sup> Scott Messing, *Neoclassicism in Music: From Genesis of the Concept through the Schoenberg/Stravinsky Polemic* (Rochester: Rochester University Press, 1996), 89.



It is therefore in the manifestation of ‘cultural elitism’ and ‘objectivity’ that ultimately distinguishes neo-Classicism from first-wave neo-romanticism. Messing describes the first of these as comprising the neo-Classicist’s eschewal of Teutonic romanticism in favour of pre-nineteenth-century styles, where as the second concerns their desire to purge music of its emotive associations, a point highlighted by Stravinsky when he stated:

I consider that music, by its very nature, is essentially powerless to express anything at all, whether a feeling, an attitude of mind, a psychological mood, a phenomenon of nature, etc. . . . Expression has never been an inherent property of music. That is by no means the purpose of its existence. If, as is nearly always the case, music appears to express something, this is only an illusion and not a reality. It is simply an additional attribute which, by tacit and inveterate agreement, we have lent it, thrust upon it, as a label, a convention—in short, an aspect which, unconsciously or by force of habit, we have often come to confuse with its essential being.<sup>68</sup>

Ultimately, I argue that the concept of ‘objectivity’ and ‘cultural elitism’ function as the fundamental features of neo-Classicism. Of these two, it is the first, as Robert Morgan notes, that results in ‘the use of a cooler, more detached and hard-edged expressive language’,<sup>69</sup> consequently representing the very antithesis of the neo-romantic idiom. The fact that ‘objectivity’ is a fundamental trait of neo-Classicism is highlighted by what I identify as romantic neo-Classical works, such as Vaughan Williams’ Piano Concerto. Here the composer makes considerable use of romantic rhetoric in his handling of the piano and orchestra, which not only highlights the retention of nineteenth-century aspects,

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<sup>68</sup> Igor Stravinsky, *An Autobiography* (London: Calder & Boyars, 1975), 53–54.

<sup>69</sup> Robert Morgan, “The Modern Age,” in *Modern Times: From World War I to the Present*, ed. Robert P. Morgan (Basingstoke: Macmillan, 1993), 13–14.

but also conjures the impression of a grand and weighty temperament. By doing this Vaughan Williams places less of a focus on the components of simplicity and youth that Messing highlights as central to neo-Classicism. Yet in spite of this, the Piano Concerto is undoubtedly a neo-Classical, rather than neo-romantic, work, because Vaughan Williams places great emphasis on the central component of objectivity. Such an impression is significantly augmented by the composer's reference to pre-romantic devices, reinterpreted through their fusion with modernist trends; having developed prior to the emotionally saturated elements of romanticism, they are free of the very qualities that the neo-Classicalists actively rejected, thereby imbuing the work with the desired notion of 'objectivity'.

Consequently, so long as an anti-emotive rhetoric remained at its core, neo-Classicism could be manipulated to exhibit many varied and contrasting guises. Such a phenomenon is clearly evident within the corpus of British works for piano and orchestra, which, for example, features Ferguson's Mozartian approach; Fricker's neo-Bachian work; Lambert's concerto grosso-like treatment; the jazz infused composition by Berkeley; and Rawsthorne's romantically infused First Piano Concerto. Overall, in spite of the varied mix of native neo-Classical concertante works, these compositions may ultimately be organised into three broad categories: first those that may be termed as neo-baroque through an exploitation of seventeenth and early-eighteenth-century compositional devices; second, those that exhibit a composer's recourse to the classical style; and third, those that feature a fusion of pre-nineteenth-century features with elements of romanticism. The following portion of this chapter therefore examines these three

approaches to neo-Classicism, highlighting the key characteristics of each through three representative case studies.

## A Neo-Baroque Approach:<sup>70</sup> Constant Lambert's Concerto for Piano and Nine Players

Completed in 1931, Constant Lambert's work arguably represents the first quintessentially neo-baroque concertante composition by a British composer, demonstrating a clear reference to early-eighteenth-century techniques that include a lively rhythmic momentum – demonstrated by use of *moto perpetuo* rhythms, frequently changing time signatures, and syncopation – extensive use of contrapuntal techniques; and the continuous development of musical material characterised by a standard *fortspinnung* process. Yet as Morgan notes of Stravinsky, his intent for neo-Classicism 'was not to *return* to the past... but to revitalize certain basic traditional compositional assumptions in ways consistent with contemporary harmonic and rhythmic practice'.<sup>71</sup> Therefore, Lambert fuses these typically baroque traits with a contemporary approach to the piano writing and treatment of the orchestra, which ultimately distort the perception of the baroque, and as such imbue the work with a distinctly twentieth-century character.

One such distortion is created through Lambert's exploitation of the piano's percussive and brittle capabilities, creating a savage timbre that functions as an antithesis to the

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<sup>70</sup> To reiterate, the terms 'neo-baroque' and 'neo-classical' will be used to identify the sub-styles from the parent idiom of neo-Classicism (note the upper case lettering)

<sup>71</sup> Morgan, *Twentieth Century Music*, 172.

Example 3.9 Lambert Piano Concerto, Mmt I: Opening piano solo, bars 4-6

grandiose and expressive gestures characteristic of romantic piano writing. As such, the keyboard is generally employed as a percussion instrument, with writing that features off-beat accents; syncopation; ostinati; the exploitation of a dry and brittle sonorities; lack of sustaining pedal; thin textures; and a paucity of held notes (Ex. 3.9).

Furthermore, Lambert does not treat the genre as a showcase for pyrotechnical bravura and as such the piano part, whilst demanding, is characterised by its clarity and restraint rather than complex keyboard figurations. It therefore features seemingly simple part-writing comprising an avoidance of expansive leaps; the predominance of middle-register passagework; a close proximity between the hands; relatively thin textures; and, most importantly, writing that fits neatly under the fingers. These features result in an avoidance of aural and visual virtuosity that fundamentally represents the very antipode to the romantic warhorse.

The reduced rhetoric of the solo part is complemented by a suitably intimate treatment of the orchestra. Consequently, the company consists of a handful of instrumentalists that serves to create a character of transparency and refinement that reflects the economic elegance of the pre-romantic era; indeed by reducing the size of the accompanying force to such an extent, Lambert evokes the spirit of the ripieno orchestra from the baroque

concerto grosso. However he adds a typically neo-Classical twist by removing the emphasis placed on string timbres, focusing instead on the wind and percussion instruments, an approach to scoring that is similarly employed in Stravinsky's Concerto for Piano and Wind Instruments or the *Symphony of Psalms*.

Yet whilst the wind instruments provide the primary source of melodic material, the percussion occupies a crucial role in complementing the rhythmic nature of the solo part. Accordingly, the sharp, brittle, and dry sonorities exploited in the piano writing, are mirrored by the equally arid timbres of the snare drum, maracas, tom-toms, tenor drum, miniature and ordinary temple blocks, and suspended cymbal. Significantly, that all these instruments, with the exception of the cymbal, is incapable of sustained sound without recourse to tremolos, reflects the very timbre of the piano part that generally eschews held notes. Furthermore, Lambert's use of percussion contributes significantly towards the work's rhythmic importance by providing off beat accents; ostinati; an underlining pulse; and counter rhythms. Surprisingly however, the percussion is very rarely used to emphasise the rhythmic propulsion in the first two movements, which is instead entrusted to the wind instruments.

This anti-romantic treatment of the orchestral force is further highlighted by Lambert's avoidance of confrontational dialogue, replacing it with an intimate exchange between the two parties that that was entirely typical of the period (Ex. 3.10), for as John Cowen notes:

The spirit of these times... militates against the soloist being regarded as the semi-divine interpreter, attended by all the pomp and panoply of a great orchestra; he has become

**Example 3. 10 Lambert Piano Concerto, Mmt I: Intimate interaction between soloist and orchestra**

The image displays a musical score for a piano concerto. The top staff is for the Clarinet (Cls), marked with a forte (*f*) dynamic. It features a complex, rhythmic melody with many accidentals, including flats and sharps, and is characterized by a series of slurs and accents. The bottom two staves are for the piano, marked with a fortissimo (*ff*) dynamic. The piano part consists of dense, blocky chords and textures, also featuring many accidentals. The score is written in 3/8 and 4/4 time signatures.

rather a democratic craftsman, albeit one of the highest quality, who co-operates with the orchestra so gradually the old “bravura concerto” has developed into the “ensemble concerto”.<sup>72</sup>

It is interesting to note however, that Lambert modifies the relationship between the two forces as the work progresses, such that with every movement the soloist become ever more closely aligned and integrated into the instrumental ensemble. Therefore whilst there exists an intimate dialogue between the piano and orchestra in the first movement, there are nevertheless a number of tacit orchestral passages – such as the extended cadenza in bars 98-166 – whereby the soloist is clearly singled out as the principal performer. In the second movement, the extended solo passages are reduced in duration and the piano is provided with more opportunities to accompany both the chamber ensemble as a whole, and various orchestral soloists, thereby highlighting a more obligato function. Subsequently, during the final movement, the piano is integrated much more closely into the ensemble, as highlighted by the paucity of solo passages. Indeed, such is its integration into the ensemble that it is difficult to identify a defining line between the two

<sup>72</sup> John Cowan, “Arthur Benjamin’s Piano Concerto,” *Tempo*, no. 24 (1952): 20.

forces; in fact, the piano functions more readily as a continuo instrument rather than as a separate soloist, highlighting a clear distinction from the first movement.

Lambert's handling of the relationship between the two forces, in addition to the percussive and objective treatment of piano and orchestra demonstrates a clear rejection of romantic trends. Yet in spite of this, the composition does not exhibit a wholly 'cold' temperament that might be ascribed to other neo-baroque works – the chromatic fugue of Vaughan Williams' Concerto being a case in point – for the opening movement in particular is also imbued with a warmth and jollity as a result of the colourful orchestration, frequently cheery melodic content, lively rhythms, and jazz harmonies. Importantly Lambert's work is not unique in exhibiting a warmer spirit and is actually a trend that runs through many British neo-Classical works. An excellent example of this may be observed in Howard Ferguson's Concerto for Piano and Strings, yet rather than looking back to the baroque, the composer instead returns to the spirit of the classical period.

### A Neo-Classical Approach: Howard Ferguson's Concerto for Piano and String Orchestra

In reviving elements of late eighteenth-century composition, Ferguson did not merely adopt the general characteristics pertaining to classical technique – as Lambert did with the baroque idiom – but specifically revives the spirit of Mozart's major Viennese piano

concertos.<sup>73</sup> Yet whilst clearly evoking these works, Ferguson's composition is not an exercise in pastiche, for he filters these classical features through a modernist approach to harmony and tonality, infusing the concerto with a piquancy that places it firmly within the context of twentieth-century neo-Classicism. This is particularly evident in the use of added-note harmony, tonal ambiguity, and occasional bitonality; features that imbue the work with a contemporary twist without removing the Mozartian spirit.

In referring to the musical style of the late-eighteenth century, Ferguson's treatment of the piano evokes a spirit of charm, elegance, and refinement that juxtaposes with the harsh savagery of Lambert's. Such civilised grace is highlighted by the frequent appearance of delicate scale and arpeggio passagework; focus on the keyboard's middle register; general avoidance of thick textures; and significant use of homophony. Furthermore, this spirit of sophisticated finesse is augmented by the exploitation of a subtle virtuosity that embodies the character of the Viennese classical concerto. As such Ferguson's pianistic demands focus on an exactitude and refinement of finger control that requires the fluid execution of scales and arpeggios in order to evoke a character of spontaneity and effortlessness.

In addition to such technical aspects, the composer's recourse to Mozart is further highlighted by the change to the soloist's function between the first and the third movements. As is characteristic of the Austrian's later concertos, Ferguson generally treats the opening movement as a platform for virtuosic display. Therefore, much more of the soloist's material is dedicated to the execution of florid scales and arpeggios, as

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<sup>73</sup> As discussed in Chapter 4, Ferguson departs from the neo-Classical style in the second movement. As such, the following discussion only pertains to the outer movements of this work.



opposed to the development of thematic material or intimate dialogue between soloist and orchestra. Consequently, although there are occasions when the piano presents thematic material, such as bars 54-67 in the exposition, or 227-229 of the recapitulation, this material is quickly replaced with florid and virtuosic passagework in an approach that precisely mirrors that undertaken by Mozart. Such a treatment of the piano contrasts with its use in the third movement, for as is typical of a Mozartian finale, the soloist plays a greater role in the presentation and development of thematic material, whilst also engaging the orchestra in a more intimate conversation. As such, the florid material that appeared in such abundance during the first movement, is generally confined – in the third – to transition sections or as a means to decorate the texture, particularly when the strings are called upon to present thematic material.

Ferguson's characteristic employment of the soloist is complemented in equal fashion by his stylistic approach to the orchestra. Whilst Mozart never wrote a concerto for strings alone – although some of the earlier essays do make use of optional woodwind – the manner in which Ferguson handles the orchestra is stylistic of the string writing in Mozart's concertos. Therefore, throughout the outer movements, the writing closely mirrors the hierarchy of the classical string quartet, with the first violins tending to take the lead in the main melodic material; the cellos and double basses providing the bass line; and the second violins and violas presenting the inner harmonies. This homophonic method dominates the texture during the outer movements and serves to create an air of clarity and refinement.

As with Ferguson's treatment of the soloist, there is a stylistic distinction in the composer's handling of the orchestra between the first and final movements. During the opening movement the strings are either employed as a presenter and developer of musical material, or as an accompanist to the soloist. Importantly, when presenting tutti sections the orchestra is handled in a diverse and colourful manner, whereas when it undertakes an accompanying role, its material is generally confined to the presentation of chords (Ex. 3.11). This approach contrasts with the orchestra's accompanying function during the finale, which, in typical Mozartian fashion, is characterised by greater rhythmic and thematic interest. As such rather than chiefly comprising chordal material, it instead features *quasi-moto perpetuo* passagework; countersubjects; arpeggio decoration; and frequent rhythmic interjections.

Such a handling of the piano and orchestra individually is complemented by their distinctly classical interaction, a style that is grounded, as Gerald McBurney notes, on the alternation between two distinct instrumental timbres:

The contrast between piano and orchestra... is worked out with the most refined awareness of the natural differences of timbre and phrasing as ideas are passed between soloist and orchestra. These differences are an essential part of the composition and as in a Classical work, it could not exist without them.<sup>74</sup>

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<sup>74</sup> Gerard McBurney, "Orchestral Music," in *The Music of Howard Ferguson*, ed. Alan Ridout (London: Thames Publishing, 1989), 45.

Example 3. 11 Ferguson Piano Concerto, Mmt I: Interaction between piano and orchestra during the first movement, bars 177-182

The score for Example 3.11 consists of four systems of music. The first system is labeled 'Strs' and features a piano part with dynamics *mp* and *mf*, and a string section with a *sfz* marking. The second system shows a piano part with a triplet of eighth notes and a string section with a *sfz* marking. The third system features a piano part with a *p* dynamic and a *cresc.* marking, and a string section with a *cresc.* marking. The fourth system shows a piano part with a *cresc.* marking and a string section with a *cresc.* marking. The score is in 4/4 time and includes various musical notations such as slurs, accents, and dynamic markings.

Example 3. 12 Ferguson Piano Concerto, Mmt III: Interaction between piano and orchestra in the finale, bars 62-67

The score for Example 3.12 consists of two systems of music. The first system features a piano part with dynamics *p* and *mp*, and a string section with a *mp* marking. The second system shows a piano part with a *mp* marking and a string section with a *mp* marking. The score is in 6/8 time and includes various musical notations such as slurs, accents, and dynamic markings.

Given what has been discussed above, it is unsurprising that there is a notable difference in the relationship between the two forces in the first and final movements. In that which opens the concerto, the interaction is characterised by a large-scale alternation between tutti and solo episodes, whereas in the finale, Ferguson favours an intimate dialogue on a much smaller scale, with the alternation between piano and orchestra occurring over the course of just a few bars (Ex. 3.12). Significantly, whilst the dialogue between soloist and orchestra is central to the character of Ferguson's concerto, there are instances during the final movement when the composer unites both forces into a single united ensemble, functioning as a moment of particular climax. During such instances, both the soloist and orchestra are often treated as equals, with neither being supplanted by the musical material of the other.

Ultimately, in his treatment of the forces, Ferguson created a concerto that functions as a representative example of the neo-classical style. Intriguingly, such an approach proved to be far less popular amongst British composers, with Berkeley's Piano Concerto in B-flat major being the only other prominent work of this type. Instead they were more attracted to the neo-baroque idiom as exhibited in Lambert's work. Yet as the modernist period progressed, native composers started to infuse this style with elements of symphonic writing, resulting in the emergence of concertante works that display a romantic interpretation of neo-Classicism.

## A Romantic-Neo-Classical Approach: Vaughan Williams' Piano Concerto

Given Arnold Whittall's profession that neo-Classicism emerged as a replacement of 'the increasingly exaggerated gestures and formlessness of late Romanticism',<sup>75</sup> it is intriguing that there exist British concertante works that fuse pre-romantic forms and gestures, with characteristics of the late-nineteenth-century warhorses. Vaughan Williams' Piano Concerto demonstrates a particularly successful treatment of this romantic-neo-Classical idiom, a work inspired by Ferruccio Busoni's piano transcriptions of Bach. Such arrangements by the virtuoso pianist take the German master's works and romanticise them to include left-hand octave passagework, three-stave writing, thick chordal textures, and large leaps in register, whilst also exploiting the piano's superior range, sonorous capabilities, and ability to sustain notes.

Such an approach is clearly reflected in the piano part of Vaughan Williams' Concerto that places considerable virtuosic demands upon the soloist. The resulting pyrotechnical bravura is complemented in turn by a symphonic treatment of the orchestra and fiery interaction between the two forces, producing a serious and weighty work to rival any of the second-wave neo-romantic compositions (Ex. 3.13). Yet in contrast to these concertos, Vaughan Williams combines pianistic fireworks with the same, brittle, arid, and detached qualities evident in the solo part of Lambert's intimate composition (Ex. 3.14). Indeed the differences with second-wave romanticism and romantic neo-Classicism are further


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<sup>75</sup> Whittall, "Neo-Classicism," *Grove Music Online. Oxford Music Online* (Oxford University Press), accessed August 15, 2015, <http://oxfordmusiconline.com/subscriber/article/grove/music/19723>.

Example 3. 13 Vaughan Williams Piano Concerto, Mmt III: Romantically influenced piano writing in the 'Fugue', bars 47-52



Example 3. 14 Vaughan Williams Piano Concerto, Mmt I: Brittle piano writing in the opening bars of the 'Tocatta', bars 3-5



highlighted by the emphasis placed on the piano's *moto perpetuo* passagework; exploitation of percussive chordal material; and mechanical ostinato accompaniments.

Such a fusion is equally evident in the composer's handling of the orchestra, with the romantic element established through the use of a large instrumental ensemble employing

a full complement of strings, woodwind, brass, percussion, and optional organ pedal. Significantly, Vaughan Williams regularly employs a significant proportion of the forces at his disposal, generally eschewing orchestrations of a more intimate nature. Indeed even during those rare moments when the size of the orchestra is radically diluted – such as in bars 65-73 of the *Toccata* – there is little change in the perceived weight of the movement, not only because such moments are transient, but also because the solo part is generally thickly textured throughout.

This dramatic use of the orchestra provides a suitable repost to the virtuosic aspect of the piano writing. However Vaughan Williams' approach to the ensemble nevertheless features as distinctly neo-baroque temperament though the heavy emphasis placed on rhythmic energy and cold objectivity. Whilst this is clearly evident in the composer's exploitation of *moto perpetuo* rhythms and emphasis on percussive and brittle writing, it is also highlighted by Vaughan Williams' approach to orchestration. Fundamentally he employs the orchestra as a single unit of sound as opposed to a potential palate of colourful timbres. The writing therefore principally comprises blocks of sound, resulting in a Spartan quality that functions as an antipode to sentimentalism, expressiveness, and pathos.

Given Vaughan Williams' eschewal of expressive intent, it is unsurprising that the interaction between soloist and orchestra is not characterised as an antagonistic contest. Instead it features a cohesive arrangement that is altered – as with the two works previously discussed – between the first and third movements. Consequently during the

*Toccata* the piano is treated as an obbligato instrument, closely aligned with the orchestral force into a unified ensemble. In contrast to this, the interaction for the finale comprises a dialogue between two distinct blocks of timbre, comparable with that featured in the opening movement of Ferguson's concerto. In adopting these two approaches Vaughan Williams demonstrates a technique that eschews an emotionally charged dispute that would ultimately undermine the objective intent of neo-Classicism.

Such a dispassionate characteristic is of course complemented by a strong recourse to sixteenth and early-seventeenth-century compositional techniques, highlighted in the first instance by the employment of a toccata and fugue in the first and final movements respectively. The use of these two forms influences the character of both movements such that the opening toccata, for instance, demonstrates a fantasia-like construction; significant use of the extended pedal notes; and displays of brilliant *stylus fantasticus* piano writing. In contrast to this the finale features a less improvisatory character, comprising a strictly controlled fugal structure; complex contrapuntal textures and extensive motivic invention resulting from a *fortspinnung* process.

Owing to his treatment of the two forces Vaughan Williams created a concerto that featured a stable fusion of baroque and romantic elements, resulting in an archetypal example of the romantic-neo-Classical concertante work. Such a composition highlights the diverse nature of neo-Classicism, especially when compared alongside those contrasting concertos of those by Lambert and Ferguson. Crucially, given the highly varied nature of these pieces, the British neo-Classical concertante work is fundamentally



characterised by two important features: first the recourse to the past – filtered through modernist developments – and second, a focus on objective intent. Significantly, the remaining characteristics of neo-Classicism act as colouration and not vital features of the idiom, yet it is the exploitation of these important secondary factors that ultimately imbue each the work with its particular character, and are therefore responsible in generating such diversity within the idiom.

### British Concertante Works and Light Music

Whilst certain neo-Classical concertante works demonstrate a continuation of nineteenth-century compositional practices, as a general rule this style represented a particularly strong and popular reaction against romanticism, especially in the eschewal of emotive affect, which, importantly, even those works that employ romantic gesture ultimately achieve. Significantly however, the exploitation of neo-Classicism was not the sole means by which British composers radically turned away from pre-war trends, for in addition to this a number of native musicians favoured light music idioms in an effort to find an alternative to the perceived decadence, intensity, and archaic grandeur of romanticism.

Crucially, the term ‘light music’ is not employed here as a derogatory categorisation, but rather to highlight those works that bear particularly light hearted or indeed fun characteristics in comparison to those compositions examined above. It is unfortunate that such a label has become loaded, with many associating it with works of lesser artistic integrity, with Michael Payne noting ‘Because of its immense popular appeal, light music

has often been the victim of snobbery. Light music is an ‘umbrella term’ for music that appears too frivolous and likely to damage the reputation of a ‘serious’ composer.’<sup>76</sup> However in spite of this, during the late-nineteenth and early-twentieth centuries, light music was not necessarily viewed as an inferior stylistic idiom by many prominent composers, demonstrated, for instance, by the number of lighter works produced by these musicians, such as Elgar’s *Salut d’amour*, Sibelius’ *Valse triste* and Milhaud’s *Le boeuf sur le toit*; indeed Geoffrey Self highlights that ‘Most of the Royal College composers seem to have written at least one light overture.’<sup>77</sup>

Significantly, light music gained considerable interest amongst the younger generation of twentieth-century British composers who rapidly assimilated the traits of this style into their own brand of composition, resulting in such diverse and successful pieces as Walton’s *Façade*, Lambert’s ballet *Romeo and Juliet*, Ireland’s *London Overture* and Arthur Benjamin’s *Jamaican Rumba*. Enthusiasm for the idiom amongst composers and the public alike remained strong through to the 1950s, yet in spite of this considerable interest, it did not have a profound effect on approaches made to the piano concertante work. Such an occurrence mirrors the situation surrounding the pastoral idiom, for whilst light music concertante works are in evidence, the size of this corpus is not matched by the style’s popularity amongst society at the time; there are, for example, no concertos that demonstrate Gershwin’s symphonic approach to jazz as exhibited in his Concerto in F, nor the light music tendencies of Leroy Anderson’s Piano Concerto in C.

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<sup>76</sup> Michael Payne, *The Life and Music of Eric Coates* (Farnham: Ashgate Publishing Limited, 2012), 3.

<sup>77</sup> Self, *Light Music in Britain*, 140.

Whilst the term ‘light music’ encompasses a broad range of different styles, within the context of the British piano concertante work, its use may be divided broadly into two distinct approaches; on the one hand there are those pieces – particularly by Britain’s more prominent composers – that exhibit a more sophisticated treatment of the idiom employing elements of jazz, blues, and Latin styles, as filtered through the French school of composers including Stravinsky, Ravel, and Milhaud; and on the other, a more effervescent and frivolous approach that resulted in works of a distinctly *divertissement* character. Therefore, whilst these sub-styles belong to the same umbrella term of light music, their individual use has a fundamentally different effect on the nature of the concertante genre.

### The Concertante Work As Sophisticated Light Music

Intriguingly there is a considerable imbalance in the number of works representing the two interpretations of light music, with a far greater proportion reflecting the less weighty approach. Consequently I have identified only Arthur Benjamin’s Piano Concertino (1926) and Lambert’s *The Rio Grande* (1927) – a work for piano, chorus, and orchestra featuring text by Sacheverell Sitwell – as representative examples of a more sophisticated treatment of the light music style. These compositions suggest a stylistic affiliation to such Parisian avant-gardists as Satie and Les Six whose works possess an aura of wit, satire, amusement, and entertainment, with Robert Morgan stating how models for these

composers ceased to be ‘of the concert hall, but rather that of the circus, the music hall, the *café-concert*, and jazz’.<sup>78</sup>

Although Benjamin himself stated that it was after hearing *Rhapsody in Blue* that he started work on his concertino, the stylistic similarities between the two works are fairly minimal.<sup>79</sup> Unlike Gershwin, Benjamin not only employs a particularly dry and brittle piano part, as well as a chamber orchestra of intimate proportions, but also distorts his treatment of popular music styles through the use of prickly harmonies and fluid tonalities. Indeed the actual reference to jazz is also less evident than may be expected, with far greater suggestion being made to the music from the salon or music hall, than the big band.

In contrast to Benjamin’s approach, Lambert’s composition is closer in spirit to Gershwin’s style, yet in spite of this it is by no means identical, for unlike the Concerto in F or Variations on ‘I Got Rhythm’, *The Rio Grande* demonstrates the use of Latin American dance forms rather than jazz. Of the two works by Lambert and Benjamin, it is particularly worth examining *The Rio Grande* as an example of the sophisticated handling of light music, for it represents one of the most successful concertante works produced during the modernist era, receiving as it did 200 performances during the ten years following its premiere.<sup>80</sup>

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<sup>78</sup> Morgan, *Twentieth Century Music*, 159.

<sup>79</sup> Peter Pirie and Robert Barnett, “Benjamin, Arthur,” *Grove Music Online. Oxford Music Online* (Oxford University Press), accessed September 2, 2014, <http://oxfordmusiconline.com/subscriber/article/grove/music/02697>.

<sup>80</sup> Quoted in Stephen Lloyd, *Constant Lambert: Beyond the Rio Grande* (Woodbridge: The Boydell Press, 2014), 121.

Example 3. 15 Lambert 'The Rio Grande': Rag Theme, bars 227-239

Above all it is Lambert's exploitation of Latin American dance rhythms that imbue the composition with its light-hearted flavour. Such an important feature is apparent from the first phrase of the work that features a typical salsa rhythm in bars 1-4, subsequently recycled throughout the piece in original and modified guises. Alongside this, Lambert also makes considerable use of samba rhythms, prominently featured in the piano's ostinato passages bars 39-44. Together these two dance rhythms comprise the work's principal Latin influences, whilst secondary varieties appear in the form of the tango; frequent appearance of the inimitably Spanish *tresillo* figure; and finally – though not of Latin derivation – ragtime (Ex. 3.15). The use of these stylistic rhythms generates a distinctly anti-romantic temperament, not only as a result of their non-Teutonic origins and light-hearted nature, but also because, as Copland opined: 'With few exceptions (notably Schumann and Brahms), 19<sup>th</sup>-Century composers were thinking principally

about harmony or melody or form least of all about rhythm’,<sup>81</sup> thereby resulting in a remarkably distinct compositional approach.

Such an allusion to Latin music is further enhanced by Lambert’s approach to orchestration, which, with its significant emphasis on brass and percussion – the latter section comprising timpani, bass drum, tambourine, Chinese block, tam-tam, xylophone, *Jeu de Timbres*, castanets, cow-bell, triangle, side-drum and cymbals – further emphasises the rhythmic intent of the work, and contributes to the impression of a carnival band rather than a symphony orchestra, thereby complementing the image of a raucous and ebullient celebration as depicted in the Sacheverell Sitwell’s text.

The vibrancy created by Lambert’s scoring is complemented by an equally vivid approach to harmony that features the use of added-notes influenced by Latin, jazz, and blues styles. Importantly, in his use of Latin American dance rhythms; a carnival-like treatment of the orchestral; and an engaging harmonic language, Lambert creates a work that is highly accessible, entertaining, and ultimately approachable on a first hearing, thereby embodying the fundamental qualities of the light music idiom. However, these features alone do not fully characterise Lambert’s compositional approach, for the work is also coloured by additional modernist developments that imbue the composition with a certain piquancy of character.

To this effect, Lambert’s treatment of the keyboard bears similarities to its use in his Piano Concerto, through the use of highly percussive, brittle, and dry timbres; mechanical

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<sup>81</sup> Aaron Copland, *The New Music: 1900-1960* (London: Macdonald, 1968), 45–46.

ostinatos; and off beat accents. Such an approach creates a grittiness shared with such contemporary works as Stravinsky's *Capriccio*, or the Piano Concertos by Copland, Honegger and Ravel, highlighting a clear departure from romanticism in favour of a pricklier approach redolent of the neo-Classic idiom. Yet in spite of this, the composer also incorporates a certain amount of lyrical piano writing in the slower sections, evoking a spirit of pathos, poignancy and nostalgia that contrasts strikingly with the anti-emotive quality of neo-Classicism. Indeed the evocation of romanticism is augmented in *The Rio Grande* through the occasional presence of nineteenth-century pianistic gestures, including sweeping arpeggio passagework; emphatic chordal right-hand textures against a fluid left-hand accompaniment; exploitation of the keyboard's extreme registers; and the inclusion of a virtuosic showpiece cadenza that forms the structural heart of the work. Yet in spite of this, such romantic techniques are carefully controlled meaning that pianistic brilliance is mostly reserved for moments of structural climax. Indeed the solo part is generally characterised by the avoidance of overt virtuosity, with the piano principally functioning as a means to create rhythmic drive; provide a contrasting texture to the orchestra; act as accompanist to the choir; and provide textural decoration around the orchestral ensemble.

Consequently the pianist rarely adopts the position of a spotlight soloist, but rather assumes a more reserved position on a level generally equal to that of the choir and orchestra (Ex. 3.16). Such a handling of the pianist is complemented by a sprightly relationship that exists between soloist and ensemble. Importantly, there is never any sense of contention betwixt the two forces with the piano often closely incorporated

Example 3. 16 Lambert 'The Rio Grande': Interaction between choir, orchestra, and piano, bars 198-199

The musical score is presented in four systems. The first system contains the vocal line with lyrics: "Such a space of silence through the". The second system contains the string line, labeled "Strings". The third system contains the piano accompaniment, featuring a triplet of eighth notes and a marking "Squ" above a sixteenth-note figure. The key signature is one sharp (F#) and the time signature is 4/4.

among the orchestral instruments, such that it adopts more of an obligato role rather than that of an all-out soloist. Furthermore, whilst the two cadenzas provide a platform for pianistic display, the eventual effect serves to establish the soloist as the first amongst equals, rather than as a separate instrumental force. Consequently, such a convivial and intimate relationship between piano and orchestra generates a sense of informality and playfulness that embodies the very character of this light music concertante work.



## Paucity of Sophisticated Light Music Works

Stephen Lloyd avers that *The Rio Grande* is ‘the most successful English example of symphonic jazz’,<sup>82</sup> and whilst the work it is not technically grounded in a jazz idiom, the sentiment remains true. Yet in spite both of its success, and of the national interest in jazz, Latin-American, and such similar styles generally, the corpus of comparable works produced at this time was extremely small, indeed, Lambert himself wrote in *Music Ho!* that ‘There is as yet no purely instrumental and non-pictorial work of any value that is similarly based on the jazz idiom’.<sup>83</sup>

This paucity of compositions featuring a sophisticated treatment of these popular styles is explained in part by the perceived difficulty in effectively combining them with symphonic idioms and forms. Significantly, Lambert discusses numerous issues pertaining to symphonic jazz in his controversial work *Music Ho!*, noting in particular the problems associated with this synthesis:

The first-fruits of symphonic jazz have been a little disappointing, it is true... The difficulty of making a satisfactory synthesis of jazz is due to the fact that it is not, properly speaking, raw material but half-finished material in which European sophistication has been imposed over coloured crudity. There is always the danger that the highbrow composer may take away the number he first thought of and leave only the sophisticated trappings behind. This is indeed what has happened in that singularly inept albeit popular piece, Gershwin’s *Rhapsody in Blue*. The composer, trying to write a

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<sup>82</sup> Lloyd, *Beyond the Rio Grande*, 111.

<sup>83</sup> Lambert, *Music Ho!*, 161.

Lisztian concerto in jazz style, has used only the non-barbaric elements in dance music, the result being neither good jazz nor good Liszt, and in no sense a good concerto. Although other American composers, and even Gershwin himself, have produced works of great calibre in this style, the shadow of *Rhapsody in Blue* hangs over most of them and they remain the hybrid child of a hybrid.<sup>84</sup>

Further to this, Lambert, writing in *Life and Letters*, stated: '[those composers] who sought inspiration in jazz have not only made use of its exhilarating rhythmic qualities, but have incorporated also the more obvious harmonic clichés, the circumscribed form and flat uninspired melodic line that not even the utmost arabesque can save from deadness'.<sup>85</sup>

Walton's *Portsmouth Point* was one of the few works Lambert regarded as demonstrating a particularly refined treatment of the symphonic jazz style, stating: '[It] is a successful example of jazz rhythm used apart from jazz harmony to produce an atmosphere that is in another world from Harlem'<sup>86</sup>. Given Walton's success in handling sophisticated light music styles – evident also in *Façade* – it is unsurprising that he made an extensive study of jazz, subsequently working on a *Fantasia Concertante* between 1923 and 1924, a work alluded to by Lambert in the *Boston Evening Transcript*:

For more than a year [Walton] did nothing but study jazz, writing and scoring foxtrots for the Savoy Orpheans Band and working at a monumentally planned concerto for two

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<sup>84</sup> Ibid., 157–158.

<sup>85</sup> Quoted in Lloyd, *Beyond the Rio Grande*, 111.

<sup>86</sup> Lambert, *Music Ho!*, 156.

pianofortes, jazz band and orchestra. Although the concerto was finished and about to be performed, Walton suddenly abandoned the jazz style in a fit of disgust.<sup>87</sup>

It appears that Walton's dissatisfaction was absolute, for his intended composition was never performed and the manuscript is currently lost, though considering the composer's displeasure, it is quite likely the work was destroyed.

It is therefore arguable that a partial cause for the lack of concertante works exhibiting a sophisticated use of jazz and other similar popular styles, concerns the inherent difficulty in successfully combining these idioms with the concertante genre; as Lambert relates, it is all too easy to adopt the clichéd attributes of such styles that ultimately results in a work that is meretricious and hollow. Significantly, that even as skilled a composer as Walton struggled to combine style with genre, shows the considerable problem associated with such a synthesis. Indeed it may well be that the profusion of poor quality jazz works produced at this time so irritated Britain's prominent composers that they developed a distinct hatred of the style; Arthur Bliss for example stated: 'Jazz has been grossly overpraised, and when the experiment was tried of supplanting this hot-house flower from the dance hall to the rarefied regions of the concert platform it withered to boredom as would the slapstick suddenly introduced into a sparkling Sheridan comedy.'<sup>88</sup> In addition to this, Arthur Benjamin was unsure as to the merits of his own concertino, with Robert Barnett noting:

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<sup>87</sup> Quoted in Stephen Lloyd, *William Walton: Muse of Fire* (Woodbridge: The Boydell Press, 2001), 72.

<sup>88</sup> Arthur Bliss, "Music in America," in *Bliss on Music: Selected Writings of Arthur Bliss, 1920-1975*, ed. Gregory Roscow (Oxford: Oxford University Press, 1991), 52.

It reveals a Jazz [sic] influence. The work received its first airing at the 1928 Proms with the composer as soloist and Henry Wood conducting. An early work, Benjamin felt that it might be unworthy and requested its publishers, Schotts, to allow it to go out of print. He later thought he had been too hard on the work.<sup>89</sup>

Ultimately such less than positive statements highlight a general ambivalence towards the synthesis of jazz, blues, and Latin music with western genres, an attitude that would provide an obvious reason for the paucity of concertante works exhibiting a sophisticated treatment of light music idioms.

### The Concertante Work as *Divertissement* Light Music

Appearing in far greater numbers, *divertissement* concertante works generally exhibit a more whimsical and carefree temperament of the genre than such works as those by Lambert and Benjamin, being produced as a means of light-hearted entertainment rather than a profound music statement, for as Michael Payne professes:

Light music is a genre in which melody (most importantly), emotional buoyancy and a sense of humour all combine to produce a piece of music that raises a smile, is easily enjoyable and does not outstay its welcome. The genre also shares a large amount of common ground with 'serious music' by dint of the fact that light music is almost exclusively scored for orchestra (not used in any 'light way').<sup>90</sup>

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<sup>89</sup> Quoted in Robert Barnett, "Arthur Benjamin: Australian Symphonist," *British Music Society Journal* 10 (1988): 32.

<sup>90</sup> Payne, *The Life and Music of Eric Coates*, 3.

Consequently, the *divertissement* concertante works are generally much shorter in duration and feature a paucity of the more piquant and austere modernist characteristics featured in the sophisticated light music approach. Yet the avoidance of major modernist characteristics does not mean that these works are necessarily any less valuable than the ‘heavy’ compositions described elsewhere in this chapter, for in spite of their blithe character, they are frequently skilfully crafted pieces that demonstrate a refined artistic technique; indeed as Lambert said: ‘seriousness is not the same as solemnity, that profundity is not dependent on length, and that wit is not always the same as buffoonery, and that frivolity and beauty are not necessarily enemies.’<sup>91</sup>

This more trifling approach to the light music category may itself be broadly divided into two distinct groups: first, those that exhibit a cod-Romantic temperament, and second, those that feature a particularly playful charm as alluded to in Payne’s statement above. Of these two approaches, the first emerged from the 1940s, chiefly spawned by the success of Richard Addinsell’s ‘Warsaw’ Concerto.<sup>92</sup> The considerable popularity of this piece not only resulted in such similar film concertos as Hubert Bath’s *Cornish Rhapsody (Love Story)*, Charles Williams’s *The Dream of Alwen (While I Live)*, and Kenneth Leslie-Smith’s *The Mansell Concerto (The Woman’s Angle)*, but also the emergence of independent works including Reginald King’s Fantasy for Piano and Orchestra, Albert Arlen’s *The Alamein Concerto*, and Alberto Semprini’s ‘Mediterranean’ Concerto. Importantly, these works demonstrate a particularly strong allusion to Rachmaninoff’s compositional voice through the treatment of the piano, nature of the harmonic

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<sup>91</sup> Lambert, *Music Ho!*, 137.

<sup>92</sup> Self, *Light Music in Britain*, 199.

Example 3. 17 Addinsell 'Warsaw' Concerto: 'Big tune', bars 188-193

vocabulary, and, most especially, in the appearance of the type of sweepingly lyrical ‘big tune’ that characterises Variation XVIII of the Russian’s *Paganini Rhapsody* (Ex. 3. 17).

To clarify, I include these works within the light music style rather than the romantic category because they represent caricatures of the late-nineteenth-century concerto, parodying a handful of characteristic elements of the style, rather than embodying a sincere recreation of the approach as a whole. As such they only present the façade of the grand romantic concerto, beneath which the fundamental workings of the piece are notably straightforward; like the other subset of *divertissement* works, they rely heavily on the presentation of tunes; comprise little thematic or motivic development; exploit straightforward structures; and are concise in their proportions. Yet because the general approach to the keyboard writing, treatment of orchestration, and interaction between the forces closely mirrors that featured in the nineteenth-century concertante work proper, I will not dedicate further attention to these pieces, for to do so would simply provide a

repetition of the romantic style already described so extensively towards the start of this chapter.

In contrast with the idiomatic traits of these cod-romantic works, the second *divertissement* approach encompasses those works exhibiting a relaxed and comical character, such as Alec Rowley's 'Miniature' Concerto, Albert Ketèlbey's *Dance of the Merry Mascots*, Donald Phillips' *Concerto in Jazz* and Richard Addinsell's *Festival*. Such pieces were not intended as sophisticated compositions but rather as approachable and humorous trifles, completely free of any pretence and drama. Ultimately, these light music concertante works demonstrate considerable colour and charm in their vivid orchestrations; use of predominantly diatonic harmony; generally homophonic textures; simple rhythms; and engaging melodies. Importantly, the nature of the thematic content is a crucial component of the idiom, for as Ernest Tomlinson avers: 'In light music, tunes follow tunes, each one self contained and contrasting.'<sup>93</sup> Such material is generally typified by a jovial, approachable, and fun atmosphere that is rarely subjected to any form of significant development in order to preserve this original character. Occasionally, the composer adds further entertainment to the melodic component through the inclusion of instantly recognisable cultural references, such as the allusion to the 'air raid' and 'all clear' sirens in Clive Richardson's *London Fantasia*, the quotation of Westminster Chimes in Albert Ketèlbey's *Dance of the Merry Mascots*, and the hillbilly character of the final movement in Richard Addinsell's 'Smokey Mountains' Concerto.

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<sup>93</sup> Ernest Tomlinson, Foreword to *British Light Music: A Personal Gallery of 20th Century Composers* (London: Thames, 1997), 9.

One of the most successful *divertissement* concertante works to emerge during the modernist period was Alec Rowley's 'Miniature' Concerto, a three-movement composition featuring certain classical traits in form, piano gesture, and orchestration. Uniquely (for a British concerto) this work of Mozartian elegance was specifically aimed at the nascent performer – highlighting a similar concept to Dmitry Kabalevsky's 'Youth' concertos – and intended as an accessible introduction to the concerto form when no other work was readily approachable; indeed Geoffrey Self notes:

[Rowley] performed a single service with his attractive Miniature Concerto for Piano and Orchestra. Youth and amateur orchestras today are far too sophisticated to play the unpretentious music of Rowley, preferring the more heady challenges of Walton and Stravinsky. But in its time (1947), when the technique of amateur orchestral players was not as comprehensive as it is now, this work enabled the average player to experience the joys of concerto-playing.<sup>94</sup>

The spirit of this work provides an archetypal example of this *divertissement* rendering of light music, with the composer's treatment of the instrumental forces evoking the humorous, elegant, and convivial nature that characterises the idiom.

Such features are clearly highlighted in Rowley's approach to the piano part that demonstrates an entire eschewal of virtuosity. Consequently, the soloist's material radiates an atmosphere of triviality, ease, and fun, typified by uncomplicated writing that fits neatly under small-sized fingers (Ex. 3.18 and 3.19). Additionally, the soloist

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<sup>94</sup> Self, *Light Music in Britain*, 142.



Example 3. 18 Rowley 'Miniature' Concerto, Mmt I: Theme A, bars 11-18

Musical score for Example 3.18, showing piano and strings parts for Theme A, bars 11-18. The score is in 4/4 time and G major. The piano part consists of two systems. The first system has a treble clef with a melody starting on G4, marked *mp* and *cresc.*, and a bass clef with a rhythmic accompaniment of eighth notes, marked *p* and *ww*. The second system continues the piano melody, marked *f*, and includes a trumpet part (Tpts) with a melodic line. The string part (Strs) is shown in the bass clef of the first system, playing a rhythmic accompaniment of eighth notes.

Example 3. 19 Rowley 'Miniature' Concerto, Mmt III: Theme D, bars 61-68

Musical score for Example 3.19, showing piano and strings parts for Theme D, bars 61-68. The score is in 6/8 time and B-flat major. The piano part consists of two systems. The first system has a treble clef with a melody starting on B-flat4, marked *mp* and *cresc.*, and a bass clef with a rhythmic accompaniment of eighth notes. The second system continues the piano melody, marked *mp*, and includes a string part (Strs) in the bass clef, playing a rhythmic accompaniment of eighth notes.

is never treated in a percussive or brittle manner, with emphasis instead being placed upon the instrument's sweeter and more lyrical timbre in order to evoke a spirit of gentleness and gaiety. Such a temperament is further augmented by the piano's limited role in developing musical material, instead functioning simply to present themes or decorate the texture. Therefore, as with the pastoral idiom, composers like Rowley arguably avoided extensive musical development in order that the work's light-hearted spirit was not undermined by a profusion of new motivic components.

In complement to his approach to the piano, Rowley's treatment of the instrumental ensemble is equally light, generally featuring a force of chamber proportions redolent of a Mozart concerto. To this effect, the use of the orchestra is rarely forceful, instead characterised by a refinement and elegance even when radiating a humorous and enjoyable character. Consequently, prominence is placed on the strings and woodwind, with the brass employed primary for support at climactic junctures. As with the piano part, textures tend to be thinner and more intimate, particularly apparent in the frequent exploitation of orchestral soloists. Furthermore, the orchestra is similarly employed to present thematic material, ornament the texture, or double the soloist; therefore there are only occasional moments when it is employed for the development of thematic material.

In one particular respect however, Rowley's concerto is less typical of other *divertissement* compositions, for in his treatment of the orchestra he avoids unusual timbres frequently featured in such similarly carefree works. Notably, composers of these pieces generally included novel instruments to further augment the comical or exotic

aspect of their pieces, such as Ketèlbey's use of castanets in *Dance of the Merry Mascots*, woodblock and ratchet in *The Clock and the Dresden Figures*, glockenspiel in *Wedgewood Blue*; and Richard Addinsell's use of banjo in the third movement of his 'Smokey Mountains' Concerto, and snare drum brush sticks in *Festival*. Therefore, whilst Rowley's orchestrations are undoubtedly light and colourful, they lack the instrumental surprises employed in these stylistically similar compositions.

Finally, considering the light-hearted aesthetic of the 'Miniature' Concerto, it is unsurprising that the relationship between the two forces is entirely convivial. As such, the piano is either closely aligned with the orchestra such that it fulfils an obligato role, or is employed as a separate force but nevertheless engaged in an intimate and jovial repartee with the ensemble. Crucially, the nature of these two relationships fundamentally contributes towards the breezy character that embodies Rowley's work, for such approaches ensure a complete avoidance of drama and conflict, thereby allowing the charm and humour of the material to shine through unabated.

### Paucity of *Divertissement* Concertos

In spite of the sizable collection of *divertissement* works, it is particularly notable that Rowley's piece is the only example of a light concerto within this corpus of compositions. I contend that such scarcity, like that associated with the pastoral idiom, occurs as a result of the inherent conflict between idiom and genre. Ultimately the complex characteristics of the concerto do not complement the light-hearted and simple charm of the

*divertissement* style, indeed representing the idiom's very antithesis though the focus on virtuosic display; formal relationship between the two forces; considerable importance of thematic development; and formulation of complex structures. Ultimately, these features produce a musical intensity that is too strongly opposed to the inherently informal, breezy, and humorous nature of light music, to form a satisfactory pairing.

Furthermore, it is interesting to note that the composers associated with this idiom formed a distinct cohort of musicians from those that worked with such 'heavy' styles as neo-romanticism and neo-classicism. Importantly however, that such a separation occurred was not as a result of any snobbery or disdain on behalf of Britain's 'serious' composers, highlighted for instance by Elgar, Bax, Wood and Ethyl Smyth all noting their enthusiasm for Coates' work. Consequently I argue that these musicians avoided light music in their handling of the genre as a result of personal preference, derived especially from their rigorous and formal training, rather than an inherent dislike of the idiom; an issue highlighted by Geoffrey Self:

When the RCM opened in 1883, Charles Villiers Stanford was appointed Professor of Composition. As a disciple of Brahms, his pupils were put to writing sonatas, quartets, concertos and symphonies. This predisposed them inevitably towards serious music, with the result that when they wrote light music (which most of them eventually did) it was almost as a by-product, a relaxation or quite simply to make some money.<sup>95</sup>

What Self's comments suggest is that there was no inherent dislike of light music on behalf of the 'serious' composers, but that their training directed them towards more

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<sup>95</sup> Ibid., 132–133.

complex genres requiring a large scale development of ideas. This does not mean that light music is easy to write, with Self noting that too many second-rate composers ‘flooded the market with innocuous pieces, often similar to one another in style, and often requiring a moderate technique’.<sup>96</sup>

As such, rather than necessarily perceiving this variant of light music as a lesser art form, I conjecture that ‘serious’ composers were less attracted to the idiom because they preferred the very different compositional approach associated with ‘heavy’ music, involving the organic development of ideas; treatment of complex structures; and exploitation of complicated tonal plans. These elements are not features of *divertissement* works, which are instead based on the formation and succession of humorous tunes. It therefore comprises an entirely different approach to composition that I do not believe provided the ‘serious’ composer with the desired musical stimulation. In this respect it is interesting to refer to a letter written by Mozart, during which he comments on his frustration with a commission for a light mechanical organ work:

I have now made up my mind to compose at once the Adagio for the clockmaker and then to slip a few ducats into the hand of my dear little wife. And this I have done; but as it is a kind of composition which I detest, I have unfortunately not been able to finish it. I compose a bit of it every day – but I have to break off every now and then, as I get bored. And indeed I would give the whole thing up, if I had not such an important reason to go on with it. But I still hope that I shall be able to force myself gradually to finish it. If it were for a large instrument and the work would sound like an organ piece, then I might

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<sup>96</sup> Ibid., 158.

get some fun out of it. But, as it is, the works consist solely of little pipes, which sound too high-pitched and too childish for my taste.<sup>97</sup>

In spite of the dearth of *divertissement* concertos, the corpus of such concertante works represent a diverse, accessible, and above all, skilfully handled collection of pieces. What is more, along with the two ‘sophisticated’ works by Lambert and Benjamin, the light music compositional approach provides a particularly carefree and fun handling of the concertante genre that distinguishes them from those other works within the corpus of native modernist pieces for piano and orchestra.

## Conclusion

Above all else, the most remarkable feature of modernist British concertante works is that they collectively represent a wealth of different stylistic approaches to the genre. That a considerable diversity of idioms is exhibited within the context of this form, is testament to the creativity of British composers and their cosmopolitan outlook on contemporary developments. Broadly speaking, their combined approach to the concertante work falls under two distinct categories: those that demonstrate a retained interest in elements of romanticism, and those that exhibit a much stronger reaction against it. Of course, these categories are not clear-cut, with works frequently exhibiting certain traits from various stylistic idioms; for instance, whilst John Ireland’s Piano Concerto is fundamentally grounded in a first-wave neo-romantic idiom, it nevertheless features neo-Classical writing during the course of the final movement. Furthermore, a work like Arthur

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<sup>97</sup> Quoted in Alfred Einstein, *Mozart: His Character, His Work* (London: Cassell, 1966), 269.

Somervell's romantic *Highland* Concerto employs Scottish-styled thematic material that would not be out of place in a light music work.

Yet, whatever the individual style, the body of British piano concertante pieces demonstrates that native composers were keenly aware of the latest developments taking place in Europe and America, and readily experimented with moderate modernist techniques. Only with regards to the more severe forms of modernism did composers show relative disinterest, with the emergence of serialism being a particular case in point. However this was not due to a lack of interest in the idiom but rather through personal preference. Indeed such a situation similarly explains the paucity of concertos exhibiting pastoral or light music tendencies; it was not that composers dismissed such styles without reason, but rather because they either felt that the style itself did not resonate with their own compositional aesthetic, or considered such idioms to be incompatible with the characteristic traits of the genre.

Fundamentally, whilst certain compositional approaches do not feature as prominently within the corpus of native concertante works as others, this sizeable collection demonstrates remarkable stylistic diversity that highlights the creative flair of Britain's composers. Given this phenomenon, it is interesting to investigate whether such compositional variety is displayed to the same extent in the native composer's approach to architectural design. The following two chapters therefore comprise an investigation into the structures employed in concertos and concertante compositions respectively,

considering which formal models were exploited, and in what way they deviate from standard practices.



## Chapter 4:

# Technical and Formal Approaches Employed in British Piano Concertos

### Introduction

As illustrated in Chapter 3, the large corpus of modernist works for piano and orchestra is notable for featuring an array of diverse stylistic approaches. Therefore, whilst the works produced immediately after the First World War are mostly grounded in a high-romantic idiom, concerti from the mid-1920s onwards rapidly become more diverse as younger musicians emerged and reacted, to varying degrees, against pre-war trends, turning instead to a gamut of modernist styles ranging from neo-Classicism and pastoralism, to neo-romanticism and light music. The characteristic traits of these various approaches is clearly apparent in the aural sound-world of these works, created through different approaches to piano writing, orchestration, character of thematic material, interaction between soloist and orchestra, use of harmony, and the handling of tonality.

Yet in spite of exploiting a wide variety of compositional styles, British composers were less varied in their approach to formal design; furthermore, whilst the sound-world of these compositions demonstrates a general departure from pre-war conventions, the treatment of structure actually remained relatively conservative, featuring a debt to

traditional forms inherited from the late-eighteenth and nineteenth centuries. This chapter therefore examines the manner in which composers handled the element of concerto design, ranging from the comparatively standard structures employed by Harty in his romantic work, to the more complex – but not radical – handling of form in Ireland's Piano Concerto in E-flat. Crucially, it is not my intention to deliver an account of every concerto produced between the years 1918 and 1955, but rather to provide six pertinent case studies that highlight the varying approaches taken to concerto architectural design by British composers during this period. Therefore, in addition to the two works by Harty and Ireland, I will also examine those produced by Bliss, Rawsthorne, Britten, and Ferguson. I have selected these particular works because they not only demonstrate a variety of successfully controlled formal constructions, but because they also feature a range of stylistic approaches, thereby highlighting the comparatively conservative treatment of structural design by British composers across a range of musical idioms.

The first of these, the B minor concerto by Harty, is a classic example of the type of concerto produced immediately after the First World War; demonstrating an unashamedly romantic temperament, it is entirely devoid of the type of modernist trends that characterise the five other works. Its structure reflects this approach by featuring designs inherited from the nineteenth century, including single-exposition sonata, ternary, and rondo forms. Like Harty, Britten adopts a conservative treatment of architecture in a work that evokes the grand bravura concerto of the late nineteenth century. Here he employs sonata, two sets of variations, and a second sonata in the four suite-like movements, adding a modernist twist through his treatment of tonality. A similar

approach characterises Bliss' handling of the genre in his Brahmsian Concerto in B-flat, yet unlike Britten, his treatment of form is a little more varied for whilst the opening movement features the notable use of double exposition sonata form, the following two movements are less conventional, comprising a distinctly fluid treatment of variation form in the second, and a rotation structure in the third. As with Britten and Bliss, an evocation of the past is also evident in Ferguson's work. In this case however the composer looks back beyond the nineteenth-century warhorses, to the intimate aesthetic of the Mozartian concerto. Importantly, he exploits traditional models throughout the concerto, employing double-exposition sonata, variation, and rondo forms in the three movements respectively. In contrast to this, Rawsthorne's neo-baroque concerto features a somewhat more unorthodox handling of structure, for whilst the composer utilises traditional models as the basis of his structural approach, these are handled in a less conventional manner, featuring modified ternary form in the first movement and a rondo for the finale. Finally, Ireland's Piano Concerto in E-flat comprises a more unusual treatment of structure, for the composer employs rotation forms across all three major structural sections – with the last also functioning as a six-part rondo, which, importantly, are connected together through the composer's complex tonal organisation and cyclical design.

To reiterate, whilst these six concertos demonstrate various approaches to formal architecture, they are all grounded on traditional models. Crucially, of the many concertos produced by Britain's more prominent composers at this time, only one composition appears to feature a particularly experimental treatment of structure, that of

Lambert's Concerto for Piano and Nine Players. In this work the composer treats the form of each of the three movements so freely that no formal model appears to have influenced their construction. Unfortunately, the effect of this through-composed approach is largely unsuccessful, for in each of the three movements the musical trajectory never reaches a satisfying culmination and consequently results in three shapeless movements that lack a sense of compositional direction. In this way, the concerto may be used as a means to illustrate why British composers generally remained faithful to conventional forms, for to create a work without a clearly defined structure could result in a confused and incoherent design that undermined the musical successes and interest elsewhere in the composition.

Such widespread architectural orthodoxy on the part of British composers is also highlighted by their general retention of the standard fast-slow-fast three-movement design. Indeed even such progressivist composers as Lambert, Tippett, Searle, and Fricker, retained this established model, demonstrating that even to these less conservative musicians, certain compositional traditions still remained viable in principle. For most British musicians therefore, whatever their stylistic orientation, the three-movement design was by far the most popular means of organising the structure of a concerto. There are of course a number of exceptions to this trend, apparent in such works as those by Bush, Ireland, Britten, and Rawsthorne, yet these composers did not depart from the norm merely for the sake of novelty, but instead to contribute to the perceived character or function of the concerto itself. Consequently Bush adopted a four movement scheme to allude to the grandiose romantic concerto of Busoni; Britten, also

employing four movements, does so as a means to imbue his composition with a suite-like character; Rawsthorne included a scherzo second movement in his Second Piano Concerto because the composer felt it was ‘difficult to pass immediately from a rather amicable first movement to a lyrical slow one... So, in this Concerto, a rather violent Scherzo is interpolated’;<sup>1</sup> and Ireland, who uses just two movements – with the second divided into two distinct subsections – does so due to the cyclical treatment of his thematic material. In spite of these examples however, the vast majority of British composers were content with the traditional three-movement form, seeing no reason to depart whimsically from what had, for over two centuries, proved to be an efficient concerto format.

However, before commencing with the analyses of concertante works, it is worth briefly clarifying some technical analytical concepts. Firstly, whilst many of the formal models I refer to in the course of this chapter – such as ternary (ABA), rondo (ABACA), arch (ABCBA), and sonata – will hopefully be well known to the reader, I believe it is necessary to clarify why I differentiate between rotation and sonata forms, given that the analysts James Hepokoski and Warren Darcy consider the latter to be a component of the former.<sup>2</sup> Crucially, I do not employ the concept of rotation form here as a variety of sonata form, but rather as a separate model, principally when a composer appears to employ a large-scale treatment of variations. Hepokoski and Darcy comment upon this feature of rotation forms in *Elements of Sonata Theory* by stating: ‘Rotational structures

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<sup>1</sup> Quoted in John McCabe, *Alan Rawsthorne: Portrait of a Composer* (Oxford: Oxford University Press, 1999), 138.

<sup>2</sup> See James Hepokoski and Warren Darcy, *Elements of Sonata Theory: Norms, Types, and Deformations in the Late-Eighteenth-Century*. (Oxford: Oxford University Press, 2011).

are those that extend through musical space by recycling one or more times – with appropriate alterations and adjustments – a referential thematic pattern established as an ordered succession at the piece’s outset.’<sup>3</sup> They continue on to profess:

Quite apart from the issue of merely inhabiting a different temporal space, successive rotations in music are often subjected to telling variation: portions of them may dwell longer on individual modules of the original musical material; they may omit some of the ordered modules along the way; or they may be shortened, truncated, telescoped, expanded, developed, decorated, or altered with *ad hoc* internal substitutions or episodic interpolations... Any form that emphasizes return and rebeginning is in dialogue with the rotation principle.<sup>4</sup>

With this in mind I employ rotation form where the movement’s thematic groups are restated in different guises, featuring, for instance, a change of key, harmony, orchestration, thematic character, or reorganised construction. In all instances there is no development section meaning that the form is represented by ABA<sup>1</sup>B<sup>1</sup> or such similar variant. Of course not every sonata features a development section and therefore its absence is not fundamental in creating rotation form – though given the fact that all the sonata forms examined below feature one, such an absence nevertheless contributes to it. Accordingly I employ this design where the reprisals of the thematic sections are so substantially altered that the general concept of sonata form is not strongly perceived but instead appears as a reconceived treatment of thematic blocks. Furthermore, I opt for rotation over variation form because, as Hepokoski and Darcy note, ‘the referential

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<sup>3</sup> Ibid., 611.

<sup>4</sup> Ibid., 611–612.

pattern laid down at the beginning is typically much longer and more internally differentiated than that found in the small strophic or variation forms.<sup>5</sup> Accordingly I retain the use of sonata form when the traditional exposition-development-recapitulation model is employed and clearly perceived, and, in particular, when the recapitulation, whilst often not a literal repeat, nevertheless closely follows the manner of the exposition.

Finally a note is needed to quickly explain the use of superscript and subscript characters. In order to identify variations of a returning thematic section I employ superscript Arabic numerals (A<sup>1</sup>, A<sup>2</sup>, B<sup>1</sup>, B<sup>2</sup>, etc), whereas for the identification of different themes within a subject group I employ subscript Roman numerals, i.e. A<sub>i</sub>, A<sub>ii</sub>, and A<sub>iii</sub>, for the first, second, and third themes respectively of a first subject (B and subsequent letters being used for the identification of any successive themes).<sup>6</sup>

### Hamilton Harty: Piano Concerto in B minor (1922)

Hamilton Harty's Piano Concerto in B minor represents a romantic approach taken to concerto design, mirroring the composer's particular preference for pre-war compositional styles over modernist developments. Indeed his ambivalence towards contemporary trends was well known and is clearly highlighted by Jeremy Dibble who states:

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<sup>5</sup> Ibid., 612.

<sup>6</sup> For a definition of key terms employed in Chapters 4 and 5, including 'section', 'episode', 'theme', and 'ritornello' see the glossary at the back of this thesis.

Although he admitted to an admiration of Stravinsky, this was largely reserved for the composer's earlier Russian period; Ravel's later experiments were also ignored. In terms of British music, he was open to the Romantic language of Bantock, Bax and, later, Walton, whose music he conducted with enthusiasm (as witnessed by his programmes with the Hallé and LSO), and he was receptive to the folk-song-led works of Vaughan Williams, Holst, Moeran and Grainger. However he clearly considered Vaughan Williams and Holst's later fascinations with synthetic modes, bitonality and polytonality to venture into areas that were artificial and empty, and that risked alienating the audiences who were the lifeblood of a professional orchestra's existence.<sup>7</sup>

Harty's aversion to contemporary trends highlights why his concerto remains grounded in a style that was rapidly perceived as outmoded by Britain's younger composers. The most obvious model for Harty's work would appear to be Rachmaninoff, particularly that of the Second Concerto in C minor, with secondary influences suggestive of Brahms and Chopin, amongst others. Yet in spite of such allusions there is a definite freshness and originality to Harty's writing due in part to the Irish influences that permeate the three movements, such as the use of flattened seventh notes of the second movement and the boisterous reel of the finale. Further to this, whilst the concerto is undoubtedly symphonic in character and demands a pianist of virtuosic skill, the work exhibits a less dramatic and oppressive atmosphere than many of the warhorse concerti of the late-nineteenth century, such as Rachmaninoff's Third, Rubinstein's Fourth, and Brahms' First. Instead, Harty creates a work that, though not without occasions of dramatic character, nevertheless inclines towards moments of light-hearted frivolity, and poignant nostalgia, rather than fiery theatrics. Indeed throughout each of the three movements, considerable importance

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<sup>7</sup> Jeremy Dibble, *Hamilton Harty: Musical Polymath* (Woodbridge: The Boydell Press, 2013), 149–150.



is placed upon passages of lyrical beauty that possess more than a passing resemblance to the ‘big tunes’ of Rachmaninoff, such as in the slow moment of the Russian master’s Second Symphony, Second Piano Concerto, and eighteenth variation of his *Paganini Rhapsody*.

It is possibly because Harty largely avoided imposing theatrics that the work failed to enter concert repertoire; after all, throughout the modernist period concert goers were particularly attracted those concerti that provided opportunities to witness musical fireworks, and as a result Harty’s work may have appeared as less exciting. More likely however, is that in contrast to a great many other compositions written for piano and orchestra during this period, Harty’s concerto was not dedicated to, nor written for, a particular pianist who might have acted as champion for the work, but rather to the composer’s mentor Michele Esposito. Furthermore, given it was Harty who appeared as soloist for the majority of performances, it is likely that the concerto was composed as a vehicle for his own pianistic prowess. Yet in spite of this, he too appears to have rarely performed this work, possibly because by the 1920s, Harty’s focus had turned to conducting over performance. Consequently, other than the composer, Myra Hess appears to be the only prominent pianist to perform the work and evidence suggests that she only did so once on the 14 February 1924, alongside the Hallé Orchestra under Harty’s direction.

The fact that the concerto lacked a notable champion is important, because it was through such support that many of the British concertante works were brought before the public.

As such, during Harty's lifetime the work was never performed at the Proms or by the top London orchestras, nor broadcast by the BBC; it was given only twice under Dan Godfrey in Bournemouth, and surprisingly just twice in Manchester. Yet the fact that the concerto never became a repertoire work does not impinge on the composition's fine craftsmanship, nor undermine the composer's carefully controlled approach to traditional structures.

### Movement I: Sonata Form

The first movement opens in B minor with a dazzling cascade of semiquaver chords from the soloist in a manner redolent of the opening statements to the concertos of Schumann and Grieg (Ex. 4.1). Yet from bar 6 Harty shifts the stylistic gaze away from these two composers, turning instead towards Rachmaninoff – particularly that of the Second Piano Concerto – when he introduces the wistful and somewhat poignantly-lyrical primary theme in the woodwind section, against which an accompaniment of rolling arpeggio figurations is provided by the soloist (Ex. 4.2).

The *ma con passione* melody continues until Figure 1 at which point the theme gives way to a transition section, during which Harty gradually increases the tension through thematic fragmentation, tonal destabilisation, and antiphonal exchange. The transition reaches a climax at bar 36 with the return of the soloist's cascade passagework – now positioned over a dominant chord – heralding the reprise of the primary theme in B minor. However this time the material is presented by tutti orchestra, providing a symphonic

Table 4. 1 Summary of sonata form employed in Movement I of Harty's Piano Concerto

Large-Scale Formal Section	Introduction	Exposition				
Formal Subsection		Primary Subject			Transition	Secondary Subject
Musical Detail	Soloist cascade	Theme A	Transition	Theme A	<i>Più tranquillo</i> solo material	Introduction
		Theme in orchestra, piano arpeggios	Linking passage (L) featuring piano and orchestra	Symphonic repetition of theme by orchestra		
Bars	1-5	6-15	16-37	38-49	50-59	60-69
Tonality	B minor	B minor			Preparing for relative major	D major

Large-Scale Formal Section	Exposition			Development	Cadenza	Recapitulation
Formal Subsection	Second Subject					Primary Subject
Musical Detail	Theme B	Transition	Theme B	Repetitions of Motive X	Virtuosic piano display, development of thematic material	Theme A
	Theme presented by piano	Linking passage	Symphonic variant of theme by orchestra then soloist			Symphonic presentation of theme by orchestra and soloist
Bars	70-82	82-97	98-113	114-141	142-159	160-167
Tonality	D major			Various	Various	E major

Large-Scale Formal Section	Recapitulation				Coda
Formal Subsection	Transition	Second Subject			
Musical Detail	Material taken from earlier linking passage (L)	Theme B	Transition	Theme B	Derived from primary theme and opening cascade
		Theme presented by soloist	Transition	Symphonic variants of theme by orchestra then soloist	
Bars	168-189	190-199	200-216	217-232	233-250
Tonality	Preparing for tonic major	B major			B minor

Example 4. 1 Harty Piano Concerto, Mmt I: Soloist's entrance, bars 1-4

8va  
Allegro risoluto  
*ff agitato*  
*sf sf sf sf*

Example 4. 2 Harty Piano Concerto, Mmt I: Start of primary subject, bars 8-11

Woodwinds  
*p ma con passione*

Example 4. 3 Harty Piano Concerto, Mmt I: Transition material, bars 52-55

variant of the primary subject that features tremolo strings, thick brass textures, triplet scale decorations to the theme, and greater rhythmic momentum.

The primary theme is followed by a transition at Figure 4 that prepares for the arrival of the second subject by both enacting an orthodox modulation towards the new tonality of D major and replacing the drama of the previous phrase with a tranquil piano solo, lightly accompanied by sustained string and brass chords. The soloist's *più tranquillo* material suggest a possible allusion to Saint-Saëns which, with its delicate textures, parallel thirds, and gradual sweeping arc across the entire range of the piano, instils a sense of utter serenity that provides the perfect antidote to the preceding tutti material (Ex. 4.3).

The second subject commences at Figure 5 with an introduction from the woodwind and string sections, featuring motivic gestures that anticipate the piano's presentation of a warmly lyrical D major theme in bars 70-82. This material is presented in a manner

Example 4. 4 Harty Piano Concerto, Mmt I: Soloist's presentation of second subject, bars 70-73

Musical score for Example 4.4, showing the soloist's presentation of the second subject in bars 70-73 of the first movement of the Harty Piano Concerto. The score is in G major and 4/4 time. It features a piano accompaniment with chords and triplets, and a soloist part with triplets and sixteenth-note runs.

Example 4. 5 Harty Piano Concerto, Mmt I: Motif X, bars 122-123

Motif X

Musical score for Example 4.5, showing Motif X in bars 122-123 of the first movement of the Harty Piano Concerto. The motif is a single melodic line in G major, consisting of a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter rest.

Example 4. 6 Harty Piano Concerto, Mmt I: Motivic development of X in the cadenza, 142-143

Quasi-Cadenza

*ff* molto marcato

Musical score for Example 4.6, showing the motivic development of Motif X in the cadenza of the first movement of the Harty Piano Concerto, bars 142-143. The score is in G major and 4/4 time. It features a piano accompaniment with chords and a soloist part with chords and sixteenth-note runs. The tempo is marked *ff* molto marcato.

redolent of Rachmaninoff through its appearance in the piano's upper middle register, delicately accompanied by simple triplet figurations from the left hand (Ex. 4.4). As the melody progresses Harty, again with a nod to the Russian master, introduces a subtle background of sustained string chords that adds greater warmth to the subject. A transition section at Figure 6 serves to increase the sense of tension that culminates with a reprise of the secondary subject at Figure 7. Now shared between full orchestra and soloist, Harty transforms the nature of the melodic material such that it now exhibits a character of unbridled emotion, largely as a result of thicker textures, increased chromaticism, and Brahmsian piano virtuosity.

The augmented sentiment of the subject finally reaches an apotheosis at Figure 8, with the start of the development section in D major. Comprising a mere 28 bars – or 12% of the overall movement – Harty employs this middle episode as an opportunity to modulate through a sequence of distantly related keys, whilst also drawing the audience's attention towards a significant motif that frequently reappears throughout the course of the concerto. This figure, Motif X, is initially presented by the first violins in bars 122-123 (Ex. 4.5) before being repeated in quick succession by the oboe and clarinet; flute; clarinet and bassoon; piano; and finally flute and clarinet. A brief quasi-cadenza from the soloist gives way to two further presentations of the motif by tutti orchestra at Figure 10, statements that Harty imbues with considerable excitement through the sudden exploitation of chromatic harmony, culminating with an impressive chordal passage that heralds the arrival of the soloist's cadenza from bar 142.

Example 4. 7 Harty Piano Concerto: *Jeu perlé* technique in the cadenza, bar 152

The image displays two systems of musical notation for a piano cadenza. The first system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The treble staff begins with a trill (tr) over a note, followed by a series of chords and melodic lines. An '8va' marking with a dashed line indicates an octave transposition. The second system continues the piece with similar notation, featuring a circled '8' marking at the beginning of the first measure.

Given the concise nature of the previous section, Harty partly utilises this extended solo passage as a means to undertake a certain amount of thematic development. The opening of the cadenza therefore comprises chordal passages based on a stepwise pattern of Motive X (Ex. 4.6), whilst the closing statement features a sequential and decorated appearance of a triplet theme taken from the transition within the second subject. Yet in spite of this, it is clear that the cadenza also fulfils two other particular roles: first, as a vehicle for virtuosic display – featuring Brahmsian chordal passagework and *jeu perlé* Chopinesque figurations (Ex. 4.7)) – and second, as a conduit to the recapitulation. Whilst this occurs in part through a change in musical temperament, Harty also utilises it as a means to traverse a somewhat unusual sequence of keys to lead from the key of C minor, to the distant tonality of E minor. The composer’s decision to open the recapitulation in the subdominant key is not an unusual compositional trait, having being employed by composers from the late-eighteenth century as a convenient link to the tonic statement of



the secondary subject. However whilst practicable, Harty's choice of key arguably resulted instead, as Dibble notes, from the composer's fondness for the subdominant key.<sup>8</sup>

Unsurprisingly Harty's recapitulation does not precisely mirror the construct of the exposition, for during the late-romantic era James Webster highlights that there was a 'strong bias against literal repetition and formal symmetry.'<sup>9</sup> Consequently the composer jettisons the opening cascade and poignantly lyrical treatment of the primary subject, instead commencing at Figure 11 with the dramatic tutti statement of the theme as it occurred on its second presentation of the exposition. Here however, Harty divides this reprise in half, with the first section taken by tutti orchestra, before giving way to an equally symphonic and full-blooded statement of the second by the piano accompanied with woodwind and strings. The composer's decision to remove the more wistful version of the subject in favour of its resolute variant is inspired, for it ensures a felicitous culmination to the theatrics provided by the soloist in the cadenza.

Given Harty's removal of musical material, the recapitulation of the primary subject constitutes a mere eight bars, however Harty augments the listener's perception of this section by recycling the passagework that linked the subject's two expositional statements together, as a transition to the subordinate theme. Again the increased use of chromaticism and fragmentation in this passage generates considerable tension, however because on this occasion the passage leads to the reserved subsidiary material – rather than a fiery repeat

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<sup>8</sup> Ibid., 168.

<sup>9</sup> James Webster, "Schubert's Sonata Form and Brahms's First Maturity," *19th Century Music* 2, no. 1 (1958): 18.

Example 4. 8 Harty Piano Concerto, Mmt I: Transition to second subject, bars 182-185

of the primary subject – Harty replaces the expected culminating cascade passagework at Figure 12 with eight bars of more delicate and subtle piano writing (Ex. 4.8). This alteration serves to dilute the heightened drama in preparation for the tranquil recapitulation of the secondary subject in B major.

Once again Harty reorganises the material from the exposition such that he removes the orchestral introduction and recasts the soloist's statement. Although he retains the original character of the subject, he replaces the left-hand triplet figuration with a largely chordal accompaniment (Ex. 4.9). Following a full statement of this theme the remaining portion of the second subject remains largely unchanged, for it once again culminates with a full-blooded rendition of the second subject from bar 217.

**Example 4.9 Harty Piano Concerto: Soloist's Recapitulation of Second Subject, 190-193**

**Meno mosso**  
*poco rit* ----- *a tempo*  
*pp teneramente*  
Ped.

Commencing with a tutti statement decorated by solo arpeggios, this is followed by an impassioned and virtuosic variant from the soloist, swelling to a final climax at Figure 16 with the arrival of the coda in B minor. Here Harty sustains the tension through a symphonic echo of the primary subject that gives way to a reprise of the piano's chordal cascade in bars 237-241. This sweeping gesture culminates with a final declamatory hemiola figure from piano and orchestra that brings the movement to a suitably theatrical close.

## Movement II: Ternary Form

The elegiac second movement once again showcases Harty as a master of lyrical composition. Cast in ternary form with a modified reprise of A, the second movement opens in E major – again highlighting Harty's predilection for the subdominant relationship – with a brief orchestral introduction redolent of Rachmaninoff that features a wistful solo clarinet melody against muted strings (Ex. 4.10). However the melodic character of this passage is entirely Harty's own, for the composer infuses the theme with

Table 4. 2 Summary of ternary form employed in Movement II of Harty's Piano Concerto

Large-Scale Formal Section	Introduction	Section A			
		Theme A	Transition	Theme A	Pendent Theme
Musical Detail	Rhapsodic orchestral passagework	Presented by soloist, orchestral interjections	Transition featuring developmet of motives from Theme A	Symphonic variant	Presented by strings and derived from Motive X
Bars	1-7	8-26	27-36	37-42	43-47
Tonality	E major	E major to B major	Leading back to E major	E major	Fluid

Large-Scale Formal Section	Codetta	Section B	Section A <sup>1</sup>		Coda
		Theme B	Theme A	Pendent Theme	
Musical Detail	Echoes of Motive X	Statements of waltz-like theme	Presentation of Theme A by soloist and orchestra	Presentated by piano	Drived from transition material from Section A
Bars	48-55	56-76	77-88	89-100	101-111
Tonality	E major	Various	E major	Fluid	E major

Example 4. 10 Harty Piano Concerto, Mmt II: Clarinet melody, bars 3-7

Example 4. 11 Harty Piano Concerto, Mmt II: Soloist's presentation of Theme A, bars 8-12

an Irish flavour of flattened sevenths that serves to highlight his nationalistic compositional approach.<sup>10</sup> At Figure 1 the clarinet gives way to an emotional pianomelody that is once again suggestive of the Russian master, both in its lyrical sensitivity and idiomatic writing. That the piano presents this theme twice without orchestral accompaniment generates a deep sense of intimacy and heartache that provides an effective foil to the drama of the previous movement (Ex. 4.11).

<sup>10</sup> Dibble, *Hamilton Harty*, 167.

Example 4. 12 Harty Concerto: String's development of Motif X with piano decoration, bars 43-48

The image shows a musical score for three systems. The first system is for Violins and Violas, with a treble clef and a key signature of three sharps (F#, C#, G#). It features a melodic line with a long slur and a dynamic marking of *sf*. The second system is for the piano, with a grand staff (treble and bass clefs) and the same key signature. It contains complex textures with chords and moving lines, marked with *f*. The third system continues the piano part, featuring a triplet of eighth notes in the right hand and a dynamic marking of *ff*. The overall texture is dense and dramatic.

A brief closing statement from strings, bassoon and oboe leads into a transition section at Figure 2 that develops the motivic ideas of Theme A. Again this passage is largely dominated by the piano with brief interjections provided by strings, clarinet and flute. Here the piano part is more redolent of Cyril Scott than the brooding Rachmaninoff, a shift in temperament that suffuses the passage with a more hopeful nature, however the spirit of the Russian returns with the restatement of the primary theme at Figure 3 by the orchestra. As in the first movement, Harty employs the reprise as a means to transform the character of the material, instilling the passage with a greater feeling of unrestrained passion, achieved through rich string, woodwind, and horn textures; dramatic keyboard

writing; and an increased perception of rhythmic momentum. At bar 43 the piano's original repeat of the melody is replaced by an impassioned answering pendent theme based predominantly on Motif X by the violins, decorated with brilliant passagework from the soloist (Example 4.12). This statement culminates at Figure 4 with a brief codetta that dissolves the atmosphere of heightened emotion through a reduction of instrumentation and removal of the decorative textures. A final nostalgic statement of X by the piano draws Section A to a conclusion in E major at bar 52. Importantly though, Harty colours the final cadence with a dominant chord of B major, ensuring that a sense of closure is never fully established. As a result of this ambiguity, the composer generates a mood of expectation that culminates at Figure 5 with the introduction of Section B.

This brief middle episode returns to the dramatic character of the first movement which commences with an ominous declaration from the orchestra in G-sharp minor before giving way to a jubilant waltz-like theme presented by unaccompanied piano and based on a cycle of fifths (Ex. 4.13). Here the passagework exploits the keyboard's wide range and dynamic capabilities, whilst also displaying an overt and fiery virtuosity comprising chordal material, rapid arpeggio decorations and wide leaps in a manner evocative of Brahms' symphonic piano writing. A transposed repeat of both the orchestra and soloist's respective statements in F-sharp minor, is followed in bar 65 by an *Animando* section in E minor that commences with an orchestral presentation of the waltz theme in the woodwind, decorated by brilliant scales from the piano. However the ensemble's reprise of this lively melody is cut short after just two bars when the piano, flute, clarinet, and horn interrupt proceedings with a restatement of Motif X. This intrusion functions as a

Example 4. 13 Harty Piano Concerto, Mmt II: Waltz-like theme from Section B, bars 58-60

transition passage that anticipates the arrival of Section A<sup>1</sup> by both replacing the buoyant character of the waltz theme with a subdued atmosphere, and hinting towards Theme A's motivic content. Immediately prior to the reprise of this subject at 77, Harty further reduces the instrumentation, culminating with a solo flute cadenza that recalls the clarinet figuration from the introduction.



Example 4. 14 Harty Piano Concerto, Mmt I: Soloist reprise of Theme A, bars 77-79

The musical score for Example 4.14 is presented in two systems. The first system shows the right hand with a melodic line and the left hand with a triplet accompaniment. The second system continues the melodic line in the right hand and the accompaniment in the left hand. The score includes dynamic markings *pp* and *Legatissimo e doleissimo in relazione alle campane*, and the instruction *Con Ped.*

With the exception of altered orchestration and texture, the material of A<sup>1</sup> closely follows the compositional pathway of A. It opens with the recapitulation of the piano's two statements of the *melodia cantando* in E major, now accompanied by a background of sustained strings and with the melody doubled by clarinet and oboe on its first two appearances respectively. Further to this, Harty replaces the left-hand triplet accompaniment with ethereal semiquaver passagework that acts as a shimmering countermelody to the principal theme in the topmost voice of the right hand (Ex. 4.14). Following this presentation, Harty entirely jettisons the Scott-like transition section, such that Theme A leads directly into a restatement of the pendent theme by the piano at bar 89, accompanied with a countermelody from the violin; running semiquaver triplets in bassoons and clarinet; and staccato droplets from the flutes and oboe.

The movement concludes with a coda at Figure 9 that closely mirrors the codetta from Figure 4. On this occasion however, Harty retains a thick orchestration of woodwind and strings, decorated by Chopin-like figurations from the piano. With the arrival of Figure 9 Harty reduces the instrumentation to that of a chamber ensemble, transferring solos – based on the material from the Scott-like transition – between piano, clarinet, and horn. This approach serves to create an atmosphere of serene bliss, culminating with a graceful arpeggio of E major by the piano, against which a solo clarinet provides one final Irish gesture that draws the movement to a delicate close.

### Movement III: Rondo Form

The final movement employs a rondo form that opens with a light-hearted orchestral introduction based on a semiquaver-quaver motif (Ex. 4.15) presented in turn by lower strings and bassoon, upper woodwind, and finally timpani, the latter employing the rhythmic figure on an dramatic dominant pedal that culminates with the presentation of the rondo theme by the piano in B major at Figure 1 (Ex. 4.16).<sup>11</sup> Harty himself described this theme as evocative of ‘an Irish tavern with drinking, dancing and gaiety’,<sup>12</sup> and the lively, boisterous character of the material certainly lives up to the composer’s description. The piano’s fiery writing reflects this raucous nature and comprises rapid octave passages and large chordal leaps in a manner evocative of Brahms, whilst the orchestra provide an accompaniment of occasional sforzando attacks from strings and

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<sup>11</sup> For the analysis of Movement III of Harty’s Piano Concerto, I employ the term ‘ritornello’ when referring more generally to the section that comprises both the orchestra’s introduction and the rondo theme.

<sup>12</sup> Quoted in *ibid.*, 168.

**Table 4. 3 Summary of rondo form employed in Movement III of Harty's Piano Concerto**

Large-Scale Formal Section	Ritornello				Transition	Episode B	
	Introduction	Rondo Theme	Transition	Rondo Theme		Theme B	Theme B
<b>Musical Detail</b>	Orchestral Introduction	Presentation by the Soloist	Link derived from Rondo Theme	Reprise of theme and introduction material by orchestra	Developmental transition featuring content from Rondo Theme and Motive X	Presented by orchestra	Variant by Soloist
<b>Bars</b>	1-10	11-30	31-34	35-50	51-91	92-104	104-115
<b>Tonality</b>	B major	B major to F major	B major	B major	Fluid	E major	Fluid

Large-Scale Formal Section	Episode B (cont.)			Transition	Ritornello <sup>1</sup>		Transition
	Transition	Theme B	Codetta		Introduction	Rondo Theme	
<b>Musical Detail</b>	Derived from Theme B	Symphonic variant	Closing statement featuring Motive X	Featuring Motive X	Reprise of introduction material	Theme and its development by soloist	Featuring Motive X
<b>Bars</b>	116-129	130-134	134-139	140-144	145-164	165-196	197-203
<b>Tonality</b>	Fluid	C-sharp minor	Leading back to E major	A Aeolian	Tonal centre on D		Preparing for F-sharp major

Large-Scale Formal Section	Episode B <sup>1</sup>			Ritornello <sup>2</sup>		Transition	Episode C	Coda
	Theme B	Transition	Theme B	Introduction	Rondo Theme		Theme C	
<b>Musical Detail</b>	Presentation by soloist	Derived from Theme B	Reprise of B replaced by skittish reditition of X followed by martial theme	Modified reprise of introduction material	Presented by soloist and orchestra	Derived from Rondo Theme	Derived from Motive X and presented by orchestra	Scherzo-like finale
<b>Bars</b>	204-215	216-233	234-245	246-261	262-281	282-291	292-313	314-342
<b>Tonality</b>	F-sharp major	Fluid	Fluid	B major	B major	B major	B major	B major

Example 4. 15 Harty Piano Concerto, Mmt III: Introduction figure, bars 1-3



Example 4. 16 Harty Piano Concerto, Mmt III: Soloist's statement of rondo theme, bars 11-15

woodwind, partially doubled by trumpets and trombones. At bar 31 a brief transition for unaccompanied soloist provides a final virtuosic flourish before giving way to a rambunctious repetition of the theme by tutti orchestra at Figure 2.

However, at bar 41 the presentation of the theme breaks down, leading to a fragmented reprise of the introductory material by the orchestra before the rondo theme is seemingly brought back once more by the soloist at Figure 3. Yet this appearance of the ritornello functions as a transition rather than an exact reprise, ultimately leading to the re-emergence of Motive X at bar 88, whose appearance serves to establish an atmosphere of tranquillity in preparation for the start of Episode B at bar 92.

Example 4. 17 Harty Piano Concerto, Mmt III: Theme B, bars 93-104

The musical score for Example 4.17 is presented in three staves. The first staff is marked *Sostenuto e con dignita* and *mf*. The second staff is marked *cresc.*. The third staff is marked *f*, *dim.*, and *p dim.*. The key signature is E major (three sharps) and the time signature is 6/4. The music consists of a single melodic line with various dynamics and articulations, including slurs and accents.

Presented by a mellow ensemble of strings, cor anglais, clarinets and bassoon, Theme B (Ex. 4.17) in E major recalls the lyrical Rachmaninoff and functions as the perfect foil to the rondo theme. Following the orchestra's presentation, the material is passed to the pianist who provides a homophonic restatement in the keyboard's warm middle register. This gives way to a transition at bar 116 that functions to increase the sense of tension and excitement through an increased perception of rhythmic momentum; a gradual thickening of instrumental textures; and a steady increase in register. Such heightened excitement culminates with an emotionally unbridled apotheosis of Theme B by piano and orchestra from bar 130. In contrast to the initial presentation, Harty's reinterpretation of the melody now exploits the high register of the violins; a larger range of the keyboard; fortissimo dynamics; and increased orchestration. However, to ensure an affect of concentrated intensity, the composer only provides a short extract of the theme, and as such, the tension is quickly released with the reprisal of Motive X at bar 134, drawing the section to a tranquil conclusion

A brief transition leads to Ritornello<sup>1</sup> that opens with a return of the orchestra's introduction material at bar 145. This appearance rekindles a sense of excitement, yet rather than progressing too quickly to the rondo theme, Harty increases the sense of tension by delaying the restatement of this material through a process of motivic development. The sense of expectation is finally resolved when the piano presents the boisterous rondo subject in D Dorian at Figure 10. However, this section only comprises the single statement of the theme before a transition section at Figure 12 reintroduces Motive X by the flutes, clarinets and upper strings. Once again this dissolves the fiery nature of the thematic material, resulting in an atmosphere of tranquil serenity that prepares for the arrival of Episode B<sup>1</sup> at Figure 13.

Harty's rotation of this contrasting section closely follows the process featured in Ritornello<sup>1</sup>, for here too the composer provides just one presentation of the thematic material, presented by the soloist in the key of F-sharp major. Intriguingly however he implies the return of an emotionally charged restatement of the lyrical melody by retaining the original transition as a means to develop the perceived tension and excitement from Figure 14. However upon arriving at the climax, Harty defies expectations by presenting a skittishly jubilant transition based on Motive X for full orchestra, decorated by brilliant arpeggio figuration from the piano. The excitement of this passage culminates at bar 238 with a triumphant martial theme in E-flat for the brass and snare drum (Ex. 4.18), against which the woodwind and strings provide rhythmic energy in the form of trills, quaver arpeggios, and tremolos, whilst the piano adds a virtuosic brilliance through filigree passagework.

Example 4. 18 Harty Piano Concerto, Mmt III: Martial theme, bars 238-240

The image displays a musical score for three instruments: Flutes, Horns, and Lower Strings. The score is written in 6/4 time and features a key signature of two flats (B-flat and E-flat). The Flutes part is in the upper staff, playing a rhythmic pattern of eighth notes. The Horns part is in the middle staff, playing a series of chords. The Lower Strings part is in the lower staff, playing a series of chords. The score is divided into four measures, with the first measure containing a fermata over the Flutes part.

This majestic subject leads to Ritornello<sup>2</sup> and the appearance of the orchestral introduction material at Figure 17. However such is the impressively magisterial nature of the preceding theme that the sudden reprise of the semiquaver-quaver motive is something of an anti-climax, and given the lack of any preparation, also quite surprising. As though caught out by this unexpected return, the bassoons and double basses fail to enter on cue and have to be rescued by solo clarinet and violins, who provide a very tentative rendition of this introductory material. Yet as the passage develops, the instrumental writing gradually grows in confidence, eventually climaxing at Figure 18 with an animated statement of the rondo theme in the tonic key.

As in Ritornello<sup>1</sup>, this reprise differs from the original presentation through the single statement of the rondo theme. Predominantly stated by the soloist, it is assisted with thematic interjections from the orchestra before the passage morphs into a transition section at Figure 19 that leads with much excitement into Episode C at Figure 20 (Ex. 4.19). This concluding section demonstrates another allusion to Rachmaninoff, for with

Example 4. 19 Harty Piano Concerto, Mmt III: Opening phrase of Theme C, bars 292-295



Example 4. 20 Harty Piano Concerto, Mmt III: Brahmsian interpretation of Motif X, bars 305-308

the stately tempo and majestic nature of the material, it recalls the equivalent passage that closes the final movement of the Russian master's Second Piano Concerto. Importantly, the penultimate section is especially notable for being composed primarily from Motive X. However, no longer is this idea presented in a fragmented form as on previous occasions, but rather in the guise of its own fully-fledged theme (Ex. 4.19). Episode C therefore represents the culmination of an idea that, whilst permeating all movements, up until this point always functioned as secondary material. That Harty finally employs this motivic gesture in such a way is inspired, for it represents the culmination of the entire concerto, lending a definite sense of progression that connects the three movements into a unified whole. First presented by upper strings and woodwind, Theme C exudes an atmosphere of reserved triumphalism that, like Theme B, provides a perfect contrast to the convivial nature of the rondo subject. Following its first presentation it is echoed by the



clarinet, bassoon, horns and lower strings, before dying away in the violins, concluding with a brief echo of the original motive in the clarinets. However, a sudden strike on the tam-tam revitalises the theme that appears briefly in the form of a Brahmsian piano solo (Ex. 4.20) before an arpeggio flourish hands the melody back to the full symphony orchestra from bar 309. At Figure 22 Theme C reaches its climax, giving way to a scherzo-like finale that provides the soloist with one final opportunity for virtuosic fireworks. This culminates with a dramatic antiphonal exchange between orchestra and soloist that brings the concerto to an exultant conclusion.

### Arthur Bliss: Piano Concerto in B-flat (1939)

In his neo-romantic Piano Concerto in B-flat, Arthur Bliss sought a return to the grandiose nature of the late-nineteenth-century piano concerto, treating the genre as a platform for symphonic drama, virtuosic bravura, musical combat, and romantic emotion. In this way he also revives the concept of the pianist as a lion at the keyboard, struggling to overcome, not simply the virtuosic requirements of the solo writing, but also the oppression of the full symphony orchestra.

The excitement and intensity created by the heroic battle between individual and massed ensemble is developed further by the sheer length of the work – running somewhere between 30 and 40 minutes – and Bliss' use of musical extremes, demonstrated in his handling of dynamics, pitch range, orchestration, and thematic temperament, which serve

to create an imposing and dramatic work that closely mirrors the character of such concertos as Brahms' Second, Rubinstein's Fourth, and Rachmaninoff's Third.

Importantly, the composer's decision to adopt these works as models resulted in part from his response to a commission from the British Council to mark British Week at the New York World Fair of 1939, with Bliss noting: 'It was to be played by Solomon and dedicated to the people of the U.S. so obviously it had to be a concerto in the grand manner and what is loosely called 'romantic''.<sup>13</sup> However, the composer also notes that his interest in Romantic concertante pieces was further influenced by his experience as a jury member for the 1938 Brussels Ysaÿe Competition; commenting in a letter to his wife, the composer professed: 'I am learning a lot by listening to these young players – the standard is high – and my Piano Concerto is going to benefit by the experience.'<sup>14</sup> Significantly, the repertoire that year was dominated by canonical romantic works that included Tchaikovsky's First, Liszt's First, Rachmaninoff's Third, Beethoven Third, those of Grieg and Schumann, and both of those by Brahms, and it is arguable that such repertoire had a significant affect on the composer.

The work received its premiere at Carnegie Hall on 10 June 1939 and featured Solomon accompanied by the New York Philharmonic under the direction of Boult. This was quickly followed by the first British performance at the Proms on 17 August 1939, again with Solomon as soloist but accompanied by the BBC Symphony Orchestra conducted

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<sup>13</sup> Andrew Burn, Liner Notes, *Bliss: Piano Concerto/Piano Sonata/Concerto for 2 Pianos*, Peter Donohoe and Martion Roscoe (Piano) David Lloyd-Jones (Conductor) Royal Scottish National Orchestra, Naxos 8.557146, 2004, compact disc.

<sup>14</sup> Arthur Bliss, *As I Remember* (London: Thames Publishing, 1989), 118–119.

Henry Wood. Although the work proved to be a popular item at the Proms, occurring a further eight times between 1940 and 1955, it did not feature regularly in programmes of the other prominent performance institutions, occurring just once with the LPO and LSO in 1942 and 1944 respectively, twice in Bournemouth in 1950 and 1954, and three times with the Hallé between 1952 and 1954.

Whilst the work did not become a regular feature of concert programmes, this does not undermine the fact that it represents one of the finest renderings of second wave neo-romanticism produced by a British composer. This is particularly highlighted by the strong allusion to Brahms, not only in the treatment of piano and orchestra, but also in the approach to form. Nowhere is this more apparent than in the first movement which features a double exposition sonata form, a structure almost entirely sidelined by romantic composers with the major exception of Brahms, who significantly employs this feature in the opening movements of all his concerted works.

### Movement I: Double-Exposition Sonata Form

Whilst both of Brahms' two piano concertos employ a double-exposition in the opening movement, it is that of the German master's second that Bliss particularly evokes, not only due to the shared key of B-flat, but also the exploitation of an introductory cadenza that precedes the orchestra's exposition. This commences in bar 2 following a short declamatory statement from the orchestra and provides the pianist with a platform for

**Table 4. 4 Summary of double-exposition sonata form employed in Movement I of Bliss' Piano Concerto**

Large-Scale Formal Section	Introduction	Orchestral Exposition				Soloist Exposition			
Formal Subsection		Primary Subject				Primary Subject			Transition
Musical Detail	Virtuosic piano passagework	Theme A <sub>i</sub>	Theme A <sub>ii</sub>	Theme A <sub>iii</sub>	Codetta Theme (C)	Theme A <sub>i</sub>	Theme A <sub>ii</sub>	Theme A <sub>iii</sub>	Development of Theme A <sub>i</sub>
		Presented by orchestra				Presented by soloist			
Bars	1-16	17-28	29-36	37-45	51-59	60-68	69-77	78-84	85-113
Tonal Centre	B-flat	Around B-flat				Commences on F before becoming fluid			

Large-Scale Formal Section	Soloist Exposition (Cont.)				Development	Recapitulation			
Formal Subsection	Quasi-Cadenza	Secondary Subject	Transition	Codetta		Primary Subject			Transition
Musical Detail	Virtuosic display	Theme B	Development of Theme B undertaken by orchestra and soloist	Theme A <sub>i</sub> and C	Predominant use of primary subject group themes	Theme A <sub>i</sub>	Variant of Theme A <sub>ii</sub>	Theme A <sub>iii</sub>	Anticipate Theme B
		Presented by orchestra then soloist		Presented by orchestra and soloist		Presented by orchestra	Presented by soloist	Presented by soloist	
Bars	114	115-148	149-173	174-200	201-280	281-293	294-301	302-314	315-322
Tonal Centre	Fluid			Commences on B-flat before becoming fluid	Fluid	Starts on B-flat before becoming fluid			

Large-Scale Formal Section	Recapitulation (Cont.)			Cadenza	Coda
Formal Subsection	Secondary Subject	Transition			
Musical Detail	Theme B	Development of A <sub>ii</sub> and B	Sprightly Theme leading to A <sub>i</sub>	Various Themes	Theme C
	Presented by soloist				Presented by orchestra
Bars	323-340	340-358	359-384	385-456	457-466
Tonal Centre	Starts on A-flat	Fluid			B-flat

Example 4. 21 Bliss Piano Concerto, Mmt I: Introduction, bars 1-4

The musical score for Example 4.21 is in 4/4 time and B-flat major. It consists of two systems of staves. The first system shows the right hand starting with a melodic line marked *f*, followed by a 9-measure phrase, and then a section marked *ff* *brillante* featuring triplets. The left hand has a steady accompaniment of triplets. The second system continues the triplets in both hands.

Example 4.22 Bliss Piano Concerto, Mmt I: Fanfare theme (A<sub>1</sub>), bars 17-21

The musical score for Example 4.22 is in 4/4 time and B-flat major. It consists of two systems of staves. The first system shows the right hand starting with a melodic line marked *f*, followed by a 3-measure phrase, and then a section marked *ff* featuring triplets. The left hand has a steady accompaniment of triplets. The second system continues the triplets in both hands.

**Example 4. 23 Bliss Piano Concerto, Mmt I: Transition theme (A<sub>ii</sub>), bars, 29-32**



virtuosic octave fireworks that firmly establishes the dramatic tone of this opening movement (Ex. 4.21).

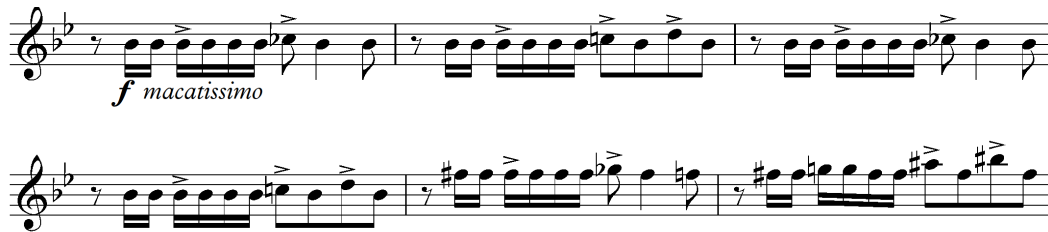
Importantly, throughout this movement, and indeed the whole work, forays through tonal centres are frequently transient and rarely fully established, the result being that whilst there exists an overarching tonal structure, such as the standard tonic-dominant approach to this opening sonata movement, Bliss' use of tonality within this large-scale design is distinctly fluid and ambiguous. This means that the function of tonality to define structure on a smaller scale is less notable, with changes to structural sections instead being emphasised by alterations to texture and thematic material.

At Figure 1 a thickening of texture and increase in rhythmic intensity generates a sense of excitement that climaxes at Figure 2 with the start of the exposition. The orchestra respond to the pianist's theatrics with a dramatic fanfare subject (A<sub>i</sub>) that suitably complements the grandeur of the preceding phrase and forms the first theme of the primary subject group (Ex. 4.22). However, the majesty of this passage is short lived and quickly gives way to a sinister transition passage (A<sub>ii</sub>) in bars 29-36 comprising frequent leaps of large, dissonant intervals (Ex. 4.23). The slight tension created by this material is quickly resolved with the arrival of the lyrical Theme A<sub>iii</sub> presented by the woodwind and

Example 4. 24 Bliss Piano Concerto, Mmt I: Second theme of primary subject (A<sub>iii</sub>), bars 37-40



Example 4. 25 Bliss Piano Concerto, Mmt I: Codetta Theme (C), bars 51-56



strings in bars 37-45 (Ex. 4.24). Like the preceding themes, this melody appears only fleetingly, being replaced in bar 46 by a brief reprisal of the fanfare subject before giving way to a codetta theme (C) in bar 51 (Ex. 4.25). The strident nature of this closing statement revives the drama of the opening material that not only creates a suitably fiery conclusion to the orchestral exposition, but also an adroit preparation for the return of the soloist at bar 60.

The solo exposition commences with a presentation of A<sub>i</sub> by unaccompanied, but thickly scored, piano, now transposed to the expected dominant key of F major. Again this imposing material is followed by the sinister A<sub>ii</sub> that leads to a reprise of A<sub>iii</sub> at Figure 9. However at this juncture Bliss departs considerably from the compositional pathway of the orchestral exposition, for Bliss replaces the anticipated codetta at Figure 10 with the reappearance of A<sub>i</sub>, yet Bliss thematically transforms this material so that it no longer

Example 4. 26 Bliss Piano Concerto, Mmt I: Lyrical transformation of A<sub>1</sub>, bars 86-90

*dolce e cantando*

Example 4. 27 Bliss Piano Concerto, Mmt I: Secondary subject, bars 115-122

*p* *dolcissimo*

exhibits the same strident character as before, but rather a soothing lyrical temperament (Ex. 4.26). Crucially, the composer does not introduce the theme merely as a passing echo but takes considerable time to develop the motivic material in bars 85-108, such that by bar 104, the melodic content presented in a duet between piano and solo violin bears only a passing resemblance to the original theme. Significantly, Bliss undertakes such



pains to develop the theme in this manner because the resultant motives are subsequently employed as components of the following subsidiary material (B) from Figure 14 (Ex. 4.27).

However, the appearance of the second subject is delayed by a quasi-cadenza in bar 114 that not only functions as a platform for brilliant piano passagework, but also to revive Theme A<sub>i</sub>. This reprise of this fanfare material is important for it brings back the melody's characteristic triplet motive after its disappearance during the preceding developmental passage, anticipating its reinterpreted use as part of the secondary subject. This subsidiary theme commences in bar 115 with a short introduction from the strings, flute, horn, and clarinet that establishes a tranquil atmosphere in preparation for the piano's emotive *cantando* melody from Figure 15.

At Figure 18 the second subject gives way to a transition that Bliss employs as a means to develop the motivic components of Theme B. Immediately the character of the material shifts from calm tranquillity to agitated uncertainty that builds to a climax at Figure 19 with a violent outburst from the brass and woodwind featuring a mutated version of B in the bass instruments. A brief interruption of woodwind and piano arabesques provides a short and sprightly link to the codetta at Figure 21 that commences with a reprise of the fanfare theme by the orchestra alone. Once again this is followed in bar 185 by the aggressive codetta theme now presented by piano and ensemble around a tonal centre of E-flat. As is characteristic of Bliss' approach to the soloist's exposition, he refrains from simply restating the material, instead developing it such that the perceived weight of the codetta is far greater now than it was on its first appearance. Furthermore, the fact that he

Example 4. 28 Bliss Piano Concerto, Mmt I: Layering of A<sub>i</sub> and codetta themes, bars 185-188

The image displays a musical score for Example 4.28, consisting of two systems of music. The top system features a Woodwind part in the upper staff and a Piano part in the lower staff. The Woodwind part plays a melodic line with two triplet markings. The Piano part provides a harmonic accompaniment with a steady eighth-note pattern in the right hand and a more complex, syncopated bass line in the left hand. The bottom system continues the same musical material, with the Woodwind part playing a more active melodic line and the Piano part maintaining its accompaniment. The score is written in a key with one flat and a 3/4 time signature.

prolongs the presentation of the codetta increases the sense of anticipation that builds to a climax immediately prior to the arrival of the development.

This section – opening with a highly ambiguous use of tonality – commences at bar 201 with the layering of the codetta and fanfare themes by the piano and woodwind (Ex. 4.28), creating a contrapuntal texture that is augmented from bar 209 with the emergence of A<sub>ii</sub> in piano part. The saturation of different themes dramatically increases the tension and culminates with a climactic exclamation from woodwind, brass, strings and soloist.

Example 4. 29 Bliss Piano Concerto, Mmt I: Transformation of Theme A<sub>ii</sub>, bars 220-221

The musical score for Example 4.29 consists of three staves. The top staff is labeled 'Solo Violin' and shows a melodic line in G-flat major with a fermata over the final note. The middle staff is the right hand of the piano, marked 'mp con grazia', featuring a series of triplet eighth notes. The bottom staff is the left hand of the piano, also featuring triplet eighth notes. The piano part is characterized by its delicate and graceful texture.

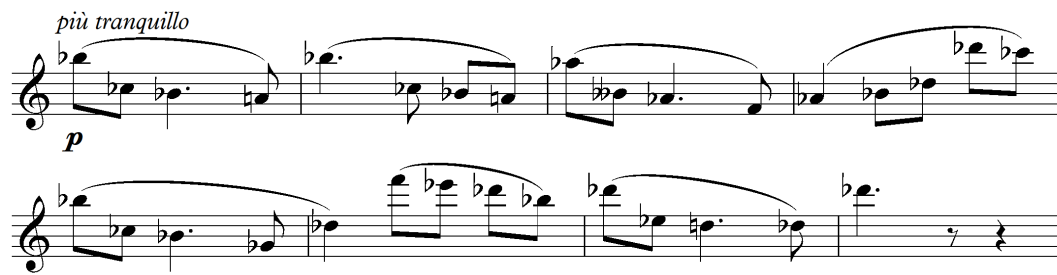
However a caesura at Figure 27 halts the musical process and replaces the dramatic atmosphere with one of calm tranquillity, a character established by the graceful presentation of A<sub>ii</sub> from the piano and solo violin (Ex. 4.29). Following this intimate rendition the serenity is suddenly shattered with the arrival of a violent transformation of A<sub>ii</sub> by soloist and orchestra, before being replaced at bar 240 with an expressive variant of Theme B. At Figure 31 Bliss commences a move to the recapitulation by reintroducing fragments of the fanfare theme in the lower strings, decorated with a delicate chordal accompaniment from the piano. At Figure 32 Bliss gradually develops the tension and sense of anticipation by slowly increasing the orchestral texture and demands of the piano part, which finally climaxes with great aplomb at bar 281 with the arrival of the recapitulation that commences in B-flat major.

Example 4. 30 Bliss Piano Concerto, Mmt I: Transformation of Theme A<sub>iii</sub>, bars 302-305

The image displays two systems of musical notation for piano accompaniment. The first system begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The music is marked *mf*. The right hand features a series of chords and dyads, while the left hand plays a rhythmic pattern of eighth notes with slurs and rests. The second system continues this pattern, with the right hand showing a triplet of chords in the final measure.

This section opens with a suitably imposing statement of A<sub>i</sub> by the orchestra five bars before Figure 35, however in spite of the theme's grandeur, its presentation rapidly disintegrates, resulting in a nostalgic variant of A<sub>ii</sub> at Figure 36 presented by the piano and decorated with woodwind interjections. The intimate atmosphere created by this rendition of A<sub>ii</sub> is subsequently maintained with the arrival of Theme A<sub>iii</sub>, now presented in a wistful guise by the piano from Figure 37 (Ex. 4.30). Bliss' decision to rework the musical material in this manner is extended through to the start of the subsidiary material, for he almost entirely jettisons the soloist's development of A<sub>i</sub> that took place in the exposition, leaving behind a brief four-bar echo of the descending figure in the first violins. This is followed by a brief orchestral transition in bars 315-323 that anticipates the arrival of the lyrical second subject by the piano from bar 323 that commences on a tonal centre of A-flat.

Example 4. 31 Bliss Piano Concerto, Mmt I: Pendant Theme, bars 347-354



This material dies away from bar 340, giving way to a sentimental pendant theme at Figure 42, derived from a fusion of the descending motif of  $A_{ii}$  and lyrical stepwise motion of the second subject (Ex. 4.31). At bar 359 however the nostalgic sentiment of this passage is interrupted by the return of the sprightly transition theme to the codetta. Again this functions to increase the sense of excitement that gives way in bar 375 to a symphonic reprisal of Theme  $A_i$ , employed as a final exultant exclamation before the start of the piano's cadenza in bar 385.

Taking place at the traditional juncture of a concerto sonata form movement, this solo passage performs two notable tasks: first, it provides the soloist with a platform for considerable virtuosic display; and second, functions as a final opportunity for the reappearance and development of the movement's themes. Following a dramatic ascending arpeggio, the cadenza opens with a tender reprise of the second subject, presentations of which are interrupted by allusions to Theme C. This gives way to a brief revival of the Theme  $A_i$  before a dramatic return to the codetta material in bars 407-419 builds to a ferocious climax, culminating with a lyrical rendition of the fanfare theme. Following a final reprise of  $A_{ii}$  in the left hand against glistening Chopinesque figurations

in the right, this virtuosic section finally concludes with a return of material from the movement's introductory cadenza, now performed in duet with the timpanist. This functions to dramatically increase the tension, culminating with brilliant tremolos that lead triumphantly to the coda at Figure 47. Presented by the full symphony orchestra, this comprises a final return of the codetta theme in B-flat major to create a bravura flourish that concludes the movement in a suitably theatrical style.

## Movement II: Variation Form

The second movement opens with a tranquil introduction in bars 1-15 shared between piano and chamber orchestra that provides an effective foil to the symphonic intensity of the previous movement (Ex. 4.32). This lyrical opening leads to the piano's presentation of the principal theme at Figure 49, characterised by considerable use of large intervals (Ex. 4.33). A distinctive triplet motive (Ex. 4.34) in bars 33-35 forms a closing phrase (Z) that draws the theme to a peaceful close, before leading into a transition section in bars 37-44 that comprises decorative arabesque figures from the soloist against a backdrop of sustained string and woodwind chords. A final upward sweep from the soloist culminates with the appearance of Variation I from bar 45 and features a truncated statement of the theme by the piano, against which violins and a solo trumpet decorate the texture with countermelodies derived from the original theme (Ex. 4.35). The codetta is announced by a pastoral horn call featuring the distinctive triplet rhythm, before giving way to the piano that presents Z in its original format, now decorated by a descant from the flute.

**Table 4. 5 Summary of variation form employed in Movement II of Bliss' Piano Concerto**

<b>Large-Scale Formal Section</b>	<b>Introduction</b>	<b>Theme</b>		<b>Transition</b>	<b>Variation I</b>		<b>Variation II</b>	<b>Transition</b>
<b>Musical Detail</b>	Shared between soloist and orchestra	Presented by soloist	Closing Phrase (Z)	Soloist arabesques	Presented by soloist with counterpoint from violins and trumpet	Closing phrase	Presented by soloist	Scale passagework
<b>Bars</b>	1-15	16-28	29-35	36-44	45-53	54-62	63-80	80-86
<b>Tonal Centre</b>	Fluid throughout movement							

<b>Large-Scale Formal Section</b>	<b>Variation III</b>		<b>Transition</b>	<b>Variation IV</b>		<b>Transition</b>	<b>Variation V</b>	<b>Transition</b>
<b>Musical Detail</b>	Presented by orchestra then soloist	Closing phrase by full ensemble	Arabesques and chordal figures	Lyrical rendering of Z	Angular interpretation of theme	Reprise of introduction material	Shared between soloist and orchestra	Echo of Variation IV
<b>Bars</b>	87-96	97-103	104-110	111-113	114-138	140-152	153-167	167-171
<b>Tonal Centre</b>	Fluid throughout movement							

<b>Large Scale Formal Section</b>	<b>Coda/Variation VI</b>	
<b>Musical Material</b>	Presented by Soloist	Closing phrase
<b>Bars</b>	172-182	183-189
<b>Tonal Centre</b>	Fluid throughout movement	

Example 4. 32 Bliss Piano Concerto, Mmt II: Introduction theme, bars 1-4

**Adagietto**

*p semplice*

Example 4. 33 Bliss Piano Concerto, Mmt II: Second movement theme, bars 16-23

*cantando espressivo*

*p*

*mf*

Example 4. 34 Bliss Piano Concerto, Mmt II: Closing section (Z), bars 33-35

*mp*



Example 4. 35 Bliss Piano Concerto, Mmt II: Theme with countermelodies from orchestral soloists, bars 45-49

*dolce* 3

Trumpet Violins

*mf*

*f*

The score consists of three systems. The first system shows the beginning of the theme with a *dolce* marking. The second system features a *mf* dynamic and includes a quintuplet in the piano part. The third system shows a *f* dynamic and continues the piano accompaniment.

Example 4. 36 Bliss Piano Concerto, Mmt II: Start of Variation II, bars 63-66

*mp* *sempre dolce e cantando*

The score consists of two systems. The first system begins with a *mp* dynamic and the instruction *sempre dolce e cantando*. The piano part features a consistent triplet accompaniment throughout the section.

Variation II immediately follows this closing idea and comprises a *cantando* melody against an accompaniment of flowing arpeggios. However Bliss now develops the theme to such an extent that its construction is noticeably distinct from the original material, suggesting the possibility of an independent theme (Ex. 4.36). In particular the character of the melody is less angular than its predecessor given the greater use of stepwise intervals. Yet it is reasonable to identify this passage as a variation rather than a separate theme due to the clear motivic connections evident in this episode and the original material.

At bar 80 this variation gives way, without the reappearance of Z, to a transition section featuring scale passagework from the soloist. At Figure 57 this leads smoothly into Variation III that is notable for comprising a reinterpretation of the melodic content from the previous variant, rather than directly from the original theme. Initially presented by woodwind soloists against decorative keyboard passagework, the theme is taken up by unaccompanied piano from bar 92, subsequently presenting a virtuosic rendition of the theme featuring octave material in both hands (Ex. 4.37). The intensity of this passagework reaches a climax at Figure 58 with a symphonic transformation of Z by bassoon, horns, trombones, timpani, piano and strings.

This dramatic passage is responded to by an equally fiery transition of string arabesques and piano chordal figures that gradually subside, leading to Variation IV at bar 111. This variant is particularly striking in that it commences with a lyrical rendering of Z by strings and woodwind, subsequently passed to the piano in bar 113. At Figure 60 the

Example 4. 37 Bliss Piano Concerto, Mmt II: Piano passagework in Variation III, bars 92-95

The musical score for Example 4.37 consists of two systems of piano passagework. The first system covers bars 92-93, and the second system covers bars 94-95. The music is written for piano in a key with one flat (B-flat major or D minor). The tempo and mood are indicated as *f ma dolce*. The right hand features a series of chords and dyads, while the left hand plays a continuous eighth-note accompaniment. The piece concludes with a final chord in the right hand.

Example 4. 38 Bliss Piano Concerto, Mmt II: Variation IV, bars 119-122

The musical score for Example 4.38 is for Variation IV, bars 119-122. It features a solo part for Viola and Oboe and piano accompaniment. The solo part is marked *p dolce* and *mf*, with dynamics alternating between *p* and *mf*. The piano accompaniment is marked *p* and *mf*, featuring a triplet motif in the right hand and a steady accompaniment in the left hand. The piece concludes with a final chord in the piano.

triplet motif is employed by the soloist as an accompaniment to an angular rendition of the theme presented by the orchestra (Ex. 4.38). Bliss' treatment of the melody at this

Example 4. 39 Bliss Piano Concerto, Mmt II: Variation V, bars 153-156

The musical score for Example 4.39, Variation V, bars 153-156, is presented in two systems. The first system (bars 153-154) features a Clarinet line with a melodic phrase, a piano part with a *p* dynamic, and a bass line. The piano part contains triplet and sextuplet figures. The second system (bars 155-156) features a Mezzo-piano (*mp*) line, a piano part with a *poco à poco cresc.* dynamic, and a bass line with a trill (*tr*). The piano part continues with triplet and sextuplet figures.

Example 4. 40 Bliss Piano Concerto, Mmt II: Variation VI/Coda, bars 172-175

The musical score for Example 4.40, Variation VI/Coda, bars 172-175, is presented in a single system. It features a piano part with a *pp* dynamic and a bass line. The piano part consists of a series of triplet figures. The bass line features a steady accompaniment.

point is notable, for it employs an inversion of motivic gestures such that the descending compound leaps are now replaced by ascending intervals in the strings and woodwind instruments. At bar 127 the thematic presentation is passed to the soloist and first flute

that together provide a more conjunct interpretation of the thematic material, after which the first violins reprise the angular treatment at Figure 62 which functions as a closing statement.

A brief transition leads to the reappearance of the introductory passage at bar 140 that acts as a prelude to the presentation of Variation V from bar 153. This itself opens with a short introduction from the orchestra with textural decoration provided in the form of brilliant scale and arpeggio passagework from the piano (Ex. 4.39). Six bars later the soloist resumes the role of presenting thematic material, reviving a truncated variant of the original theme accompanied by countermelodies from the woodwind, strings, and horns. A concise closing passage featuring an echo of Variation IV leads directly into the movement's coda at Figure 67. This constitutes a sixth variation featuring a haunting reinterpretation of the original theme (Ex. 4.40) provided by the piano before Z returns at Figure 68 to bring the movement to a delicate and nostalgic close.

### Movement III: Rotation Form

The structure of the finale comprises the exposition and subsequent reinterpretation of a slow A section and a lengthy jig-like B episode, the latter comprising a series of five different – though motivically related – themes. Intriguingly, Bliss does not apply a sub-structure to the B section, instead adopting a through-composed approach that is modified with its reprise during the rotation.

**Table 4. 6 Summary of rotation form employed in Movement III of Bliss' Piano Concerto**

Exposition/Rotation	Exposition							
Large-Scale Formal Section	Section A/ Introduction	Section B						
Musical Detail	Theme A	Introduction	Theme B <sub>i</sub>		Theme B <sub>ii</sub>	Theme B <sub>iii</sub>	Transition	Theme B <sub>iv</sub>
		Theme presented by orchestra then piano	Anticipation of B <sub>i</sub>	Presentation of B <sub>i</sub>	Motivic development	Presented by orchestra then soloist	Presented by orchestra, piano arpeggios	Echo of B <sub>i</sub>
<b>Bars</b>	1-29	30-53	54-89	89-125	126-143	144-155	156-185	186-206
<b>Tonal Centre</b>	Starts around A	Starts around B-flat	Starts around B-flat	Fluid	Fluid	Around D	Fluid	Fluid

Exposition/Rotation	Exposition			Rotation <sup>1</sup>				
Large-Scale Formal Section	Section B (Cont.)		Section A <sup>1</sup>	Transition	Section B <sup>1</sup>			
Musical Detail	Theme B <sub>v</sub>	Transition	Theme A	Anticipates B material	Theme B <sub>i</sub>	Transition	Theme B <sub>v</sub>	Theme B <sub>i</sub>
		Presented by soloist then developed by orchestra	Echo of B <sub>i</sub>		Presented by piano		Presented by soloist with descant derived from B <sub>iii</sub> in the orchestra	Derived from B <sub>i</sub>
<b>Bars</b>	207-232	232-270	271-278	279-324	325-340	341-346	347-386	387-395
<b>Tonal Centre</b>	C-sharp	Starts around B-flat	Fluid	Fluid	Starts around B-flat	Starts around E-flat	Starts around A-flat	Fluid

Exposition/Rotation	Rotation <sup>1</sup> (Cont.)					Rotation <sup>2</sup>	
Large-Scale Formal Section	Section B <sup>1</sup> (Cont.)					Section A <sup>2</sup>	Coda
Musical Detail	Theme B <sub>i</sub> (Cont.)	Theme B <sub>ii</sub>	Transition	Theme B <sub>iv</sub>	Transition	Theme A	Theme B <sub>i</sub>
		Transition featuring motivic development of B <sub>i</sub>	Presented by soloist then orchestra	Featuring motivic development of B <sub>ii</sub>	Presented by both forces	Piano arabesques	Presented by both forces
<b>Bars</b>	396-428	429-443	444-467	468-508	509-519	520-538	539-556
<b>Tonal Centre</b>	Fluid	Fluid	Fluid	Fluid	Fluid	Around B-flat	Around B-flat

Example 4. 41 Bliss Piano Concerto, Mmt III: Theme A, bars 2-7



The movement opens with a 29-bar introductory A section that is grounded on the tonal centre of A minor. Bliss' decision to employ this tonality rather than that of B-flat is not arbitrary, for its appearance functions as a resolution to the key of E major that concluded the previous movement. Of course, being so remote from the global tonic its appearance might cause a problem for an expected return to B-flat following these opening bars. Importantly however, given Bliss' consistently ambiguous treatment of tonality throughout the concerto, modulations to distant keys during such a late stage of the work are neither unusual nor uncomfortable, with the listener having acclimatised to the fluid movement between distant tonal centres.

The introduction commences with an ominous statement from pizzicato cellos and double basses below a sustained chord provided by a trio of trombones (Ex. 4.41). The lower strings' motivic material of the first ten bars anticipates the appearance of a stately theme presented by the piano in bars 11-29 (Ex. 4. 42). Throughout this section Bliss creates an impression of grandeur and solemn majesty conjured through the Busoni-like three-stave solo part; andante tempo; imposing thematic character; and plush string writing, that firmly establishes a return to the symphonic spirit that characterised the opening movement.

Example 4. 42 Bliss Piano Concerto, Mmt III: Soloist's presentation of Theme A, bars 11-12

The image displays a musical score for three staves. The top staff is for Violins, with a 'V' marking above the first measure. The middle and bottom staves are for the Piano. The score is in 3/4 time and features a key signature of one flat. The piano part includes the markings 'mf non legato maestoso' and 'pesante e marcato il basso'.

At bar 30 this prelude gives way to a *molto vivo* transition section that opens with quiet pizzicato motivic material and a sudden reduction in instrumentation. Such a dramatic change generates a sense of suspense that Bliss augments through a gradual thickening of orchestral texture; a steady crescendo; and increase in rhythmic momentum. Such excitement culminates in bar 54 with the arrival of the Section B, commencing with a vigorous saltarello-like Theme B<sub>i</sub> from the piano and accompanied by spritely interjections from the orchestra (Ex. 4.43). Importantly this theme features a corpus of important motivic ideas that Bliss subsequently manipulates through a process of continuing variation (Ex. 4.44), resulting in the emergence of a further four distinct themes, creating both a sense of organic compositional progression and thematic unity.



Example 4. 43 Bliss Piano Concerto, Mmt III: Theme B<sub>i</sub>, bars 54-63

*mf* sempre staccato e martello

Example 4. 44 Bliss Piano Concerto, Mmt III: Motivic development of B<sub>i</sub> by soloist, bars 116-121

*mp* cresc  
*f*  
*non legato*

Example 4. 45 Bliss Piano Concerto, Mmt III: Theme B<sub>ii</sub>, bars 126-133

Woodwind  
*mp* grazioso  
*p* leggiero  
Violas and Cellos

Example 4. 46 Bliss Piano Concerto, Mmt III: Theme B<sub>iii</sub>, bars 144-148

The image displays a musical score for Example 4.46, consisting of two systems of staves. The first system includes staves for Violins and Violas (marked *mf*), Horns (marked *mp*), and Timpani (marked *p*). The second system includes staves for the Piano (marked *sempre f*). The music is in 6/16 time and features complex rhythmic patterns, including sixteenth-note runs and chords. The score shows the development of Theme B<sub>iii</sub> across bars 144 to 148.

That the composer undertakes such extended musical development at this juncture is significant because it compensates for the absence of such similar sections during the remaining course of Section B; it is therefore at this point that the majority of important motivic components for this movement are generated. At bar 126 Theme B<sub>ii</sub> is presented by the woodwind section accompanied by strings (Ex. 4.45). This retains the saltarello-

like character of the preceding theme however the reduced orchestration imbues this subject with an intimate, chamber-like quality that provides an effective contrast to both the Introduction and B<sub>i</sub>. The temperament is maintained at Figure 84 when the piano enters the texture with a brilliant semiquaver run of parallel thirds to introduce the soloist's repetition of the theme.

A second decorative passage from the piano in bars 141 to 143 leads directly into the presentation of B<sub>iii</sub> that re-invokes the symphonic character of B<sub>i</sub> with a triumphant fanfare melody in the strings (Ex. 4.46). Accompanied by brilliant piano passagework, the allusion to the saltarello character is further maintained by the inclusion of the stylistic rhythm in horns and timpani. At Figure 86 the fanfare is repeated by flute, clarinet, and trumpet – now accompanied by strings – before giving way to a brief echo of B<sub>i</sub> in bar 156. A rapid reduction of the orchestral force from Figure 89 results in the presentation of the triumphant B<sub>iv</sub> by the soloist at bar 186. This material is accompanied by a *moto perpetuo* ostinato in the left hand, creating a theme that bears a strikingly similarity to the middle section of Chopin's A-flat Polonaise Op. 53 (Ex. 4.47). At bar 200 a brief link featuring an echo of the piano's ostinato in the lower strings leads to the presentation of B<sub>v</sub> by the piano two bars after Figure 92 (Ex. 4.48). Here Bliss creates an imposing and somewhat ominous subject that would lack the rhythmic intensity of the previous themes were it not for decorative interjections by the woodwind and stings based on motive fragments from B<sub>i</sub>, and a steady underlying pulse from the lower stings and timpani. A further allusion to B<sub>i</sub> appears in bars 232-245 and functions as a nostalgic

Example 4. 47 Bliss Piano Concerto, Mmt III: Theme B<sub>iv</sub>, bars 186-193

*mf* *deciso e ben marcato*

Example 4. 48 Bliss Piano Concerto, Mmt III: Theme B<sub>v</sub>, bars 207-214

*mf* *pesante*

8<sup>vb</sup>

echo of the opening theme, functioning to dissolve the intensity maintained throughout Section B in preparation for the first rotation of Section A at bar 271.

Crucially, the reprise of this subject is thematically transformed such that it no longer evokes an impression of grand majesty, but instead one of calm tranquillity (Ex. 4.49), thereby operating as an extremely effective foil to dynamism and symphonic bravura of

Example 4. 49 Bliss Piano Concerto, Mmt III: Reprise of Theme A by the soloist, bars 271-274

The musical score consists of two systems, each with two staves (treble and bass clef). The key signature is B-flat major (two flats) and the time signature is 3/4. The first system starts with a piano (p) dynamic in the right hand and a mezzo-forte (mf) declamato dynamic in the left hand. The right hand features a melodic line with triplets and slurs, while the left hand provides harmonic support with chords and a steady bass line. The second system continues the melodic development in the right hand, with a triplet of eighth notes at the beginning. The score concludes with a fermata over a chord in the right hand and a final bass note in the left hand.

Section B. At Figure 100 this brief reprise of A gives way to a transition that eventually leads to the rotation of Section B. Importantly, Bliss is careful not to instigate the sprightly saltarello material too quickly, and as such reintroduces elements of the B material in the context of the A<sup>1</sup>'s tranquil atmosphere. Crucially, by combining aspects of A and B during this transition, Bliss creates an effect of a bridge between the two disparate sections of the rotation. At Figure 102 however, Bliss jettisons the tranquil character of A<sup>1</sup>, initiating a passage that augments the excitement by increasing the dynamic level, rhythmic momentum, orchestra texture, and soloist virtuosity, culminating at Figure 105 with the arrival of B<sup>1</sup>.

**Example 4. 50 Bliss Piano Concerto, Mmt III: Inverted reprise of B<sub>iii</sub>, bars 325-332**



This commences with the presentation of B<sub>i</sub> by the piano however on this occasion Bliss reworks the material so that not only is the material less extensively developed, but the orchestral role is altered so that it now provides the statement of a countersubject rather than textural decoration. Significantly, if the octave leaps of this ‘new’ melody are excluded, the descant may be considered as an inversion of B<sub>iii</sub> (Ex. 4.50). It is for this reason, therefore, that Bliss appears to exclude a reprise of the third theme during the course of B<sup>1</sup>, not because it is wantonly discarded, but because it returns in a modified guise alongside the reappearance of B<sub>i</sub>. Such compositional reworking is accentuated further throughout the remaining course of the rotation by the reordering and, occasionally, thematic transformation of the various B themes.

Such reinterpretation is made especially clear after a short transition at Figure 107, with the arrival, not of B<sub>iii</sub>, but of B<sub>v</sub> from bar 347. Furthermore Bliss alters this material such that it no longer exhibits an ominous and imposing temperament, but rather one of amorous lyricism, achieved by placing the melody in the upper register of piano decorated by an accompaniment of fluid arpeggio passagework. Following two further statements of this theme by strings and piano, Bliss suddenly alters its character once again at Figure 11, re-establishing the ominous nature of its first appearance as a means of preparing for the highly symphonic re-emergence of B<sub>i</sub> by the orchestra at Figure 112.

A brief response from the piano at Figure 113 leads into a lengthy transition passage before culminating with the presentation of B<sub>ii</sub> from bar 429 by the soloist followed by orchestra. This gives way to another transition passage that builds in tension until climaxing with a symphonic reprise of B<sub>iv</sub> by both forces at Figure 121.

Significantly, Bliss reserves the reprise of this theme until the closing stages of the concerto because it represents the most triumphant and jubilant of all Section B's themes, and as such its return here functions as an heroic finale to herald the concluding stage of the concerto. However, though Bliss could easily have brought the work to a strong close at this point, he instead evokes the spirit of Rachmaninoff by employing a slow, majestic coda for piano and orchestra from bar 520 as a means to conclude the composition. Importantly this passage constitutes a second rotation of Subject A (A<sup>2</sup>) – thereby highlighting a link to rondo form – and again represents a thematic transformation of the original material. Consequently whereas it was used in the introduction to create a sense of expectation, and, on its second appearance, an effective foil to the energy of the 'saltarello', here it is employed as an impressive and stately culmination to the final movement. However, as in Rachmaninoff's work, Bliss gradually increases the tension such that when it reaches a climax at Figure 129, it gives way to a dramatic reprise of B<sub>i</sub> by piano and orchestra that provides a final theatrical flourish to conclude the work in the key of B-flat major.

## Howard Ferguson: Concerto for Piano and Strings (1951)

Howard Ferguson composed his Piano Concerto at the request of the Council for the Encouragement of Music and Arts (Northern Ireland) as part of the 1951 Festival of Britain. Its first performance took place on 22 June of that year featuring the composer as soloist accompanied by the City of Belfast Orchestra under the direction of Denis Mulgan. Whilst the work is engaging and demonstrates considerable craftsmanship – indeed receiving a favourable review from John Russell<sup>15</sup> – it was not afforded many further performances following its premiere, appearing on 29 and 31 May 1952 with the LPO under Adrian Boult – the latter for a BBC Broadcast – followed by two further appearances at the Promenade Concerts in 1952 and 1954, all of which featured Myra Hess as soloist.

Crucially, the concerto's stylistic character is notable for its clear allusion to Mozart's own works for piano and orchestra, as demonstrated by Ferguson's treatment of form, thematic personality, and handling of the instrumental forces. Indeed by approaching the genre in this way, Ferguson produced a composition that was unique amongst the corpus of native concertante compositions from this period; the musicologist John Russell alludes to such a point when he states:

The concerto does not claim to be a “significant” work – whatever that may mean – nor does it attempt to break new ground in any direction. What it has done is to help fill a

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<sup>15</sup> John Russell, “Howard Ferguson's Concerto for Piano and String Orchestra,” *Tempo* 24 (1952): 24–27.



hollow in the orchestral repertoire by being just what it is – a thoughtful, disciplined, thoroughly musical essay, with nothing in it to sear the soul, nor be deemed unworthy of the attention of those who feel in their hearts that the last chamber keyboard concerto was written by Mozart. It will afford nothing but pleasure to the people who play it and listen to it.<sup>16</sup>

Importantly, whilst Russell's favourable review is certainly well intentioned, I would argue that it is somewhat misleading, for in spite of the inference made by this statement, the work is not solely a light-hearted composition, but one that includes passages of considerable emotional variety and depth, particularly evident in the concerto's middle movement.

Furthermore, the significance of this work is further highlighted by the fact that the concerto is quite unlike anything produced by any another British composer at this time; by adopting Mozart as a model, the composer undertakes an interpretation of neo-Classicism that differs considerably from such works as those by Lambert, Vaughan Williams, or Rawsthorne, for whereas they embrace the brittle, rhythmic, and percussive approach made by such composers as Hindemith, Prokofiev, or Stravinsky, Ferguson returns to the delicacy, refinement, and charm of the late-eighteenth century concerto, ultimately producing a work that is much less acerbic in temperament than those by his fellow countrymen. Similarly, his approach to structure is also different from that of other contemporary compositions, for it features a strict treatment of sonata, variation, and rondo forms that employs clear-cut structural sections and classical tonal relationships, often based on the tonic-dominant polarity.

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<sup>16</sup> Ibid., 26.

Yet whilst Ferguson revives clear elements of classical devices, it is important to note that he nevertheless breaks from the stylistic idiom of Mozart during the middle movement when the material exhibits closer links to a much later generation of composers including Vaughan Williams, Finzi, and Rachmaninoff. Importantly however, in spite of the distinct deviation in stylistic content, Ferguson creates an important sense of continuity across all three movements by employing a treatment of formal architecture that remains distinctly classical.

### Movement I: Double-Exposition Sonata Form

Ferguson's handling of sonata form in the opening movement demonstrates quite how closely the composer follows the formal procedures employed in the late-eighteenth-century concerto, for he not only exploits a double exposition, but also manipulates the nature of thematic design, instrumental writing, and solo-ensemble interaction in particular ways according to each specific section of the sonata; for example he reserves material for the soloist's exposition; largely treats the development as a platform for virtuosic display rather than the reinterpretation of thematic or motivic content; and employs large-scale exchanges between tutti and solo passages.

The concerto's specific connection with the Mozart is apparent from the outset through the strings' presentation of a hauntingly sinister D minor primary subject in bars 1-9 (Ex. 4.51). Significantly, the composer's choice of key suggests a possible nod to Mozart's

**Table 4. 7 Summary of double-exposition sonata form employed in Movement I of Ferguson's Piano Concerto**

<b>Large-Scale Formal Section</b>	<b>Orchestral Exposition</b>				<b>Soloist Exposition</b>		
<b>Formal Subsection</b>	<b>Primary Subject</b>	<b>Transition</b>	<b>Secondary Subject</b>	<b>Codetta</b>	<b>Introduction</b>	<b>Primary Subject</b>	<b>Transition</b>
<b>Musical Detail</b>	Presented by strings				Derived from primary subject	Presented by strings	Piano scales
<b>Bars</b>	1-9	10-19	20-32	33-49	50-73	73-79	80-95
<b>Tonal Centre</b>	D minor	D major	D/A minor	D major/minor	D major	D minor	Modulation to A

<b>Large-Scale Formal Section</b>	<b>Soloist Exposition</b>				<b>Development</b>	<b>Recapitulation</b>	
<b>Formal Subsection</b>	<b>Secondary Subject</b>	<b>Transition</b>	<b>Third Subject</b>	<b>Codetta</b>		<b>Primary Subject</b>	<b>Transition</b>
<b>Musical Detail</b>	Presented by strings then piano	Derived from secondary subject	Fanfare theme presented by soloist	Truncated variant of previous appearance	Primarily features scale and arpeggio passagework	Presented by strings	Piano scales and arpeggios
<b>Bars</b>	96-107	108-127	128-135	136-147	148-195	195-201	202-219
<b>Tonal Centre</b>	A minor	Fluid	A major	A major/minor	Various	D minor	Fluid

<b>Large-Scale Formal Section</b>	<b>Recapitulation</b>					<b>Cadenza</b>	<b>Coda</b>
<b>Formal Subsection</b>	<b>Secondary Subject</b>		<b>Transition</b>	<b>Third Subject</b>	<b>Codetta</b>		
<b>Musical Detail</b>	Presented by strings	Presented by soloist	Derived from secondary subject	Presented by soloist	Presented by Strings	Thematic development	Featuring codetta and soloist's introduction material
<b>Bars</b>	220-225	226-232	233-246	247-254	255-263	263-316	316-350
<b>Tonal Centre</b>	G minor	D minor	Fluid	D major	D major	Chiefly D major	D major

Example 4. 51 Ferguson Piano Concerto, Mmt I: Primary subject, bars 1-4

**Allegro**

*f* *p* *mp*

*fp*

Example 4. 52 Ferguson Piano Concerto, Mmt I: Secondary subject, bars 20-24

*p* *mp* *p* *mp*

*pizz. mp*

Example 4. 53 Ferguson Piano Concerto, Mmt I: Codetta, bars 33-36

*f*

Piano Concerto No. 20, and indeed the link is strengthened by Ferguson's use of a syncopated tonic pedal beneath the presentation of the melody, a feature similarly

employed in the opening bars of K. 466. At bar 10 the subject gives way to a transition that, in the key of D major, acts as a ray of sunshine to break through mist of the preceding section. However the clouds descend again following a medial caesura in bars 19-20 with the presentation of the second subject – once more in the minor mode – at the upbeat to Figure 2 (Ex. 4.52). Although exhibiting a similarly morose temperament to the previous theme, the absence of syncopation and a diluted sense of rhythmic momentum imbue this subject with a more tranquil nature, thereby functioning as a suitable foil to the preceding material. The sun shines through once again at Figure 3 with the arrival of a codetta, a suitably jubilant passage in D major that complements the character of the transition (Ex. 4.53); based on a dominant pedal and employing greater rhythmic momentum, divided strings, and an ascending melodic line, this passage builds to an exultant climax at Figure 4. However in a surprising twist – and again mirroring K. 466 – such excitement is not followed by the entrance of the soloist, but rather an extension to the codetta in bars 43-49, which serves to dilute the drama of the previous phrase by employing a diminuendo from fortissimo to pianissimo, considerably reducing the rhythmic momentum, and presenting the whole passage on a tonic pedal. However Ferguson suffuses this final passage with an underlying sense of unease as a result of the use of the Phrygian mode on D (Ex. 4.54).

The soloist's exposition commences at bar 50 with a brief echo of the primary subject by the strings before the pianist enters in bar 54 with a brief introductory passage comprising motivic gestures of this opening theme (Ex. 4.55). Such an entrance serves as to anticipate the subject's reprise by the orchestra from Figure 6 in a manner comparable

Example 4. 54 Ferguson Piano Concerto, Mmt I: Closing statement of orchestral exposition, bars 45-49

Musical score for Example 4.54, bars 45-49. The score is in G major and 4/4 time. It consists of two staves: a treble staff and a bass staff. The treble staff features a melodic line with a series of eighth-note runs and a final half-note chord. The bass staff provides a harmonic accompaniment with a steady eighth-note pattern in the first three bars, followed by a more complex rhythmic pattern in the final two bars. Brackets are used to group notes across measures in both staves.

Example 4. 55 Ferguson Piano Concerto, Mmt I: Soloist's entrance, bars 62-67

Musical score for Example 4.55, bars 62-67. The score is in G major and 4/4 time. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a mezzo-piano (*mp*) dynamic and features a melodic line with a series of eighth-note runs and a final half-note chord. The bass staff provides a harmonic accompaniment with a steady eighth-note pattern in the first three bars, followed by a more complex rhythmic pattern in the final two bars. Brackets are used to group notes across measures in both staves.

Example 4. 56 Ferguson Piano Concerto, Mmt I: Transition to second subject, bars 80-81

Musical score for Example 4.56, bars 80-81. The score is in G major and 4/4 time. It consists of two systems of staves. The first system has a treble staff and a bass staff. The treble staff begins with a forte (*f*) dynamic and features a melodic line with a series of eighth-note runs and a final half-note chord. The bass staff provides a harmonic accompaniment with a steady eighth-note pattern in the first three bars, followed by a more complex rhythmic pattern in the final two bars. Brackets are used to group notes across measures in both staves. The second system has a treble staff and a bass staff. The treble staff begins with a piano (*p*) dynamic and features a melodic line with a series of eighth-note runs and a final half-note chord. The bass staff provides a harmonic accompaniment with a steady eighth-note pattern in the first three bars, followed by a more complex rhythmic pattern in the final two bars. Brackets are used to group notes across measures in both staves.

Example 4. 57 Ferguson Piano Concerto, Mmt I: Piano's fanfare theme, bars 128-131

The musical score for Example 4.57 consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#), and the time signature is 4/4. The right hand begins with a forte (*f*) dynamic and a *marcato* (*marc*) tempo marking. It features a series of chords and melodic fragments, with accents and slurs. The left hand provides a rhythmic accompaniment with sustained notes, marked with *ped.* (pedal) and *sim.* (sostenuto). The score ends with a *sim.* marking.

with Mozart's Piano Concertos No. 21 and 22. Such a statement is followed by the reappearance of the soloist at Figure 7 for the start of the transition. Here Ferguson completely reinvents the passage, replacing the joyous theme from the orchestral exposition with brilliant right-hand passagework from the soloist accompanied by sustained strings (Ex. 4.56), again highlighting a link to Mozart. This leads to a reprise of the second subject in A minor at Figure 8 initially presented by the orchestra before being handed to the piano at bar 103. Reaching Figure 9, the expected codetta is replaced by a transition from the soloist derived from the subsidiary theme, before leading to the presentation of a majestic fanfare theme in A major by the pianist at Figure 12 (Ex. 4.57). This militaristic material subsequently concludes with a trill like gesture in bars 134-135, culminating with a truncated variant of the codetta by the strings from Figure 13. Significantly, the process of introducing new material during the soloist's exposition is a standard technique of the late-eighteenth century concerto, as evidenced in Mozart's major Viennese works, and again highlights Ferguson's clear interest in a classical treatment of structure.

The development section commences in the dominant at bar 148 and is notable for the fact that the thematic and motivic material actually undergo very little variation. Instead the section is characterised by the largely unmodified reappearance of melodic material coupled with a focus on brilliant solo passagework, such as occurs in Mozart's Piano Concerto No. 23. This is demonstrated by the fact that for the first twelve bars, the strings and piano present what is essentially a transposed repeat of the opening to the soloist's exposition. This leads a reprise of the Figure 9 transition from bars 166 before giving way at Figure 16 to a pianistic display of virtuosic scales and arpeggios that comprises the remaining portion of the development. Initially featuring a background of sustained strings, the orchestra is removed from the texture at bar 187 for an unaccompanied retransition that prepares for the recapitulation at Figure 18.

Importantly, underlying the structural design of the development is a complex tonal progression that Ferguson employs to modulate from the dominant key of A, to the global tonic of D for the start of the recapitulation. The composer's handling of this passage highlights a somewhat more contemporary compositional approach, given the chromatic relationships between the various tonal centres employed. Whilst the use of less closely related tonalities is a standard feature of late-eighteenth-century developments, Ferguson provides a modernist twist by exploiting particularly loosely related tonal relationships that do not occur in the concerti of Mozart. Therefore starting on A, Ferguson enacts a pathway through tonal centres on C-sharp, C, A-flat, E-flat, B, F-sharp, A, E, and finally A.



With only a slight amount of recomposition, the recapitulation closely follows the composition pathway of the solo exposition. Commencing with the string presentation of the primary subject at Figure 18, a transition of virtuosic passagework leads to the reprise of the second subject at Figure 20. As in the exposition it first appears as a statement in the orchestra, however on this occasion rather than appearing in the dominant, it now appears on the 'wrong' tonal centre of G minor. As though to correct this 'mistake' the piano enters with its own presentation from bar 226 on the expected tonal centre of D minor. Again the soloist's statement morphs into a transition that culminates with a reprise of the piano's fanfare theme at Figure 23, now in the tonic key of D major. The orchestra answers this triumphant statement with a codetta passage at Figure 24 that climaxes in bar 263 when the strings pause on an E-flat seventh chord on a pedal A, functioning as a modernist interpretation of the I 6/4 chord that precedes the cadenza of a classical concerto.

The placement, function, scale, and character of Ferguson's solo passage again demonstrates a very clear adherence to classical principles, for it not only provides the soloist with a platform for virtuosic brilliance, but also an opportunity for the pianist alone to reinterpret selected themes of the first movement. In this way the cadenza functions, not simply as a platform for pianistic display, but also as a developmental passage, in a manner that mirrors comparable sections in such works as Mendelssohn's Violin Concerto, or, more complexly, Rachmaninoff's Third Piano Concerto. Opening with brilliant scale and arpeggio passagework based on material from the retransition, this leads to a brief reprisal of soloist's introductory material that gradually dies away to a

Example 4. 58 Ferguson Piano Concerto, Mmt I: Reappearance of soloist in coda, bars 338-241

The image displays a musical score for Example 4.58, consisting of two systems of staves. The first system features a grand piano (piano) part with two staves (treble and bass clefs) and a soloist part on a single treble clef staff. The piano part begins with a forte (*f*) dynamic, transitions to piano (*p*), and then returns to forte (*f*) with the instruction *dim. poco a poco*. The soloist part enters with a forte (*f*) dynamic. The second system continues the piano part with a forte (*f*) dynamic, followed by a piano (*p*) section with triplets, and then returns to forte (*f*). The soloist part continues with a forte (*f*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

quiet descending bassline in bars 290-291. A sudden re-emergence of the piano's fanfare theme breaks the silence and considerably increases the sense of tension, culminating with a rapid upward flourish in the piano's highest register. The cadenza concludes with a characteristic right-hand trill against a dominant pedal A in the left. This builds to a dramatic climax that finally resolves at Figure 25 with the resplendent entrance of the coda in D major.

This section proceeds as per its appearance in the orchestral exposition, however Ferguson adds an unexpected extension to this passage that is notable for featuring the reappearance of the soloist from Figure 27 (Ex. 4.58). Although unusual, the reintroduction of the piano after the cadenza was not an unknown feature of the classical concerto, and given the close affinity of Mozart's concerti, it would seem likely that Ferguson's decision to adopt such a procedure was influenced by Mozart's Piano

Concerto No. 24, the only composition of this type by the composer whose opening movement concludes in this fashion. As in this eighteenth-century work, the piano is employed solely for textural decoration with both forces gradually dying away to a delicate and tranquil conclusion.

## Movement II: Variation Form

Whilst Ferguson's use of variation form demonstrates a link to classical structures – being employed in Mozart's 15<sup>th</sup> and 18<sup>th</sup> Piano Concertos – the composer undertakes a marked break from the late-eighteenth-century style for this movement, being instead more closely allied to the compositional voices of Vaughan Williams, Finzi, and later-Rachmaninoff. The distinct character of movement is quickly established through the presentation of a theme by the orchestra in bars 1-16 (Ex. 4.59); based on A minor with modal inflections, this nostalgic subject evokes the impression of British pastoralism, however rather than conjuring its warmer attributes as employed in Gipps' Piano Concerto or Finzi's *Eclogue*, Ferguson's use is far darker. Such an interpretation highlights the darker quality of pastoralism that is also featured in Vaughan Williams' World War One inspired Third Symphony, and consequently juxtaposes with the traditionally held concept of the style as simply evocative of the English countryside.<sup>17</sup> The composer maintains this atmosphere with the start of the Variation I that introduces the soloist with a cold variant of the theme at Figure 2, characterised by thin textures;

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<sup>17</sup> For further discussion of this topic see Daniel Grimley, "Landscape and Distance: Vaughan Williams, Modernism and the Symphonic Pastoral," in *British Music and Modernism, 1895-1960*, ed. Matthew Riley (Farnham: Ashgate Publishing Limited, 2010), 147–74.

Table 4. 8 Summary of variation form employed in Movement II of Ferguson's Piano Concerto

<b>Large-Scale Formal Section</b>	<b>Theme</b>	<b>Variation I</b>	<b>Variation II</b>	<b>Variation III</b>
<b>Musical Detail</b>	Presented by strings	Presented by soloist	Presented by combined forces	Presented by combined forces
<b>Bars</b>	1-16	17-32	33-48	49-80
<b>Tonal Centre</b>	A minor	A minor	A	A

<b>Large-Scale Formal Section</b>	<b>Variation IV</b>	<b>Variation V</b>	<b>Variation VI</b>	<b>Coda</b>
<b>Musical Detail</b>	Presented by combined forces	Presented by combined forces	Presented by combined forces	Presented by combined forces
<b>Bars</b>	81-98	99-134	135-150	151-164
<b>Tonal Centre</b>	A	A major	A minor	Fluid

Example 4. 59 Ferguson Piano Concerto, Mmt II: Theme, bars 1-7

Example 4. 60 Ferguson Piano Concerto, Mmt II: Variation I, bars 17-22

repeated melody notes; piquant false relations; and a general avoidance of the bass register (Ex. 4. 60).

The tentative character of the piano's solo is followed by a strident reinterpretation of the theme in Variation II that John Russell highlights for its 'vigorous and expansive melodic rhapsody, with well-known resources of a romantic concerto'.<sup>18</sup> Indeed the character here contrasts distinctly with the reserved and emotionally tortured nature of the preceding material, for whilst the icy and anguished tones remain, the pastoral idiom is largely replaced by dramatic lyricism of late-nineteenth century romanticism, particularly Rachmaninoff. Divided in two parts, the variation opens with an emotionally-charged

<sup>18</sup> Russell, "Howard Ferguson's Concerto for Piano and String Orchestra," 26.

Example 4. 61 Ferguson Piano Concerto, Mmt II: Variation II, bars 33-36

The image displays a musical score for Example 4.61, consisting of two staves. The top staff is for Violins, marked with a dynamic of *f cant.* and a 3/8 time signature. It features a melodic line with slurs and accents. The bottom staff is for Piano, marked with a dynamic of *f* and a 3/8 time signature. It includes a *col Ped.* instruction and features wide-ranging triplet arpeggios in both the right and left hands, with some notes marked with 'x' to indicate specific fingerings or techniques. The piano part is characterized by its rhythmic complexity and wide range.

lyrical theme presented by thickly-textured strings, decorated by strident piano arpeggios that encompass the full range of the keyboard (Ex. 4.61). The pianist responds to the orchestra's phrase at Figure 5 with a Rachmaninoff-like statement that comprises the melody in right-hand octaves, vigorously accompanied by wide ranging triplet arpeggios in the left.

Ferguson maintains the affiliation to the Russian master's compositional approach with the arrival of Variation III. This presents the theme in the form of a scherzo that bears stylistic similarities to Variations 3, 4, and 5 from *Rhapsody on a Theme of Paganini*, an allusion suggested in the skittish and percussive nature of the instrumental writing; violent chordal attacks; rhythmic vivacity; and spikey character of the piano's opening theme (Ex. 4.62). The position of the movement's liveliest and most strident variation is carefully considered, building as it does upon the increased rhythmic excitement of the previous sections. In doing so it serves as a culmination to the developing sense of drama

Example 4. 62 Ferguson Piano Concerto, Mmt II: Variation III, bars 49-52

The musical score for Example 4.62 consists of two systems. The first system shows a piano (pizz.) playing chords in the right hand and bass notes in the left hand, marked with a forte (f) dynamic. The second system shows a more active piano part with sixteenth-note patterns in both hands, marked 'vigoroso' and 'f'.

Example 4. 63 Ferguson Piano Concerto, Mmt II: Variation IV, bars 81-88

The musical score for Example 4.63 is in 3/8 time and features a duet between Vln I and Vln II. The Vln II part is marked 'p legatiss.' and includes a Viola (Vla) part. The score shows intricate sixteenth-note patterns and slurs.

that takes place over the first three variations, and as a result, establishes a clear impression of compositional progression that ensures the variations function as a unified sequence throughout the work, rather than as separate entities.

Variation IV opens at Figure 11 with a mysterious duet between first and second violins that functions as an effective foil to the drama of Variation III (Ex. 4.63). Although unsettling dissonances from the soloist occasionally threaten to undermine the tranquility of the string writing, such omens are never realised, allowing the section to conclude with an atmosphere of serene composure and as such, skilfully prepares for the character of

Example 4. 64 Ferguson Piano Concerto, Mmt II: Variation V, bars 99-107

Violins  
*pp*  
*mp teneramente*

Example 4. 65 Ferguson Piano Concerto: Variation VI, bars 135-138

*f cant.*  
*f sost.*  
3  
3

Variation V at Figure 13. Here Ferguson returns to the pastoral character of the theme through the presentation of a folk-like melody by the piano against a shimmering haze of violin and viola tremolos (Ex. 4.64). The presentation of this simple tune re-establishes the impression of desolation, however at Figure 15 a ray of light passes through the fog as the piano gives way to an uplifting passage by the orchestra. This heightened energy influences the piano part such that when it returns again with the folk-like melody at



Example 4. 66 Ferguson Piano Concerto, Mmt II: Coda, bars 151-154

Figure 16, it now appears with greater confidence and positivity. A concluding graceful arpeggio at Figure 17 dissolves this energy, bringing the section to a peaceful close.

The serenity of this passage is shattered with the arrival of Variation VI that features a fortissimo reprise of the original theme, accompanied by sonorous chordal passagework from the piano (Ex. 4.65). The character of this final variation is one of emotional torment that provides an effective contrast to the character of the previous movement, and also serves to highlight the emotional depths reached in this work that are overlooked in John Russell's commentary. The energy of this variation gradually diminishes during the last three bars of this section, drawing to a quiet close at Figure 20 with the arrival of the coda. Importantly however, Ferguson does not use this concluding section as a means to resolve the intensity conjured by the final variation, instead opting to prolong this atmosphere by creating a sinister, almost disturbed ambiance, evoked through the use of string harmonics, harsh dissonances, chromaticism, and exploitation of the piano's lowest

register (Ex. 4.66). This mood prevails throughout the duration of the coda and is left unsettled by the closing bar.

### Movement III: Rondo Form

By concluding the variations in an ambiguous fashion, Ferguson creates an effective conduit to the arrival of the final movement. Importantly such tension is instantly resolved by the presentation of a light-hearted rondo theme, characterised by a diatonic construction, 6/8 time signature, and sprightly rhythms (Ex. 4.67). Indeed, that the composer creates a finale of such gaiety highlights yet another allusion to Mozart, for as Cuthbert Girdlestone opines:

At the time of Mozart and Beethoven the inferiority of the finale was deliberate. A *galant* public must have listened with difficulty to the music whose character was unremittingly serious; it felt more than we do the need for contrast, and two serious movements on end were no doubt enough. After an allegro and an andante, it needed relaxation, and this was provided by the light skipping finale; it would not have tolerated a third serious movement...

The frankly superficial character of the finale is therefore intentional with *galant* composers.<sup>19</sup>

The presentation of the spirited eight-bar rondo theme in D major is immediately followed by a restatement of the melody from the orchestra in a manner that exactly mirrors the opening rondo theme of Mozart's Piano Concerto No. 22. However

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<sup>19</sup> Cuthbert Girdlestone, *Mozart and His Piano Concertos* (New York: Dover Publications LTD, 2011), 47.

**Table 4. 9 Summary of rondo form employed in Movement III of Ferguson's Piano Concerto**

Large-Scale Formal Section	Ritornello					Episode B	
Musical Detail	Rondo Theme	Rondo Theme	Transition	Rondo Theme	Codetta	Theme B <sub>i</sub>	Theme B <sub>ii</sub>
		Presented by soloist	Repeated by strings	Piano virtuosity	Truncated variant by piano	Presented by strings	Presented by soloist
<b>Bars</b>	1-7	8-15	16-26	27-33	34-42	42-54	55-71
<b>Tonal Centre</b>	D major	D major	Fluid	D major	D major	D major	B-flat minor

Large-Scale Formal Section	Episode B (Cont.)		Ritornello <sup>1</sup>	Episode C			
Musical Detail	Theme B <sub>iii</sub>	Codetta	Rondo Theme	Theme C <sub>i</sub>	Transition	Theme C <sub>ii</sub>	Development of Theme C <sub>ii</sub>
		Presented by piano and orchestra	Featuring echo of B <sub>ii</sub>	Featuring combined forces	Presented by soloist	Presented by soloist	
<b>Bars</b>	72-91	91-107	108-120	121-132	132-136	137-142	140-165
<b>Tonal Centre</b>	Fluid	Fluid	D major	B minor	Fluid	Around B minor	Fluid

Large-Scale Formal Section	Transition	Ritornello <sup>2</sup>		Episode B <sup>1</sup>		Coda
Musical Detail	Anticipates rondo theme	Rondo Theme	Transition	Theme B <sub>iii</sub>	Codetta	Featuring elements of rondo theme presented by piano and orchestra
			Presented by strings	Features virtuosic passagework	Presented by orchestra then piano	
<b>Bars</b>	166-181	182-188	189-196	197-215	215-246	247-273
<b>Tonal Centre</b>	Prepares for D major	B-flat major	Based on A	Fluid	Fluid	Predominantly D

Example 4. 67 Ferguson Piano Concerto, Mmt III: Rondo theme, bars 1-8



Ferguson's twentieth-century voice is evident in the theme's rhythmic ambiguity derived from the perceived shift between compound and simple time signatures in bars 2-3. At Figure 2 the strings' jubilant statement is followed by a transition of brilliant pianistic display that leads to a truncated presentation of the theme by the piano from bar 27, accompanied with rhythmically propulsive strings. A cheerful string codetta from Figure 4 gradually dies away to bring the ritornello to a tranquil close.

Episode B opens at Figure 5 and comprises three distinct themes linked into a unified whole through the use of shared motivic material. The first, presented solely by the piano in bars 42-49, exudes an atmosphere of innocent charm and lyrical beauty that provides the perfect contrast to the gaiety of the previous section (Ex. 4.68). However its appearance is transient and quickly gives way to a second theme by the piano at Figure 6 (Ex. 4.69). Whilst this too exhibits a certain naivety in its youthful simplicity, there is an underlying sense of unease – redolent of the second movement – owing to its allusion to

Example 4. 68 Ferguson Piano Concerto, Mmt III: Theme B<sub>i</sub>, bars 42-46

*cant.*  
*p*  
*cresc.*  
*mf*

Example 4. 69 Ferguson Piano Concerto, Mmt III: Theme B<sub>ii</sub>, bars 54-58

*p*  
*mf*

Example 4. 70 Ferguson Piano Concerto, Mmt III: Theme B<sub>iii</sub>, bars 71-77

*mp*  
*mf*  
*Ped.* *Ped.* *sim.*

B-flat minor; slight colouration of astringent chromaticism; and disjointed construction. However, just before the clouds of instability become too disruptive, light bursts through the gathering gloom at Figure 8, with the appearance of an exquisitely lyrical third theme by the soloist that dispels the darkness and re-establishes the positive nature of the

Example 4. 71 Ferguson Piano Concerto, Mmt III: Theme C<sub>i</sub>, bars 121-126



Example 4. 72 Ferguson Piano Concerto, Mmt III: Theme C<sub>ii</sub>, bars 137-141



movement (Ex. 4.70). Indeed its appearance represents the apotheosis of Episode B which itself reaches a climax a Figure 9 when the orchestra repeats the theme accompanied by brilliant scale passage work in the upper register of the keyboard. At Figure 10 the heightened drama is dissolved with a brief reprise of the second theme, before morphing into a contemplative transition that gradually reduces the momentum of the passage, eventually reaching a complete halt at Figure 13.

This caesura is followed by the return of the rondo theme in the tonic key, however Ferguson truncates the material so it occurs only in the form of its third presentation of the original rondo material. This transient reprise again closes when Ferguson replaces the gaiety of the theme with an atmosphere of calm serenity, functioning as an effective

Example 4. 73 Ferguson Piano Concerto, Mmt III: Transition to rondo theme, bars 178-180

The image displays a musical score for Example 4.73, consisting of two systems of staves. The top system features a grand staff with a treble clef and a bass clef, both in 6/8 time. The piano part (bottom staff) plays a steady eighth-note accompaniment. The violin part (top staff) features a melodic line with slurs and accents. The bottom system also features a grand staff. The piano part (bottom staff) continues the accompaniment, including a triplet in the final bar. The violin part (top staff) has a melodic line with a slur and a first ending bracket. A dynamic marking of *8<sup>va</sup>* is present above the first measure of the second system.

conduit to the presentation of Episode C at bar 121. Indeed the similarities between this section and the preceding Episode B are notable, for both comprise multiple themes of a lyrical disposition; follow a comparable compositional pathway; as well as exploiting tonal and harmonic ambiguities to create an atmosphere that is distinctly uneasy. Episode C therefore commences with an unaccompanied piano passage of nostalgic lyricism ( $C_i$ ) that suitably contrasts with the spritely character of the rondo theme (Ex. 4.71). However this melody is cut short by an ominous transition in bars 132-136 that leads to a second theme ( $C_{ii}$ ) at Figure 16 (Ex. 4.72). As with  $B_{ii}$ , it displays a distinctly icy and disquieting temperament – again suggestive of the second movement – that once more threatens to undermine the light-hearted nature of the finale. Significantly, Ferguson prolongs the atmosphere of uncertainty by developing this thematic material between bars 140-165. This passage grows in excitement until culminating with an animated transition at Figure 20 that features an augmented sense of rhythmic momentum; reprise of motives from the

Example 4. 74 Ferguson Piano Concerto, Mmt III: Transition to coda, bars 234-240

The image displays a musical score for Example 4.74, consisting of three systems of staves. The top system features Violin I (Vln I) and Violin II (Vln II) parts. The Vln I part is marked *pp* and the Vln II part is marked *p*. The middle system features the Piano part, marked *p ma espr.*. The score is in 2/4 time and includes various musical notations such as slurs, accents, and dynamic markings.

rondo theme; brilliant pianistic passagework; an extended secondary dominant pedal note on E; and the increased rate of short motivic repetitions (Ex. 4.73).

The excitement climaxes with a reprise of the rondo theme at Figure 22. However rather than occurring in the expected key of A major, the composer sidesteps the modulation, moving instead to B-flat major. The presentation of this material – now in the strings – comprises a largely unchanged restatement of the orchestra’s presentation from the opening rondo theme. This is followed by a transition featuring shimmering keyboard figurations that leads directly in the sweeping Theme B<sub>iii</sub> at Figure 24. As with Sections A<sup>1</sup> and A<sup>2</sup>, this reference to Episode B is truncated, comprising the restatement of the third theme by piano and orchestra in bars 197-212, followed by a brief appearance of B<sub>ii</sub> from Figure 26. Again this fleeting passage morphs into the contemplative transition before culminating at Figure 28 with a quite, reflective phrase featuring motives from Theme C<sub>ii</sub> (Ex. 4.74).



The tranquillity of this moment's respite is shattered with the arrival of the coda at Figure 29 that reintroduces and develops motives from the rondo theme, whilst providing the soloist with one final platform for virtuosic display. Interestingly, although Ferguson employs material from the ritornello alone, he nevertheless evokes the spirit of the sinister themes from Episodes B and C in bars 255-265, which, suggesting tonal centres of E-flat minor, B minor and G minor, creates a passage of turbulent apprehension. However the spirit of rondo theme returns at Figure 31 and draws the movement to a close with one final exultant flourish.

### Benjamin Britten: Piano Concerto (1938 – Rev. 1945)

Britten's Piano Concerto received its first performance when performed at the Proms on 18 August 1938 with Britten as soloist alongside the BBC Symphony Orchestra under the direction of Boult. The composer must have been optimistic about its success, having specifically aimed to create an entertaining concerto with widespread appeal; in a letter to his publisher, Ralph Hawkes, he stated: 'It certainly sounds 'popular' enough & people seem to like it all right.'<sup>20</sup> Unfortunately, whilst Britten noted that the 'lay audience' received the work with considerable enthusiasm,<sup>21</sup> it largely failed to attract positive acclaim elsewhere. Some complainants highlighted that Britten exploited impressive gesture at the expense of musical content; Ferruccio Bonavia of the *Daily Telegraph*, for

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<sup>20</sup> Britten Britten, *Letters from a Life: Selected Letters and Diaries of Benjamin Britten. Volume One, 1923-39*, ed. Donald Mitchell and Philip Reed (London: Faber and Faber, 1998), 574.

<sup>21</sup> *Ibid.*, 580.

example, stated how Britten needed to focus on ‘matter rather than manner’,<sup>22</sup> whereas William McNaught from *The Musical Times* professed: ‘Mr Britten as pianist, spent a great deal of time in rapid splash-work, largely of a harmonic order, and indefinite in outline, that contributed little to the musical interest’.<sup>23</sup> Elsewhere, Constant Lambert, whilst praising the genius of the first two movements, felt that the interest of the final two faltered through a lack of sincerity:

There are effective and brilliant things in the last movements but they sound like essays in texture rather than a direct expression of musical thought. For example the juicy tune of the slow movement sounds to me as if the composer wanted to show us that he could write this sort of thing if he wanted to – I do not feel that it is an essential part of his conception.<sup>24</sup>

Britten was, naturally, hugely disappointed with the critics’ reactions to his work; in a letter to Mary Behrend shortly after the premiere, he revealed that he was particularly irritated by what he saw as a lack of understanding on their part, writing:

I can’t see anything problematic about the work. I should have thought that it was the kind of music that either one liked or disliked – it is so simple - & cannot make out why it is that they have to hunt for programmes & ‘meanings’ and all that rot!<sup>25</sup>

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<sup>22</sup> Quoted in *ibid.*, 578.

<sup>23</sup> Quoted in *ibid.*

<sup>24</sup> *Ibid.*, 579.

<sup>25</sup> *Ibid.*, 576.

The lighter temper of the concerto is certainly highlighted by the suite-like nature of the four movements entitled *Toccata, Waltz, Recitative and Aria* (original movement)/*Impromptu* (1945 revision), and *March*. Certainly the abundance of appealing melodies, exciting bombast, lyrical pathos, and considerable piano virtuosity further demonstrate that the composer was keen to appeal directly to the predilections of the average Proms goer. Such an intended attraction to the general public is augmented considerably by the emphasis Britten placed on the work's symphonic character, indeed in his original programme note he wrote that it 'is not by any means a Symphony with pianoforte, but rather a bravura Concerto with orchestral accompaniment. In the first and third movements the effect is that of a duel between orchestra and soloist.'<sup>26</sup> Britten's description demonstrates that his composition was conceived as a virtuosic, lion-at-the-keyboard concerto, placing the work firmly within the celebrated context of the great nineteenth-century repertoire. Importantly however, whilst Britten's populist romantic approach is highlighted amongst such features as virtuosic keyboard writing; use of a large-scale orchestral ensemble; and exploitation of extremes in register, dynamics, and musical expression, the composer combines these traits with modernist characteristics to create a concerto embodying a second wave neo-romantic idiom; of particular note is his percussive treatment of the piano; exploitation of *moto perpetuo* rhythms; and added-note harmony.

In spite of its success with the general public, Britten's concerto failed to become a regular feature on concert programmes. In response to this the composer attempted a

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<sup>26</sup> Donald Mitchel and John Evans, *Pictures from a Life: Benjamin Britten, 1913-1976* (London: Faber and Faber, 1978), fig. 111.

revival of the work during the mid-1940s at which point he replaced the third movement *Recitative and Aria* with the *Impromptu* that the concerto is most commonly performed. In all other respects the work remained the same and the first performance of the revised version was presented on 2 July 1946 at the Cheltenham Festival. On this occasion the pianist was Noel Mewton-Wood who was joined by the London Philharmonic Orchestra, conducted by the composer. It is clear that Britten much preferred this edition of the concerto, for not only was the *Recitative and Aria* abandoned until its revival in 1989 at Aldeburgh Festival,<sup>27</sup> but Britten and the pianist Sviatoslav Richter chose this version to perform when recording the work in 1961. It is for this reason that I have chosen the 1945-revised edition as the basis for the discussion below.

### Movement I – *Toccata*: Sonata Form

The *Toccata* commences with a vigorous flourish from the orchestra before the piano enters in bar 1 with the presentation of the primary subject in D major (Ex. 4.75). The theme features brittle keyboard writing – based on major seventh intervals – combined with a *moto perpetuo* rhythm that imbues this material with a nervous energy redolent of Prokofiev’s own *Toccata* Op. 11 for solo piano. Presented against a pulsating accompaniment of pizzicato strings and semiquaver flutes, clarinets, and horns, the passage culminates with a cascade of fiery octave passagework that gives way to an orchestral section at Figure 2. Commencing tentatively at first with disjointed

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<sup>27</sup> Mitchel and Reed, *Letters from a Life*, 570.

**Table 4. 10 Summary of sonata form employed in Movement I of Britten's Piano Concerto**

Large-Scale Formal Section	Exposition						
Formal Subsection	Primary Subject	Transition	Chord Motive	Transition	Secondary Subject		
<b>Musical Detail</b>	Presented largely by piano	Linking phrase presented by orchestra	Presented by orchestra	Derived from primary subject, led by soloist	Tentative presentation by orchestra, piano interjections	Full presentation by orchestra	Soloist's bravura variant of secondary subject
<b>Bars</b>	1-17	18-25	26-27	28-49	50-69	70-91	92-108
<b>Tonal Centre</b>	D major	Fluid	On D	Fluid	Fluid	B minor	E major

Large-Scale Formal Section	Exposition (Cont.)	Development				Recapitulation	
Formal Subsection	Secondary Subject (Cont.)					Primary and secondary subjects	Transition
<b>Musical Detail</b>	Symphonic reprise of secondary subject	Ostinato variant of primary subject	Ostinato combined with toccata flourish	Development of secondary theme by both forces	Transition to recapitulation	Simultaneous presentation on different tonal centres	Derived from both subjects
<b>Bars</b>	109-125	126-144	145-163	164-203	204-219	220-239	240-251
<b>Tonal Centre</b>	E major	Various				D and A	Fluid

Large-Scale Formal Section	Recapitulation (Cont.)		Cadenza	Coda		
Formal Subsection	Chord motive	Transition				
<b>Musical Detail</b>	Presented by brass	Derived from primary and secondary subjects	Virtuosic display	Reprise of secondary subject	Transition	Toccata finale
<b>Bars</b>	252-254	255-288	289-338	339-358	359-373	374-386
<b>Tonal Centre</b>	D	D	Various	D major		

Example 4. 75 Britten Piano Concerto, Mmt I: Primary subject, bars 2-5

Example 4. 76 Britten Piano Concerto, Mmt I: Chord motif, bars 26-27

semiquaver writing, the orchestra grows to a bold climax in bars 26-27 when the brass present, to use Britten's own phrase, 'the alternation of two not very closely related chords' (Ex. 4.76).<sup>28</sup> Its fleeting appearance belies the fact that this progression functions as an important *leitmotif*, recurring in various guises throughout each of the four movements. At Figure 3 the piano dramatically bursts forth to provide a transition section

<sup>28</sup> Quoted in Mitchel and Evans, *Pictures from a Life*, fig. 111.

Example 4. 77 Britten Piano Concerto, Mmt I: Introduction to second subject, bars 53-57

The image displays a musical score for Example 4.77, consisting of two systems of staves. The top system features a Violin part in the upper staff and a Piano part in the lower two staves. The Violin part begins with a *p* *espress.* marking and a slur over a series of notes. The Piano part starts with a *mf* marking and features a rhythmic pattern of eighth notes. The bottom system continues the Violin part with a slur and the Piano part with a complex rhythmic pattern of eighth notes and chords. The key signature is one sharp (F#) and the time signature is 4/4.

based on the toccata theme, against which individuals from the orchestra provide short statements exploiting the seventh interval.

The piano's brilliant passagework leads to the second subject at Figure 4, however as though intimidated by the piano's flamboyancy this commences with a tentative anticipation of the theme by strings from bar 50 (Ex. 4.77). Sensing weakness, the piano interrupts this statement with echoes of the toccata material before a second attempt by the strings is undertaken in bars 58-63. Once more however the piano mocks the orchestra with an interjection of its toccata material until the cor anglais emerges from the texture at bar 70 to present a full statement of the secondary subject around the tonal area of B minor (Ex. 4.78). Occasionally doubled by other woodwind instruments, this wistful theme provides a much-needed foil to the savagery of first subject. However such

Example 4. 78 Britten Piano Concerto, Mmt I: Secondary subject, bars 70-84

tranquillity is suddenly dashed when the pianist re-enters the texture at Figure 7, presenting a bravura variant of the subsidiary theme in E major that appears to mock the humble efforts of the orchestra. In response to the soloist's ironic interjections the ensemble gathers strength and bursts forth at Figure 8 with a triumphant restatement of the theme. Featuring the full glory of the symphonic force, this imposing statement quickly silences the soloist's taunts and continues to grow in majesty until reaching a final statement of the theme's opening motive by the horns, woodwind, and strings.

This triumphant declaration leads directly into the development at Figure 9 with an ostinato variant of the opening toccata theme by the piano against a sustained pedal E from the orchestra. The martial nature of this passage quickly takes on a more sinister character as the passagework becomes more chromatic, errs towards the minor mode, and employs a general downward descent to the lower register. The tonality finally settles on G minor at Figure 10 when the piano retains its menacing ostinato against which the orchestra provides brief statements of the secondary subject, now characterised by a



Example 4. 79 Britten Piano Concerto, Mmt I: Ostinato figure, bars 137-139

This musical score for Example 4.79 features two staves. The upper staff is for Trumpets, starting with a rest followed by a melodic line with notes G4, A4, B4, and C5, marked with *Con sord.* and *sf*. The lower staff is for Piano, showing a complex accompaniment with chords and a triplet of eighth notes in the bass line, marked with *p marcato*.

Example 4. 80 Britten Piano Concerto, Mmt I: Development of second subject, bars 164-167

This musical score for Example 4.80 consists of three systems. The first system shows the Piano part with a *pp* dynamic and a *leggero ma ritmico* instruction. The second system continues the Piano part with a *p* dynamic. The third system shows a more complex texture with multiple staves, including a treble clef staff with eighth notes and a bass clef staff with chords, all in a key with one flat.

threatening temperament (Ex. 4.79). The character of this section builds in excitement until a sudden rhapsodic flourish from the pianist briefly interrupts this war-like march in bars 145-148. This alternation between the piano's ostinato and toccata intrusion occurs twice more before a new developmental section appears at Figure 12 on a tonal centre of D-flat. Here the piano adopts a brighter piano ostinato in the upper register of the keyboard, decorating the texture whilst the orchestra present a homophonic variant of the sinister march theme (Ex. 4.80). The statement gradually dissolves into the background in bars 174-177 when suddenly the horns erupt with a dramatic fanfare based on the preceding march. Repetitions of this short motive are interspersed with virtuosic decorations from the pianist, culminating with chromatic semiquaver material from the soloist against a light pizzicato accompaniment.

A final flurry from the piano in bar 219 leads into the recapitulation at Figure 15 in D major. Intriguingly, the soloist's toccata material is presented simultaneously with a reprise of the secondary subject by the strings around a tonal centre of A (Ex. 4.81). As though taken aback by the strings' audacious actions, the piano's recapitulation of the toccata theme lacks the youthful bravura from before, highlighted by the generally quite dynamic level and absence of octave passagework. Such trepidation is maintained until bar 250 when the soloist builds a to fortissimo climax, culminating with a solemn repeat of the chord motif in bars 252-254 by the brass. Buoyed by this statement the soloist re-enters the fray at Figure 18 with a *fff* reprise of the toccata material now replete with octave inflections. Such excitement is followed by a *molto animato* section for the full

Example 4. 81 Britten Piano Concerto, Mmt I: Simultaneous recapitulation of first and second subjects, bars 220-225

This musical score for Example 4.81 features three staves. The top staff is for Cello, with a key signature of one sharp (F#) and a common time signature. It begins with a rest, followed by a melodic line starting on a whole note, marked *pp* *espress.* with a hairpin crescendo. The middle and bottom staves are for the piano, with a key signature of two sharps (D major) and a common time signature. The piano part is marked *mf* *delicato* and consists of a rhythmic accompaniment of eighth notes. A first ending bracket labeled *8<sup>va</sup>* spans the first two measures of the piano part. The piano accompaniment concludes with a final cadence in the third measure.

Example 4. 82 Britten Piano Concerto, Mmt I: Reprise of second subject in the coda, bars 340-343

This musical score for Example 4.82 consists of two systems of piano staves. The top system has a key signature of one sharp (F#) and a common time signature. The upper staff is marked *tranquillo* and contains a melodic line with a hairpin crescendo, marked *p* *espress.* The lower staff provides a harmonic accompaniment. The bottom system continues the piano part with a key signature change to two sharps (D major) and a common time signature. It features a melodic line with a hairpin crescendo and a final cadence.

symphony orchestra that reaches a bombastic apogee in bars 286-289 with a dramatic extract of the secondary theme in augmentation.

From this impressive spectacle emerges the soloist for its own equally impressive cadenza in bars 289-338. The function of this section is primarily intended as a vehicle for virtuosic display through the execution of demisemiquaver passagework and glissandi. During the course of this section Britten intersperses these pyrotechnical gestures with statements of the chord motif. It is important to note however, that no intent is made to develop these ideas, for such an activity would undermine the virtuosic purpose of the cadenza, being employed instead as a means to provide a thematic link to the preceding musical material. The cadenza concludes with a chromatic ascent across the entire range of the keyboard that gradually becomes quieter and slower until reaching Figure 21. Importantly however, whilst the presentation of musical fireworks comprises a key function of the section, the cadenza also occupies an important transitional role by providing an effective conduit between the bombast of the preceding passage, with the intimacy of the following section.

Here the orchestra return with an ethereal accompaniment of sustained violins, pizzicato lower strings, and harp, against which the soloist provides a tranquil reprise of the subsidiary subject, now placed in the global key of D major (Ex. 4.82). However the tranquillity of this passage is shattered by the arrival of the coda at bar 374 that features brittle toccata passagework from the pianist against a succession of V-I chords in D major from the orchestra. The excitement builds to *fff* climax with one final

pianistic display of octave passagework at Figure 25, before a concluding flourish brings the *Toccata* to an energetic close.

## Movement II – *Waltz*: Variation Form

The structure of *Waltz* centres upon the varied repetition of the movement's opening dance theme. Following its initial presentation, Britten repeats the subject three further times in different instrumental guises, separating the second and third statements with extended transition sections. Importantly in this movement Britten sweeps aside the fiery bravura and youthful confidence that generally characterised the opening *Toccata*, adopting instead a distinctly uneasy and surreal atmosphere that never feels at all welcoming.

A brief introduction of muted horns, pizzicato double bass, and tambourine establish this uncomfortable temperament, before a solo viola enters in bar 5 to present the first half of a grotesque waltz theme in D major (Ex. 4.83), against a double bass accompaniment that outlines a triad of B-flat major. At Figure 26 a solo clarinet enters the texture to present a response to the viola's opening melody, which, with its ornamentation and quicker rhythmic note values, provides an uplifting flamboyancy that attempts to enliven the sullen nature of the preceding musical material (Ex. 4.84).

**Table 4. 11 Summary of variation form employed in Movement II of Britten's Piano Concerto**

<b>Large-Scale Formal Section</b>	<b>Theme</b>		<b>Transition</b>	<b>Variation I</b>		<b>Transition</b>
<b>Musical Detail</b>	Presented by viola and clarinet	Closing passage that opens with chord motive by the piano	Quaver passagework from the piano	Presented by both forces	Closing passage presented by strings	Extended passage featuring chord motive and quaver passagework
<b>Bars</b>	1-32	33-38	39-42	43-72	73-84	85-163
<b>Tonal Centre</b>	Loosely D major		Fluid	Loosely D major	Loosely on A	Fluid

<b>Large-Scale Formal Section</b>	<b>Variation II</b>		<b>Transition</b>	<b>Variation III</b>		<b>Coda</b>
<b>Musical Detail</b>	Presented by orchestra	Closing passage presented by piano	Combination of chord motive and quaver passagework	Presented by piano and featuring echo of first movement's second subject	Closing passage featuring chord motive presented by strings	Combination of chord motive and quaver passagework
<b>Bars</b>	164-194	195-202	203-207	207-229	230-233	234-256
<b>Tonal Centre</b>	Loosely D major	Loosely on C	Fluid	Loosely D major	Loosely D major	Loosely D major

Example 4. 83 Britten Piano Concerto, Mmt II: First half of the waltz theme, bars 5-20

Example 4. 84 Britten Piano Concerto, Mmt II: Second half of the waltz theme, bars 23-32

The cheeriness of the clarinet's theme is rapidly undermined however when the piano enters with a sinister reprise of the chord motif in bars 33-38. This appearance functions as a closing statement to Section A that results in a transition of shimmering quaver passagework from the soloist in bars 39-42. This gesture ascends in pitch to generate a sense of tension that culminates with the arrival of the first variation at Figure 27. Here the violins imitate the soloist in its presentation of the viola melody against an accompaniment from woodwind, horns, harp, and lower strings (Ex. 4.85). Yet whilst Britten significantly augments the orchestration he nevertheless retains the distinct sense of detachment that characterised the initial presentation by employing a brittle and fragmented accompaniment of brief instrumental interjections, complemented by dry

Example 4. 85 Britten Piano Concerto, Mmt II: Variation I of waltz theme, bars 43-46

The image displays a musical score for Example 4.85, consisting of four staves. The top staff is for the Flute, marked *pp*. The second staff is for the Violins, marked *pp dolciss*. The bottom two staves are for the Piano, marked *mf sempre espressivo*. The music is in 3/4 time and the key signature has two sharps (D major). The score shows the beginning of a phrase with various articulations and dynamics.

staccato articulations from all but the melodic instruments. At bar 59 a brilliant flourish from the pianist leads to its own presentation of the answering waltz phrase, now stated in the dominant key of A major. However the chirpiness of this melody is slightly distorted from that of the first statement through the acciaccatura decorations in the woodwind parts. These figures imbue a certain harshness to an otherwise playful tune, thereby highlighting the generally uncomfortable nature of this movement. At bar 72 the pianist's material concludes on a sustained A, against which the strings provide a closing statement of the chord motif.

The final echoes of this gesture culminate with the start of an extended transition section from Figure 29, featuring a flowing piano part of quaver passagework against a backdrop of sustained brass. The increased sense of rhythmic movement generated by the soloist's *moto perpetuo* writing is augmented by the exciting pulse provided by the timpani, which gradually becomes more frantic until reaching a climax at bar 105. This leads to a reprise



Example 4. 86 Britten Piano Concerto, Mmt II: Transition to Variation II, bars 111-114

The image displays a musical score for Example 4.86, consisting of three staves. The top staff is the piano part, marked *ppp*, featuring a series of chords in the right hand and single notes in the left hand. The middle and bottom staves represent the orchestra, with the middle staff marked *pp* and containing a complex, flowing melodic line with many accidentals. The bottom staff contains a more rhythmic accompaniment. The key signature is two sharps (D major), and the time signature is 3/4.

of the chord motif by the full orchestra during which the piano decorates the texture with a continuation of its florid passagework (Ex. 4.86). Starting quietly, the intensity of this passage builds as though depicting the grim approach of some ominous spectre, reaching a sforzando climax in bar 132. The orchestra briefly falters in the following six bars before returning with renewed strength in bar 132, building to a dramatic apogee in bars 147-152. A final whirlwind of quavers across the range of the keyboard culminates with a sustained orchestral chord in bar 163 that functions as the dominant to D major. This finally resolves at Figure 33 with the arrival of Variation III by the full orchestral company and soloist.

On this occasion the waltz does not exhibit quite the same temperament as was evident on its first two appearances, for whilst it retains the disturbing atmosphere that characterised the initial theme, it now exudes a saccharine garishness created primarily through mock-fanfares and brass flutter-tonguing. Yet the overwhelming brashness of this symphonic

Example 4. 87 Britten Piano Concerto, Mmt II: Variation IV, bars 207-211

The image displays two systems of musical notation for a piano piece. The first system covers bars 207-210, and the second system covers bars 210-211. Both systems are in G major (one sharp) and 3/4 time. The first system begins with a mezzo-forte (*mf*) dynamic. The right hand features a melodic line with a long, sweeping slur over the final two bars, while the left hand provides a rhythmic accompaniment. The second system continues the melodic line in the right hand and the accompaniment in the left hand, also marked *mf*.

presentation is not without substance, for the musical intensity generated by this statement far exceeds that conjured by the other previous appearances, ensuring that this particular reprise functions as the primary structural climax of the entire movement. From bar 195 the chord motif is once again presented by the pianist who employs it as a transition, leading to the fourth statement of the waltz theme from bar 207 (Ex. 4.87). Here the soloist provides a tranquil variant of the subject, initially accompanied by light interjections from the tambourine, before giving way to a slow chromatic line from flute and bassoon at Figure 36. The sense of tranquillity generated by this intimate instrumentation provides both an effective foil to the bombast of the previous section, whilst also ensuring a successful return to the movement's opening character. A brief quotation by the woodwind of the *Toccata's* second subject accompanies the piano's closing passagework in bars 223-227, before both give way to the chord motif by the strings from bar 230.

The re-emergence of the soloist with ethereal passagework from bar 234 marks the start of a peaceful coda. This final section is characterised by the alternation of this chromatic material with echoes of the waltz theme by the woodwind, and statements of the chord motif from the strings. After three cycles of this material, a playful arpeggio from the piccolo brings the *Waltz* to a soothing close on D major.

### Movement III – *Impromptu*: Variation Form

The third movement comprises a passacaglia based on a theme taken from Britten's incidental music to the BBC play *King Arthur* (1937). Entitled the *Galahad Theme*, Britten stated he specifically employed this melody because he wished the content of the new third movement to be 'contemporary with the rest of the work.'<sup>29</sup> The character of *Impromptu* owes something to the temperament of *Waltz*, for here too the nature of the movement is consistently unsettled owing to a combination of ambiguous chord progressions; the melody's chromatic nature; bitonality; uneven phrase structure; and cold, brittle timbres.

The *Impromptu* opens with the piano's cantabile presentation of the ghostly theme on E and consists of a four-bar antecedent phrase followed by a five-bar consequent phrase, the latter comprising an interpolated third bar that forms the emotional apogee of the subject (Ex. 4.88). A transitional quasi-cadenza in bar 10 suddenly shatters the

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<sup>29</sup> Quoted in Eric Roseberry, "Britten's Piano Concerto: The Original Version," *Tempo* New Series, no. 172 (1990): 15.

**Table 4. 12 Summary of variation form employed in Movement III of Britten's Piano Concerto**

Large-Scale Formal Section	Theme	Transition	Variation I	Transition	Variation II	Variation III
<b>Musical Detail</b>	Presented by solo piano	Arpeggio passagework	Theme in orchestra, piano arpeggios	Toccata gesture by piano	Theme in orchestra, piano toccata material	Theme in orchestra, countersubject in piano
<b>Bars</b>	1-9	10-11	12-19	20-21	22-31	32-41
<b>Tonal Centre</b>	On E	On E	E and A	On A	On E and C	On E and F

Large-Scale Formal Section	Transition	Variation IV	Transition	Variation V	Transition	Variation VI
<b>Musical Detail</b>	Piano arpeggios	Theme in orchestra, waltz theme in keyboard	Chromatic passagework from piano	Theme in orchestra, chromatic passagework from piano	Piano ostinato	Theme in orchestra, piano ostinato
<b>Bars</b>	42	42-51	52-53	54-62	63	64-68
<b>Tonal Centre</b>	On F	On E and B-flat	Fluid	On E, ambiguous accompaniment	On G-sharp	On E, ambiguous accompaniment

Large-Scale Formal Section	Transition	Variation VII
<b>Musical Detail</b>	Chord motive	Theme in orchestra, elements of previous variations in the piano
<b>Bars</b>	69-71	72-84
<b>Tonal Centre</b>	E and C-sharp	On E, ambiguous accompaniment

Example 4. 88 Britten Piano Concerto, Mmt III: Impromptu theme, bars 1-9

The image shows a musical score for Example 4.88, Britten Piano Concerto, Movement III: Impromptu theme, bars 1-9. The score is in 2/2 time and E major. It consists of two systems of piano and bass staves. The first system starts with a piano (ppp) dynamic. The second system ends with a fortissimo (f) dynamic. The music features a melodic line in the right hand and a supporting bass line in the left hand, with a false relation between the two modes.

tranquil temperament of the theme as the pianist presents fiery arpeggio passagework across the range of the keyboard. Quasi-cadenzas like this appear as transitions between most of the seven variations and were a focus for Clifford Curzon when he reviewed the work for Britten, noting how their inclusion ‘keep the freedom of the old movement’.<sup>30</sup> This short platform for bravura display also functions to highlight the juxtaposition of major and minor modes that characterises this movement as Britten employs the two simultaneously on a tonal centre of E in either hand. The unnerving dissonance of the false relation remains unresolved as the piano’s figurations gradually fade into the background creating a sense of expectation that resolves with the strident presentation of Variation I at Figure 40.

Here the melody is presented in unison by clarinet, bassoon, horn, viola, and cello, against which the piano’s intense figurations – replete with false relation – reappear to overlay the

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<sup>30</sup> Quoted in *ibid.*, 10.

Example 4. 89 Britten Piano Concerto, Mmt III: Variation I, bars 12-13

Cl, Bsn, Hn, Vla, Vc

The image displays a musical score for Example 4.89, consisting of two systems of staves. The top system includes a woodwind staff (Cl, Bsn, Hn, Vla, Vc) and a piano staff. The woodwind staff features a melodic line with a slur over two measures, marked with *f espr. e sost.* and *pizz.*. The piano staff shows a complex accompaniment with a *ff* dynamic, including a *Db* chord and a *Ped.* marking. The bottom system continues the piano accompaniment with a *Ped.* marking and a final flourish.

texture with a patina of glistening brilliance (Ex. 4.89). The intensity created by the piano's virtuosity is further augmented by the bitonal clash created by melody and harmony, as Britten modifies the tonal centre of the chords such that whilst the theme remains grounded on E, the harmonic accompaniment is centred on A. A final flourish

Example 4. 90 Britten Piano Concerto, Mmt III: Variation II, bars 22-23

The image displays a musical score for Example 4.90, consisting of three staves. The top staff is for Piccolo, Oboe, and Violin (Picc., Ob. Vln.), featuring a melodic line with a *pp* dynamic and a *dolciss.* marking. The middle and bottom staves represent the piano accompaniment, with the middle staff in the right hand and the bottom staff in the left hand. The piano part is characterized by a dense, homophonic texture of chords and a steady rhythmic pattern, also marked *pp*. The score is set in a key with one sharp (F#) and a 3/4 time signature.

from the piano leads to a second quasi-cadenza in bar 20 characterised by a toccata gesture featuring a repeated note motif. This leads to a tranquil Variation II at Figure 41 where the piano retains its preceding cadenza pattern – now based on C over a dominant pedal of G – as a means to decorate the now soothing melody presented by flute, oboe, and violins (Ex. 4.90).

At Figure 42 the tonal centre resolves onto F with the arrival of Variation III that follows the previous section without a transitional quasi-cadenza. As before Britten oscillates between the two modes of this new tonality creating a piquancy that is further heightened by the tonal juxtaposition between melody and accompaniment. On this occasion the melody appears in a much darker form through its presentation by the bassoon, cellos and double basses. Against this, the piano presents a melancholic and severe countersubject characterised by a homophonic texture, relatively low register placement, and syncopated rhythms (Ex. 4.91). Such a temperament markedly contrasts with the daintiness of Variation IV when the soloist presents a bright B-flat major waltz theme in the upper range of the keyboard from Figure 43. The high-pitched statement of this delicate material

Example 4. 91 Britten Piano Concerto, Mmt III: Variation III, bars 31-33

Musical score for Example 4.91, Variation III, bars 31-33. The score is for Bassoon, Violin, and Double Bass. The Bassoon part (top staff) is marked *mf* and features a melodic line with a slur. The Violin part (middle staff) is marked *ad lib.* and *p cresc.*, with a tremolo effect indicated by a wavy line. The Double Bass part (bottom staff) is marked *f con froxa* and features a rhythmic accompaniment of chords. The key signature has one sharp (F#) and the time signature is 3/4.

Example 4. 92 Britten Piano Concerto, Mmt III: Variation IV, bars 43-44

Musical score for Example 4.92, Variation IV, bars 43-44. The score is for Violins and Piano. The Violins part (top staff) is marked *trem (presto)* and *p*, featuring a tremolo effect. The Piano part (bottom two staves) is marked *p delicatissimo* and features a rhythmic accompaniment of chords with triplets. The key signature has one sharp (F#) and the time signature is 3/4.

alludes to the elegant timbre of a music box, however the cheerful image disturbingly contrasts with the grotesque spectre of the *King Arthur* theme, presented by harp and tremolo violins (Ex. 4.92).



Example 4.93 Britten Piano Concerto, Mmt III: Variation V, bars 54-55

Double bass

The image shows a musical score for Example 4.93, consisting of three staves. The top staff is for the double bass, marked *ppp pizz.* and contains a sparse, rhythmic line with rests and notes. The middle and bottom staves are for the piano, marked *pp misterioso*. The piano part features a complex, chromatic texture with many notes and accidentals, including a triplet in the lower register. The key signature has one sharp (F#) and the time signature is 3/4.

A chromatic transition from the pianist in bars 52-53 leads to the start of Variation V at Figure 45. Here Britten recycles motivic elements of the preceding waltz theme by treating its opening thematic figure in canon between the pianist's two hands, beneath which the double bass supplies a subtle pizzicato rendition of the principal theme (Ex. 4.93). Such is the harmonic fluidity of the soloist's counterpoint that the exact tonal centre of this passage is elusive, thereby functioning to increase the sense of tension. Building to a climax in bars 60-61, the pianist quickly dissolves the intensity through descending chromatic triplet passagework that culminates with a quiet ostinato figure in bar 63. Yet the tranquillity of this statement is misleading, for halfway through the bar a sudden crescendo and ritardando leads to the boisterous and romantically scored Variation VI at bar 64 (Ex. 4.94). Here the piano once again recycles the opening figure of the waltz theme, although now presented in the form of violent chords and fiery octave

Example 4. 94 Britten Piano Concerto, Mmt III: Variation VI, bars 64-65

The image displays a musical score for Example 4.94, Britten Piano Concerto, Movement III, Variation VI, bars 64-65. The score is in 3/4 time and consists of two systems. The top system shows a Trombone (Tbn) part with a melodic line and a piano accompaniment. The piano part is marked 'f cantabile e sost. marc.' and 'ff'. The bottom system continues the piano accompaniment. The piano part features complex chordal textures and rhythmic patterns, including sixteenth and thirty-second notes. The trombone part has a melodic line with some rests and a final note in the second system.

passagework, complemented in turn by forceful interjections from the woodwind and strings. Against such aggressive material the trombones and trumpets present imitative statements of the strident passacaglia theme, yet before a full rendition of the melody can be completed, the pianist interrupts proceedings with a thunderous rendering of the chordal motif from bar 69.

Over the following two bars Britten reduces the texture and dynamic level until the arrival of Variation VII from bar 72. The composer's approach to this final section is interesting because whilst the strings present a tranquil variant of the passacaglia melody, he employs the piano to provide regular interjections that recall the soloist's material from the

preceding variations. As such the section opens with the motivic figures of the waltz theme before being replaced by those of Variation III. This in turn leads to the toccata-like decorations of the second variation that quickly give way to the brilliant arpeggio passagework of the first. Britten's decision to reverse the order of these thematic fragments is inspired, for it means that the movement closes with an unresolved piquancy derived from the false relation in this opening material. Such an unorthodox conclusion is further amplified by the Britten's interrupted cadence that sidesteps the expected final chord of E with one of C. The composer's decision to end the *Impromptu* with such ambiguity generates considerable ill ease that therefore necessitates and prepares for the arrival of the final movement.

#### Movement IV – *March*: Sonata Form

Britten's finale opens with an ominous introduction comprising fragmented chromatic passagework shared between the lower strings, clarinets, bassoons, and trombones, punctuated, with increasing frequency, by piano chords that anticipate the movement's primary subject. Commencing with a continued emphasis on the pitch E, the note functions as the dominant to A major that opens the *March*. From bar 15 the soloist's agitated chords become increasingly frantic until finally reaching a climax at Figure 51 with the triumphant presentation of the primary subject. Intriguingly, Britten states the whole of this exposition in the global dominant of A major rather than returning to the expected tonic of D major. Eric Roseberry highlights this unusual tonal feature as a particular point of interest during a commentary of Britten's concertos, stating:

Table 4. 13 Summary of sonata form employed in Movement IV of Britten's Concerto

Large-Scale Formal Section Formal Subsection	Introduction	Exposition				Development
		Primary theme	Secondary theme	Transition	Tertiary Theme	
Musical Detail	Anticipate primary subject	Presented by piano	Presented by orchestra	Derived from primary theme	Presented by brass, interspersed with piano ostinato	Chord motive, interspersed with piano ostinato
Bars	1-24	25-38	39-48	49-53	53-70	71-92
Tonal Centre	On E	A major	A major	A major	A	Various

Large-Scale Formal Section Formal Subsection	Development (Cont.)			Cadenza	Recapitulation	
					Primary subject	Secondary Subject
Musical Detail	Development of ostinato figure by woodwind	Development of movement's three main themes	Development of chord motive	Development of march theme	Presented by soloist	Presented by orchestra, piano decoration
Bars	93-109	110-151	152-170	170-198	199-213	214-222
Tonal Centre	Various			Leads to A	A major	D major

Large-Scale Formal Section Formal Subsection	Recapitulation (Cont.)	Coda
	Transition	
Musical Detail	Derived from primary theme	Extracts of concert's themes against background of piano ostinato
Bars	223-228	229-279
Tonal Centre	D major	D major

Existing commentaries appear deaf towards the tonal-thematic irony of the finale. The note of false, ‘evil’ triumph sounded in its main theme and the menace and anxiety of its continuing sonata ‘narrative’ are grounded in a larger structural irony – the (A major) estrangement of the whole movement from the home key of D major – until the perfunctory twist (at Fig. 64) of the recapitulation, that is.<sup>31</sup>

I contend that Roseberry attaches too much ulterior emphasis on Britten’s tonal structure owing to his belief that the composition represents a parodistic treatment of the concerto genre, for if the composer had intended his work as a piece of satire, surely he would have made greater efforts to emphasise the ‘incorrect key’ of the exposition by employing a tonality more greatly removed from the tonic, than that of the dominant. Furthermore, key relationships in many British piano concerti of the post war period actively avoided the classical tonic-dominant tonal polarity; John Ireland’s Piano Concerto for example is notable in exploiting tonalities a semitone removed from the global tonic. Therefore, in comparison to these more unorthodox approaches, Britten’s decision to employ the dominant is really quite tame and can hardly be considered to create the type of scandalous effect that Roseberry seems to suggest. Instead the composer’s choice of the dominant is more naturally explained by the fact that it not only leads more smoothly on from the tonality of *Impromptu*, but also functions to delay the return of the tonic, thereby ensuring that its eventual return for the recapitulation of the second subject is emphasised to a far greater and more glorious effect. In addition to this, Roseberry’s decision to describe the opening march theme as ‘evil’ is somewhat misguided, for whilst it is not, as

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<sup>31</sup> Eric Roseberry, “The Concertos and Early Orchestral Scores: Aspects of Style and Aesthetic,” in *The Cambridge Companion to Benjamin Britten*, ed. Mervyn Cooke (Cambridge: Cambridge University Press, 1999), 237.

Example 4. 95 Britten Piano Concerto, Mmt IV: March theme, bars 25-30

*f sempre e marcato*

*f cant.*

*sfz*

*ff*

3

3

8<sup>va</sup>

Example 4. 96 Britten Piano Concerto, Mmt IV: Second subject, bars 40-43

Woodwind

*f cant.*

Bassoon

*f*

3

Joan Chissell describes ‘one of Britten’s most subtle inspirations,’<sup>32</sup> its boisterous and spirited temperament performs the important function of providing much needed light relief from the intensity of the previous two movements. Indeed by concluding his

<sup>32</sup> Joan Chissell, “The Concertos,” in *Benjamin Britten: A Commentary of His Works From a Group of Specialists*, ed. Donald Mitchell and Hans Keller (London: Rockliff, 1952), 260.

concerto with this more spirited finale, Britten merely followed the same convention exhibited in the great romantic works of the late nineteenth century.

This spirited exposition commences with the pianist's triumphant presentation of the fanfare-like primary subject characterised by thick chordal textures and impressive octave passagework (Ex. 4.95), against which the orchestra presents a sprightly accompaniment based on figures taken from the introduction. The theme reaches a joyful conclusion in bar 38 with a passing modulation to E major that prepares for the arrival of the second subject in A major at Figure 52.

Here the upper woodwind provide a carefree theme comprising florid semiquaver passagework (Ex. 4.96), accompanied by pizzicato strings and staccato brass. At bar 47 the flutes, oboes, and clarinets adopt an exciting trill gesture, beneath which the bassoon and brass provide a grandiose ascending scale that culminates in bar 49 with the pianist's attempt to restate the primary subject. This quickly breaks down however into a cascade of octave passagework that results in the presentation of a third theme from Figure 53 (Ex. 4.97). This is characterised by an alternation between a solemn brass fanfare and a martial ostinato from the soloist, the latter accompanied by violent chords supplied by the strings. The intensity of the exchange diminishes as Britten gradually reduces the dynamic level and rhythmic momentum, finally concluding with an effervescent ascent by the pianist that brings the exposition to an ethereal close on A minor.

Example 4. 97 Britten Piano Concerto, Mmt IV: Third subject, bars 53-57

The musical score for Example 4.97 is divided into two systems. The first system features a Brass section and a Piano accompaniment. The Brass part begins with a triplet of chords in the first measure, followed by a series of chords with rests in the subsequent measures. The Piano accompaniment is mostly silent, with a *martellato* triplet of chords appearing in the final measure. The second system is for the Strings. The upper strings play a rhythmic pattern of eighth notes, while the lower strings play a similar pattern with accents. The dynamic marking *fz* (forzando) is used throughout the string parts. The Piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

Example 4. 98 Britten Piano Concerto, Mmt IV: Development of chord motif

The musical score for Example 4.98 is for the Viola and Violoncello parts. The upper staff (Viola) starts with a *p* (piano) dynamic and an *expr.* (expressive) marking. It features a series of chords that are sustained and then gradually fade out. The lower staff (Violoncello) plays a melodic line with a *p* dynamic, consisting of eighth notes and quarter notes. The overall texture is sparse and atmospheric.



**Example 4. 99 Britten Piano Concerto, Mmt IV: Chromatic development of ostinato figure, bars 94-97**



A brief caesura in bar 70 announces the start of the development that commences with a reprise of the chord motif by the strings, interpolated with quotations of the martial ostinato from the soloist (Ex. 4.98). At Figure 55 the piano transfers its chromatic material to the woodwind and instead engages in an imitative exchange with the strings based on their subject matter. This gives way to a sinister woodwind passage from Figure 56 featuring the transformation of the ostinato figure into ascending chromatic passagework (Ex. 4.99). The steady rise of this material culminates with a fiery quotation of the opening march by the pianist from bar 110, followed by a frantic statement of the second subject by the clarinets and violas.

At Figure 58 the soloist adopts this scurrying material that subsequently functions as a backdrop to statements of the march and fanfare themes by the orchestra (Ex. 4.100). This material becomes increasingly distraught until reaching a tormented climax at Figure 60, featuring semiquaver chord oscillations from the piano; tremolo timpani; pizzicato strings; whip crack; and an irregular rhythmic emphasis. This gives way to an unsettling variant of the chord motif at Figure 61 presented by hammered piano chords and tremolo strings. At bar 162 the soloist's material is transferred to the woodwind for a tender transformation of the material before being echoed by muted brass. A steady diminuendo and reduction in orchestration dilutes the intensity of this passage, leading to a peaceful close at Figure 62.

Example 4. 100 Britten Piano Concerto, Mmt IV: Development and layering of material, bars 121-124

This musical score for Example 4.100 consists of four systems of staves. The first system features a Horns part with a long note and a piano part with a rhythmic pattern of eighth notes, marked *ff marc.* and *f non legato*. The second system includes parts for Oboe and Clarinet (*f marc.*) and Bassoon 3, both featuring triplet patterns. The piano part continues with its rhythmic accompaniment.

Example 4. 101 Britten Piano Concerto, Mmt IV: Start of soloist's cadenza, bars 170-174

This musical score for Example 4.101 shows the start of a soloist's cadenza. It features two systems of staves. The first system includes a piano part with a rhythmic accompaniment marked *pp marc.* and a soloist part with a melodic line marked *più f*. The second system continues the piano accompaniment and the soloist's melodic line, which includes a sixteenth-note scale-like passage marked with a '6' and a '5'.

From such tenderness emerges a solemn march rhythm by bass drum and cymbal that heralds a quasi-cadenza from the pianist comprising a threatening variant of the march theme decorated with brilliant arpeggio flourishes (Ex. 4.101). The incessant repetition of the dotted material, combined with its bitonal treatment, ensures that this passage, whilst providing a platform for virtuosic display, also generates considerable tension and excitement that supplies the perfect conduit to the recapitulation. The passage concludes with two bars of fierce octave passagework that culminates at Figure 63 with the triumphant return of the primary subject in A major.

Unlike the exposition, the recapitulation of the march theme is presented entirely by the orchestra, with the piano's melody provided in an appropriately marshal fashion by the trumpets. Again concluding with a brief move to the dominant, Britten enacts a quick modulation to the long-awaited tonic key of D major for the arrival of the secondary subject at Figure 64. Here the exciting effect of the tonality's delayed return is enlivened when Britten couples the theme's statement in the string and woodwind sections with flamboyant tremolo and glissandi decorations from the pianist. This grandiose reprise reaches a dramatic climax when the exhilarating trill gesture from the strings, woodwind, and piano, accompanies the theatrical ascending scale, now supplied with imposing majesty by the entire brass section. This culminates at Figure 65 with a dramatic transition featuring imitative statements of the march theme by the full orchestra, building to a symphonic climax in bar 228.

The energy of this statement suddenly gives way to an extremely agitated coda at Figure 66 featuring a now extended piano ostinato redolent of Prokofiev. The material generates considerable musical momentum that tears along at a *presto* tempo, providing the pianist with one final platform for virtuosic brilliance. Against the soloist's whirlwind of notes the orchestra provides aggressive punctuations of the chord motif and brief quotations of various themes from the previous movements in bars 251-258. At Figure 69 ascending material based on the march rhythm results in a sudden silence in bar 266 before being broken by a symphonic statement of the *Toccata's* second subject at Figure 70. This gives way to a series of chromatically descending chordal attacks by piano and orchestra, eventually resolving onto D major in bars 276-277. A final fiery flourish comprising the repetition of the tonic note by the full complement of players draws the concerto to a close with majestic triumph.

### Alan Rawsthorne: Concerto No. 1 for Piano and Orchestra (1939-rev. 1942)

Alan Rawsthorne's First Piano Concerto survives in two versions: the earlier edition featuring an orchestration of solo piano, strings and percussion, whilst the revised work employs the resources of a full symphony orchestra. It is this later work that the following commentary is based, for as John McCabe avers:

However enjoyable this original version may be, there is no doubt that that its true qualities emerge only in the full orchestral dress.... The mixed reception accorded by its first performance in 1939 (by Adolph Hallis with the London Symphony

Orchestra conducted by Iris Lemare) might well have stemmed from an awareness that the work was somehow unfinished in its small orchestra setting.<sup>33</sup>

The revised version received its premiere on 17 July 1942, featuring Louis Kentner as soloist alongside the London Philharmonic Orchestra under the baton of the composer. The work became one of the more successful British piano concertos from this period, appearing with notable frequency on programmes across Britain in London, Bedford, Liverpool, Birmingham, and Leeds, in addition to broadcasts by the BBC and at the Promenade Concerts. What is more, it also received considerable interest abroad, being performed in Barcelona, Berlin, Prague, Toronto, Brussels, Copenhagen, and Sydney, and indeed was chosen by the British Council to form part of a concert to celebrate the Liberation of Paris on 25 February 1945. On this occasion Moura Lympany appeared at the keyboard with the *Orchestre du Conservatoire* conducted by Adrian Boult. Lympany became a particular champion of the work, performing the concerto on numerous occasions both at home and abroad, and indeed selected the piece as one of the records for her second appearance on the BBC programme *Desert Island Discs* in 1979. However the work also proved popular among a number of other pianists including Kentner, Curzon, Sellick, and Matthews.

Such attention was certainly deserved for the concerto demonstrates a genuinely successful rendering of the romantic-neo-Classical idiom developed during the modernist period. Consequently, the work demonstrates a fusion of large-scale romantic gestures and overt piano virtuosity, with archetypal neo-Classical elements including brittle and

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<sup>33</sup> McCabe, *Alan Rawsthorne*, 63.

percussive piano writing; a sizable battery of percussion instruments; *moto perpetuo* rhythms; mechanical ostinati; baroque genres including the *Capriccio* and *Chaconne*; and contrapuntal textures. Importantly this more radical treatment of the genre is further highlighted by a freer handling of architectural design. Therefore whilst the middle movement comprises a standard set of variations, the outer movements demonstrate a less rigid treatment of formal design. As such, the opening movement comprises a tripartite architecture based upon ternary form, whilst the finale features an altered rondo. This approach is noteworthy, for in deviating from a strict handling of traditional models, Rawsthorne demonstrates a departure from the more conservative treatment of form evident in many British concerti from this period. Furthermore, like Bliss, he generally avoids clearly established tonal centres throughout individual sections, only returning to a defined area for the start of a major episode. Ultimately, that Rawsthorne's treatment of structure demonstrates a somewhat more experimental approach to form than numerous other British compositions for piano and orchestra is notable, and consequently worthy of specific investigation.

### Movement I – *Capriccio*: Modified Ternary

In a further deviation from conventional concerto design, Rawsthorne avoids the use of a standard sonata form for the opening movement, instead employing a tripartite structure essentially based on ternary form with a significantly modified reprise of A. However the form is more developed than the mere label of ternary might suggest, for not only does the first section comprise multiple themes, but the compositional process throughout the

Table 4. 14 Summary of ternary form employed in Movement I of Rawsthorne's First Piano Concerto

Large-Scale Formal Section	Section A					Section B
Musical Detail	Subsection A <sub>i</sub>	Subsection A <sub>ii</sub>	Subsection A <sub>iii</sub>	Subsection A <sub>iv</sub>	Subsection A <sub>v</sub>	Introduction
	Toccata piano texture	Orchestral arabesques, piano accompaniment	Toccata material from both forces	Combination of toccata and arabesque figures	Toccata material in orchestra with rhythmic interjections from soloist	Anticipation of theme
<b>Bars</b>	1-44	45-64	65-72	73-99	100-117	118-126
<b>Tonal Centre</b>	C	Fluid			Concludes on E	Loosely on E

Large-Scale Formal Section	Section B (Cont.)					Codetta
Musical Detail	Presentation and development of Theme B					Codetta
	Presentation of theme by bassoon	Counterpoint between bassoon and oboe	Orchestral tutti	Piano development of Theme B	Lyrical rendering of Theme B	Derived from Theme B
<b>Bars</b>	127-135	135-143	143-151	151-168	169-189	190-211
<b>Tonal Centre</b>	Fluid				Leads to C	On C

Large-Scale Formal Section	Transition	Section A <sup>1</sup>		Coda
Musical Detail	Anticipates return of Section A material	Based on material from A <sub>i</sub>	<b>Codetta</b> Orchestral closing statement derived from A <sub>v</sub>	6/8 variant of toccata material
<b>Bars</b>	211-223	223-234	234-241	242-328
<b>Tonal Centre</b>	On C			

Example 4. 102 Rawsthorne Concerto, Mmt I: Soloist's opening toccata material, bars 1-4

The image displays a musical score for the first movement of Rawsthorne's Concerto for Piano and Orchestra. It shows the opening toccata material for the piano soloist, bars 1-4. The score is written in 3/4 time and consists of two systems. The first system shows the piano part in the bass clef, marked 'f con bravura', and the orchestral accompaniment in the treble clef. The piano part features rapid sixteenth-note runs. The second system continues the piano part and the orchestral accompaniment, with the piano part moving to the treble clef and the orchestral part to the bass clef. The orchestral part includes woodwinds and strings, with a prominent C pedal point in the cellos and violas.

movement is extremely developmental, such that there is a clear instance of organic construction.

The movement opens with a brief outburst from the orchestra that functions as a starting pistol for the pianist who surges forward with the presentation of rapid toccata-like material over an extended pedal note of C in the cellos and violas (Ex. 4.102). Indeed throughout this entire section (A<sub>i</sub>) the nature of the musical material is characterised more by a toccata texture rather than the presentation of a melodic theme. The soloist's *moto perpetuo* material continues unabated with occasional scurrying interjections from the woodwind and strings until Figure 5, which heralds the start of the second subsection (A<sub>ii</sub>). Based on an indefinite tonal centre, Rawsthorne makes greater use of the orchestra, employing woodwind and xylophone arabesques to present motivic variants of the piano's opening toccata material, whilst the soloist fulfils an accompaniment role (Ex. 4.103). However whilst the ensemble's musical content represents a clear debt to the



Example 4. 103 Rawsthorne Piano Concerto, Mmt I: Opening to section A<sub>ii</sub>, bars 45-47

The musical score is presented in two systems. The first system contains the Woodwind, Xylophone, and Violins staves. The Woodwind part begins with a *p* dynamic and a *scherz.* marking. The Xylophone part is marked *8<sup>va</sup>*. The Violins part starts with a *mp* dynamic and ends with a *p* dynamic. The second system contains the piano part, which is marked *p* and *sch.* The score is in 4/4 time and features a key signature of one sharp (F#).

motivic substance of the opening bars, the character is noticeably different. Importantly, the disjunctive nature of the passagework and absence of continuous semiquaver motion results in a pulling back of the rhythmic momentum, generating a more relaxed atmosphere that is further augmented by the spritely character of the material itself.

At bar 65 subsection A<sub>iii</sub> is established with the reappearance of the toccata material by the piano. However on this occasion the orchestra provides greater assistance to the soloist in the form of woodwind semiquaver decorations, and rhythmically active string writing (Ex. 4.104). Functioning more as a transition, this brief episode leads to a fourth section from bar 74 (A<sub>iv</sub>) that features a fusion of the toccata and arabesque figurations (Ex. 4.105). Again Rawsthorne alters the perceived character of the section by employing a largely 3/8 time signature; a chamber-sized orchestra and an intimate interaction between the piano and first violins, re-establishing a more spirited tone that contrasts to

Example 4. 104 Rawsthorne Piano Concerto, Mmt I: Opening to section A<sub>iii</sub>, bars 65-67

Flutes

Violins *pp* *tr* Violas

8<sup>va</sup>

8<sup>vb</sup>

Example 4. 105 Rawsthorne Piano Concerto, Mmt I: Section A<sub>iv</sub>, bars 78-81

Clarinet

*p*

Violins

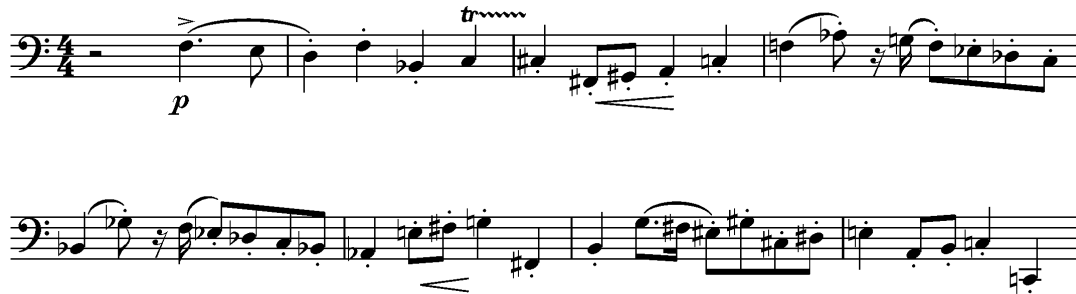
*legato*

Example 4. 106 Rawsthorne Piano Concerto, Mmt I: Opening to section A<sub>v</sub>, bars 100-102

The image displays a musical score for three instruments: Flutes, Cellos, and Bassoons. The Flutes part (top system) begins with a piano (*p*) dynamic and a *legato* marking, featuring a rhythmic pattern of eighth notes. The Cellos part (middle system) starts with a *ppp* dynamic, playing a more static, chordal accompaniment. The Bassoons part (bottom system) enters with a *pp* dynamic, mirroring the flute's rhythmic motif. The score is written in a key with one sharp (F#) and a common time signature.

the fiery intensity of the virtuosic toccata material. This gives way at Figure 11 to a codetta section (A<sub>v</sub>) that serves as a musical climax to the section. Here the *moto perpetuo* subject is passed to the orchestra whilst the piano provides textural decoration in the form of rhythmic interjections (Ex. 4.106). Commencing initially in the flutes, the semiquaver material gradually spreads throughout the orchestra where it steadily increases in excitement, culminating with a tutti declaration and dramatic piano glissando in bars 112-113.

Example 4. 107 Rawsthorne Piano Concerto, Mmt I: Bassoon 'fugal subject', bars 127-134



The climax to A is followed by a brief transition that not only dissolves the tension through a reduction in orchestration, but also firmly establishes a new tonal centre on E. This leads smoothly into Section B at bar 118 that opens with a sinister introduction for chamber orchestra, during which violins, cellos and solo trumpet present motivic fragments that anticipate the arrival of the new subject. At bar 127 the bassoon presents a chirpy theme that commences in the manner of a fugal subject (Ex. 4.107) redolent of those employed by Stravinsky in first movement of *Dumbarton Oaks* and the slow movement of the *Symphony of Psalms*. An answer to this statement is provided by the oboe at Figure 15, supported by a countersubject from the bassoon. However whilst such a procedure appears to suggest the makings of a fully-fledged fugal exposition, the formula ultimately breaks down from bar 142. This leads to an aggressive orchestral tutti from Figure 16 featuring violent articulations; a forte dynamic; and thick contrapuntal textures. Such musical intensity climaxes at Figure 17 when the material is passed to the soloist who provides an equally symphonic interpretation of the subject without assistance from the orchestra (Ex. 4.108).

Example 4. 108 Rawsthorne Piano Concerto Mmt I: Soloist's rendering of the 'fugue' subject, bars 152-155

Musical score for Example 4.108, showing a soloist's rendering of the 'fugue' subject in bars 152-155. The score is in two systems, each with a treble and bass clef. The first system starts with a forte (*ff*) dynamic and includes a trill (*tr*) in the treble. The second system includes an octave sign (*8va*) above the treble staff.

Example 4. 109 Rasthorne Piano Concerto Mmt I: Thematic transformation of Theme B, bars 169-172

Musical score for Example 4.109, showing a thematic transformation of Theme B in bars 169-172. The score is in two systems, each with a treble and bass clef. The first system includes a forte (*f*) dynamic and a "molto espress." marking. The second system includes a trill (*tr*) and a triplet (*3*) in the treble.

The piano's bravura rendering of the subject subsequently morphs into a transition of sequential octave writing that leads into a thematically transformed rendition of Theme B

at Figure 19 (Ex. 4.109). Presented by violas and cellos against a background of sustained woodwind chords and piano toccata material, the theme possesses an eerie, lyrical quality that furnishes a suitable foil for the fierce nature of the preceding material. However this presentation is merely transient giving way at Figure 20 to a fragmented treatment of the theme featuring an acrimonious exchange of motivic gestures between the upper and lower orchestral instruments.

The piano's interruption to this bitter exchange at Figure 21 leads quickly to an ethereal codetta that reduces the musical momentum almost to a complete halt. Comprised of held piano chords; a pedal C from cellos and timpani; and a gentle sighing motion from trumpets and strings, the composer establishes a moment's serene respite that functions as a suitable foil to the intensity of Section B. However the brief pause in proceedings is short lived as the orchestra resurrects motives of Section A from bar 216. This re-establishes the characteristic up and off-beat rhythms that opened the movement, serving to generate an increased sense of frenzy that steadily grows as Rawsthorne augments the orchestration, establishes a gradual crescendo, and increases the rhythmic momentum. This reaches a climax at Figure 24 with a similar fanfare-like gesture that opened with work, heralding the return of the pianist's *moto perpetuo* toccata theme.

Crucially the reprise of Section A is significantly modified such that whilst it possesses the same motivic gestures and toccata spirit, the compositional pathway is drastically truncated, with the five distinct subsections of A replaced with a single

Example 4. 110 Rawsthorne Piano Concerto, Mmt I: Start of coda, bars 244-248



passage comprising just 18 bars. Significantly, Rawsthorne's decision to jettison much of the material occurs as a result of the lengthy dimensions of the opening A section, for given that this passage is based predominately on texture rather than melodic or tonal interest, there is little need to repeat the material in its entirety. Commencing with a piano solo over a pedal C from violas and cellos, the opening material is based on the thematic content of the  $A_i$ . At bar 234, the soloist gives way a similarly exciting orchestral statement featuring a whirlwind of semiquavers taken from the closing bars of subsection  $A_v$ . This complex contrapuntal writing significantly augments the intensity of this passage, reaching a thrilling climax at bar 241 that culminates with a sudden extended caesura in the bar before Figure 26.

The sense of expectation created by this unexpected pause is satisfied with the arrival of a coda at bar 242. Dominated by the soloist, this provides one final opportunity for virtuosic display of the toccata material whilst the orchestra provides fragmented interjections to enhance the activity (Ex. 4.110). Importantly, Rawsthorne intensifies the sense of excitement by increasing the tempo to *presto* and altering the time signature from 4/4 to 6/8. Both these alterations imbue the section with an even greater sense of

musical frenzy, placing considerable emphasis on the coda as the large-scale climax of the entire movement. Initially the character of the coda possesses more of a chamber-like aesthetic as Rawsthorne's use of the piano and orchestra demonstrates an avoidance of dramatic gesture. However such a perception swiftly changes at Figure 32 when the composer gradually increases the orchestral force behind a bravura ostinato from the soloist, reaching a climax from Figure 33. The impressive sound-world created by this orchestration is coupled with an unrelenting *moto perpetuo* rhythm and pulse of a pedal C. This notably increases the intensity of this passage, culminating with a final swashbuckling flourish from both piano and orchestra that brings the coda to a feverish close.

## Movement II – *Chaconne*: Variation Form

The relatively straightforward treatment of form in this movement provides a welcome break from the complexities of the first. As with such a work as Bach's *Passacaglia* in C minor, the movement does not revolve around the development of melodic material as is often the case in a classical variation, but rather an eight-bar chord sequence and ground bass. Therefore, around the cornerstone of the harmonic content Rawsthorne creates new textures, changes the rhythmic momentum, and introduces subjects and countersubjects in order to generate a set of varied episodes of distinct colour and character. Unlike Bach however, Rawsthorne incorporates the significant feature of transposing each successive variation to a different tonal centre – generally upwards by a semitone – which the



**Table 4. 15 Summary of variation form employed in Movement II of Rawsthorne's First Piano Concerto**

<b>Large-Scale Formal Section</b>	<b>Theme</b>	<b>Variation I</b>	<b>Variation II</b>	<b>Variation III</b>	<b>Variation IV</b>	<b>Variation V</b>
<b>Musical Detail</b>	Presented by the orchestra	Cello theme	Counter melody presented by oboe	Entrance of percussive piano	More active piano part	Cantabile horn theme
<b>Bars</b>	1-8	9-16	17-24	25-32	33-40	41-48
<b>Tonal Centre</b>	Starts on F	Starts on F-sharp	Starts on G	Starts on G-sharp	Starts on A	Starts on B-flat

<b>Large-Scale Formal Section</b>	<b>Variation VI</b>	<b>Variation VII</b>	<b>Variation VIII</b>	<b>Variation IX</b>	<b>Variation X</b>	<b>Variation XI</b>
<b>Musical Detail</b>	Bassoon melody against semiquaver piano writing	New melody presented by oboe	Entrance of tremolo xylophone	Arabesque figures from orchestra	Lyrical piano melody	Lyrical piano melody
<b>Bars</b>	49-56	57-64	65-72	73-80	81-90	91-100
<b>Tonal Centre</b>	Starts on B	Starts on C-sharp	Starts on C	Starts on C-sharp	Starts on F	Starts on F-sharp

<b>Large-Scale Formal Section</b>	<b>Variation XII</b>	<b>Variation XIII</b>	<b>Variation XIV</b>	<b>Variation XV</b>	<b>Variation XVI</b>	<b>Variation XVII</b>
<b>Musical Detail</b>	Aggressive instrumental writing	Sentimental xylophone melody	Solo piano counterpoint	Solo piano counterpoint	Diminished sense of rhythmic momentum	Diminished sense of rhythmic momentum
<b>Bars</b>	101-108	109-116	117-124	125-132	133-140	141-148
<b>Tonal Centre</b>	Starts on A	Starts on B-flat	Starts on B	Starts on C	Starts on C-sharp	Starts on D

composer achieves through the construction of an ingenious bass line that naturally concludes on V of the pitch that opens the subsequent variation.

The movement commences with the primary chord sequence presented by muted brass over a pizzicato ground bass from the double basses (Ex. 4.111). Continuing without a break, Variation I features a ghostly theme presented by muted cellos (Ex. 4.112). These instruments repeat this material for a second time in Variation II, where they are accompanied by an equally unnerving countermelody provided by a solo oboe (Ex. 4.113). A brief upward gesture from violins and violas leads into the more dramatic Variation III at Figure 36 that replaces the cellos' lyricism with percussive and brittle chordal writing from the piano (Ex. 4.114). This soloist is joined by oboe and bassoon in Variation IV that echo the material from the preceding section whilst the keyboard increases the rhythmic momentum through staccato semiquaver writing. Variation V at Figure 38 sees the continued use of percussive piano yet Rawsthorne nullifies the effect by employing a solo horn to provide a contrasting *cantabile* melody – based on the cellos' theme – as a counterpoint to the soloist's brittle passagework.

The horn gives way to a solo bassoon in Variation VI that presents a melody employing many dissonant leaps, imbuing the passage with an uneasy nature and suitably complementing the glassy cascades provided by the soloist (Ex. 4.115). Variation VII is presented by solo oboe and clarinet at Figure 40 (Ex. 4.116), against which the soloist offers an accompaniment of staccato arpeggios. Importantly, it is in this variation that Rawsthorne first breaks the upward semitone movement of the bassline and harmonic

Example 4. 111 Rawsthorne Piano Concerto, Mmt II: Chaconne chord sequence, bars 1-8

Trpts con sord.

Trbn con sord.  
*pp*  
Db

pizz.

Example 4. 112 Rawsthorne Piano Concerto, Mmt II: Cello melody, bars 9-16

con sord.

*mf espress*

Example 4. 113 Rawsthorne Piano Concerto, Mmt II: Oboe countermelody, bars 17-23

*pp*

Example 4. 114 Rawsthorne Piano Concerto, Mmt, II: Soloist's entrance for Variation III, bars 25-31

*fp*

Example 4. 115 Rawsthorne Piano Concerto, Mmt II: Variation VI, bars 53-56

mf

mf espress.

Example 4. 116 Rawsthorne Piano Concerto, Mmt II: Variation VII melody, bars 57-64

Oboe

Clarinet

mf espress.

Example 4. 117 Rawsthorne Piano Concerto, Mmt II: Variation VIII, bars 65-68

Vln.

Fl. *ppp*

Xyl.

*pp*

8va

Example 4. 118 Rawsthorne Piano Concerto, Mmt II: Variation X, bars 81-85

The musical score for Variation X, bars 81-85, is presented in three systems. The top system shows the Flute (Fl.) and Clarinet in C (Cl.) parts. The Flute part has staccato markings and a dynamic marking of *mp*. The Clarinet part also has staccato markings and a dynamic marking of *mp*. The middle system shows the Piano accompaniment, marked *legato il canto* and *mp*. The bottom system shows the bass line, marked *mp*. The key signature has one sharp (F#) and the time signature is 3/4.

progression, for rather than commencing with a bass pitch of C, the composer instead opens the variation a semitone higher than expected on C-sharp. Yet because the very nature of Rawsthorne's harmony and tonality are so ambiguous, such a change fails to create any significant effect, and the variation proceeds without a sense of notable interruption.

As though in an effort to restart the semitone sequence, Variation VIII commences on the pitch of C. This phrase is one of the most sombre episodes of the movement, and is somewhat redolent of Bartók's Night Music idiom (Ex. 4.117). Variation IX at Figure 42 features a similarly haunting aura, however with the thicker orchestration and quiet arabesque decorations in the woodwind and string sections, the phrase possesses a greater feeling of musical intensity that augments the sinister nature of this passage. For Variations X and XI Rawsthorne lightens the atmosphere a little with a lyrical piano melody, assisted in the first by light-hearted staccato woodwind decorations (Ex. 4.118), whilst the second features an orchestral accompaniment of a single bassline from the cellos and double basses. Again Rawsthorne breaks from precedence in these two



Example 4. 121 Rawsthorne Piano Concerto, Mmt II: Variation XIV into Variation XV, bars 121-128



variations by employing ten-bar phrases as opposed to the normal eight. However, as with the discrepancy in the semitonal shift of Variation VII, the effect is so small as to hardly create any impression on the listener at all.

A brief caesura in bar 100 is followed by the fierce Variation XII; comprising aggressive string writing, piano octave passages, forte dynamics, and an increased rhythmic momentum, it functions as the principal climax of the chaconne (Ex. 4.119). However such intensity is merely transient for Rawsthorne quickly reduces the tension at Figure 45 with Variation XIII that features a sentimental xylophone melody accompanied by graceful piano arpeggios (Ex. 4.120). The musical intensity tapers further for Variations XIV and XV, when the composer further reduces the instrumentation to unaccompanied piano; employing two-part counterpoint in a style redolent of Bach's keyboard inventions, they provide particularly intimate and sorrowful statements that function as an effective conduit to the final two variations (Ex. 4.121). Commencing at Figure 47 and

Example 4. Ex. 4.122 Rawsthorne Piano Concerto, Mmt II: Variation XVI, bars 133-140

The image shows a musical score for Variation XVI, bars 133-140. The score is written for four staves: Violins (Vlns), Violas (Vcs), Flutes and Clarinets (Fls. and Cls), and Bassoons (Bns). The key signature is one sharp (F#) and the time signature is 3/4. The dynamics are marked *pp* (pianissimo). The Vlns and Vcs parts are mostly silent, with some notes in bar 133. The Fls. and Cls. part has a melodic line starting in bar 133 and continuing through bar 140. The Bns part has a melodic line starting in bar 133 and continuing through bar 140. The piano accompaniment (Vcs and Bns) is mostly silent, with some notes in bar 133 and bar 140.

bar 141 respectively, Variations XVI and XVII retain the intimate character of the previous phrases whilst further diminishing the sense of rhythmic momentum through the presentation of fragmented motivic content (Ex. 4.122). The resultant character is one of absolute exhaustion, as though the grave nature of the movement has taken its toll on the instrumentalists. The musical material gradually dies away to a bar's silence in bar 149 before being shattered in bar 150 by a final grotesque outburst from the orchestra, representing the movement's dying breath.



### Movement III – *Tarantella*: Rondo Form

The *Tarantella* opens with the presentation of the Theme A<sub>i</sub> by the piano assisted by a light accompaniment of pizzicato violas and cellos on a tonal centre of C-sharp.<sup>1</sup> Rawsthorne's choice of key area for this movement is no doubt influenced by his interest in the interval of a semitone – highlighted particularly strongly in the *Chaconne* – which links the global tonal centre of the *Tarantella*, with that of the opening *Capriccio* (C). Featuring a strong sense of forward momentum and skipping rhythms, the character accurately reflects the seventeenth-century Italian dance form after which this movement is named (Ex. 4.123). These qualities are retained in the slightly sinister Theme A<sub>ii</sub>, presented by the piano at Figure 48 and based on a tonal centre of F-sharp (Ex. 4.124). A short transition section leads to a truncated reprise of A<sub>i</sub> provided by a sprightly orchestral force at Figure 49, before another bridge passage results in the repeat of A<sub>ii</sub> by solo bassoon, flute, oboe, and first violins.

The orchestra's reprise leads to a transition at Figure 51 that anticipates the arrival of Episode B through a tense ostinato that not only forms the basis of the subsequent section's rhythmic character, but also serves to establish a new tonal centre on A. Theme B first appears at Figure 52 in a presentation by strings and flute decorated by tambourine (Ex. 4.125). This cheeky melody skips along in carefree fashion before cadencing in bar 81 with nimble gestures from clarinets and bassoons. A subsequent transition culminates with the soloist's repeat of B on a tonal centre of B-flat at Figure 54. Positioned in the

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<sup>1</sup> In this analysis of Movement III from Rawsthorne's First Piano Concerto, the term 'ritornello' refers collectively to sections featuring Themes A<sub>i</sub> and A<sub>ii</sub>.

Table 4. 16 Summary of rondo form employed in Movement III of Rawsthorne's First Piano Concerto

Large-Scale Formal Section	Episode B					Transition
Musical Detail	<b>Theme B</b>	<b>Transition</b>	<b>Theme B</b>	<b>Transition</b>	<b>Theme B</b>	Development of motivic material
	Presented by the orchestra	Derived Theme B	Presented by soloist	Development of motivic material	Duet between piano and xylophone	
Bars	73-81	81-94	94-110	110-124	124-139	139-207
Tonal Centre	A	A	Starts on B-flat	Fluid, leads to B-flat	Starts on B-flat	Fluid

Large-Scale Formal Section	Ritornello <sup>1</sup>		Transition	Episode C		
Musical Detail	<b>Theme A<sub>i</sub></b>	<b>Theme A<sub>ii</sub></b>	Derived from A <sub>ii</sub>	<b>Theme C</b>	<b>Theme C</b>	<b>Codetta</b>
	Presented by solo piano	Presented by solo piano		Theme presented by cellos	Theme presented by piano	Presented by orchestra
Bars	208-219	220-227	227-231	231-260	260-274	274-292
Tonal Centre	Starts on C	On A	Fluid	Fluid	Fluid	Fluid

Large Scale Formal Section	Transition/ Ritornello <sup>2</sup>	Episode D	Transition	Coda
Musical Detail	Reprise of Theme A <sub>i</sub> and rhythms from Theme B	<b>Theme D</b>	Quiet link to coda	Quiet reference to Theme A <sub>i</sub>
		Climax featuring the Bandiera rossa		
Bars	293-335	336-353	354-374	375-400
Tonal Centre	Fluid	F-sharp	Starts on A	Concludes on C-sharp

Example 4. 123 Rawsthorne Piano Concerto, Mmt III: Theme A, bars 1-4

Musical score for Example 4.123, bars 1-4. The score is in 6/8 time and features a piano (*p*) dynamic. The melody is primarily in the right hand, with a supporting bass line in the left hand. The key signature has one flat (B-flat major or D minor).

Example 4. 124 Rawsthorne Piano Concerto, Mmt III: Theme Aii, bars 14-18

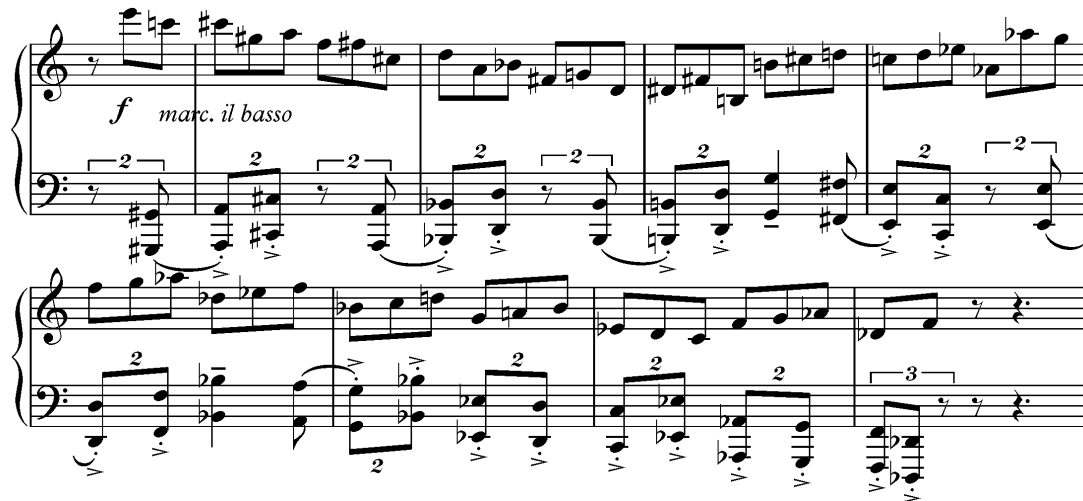
Musical score for Example 4.124, bars 14-18. The score is in 6/8 time and features a piano (*p*) dynamic. The melody is primarily in the right hand, with a supporting bass line in the left hand. The key signature has one flat (B-flat major or D minor).

Example 4. 125 Rawsthorne Piano Concerto, Mmt III: Theme B, bars 73-79

Musical score for Example 4.125, bars 73-79. The score is in 6/8 time and features a pianissimo (*pp*) dynamic. The melody is primarily in the right hand, with a supporting bass line in the left hand. The key signature has two sharps (D major or F# minor). The word "Strings" is written above the first staff.

upper register of the keyboard, the bright timbre of the piano suitably complements the delicate nature of this melody, a feature Rawsthorne deftly enhances through the

Example 4. 126 Rawsthorne Piano Concerto, Mmt III: Reference to *Toccata*, bars 169-177 (see bar 155 of Ex. 4.108)



decorative addition of the triangle. At bar 101 the piano attempts to present a second statement of the theme but the effort breaks down and results in another transition. Featuring the combined forces of piano and orchestra, this section gradually heightens the sense of tension, finally culminating with a third presentation of B at Figure 56, now presented as a duet for piano and xylophone, decorated at various points by clarinet, flute and bassoon.

Interestingly the third reprise of B commences on a tonal centre of B-flat but fails to remain there, moving up by a semitone to B-natural at bar 133 before falling back down to A in bar 139. The return to a more fluid treatment of tonality is paired with a less decisive thematic close, with Theme B instead merging smoothly into a transition section of significant proportions. This subsequent passage commences with a clear reference to the motivic content of the preceding episode however as it progresses Rawsthorne

gradually transforms the material such that it ultimately morphs into a reference to the piano's solo passage from Section B of the first movement (Figures 17 to 19) (Ex. 4.126). Such a transformation is notable for it quickly alters the musical atmosphere from cheerful naivety to one of symphonic bravura, which serves to heighten the sense of musical intensity to an extreme, reaching a thrilling tutti climax based on a tonal centre of A at bar 180. Five bars later Rawsthorne dilutes the tension by reducing the orchestration and, from Figure 61, diminishing the rhythmic momentum through the use of dotted crotchet rests throughout the whole ensemble. At bar 200, an extended rhythmic ostinato of triplet quavers from the violas once again builds a sense of anticipation and forward propulsion, culminating at Figure 63 with the arrival of Ritornello<sup>1</sup>. On this appearance Rawsthorne jettisons the orchestra's answering statements entirely, employing instead a single presentation of both  $A_i$  and  $A_{ii}$  for unaccompanied piano. Again the exact tonal centre of the  $A_i$  is elusive, and whilst  $A_{ii}$  opens with a clear emphasis on A, this too is discarded after five bars.

At bar 227  $A_{ii}$  morphs seamlessly into a brief transition passage that culminates in the arrival of Episode C at Figure 64 with the presentation of a hauntingly lyrical melody provided by the cellos (Ex. 4.127). The elegiac sentiment of this melody distinctly contrasts with the largely vivacious character of the *Tarantella*, yet the effect is well judged, for the reflective nature of this theme provides a much-needed moment of respite from the energetic intensity of the rondo and B themes. Nevertheless the spectre of these two sections haunts the opening of Episode C, for Rawsthorne retains links to the Italian dance form through a rippling piano ostinato accompaniment and triplet-quaver

Example 4. 127 Rawsthorne Piano Concerto. Mmt III: Start of Section C, bars 231-236

Vlns con sord.  
and Fls

*pp*

*simile*

Vc

*p espress.*

passagework in the woodwind and first violins. Theme C is subsequently repeated at Figure 67 in a truncated form by unaccompanied soloist, the reduced instrumentation resulting in an intimacy that augments the atmosphere of serenity. This is followed by a section of reduced rhythmic momentum for a chamber orchestra that features motivic elements of C, which ultimately functions as a means to generate an atmosphere of nostalgia and restrained poise that provides a satisfying conclusion to the episode.

However, this moment of tranquil reflection is shattered with the reappearance of the Episode B's jaunty rhythmic accompaniment at Figure 69. It is at this point that Rawsthorne exploits the listener's sense of structural preconceptions by departing from the expected rondo design through the avoidance of an explicit statement of the ritornello's themes. Yet in spite of his reference to B and evasion of A<sub>i</sub> and A<sub>ii</sub>'s overt reprise, he nevertheless encourages the expectation of the ritornello's return through quotations of this section in bars 300-305, and again between Figures 71 and 72. This creates a sense of excitement that the composer augments through a gradual orchestral crescendo, steady ascent in pitch, and increased rhythmic momentum. However, because the increased tension eventually reaches such a high level of intensity, it becomes clear that this section cannot be satisfactorily resolved by a straightforward return of the rondo themes, and as such, the references to the ritornello in the preceding section were instead employed to trick the listener. Consequently, the passage finally culminates one bar after Figure 73 with Section D that features a suitably dramatic rendition of the *Bandiera rossa* – a theme associated with socialist and communist movements – employed by Rawsthorne to demonstrate his political support for the Republican side in the Spanish Civil War (Ex. 4.128). Accompanied by active rhythms from woodwind and strings, this melody presented by piccolo, trumpets, and trombones is based initially on a tonal centre of F-sharp before descending onto a pedal A. From bar 348 Rawsthorne rapidly dissolves the intensity of this statement by reducing the orchestration and diminishing the dynamic level, resulting in complete silence at bar 373.

Example 4. 128 Rawsthorne Piano Concerto, Mmt III: Quotation of the Bandiera rossa, bars 337-348

The image shows two staves of musical notation. The top staff is labeled "Brass and picc." and features a melody with a dynamic marking of *ff* (fortissimo) at the beginning. The bottom staff is labeled "Trbns" (trumpets) and features a supporting line with a dynamic marking of *dim.* (diminuendo) at the end. Both staves include various musical notations such as slurs, accents, and dynamic markings.

Example 4. 129 Rawsthorne Piano Concerto, Mmt III: Coda, bars 374-382

The image shows a musical score for a coda section. It consists of three staves. The top staff is labeled "Timpani" and features a roll on F-sharp, with a dynamic marking of *pppp* (pianissimo). The middle and bottom staves are piano accompaniment, with a dynamic marking of *ppp* (pianissimo). The piano part features complex chordal textures and arpeggiated figures.

The tension is broken in the following bar with the start of a coda that features soft piano chords accompanied by a low timpani roll on F-sharp, creating an ethereal atmosphere that provides the perfect antidote to the preceding bombast (Ex. 4.129). At Figure 77 a quiet tambourine reprises the *tarantella* rhythm, resulting in two brief extracts of  $A_i$  from the soloist. This is followed by five dominant to tonic motions onto C-sharp from the piano, bassoon, cello and double bass, drawing the movement to a mischievous close.



## John Ireland: Concerto in E-flat for Piano and Orchestra (1930)

Given the prominence of the piano concerto as a concert item and compositional genre for Britain's composers between 1918 and 1955, it is unfortunate that few native pieces were ever afforded more than a handful of performances, let alone entered the repertoire. One of those concertos that proved an exception to this trend was John Ireland's Piano Concerto in E-flat; although now less frequently heard, it was without doubt the most popular work for piano and orchestra to emerge from the pen of a British composer during this period. Its prominent position is highlighted first by the sheer number of performances it received across the UK – at the proms for example, it was performed every year bar five between 1930 and 1955 – second, the high take-up of the work by leading soloists including Perkin, Curzon, Lympny, Joyce, Horsley, Parkin, Bachauer, and Rubinstein; and third, the notable number of recordings released between 1942 and 1957 – at least for a British work from this period – featuring pianists Kendall Taylor, Sondra Bianca, Horsley, and Joyce (whose performance of the work at Ireland's Birthday Prom added a second rendition of the concerto to her discography). Indeed it is interesting to note that Arthur Rubenstein, having performed the piece at the Proms on 1 September 1936, would later express regret in his failed efforts to persuade the American record company RCA to produce a recording of the work.<sup>35</sup>

Why this particular concerto attracted greater attention from the British public over any other is difficult to establish with absolute certainty. However it is arguable that the

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<sup>35</sup> Robert Matthew-Walker, "John Ireland on Record: The Composer and the Growth of the Gramophone," in *The John Ireland Companion*, ed. Lewis Foreman (Woodbridge: The Boydell Press, 2011), 307.

charm of the composition lies in Ireland's highly engaging and pleasing treatment of the genre, highlighted by the idiomatic piano writing; colourful orchestration; jazz influences; intimate, chamber temperament; balanced fusion between modernist and romantic idioms; and memorable thematic material. Importantly Ireland created a work that was easily accessible and notably avoids the more severe or intense treatments that characterise many other British concerti from this period. Indeed in a letter to Percy Grainger, the composer cynically highlighted its lighter and more conservative temperament as a possible cause for its popularity, professing:

You may not care so very much for the Concerto as it is more frankly "romantic" than the two works you mention, and is [illegible- possibly frankly] less urgent in character. At the time I wrote it (1930) I felt inclined to produce something on more gracious, [illegible] graceful, lines than had been my wont- it may therefore possess less significance, which would account for its being met with more favour than some other and better works of mine.<sup>36</sup>

In spite of Ireland's suggestion, the concerto is by no means a less than significant work. Whilst it demonstrates a lightness of tone in places it also exhibits a unique fusion of musical styles that suggest allusions to Ravel, Stravinsky, Liszt, Chopin, Debussy, and Prokofiev, indeed Lewis Foreman opines that following its composition 'it was seen at the time as a British response to Prokofiev's Third Piano Concerto.'<sup>37</sup> The distinct affiliation between the two concerti almost certainly derives from Ireland's close

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<sup>36</sup> John Ireland to Percy Grainger, 17 September 1948, Grainger Museum Collection, Reg No. 03,4020 Bay 5 Box 67.

<sup>37</sup> Lewis Foreman, Liner Notes, *The Romantic Piano Concerto – 39*, Piers Lane (Piano) David Lloyd Jones (Conductor) Ulster Orchestra, CDA67296, 2005, compact disc.

friendship with his composition student Helen Perkin, who presented a performance of the Russian master's work at the Royal College of Music on 4 April 1930. Given their close contact – it was she to whom Ireland originally dedicated the work – Fiona Richards highlights: 'One cannot imagine that this was other than enormously influential on Ireland and the concerto he was writing'.<sup>38</sup> Furthermore, Perkin herself noted the stylistic similarities between the two concerti in a letter to the musicologist Kenneth Wright, highlighting particular resemblances of piano writing in the Russian and native composers' works respectively at Figures 18 and 23; 41 and 29; and 149 and 74.<sup>39</sup>

Yet despite the affiliation with Prokofiev's concerto, it is important not to overstate its influence; to go as far as to describe Ireland's concerto as a British response creates an impression of the work that not only suggests greater parallels with Prokofiev's compositional voice that simply do not exist, but crucially undermines the cosmopolitan nature of the concerto; alongside those affiliations highlighted above, the work also demonstrates Ireland's unique neo-romantic voice, especially evident during those lyrical passages for unaccompanied piano that evoke his highly individual and popular piano miniatures.

Importantly, the work's originality is further highlighted by the composer's individual and complex treatment of form. David Millar Craig commented upon the unusual architectural nature of the work when he professed: 'It adheres neither to the classical

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<sup>38</sup> Fiona Richards, "Helen Perkin: Pianist, Composer and Muse of John Ireland," in *The John Ireland Companion*, ed. Lewis Foreman (Woodbridge: The Boydell Press, 2011), 133.

<sup>39</sup> Kenneth A. Wright, "Discovering John Ireland," in *The John Ireland Companion*, ed. Lewis Foreman (Woodbridge, 2011), 369.

sonata form nor to the cyclical form beloved by Liszt, though both elements have gone into its design'.<sup>40</sup> Instead Ireland makes particular use of rotational models throughout the three distinct structural sections – with the third also displaying characteristics of a six-part rondo – crucially developing these by creating tensions in earlier structural sections that are only resolved in later stages of the concerto. Such an intriguing handling of the structure explains Ireland's decision to divide the work into two movements rather than the usual three. Although it is possible to partition the second into two distinct sections, thereby revealing a traditional fast-slow-fast design, to do so obscures their fundamental thematic unity and ultimately disrupts Ireland's carefully considered structural architecture. Importantly, this unusual method of formal organisation is unique amongst British piano concertos and therefore deserves considerable attention; although Ireland himself described the work as 'frankly romantic', his approach to structure does not correlate with the conservative impression that such a label could imply.

## Movement I: Rotation Form

Ireland's unconventional approach to structure is alluded to in the manner with which he opens the work, for he purposely creates a musical sleight of hand that appears to place greater emphasis on the soloist's material at Figure 1 than the orchestra's first ten bars. As such, the opening phrase appears to function as an introduction, thereby understating the importance of the thematic material contained within it. Instead this passage

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<sup>40</sup> Quoted in Lewis Foreman, "John Ireland and the BBC," in *The John Ireland Companion*, ed. Lewis Foreman (Woodbridge: The Boydell Press, 2011), 84.

Table 4. 17 Summary of rotation form employed in Movement I of Ireland's Piano Concerto

Exposition/Rotation	Exposition						
Large-Scale Formal Section	Section A			Transition	Section B		
Musical Detail	Theme A <sub>i</sub>	Theme A <sub>ii</sub>	Theme A <sub>i</sub>	Development of A <sub>i</sub> giving way to anticipation on B	Theme B	Transition	Theme B
	Presented by strings	Presented by soloist	Combined forces		Presented by the soloist	Derives from Theme B motives	Presented orchestra
Bars	1-10	11-17	18-26	27-46	47-54	55-59	60-67
Tonal Centre	E-flat major	E-flat major	Fluid	B major	E Dorian	On B	E Dorian

Exposition/Rotation	Exposition (Cont.)	Rotation					
Large-Scale Formal Section	Closing passage	Section A <sup>1</sup>					Transition
Musical Detail	Development of Theme B	Theme A <sub>i</sub>	Theme A <sub>i</sub>	Transition	Pendent Theme	Theme A <sub>ii</sub>	Derived from A <sub>i</sub>
		Symphonic variant	Presented by piano	Derived from A <sub>i</sub>	Developed from A <sub>i</sub>	Presented by soloist	
Bars	68-88	89-99	100-104	104-110	111-120	121-125	126-141
Tonal Centre	Fluid	Starts on G-flat major	Starts on C major	Fluid	Fluid	A-flat major	Fluid

Exposition/Rotation	Rotation (Cont.)				
Large-Scale Formal Section	Section B <sup>1</sup>				Coda
Musical Detail	Theme B	Transition	Theme B	Closing passage	Development of Theme B
	Presented by soloist	Featuring combined forces	Presented by orchestra	Derived from A <sub>i</sub> and B	
Bars	142-147	148-158	159-166	167-185	186-214
Tonal Centre	D Lydian	Fluid	F Lydian	F	Starts on F, leads back to E-flat

Example 4. 130 Ireland Piano Concerto, Mmt I: Theme A<sub>i</sub>, bars 1-4



Example 4. 131 Ireland Piano Concerto, Mmt I: Soloist's presentation of A<sub>ii</sub>, bars 11-13

comprises the movement's first theme of the primary subject group (A<sub>i</sub>) (Ex. 4.130), presented by unison strings and subsequently echoed by a trio of horns and two clarinets.

This fleeting material subsequently gives way to the presentation of A<sub>ii</sub> by the soloist in the tonic, appearing in a form redolent of Ireland's own piano miniatures through its wistfully lyrical right-hand melody accompanied by shimmering harp-like figurations in the left-hand (Ex. 4.131). Again its appearance is brief and after just seven bars the theme gives way to a closing statement at Figure 2 featuring a reprise of A<sub>i</sub> in the violins, against which the piano provides decorate passagework that imbues the texture with a pearl-like quality.

Example 4. 132 Ireland Piano Concerto, Mmt I: Transition employing A<sub>1</sub>, bars 27-32

The image displays a musical score for Example 4.132, consisting of two systems of music. The first system is for strings and piano. The strings part is in 3/4 time, starting with a *p* dynamic and a *poco cresc.* marking. The piano part begins in the second measure with a *cresc.* marking. The second system continues the piano part, featuring a *sva* marking in the final measure. The score includes various musical notations such as slurs, accents, and dynamic markings.

The exposition of Section A gives way to a transition at Figure 3 featuring an increasingly lively rendering of A<sub>1</sub> featuring unison strings and brilliant piano writing (Ex. 4.132). The process climaxes with the arrival of a fanfare motive from trumpets and clarinet in the key of B major that anticipates the imminent arrival of the second subject at Figure 6 in E Dorian. Ireland's decision to modulate upwards by a semitone for the

Example 4. 133 Ireland Piano Concerto, Mmt I: Soloist's presentation of Theme B, bars 47-40

The image displays two systems of musical notation for a piano soloist's presentation of Theme B. The first system is marked *mp con grazia*. The notation is complex, featuring multiple voices in both the treble and bass staves. The right hand has a prominent arpeggiated figure, while the left hand provides harmonic support with sustained chords and moving lines. The second system continues this intricate texture, maintaining the arpeggiated patterns and harmonic complexity.

exposition of the subsidiary group represents a treatment of tonality that recurs throughout the work. Yet, significantly, Ireland retains links to late-nineteenth-century tonal practices by achieving this modulation through a process of third relationships; having started in E-flat major, Ireland passes through G-flat during the closing statement of A<sub>ii</sub>, arriving on D at Figure 3, before settling on B at bar 35, subsequently resolving onto E with the piano's presentation of the new theme.

The second subject, B, has a more secure character than the first, owing to its resolute use of the fanfare motive and pedal drone (Ex. 4.133). The sequential use of B in bars 53-54 featuring a cycle of fifths progression further strengthens the tonal security of the subject before giving way to a transition passage at Figure 7. The increased use of chromatic writing for this section augments the sense of musical tension that resolves upon the



Example 4. 134 Ireland Piano Concerto, Mmt I: Piano's transition ostinato, bars 68-71

The image displays a musical score for the piano part of the first movement of the Ireland Piano Concerto, specifically bars 68 through 71. The score is written for a grand piano and consists of two systems of music. Each system has a right-hand staff (treble clef) and a left-hand staff (bass clef). The key signature is one sharp (F#), and the time signature is 4/4. The right-hand part features a series of chords and melodic fragments, often marked with accents (v) and slurs. The left-hand part is characterized by a rhythmic ostinato pattern of eighth notes, with some chords and slurs. The second system includes a dynamic marking of *f* (forte) and an *8va* marking above the right-hand staff, indicating an octave transposition. The overall texture is dense and rhythmic, typical of Prokofiev's style.

arrival of the orchestra's presentation of B at Figure 8. Also on a tonal centre of E, this is an exact repeat of the piano's material, however the soloist develops the texture by adding sparkling brilliance in the form of Chopinesque figurations positioned in the high register of the keyboard.

At bar 68 the orchestra's statement is followed by a closing passage featuring the development of Theme B by both the soloist and orchestral ensemble; here one suspects the particular influence of Prokofiev, for Ireland employs a *moto perpetuo* piano part (Ex. 4.134) that evokes the Russian's mechanical and brittle instrumental writing in the Toccata in D minor and the Seventh Piano Sonata. This forward momentum is intensified by the orchestra at Figure 11 with the entrance of an ostinato in the violas and cellos; an off-beat quaver pulse from the double basses; and the sequential repetition of the fanfare motif in brass and woodwind instruments.

Example 4. 135 Ireland Piano Concerto, Mmt I: Reprise of A<sub>i</sub> in by full orchestra, bars 89-91

Example 4. 136 Ireland Piano Concerto Mmt I: Soloist's reprise of A<sub>i</sub>, bars 100-101

Such an exciting transition culminates with an intense four-bar chromatic passage by the soloist at bar 85 that leads to the start of the rotation at Figure 12. Ireland's use of this structural device as a means to reinterpret thematic material is clearly evident in his transformation of A<sub>i</sub>, for he presents a symphonically scored and richly harmonised statement that is far more assured than its tentative predecessor (Ex. 4.135). Importantly the composer's rare use of the full orchestral ensemble and his placement of A<sub>i</sub> in the key of G-flat major, create a passionate presentation that forms the structural climax. Furthermore, Ireland's avoidance of the global tonic at this important architectural juncture results from his exploitation of a semitone modulation for the exposition of Theme B. Crucially, a return to E-flat at the start of the rotation would not have acted as a suitable antidote to the semitonal modulation, given the powerful effect created by such a

Example 4. 137 Ireland Piano Concerto, Mmt I: Pendent theme, bars 111-115



move. Consequently the composer employs the rotation as a means to counteracting this tension by employing a necessary series of gradual modulations that steadily dilute the perceived drama through a slow return to the tonic.

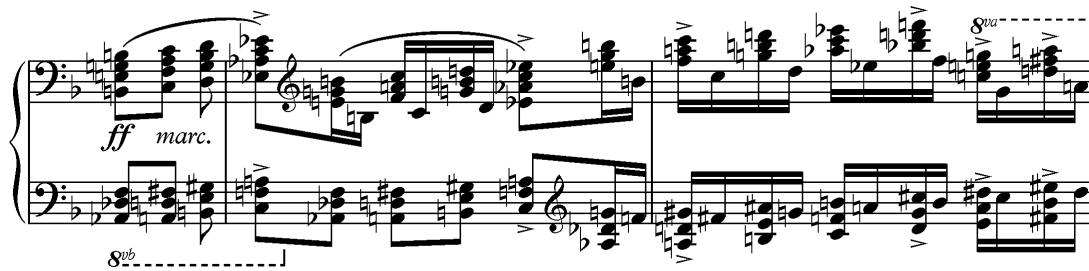
At Figure 14,  $A_i$  is once again followed by a passage for unaccompanied piano, however Ireland delays the expected reprise of  $A_{ii}$  with a repeat of the  $A_i$ , now in the form of another piano miniature that starts on a tonal centre of C (Ex. 4.136). Ireland infuses the soloist's statement of this theme with a greater spirit of impressionism, deriving from the allusion to whole-tone harmony and fluid keyboard writing. This impression is heightened when the theme morphs into a transition passage at around bar 103 that evokes the spirit of Ravel's *Jeux d'eau* or 'Ondine' from *Gaspard de la nuit*. The hazy character of this material prepares for the entrance of a dreamy pendant theme deriving from  $A_i$  one bar after Figure 15 (Ex. 4.137); first presented by a solo clarinet accompanied by a fluid ostinato from the piano and upper strings, it is echoed in part by a solo horn from bar 116 against a backdrop of florid semiquavers from the soloist. This moment of tranquil reverie culminates with the eventual return of  $A_{ii}$  by the piano in the key of A-flat major at Figure 17. Unlike the reinterpretation of  $A_i$ , Ireland's reprise is little more than an echo of its original statement, for it rapidly breaks down into a transition at bar 126—based once more on the energetic rendering of  $A_i$ —that leads to the

recapitulation of Theme B at Figure 20. Interestingly, Ireland places considerable emphasis on B-flat as a tonal centre during this transition as though anticipating a return to E-flat major, however he ultimately sidesteps the expected move to the tonic by placing the piano's presentation of the second subject in the key of D Lydian.

Consequently, Ireland contrasts the rotation from the 'exposition' by placing this subject a semitone below – rather than above – the tonic key. By doing this he parallels his actions to the initial presentation of B, but here the chromatic relationship to E-flat functions as part of the composer's carefully considered series of modulations back to the tonic, a process that is continued when the orchestra repeats this theme on a tonal centre on F Lydian at Figure 22. The statement is followed by a closing passage for piano and orchestra – again of F – that culminates with a brief echo of the fanfare theme by strings, woodwind, and horns at Figure 26. The tranquil reinterpretation of this material completely dissolves the musical momentum and gradually brings the passage to a composed pause before the start of the coda at Figure 27.

The concluding section opens with a serene transformation of Theme B by the soloist that gradually grows in excitement until Figure 28 when it is passed to the orchestra for a convivial restatement. This in turn reaches a climax at Figure 29 with piquant bitonal passagework provided by the soloist (Ex. 4.138). Crucially, Ireland's treatment of tonality during these 23 bars is carefully controlled such that he implies E-flat through the modally coloured centres of F and B-flat. Therefore when the tonic finally does return at Figure 30 it not only appears natural but also inevitable; furthermore, the fact that the

Example 4. 138 Ireland Piano Concerto Mmt I: Soloist's bitonal passagework, bars 206-208



harmony becomes increasingly dissonant from Figure 29, only serves to heighten the effect of the global tonic's return. This eventual reappearance of E-flat major is perfectly timed to coincide with a final, triumphant repeat of the fanfare motive by the orchestra, decorated with brilliant scales from the soloist, bringing the movement to an exultant and satisfying close.

### Movement IIa: Rotation Form

The slow section of the second movement opens on a tonal centre of B with an emotive sequence of descending 7ths that form an introduction to Theme C at Figure 31. This lyrical melody is notable in part for the motivic similarities it shares with the fanfare figure of Theme B (Ex. 4.139). The character of this subject completely dispels the energy of the previous movement, replacing the jubilant character of the coda with one that radiates elegiac pathos. The emotive outpouring of this melody becomes ever more expressive as the theme gradually ascends in pitch, finally climbing to an emotive climax at Figure 32. However Ireland avoids protracting the intensity created here by manoeuvring the melodic line downwards to a calmer, lower register, yet he avoids a

**Table 4. 18 Summary of rotation form employed in Movement IIa of Ireland's Piano Concerto**

<b>Exposition/Rotation</b>	<b>Exposition</b>			<b>Rotation</b>			
<b>Large-Scale Formal Section</b>	<b>Section A</b>	<b>Section B</b>		<b>Section A<sup>1</sup></b>		<b>Section B<sup>1</sup></b>	
<b>Musical Detail</b>	<b>Theme C</b>	<b>Theme D</b>		<b>Theme C</b>	<b>Transition</b>	<b>Theme A<sub>ii</sub></b>	<b>Theme A<sub>i</sub></b>
		Presented by strings	Presented by soloist	Second half of theme repeated by strings	Presented by soloist	Pendent theme by woodwind followed by solo passagework	Presented by soloist
<b>Bars</b>	1-13	13-31	31-46	46-55	56-61	62-68	69-74
<b>Tonal Centre</b>	B major	B major	B major	Loosely on A	Prepares for E-flat	E-flat major	E-flat major

<b>Exposition/Rotation</b>	<b>Rotation</b>	
<b>Large-Scale Formal Section</b>	<b>Section B<sup>1</sup></b>	<b>Transition</b>
<b>Musical Detail</b>	<b>Closing phrase</b>	Links movements IIa and IIb together
	Features woodwind pendent theme	
<b>Bars</b>	75-81	82-101
<b>Tonal Centre</b>	B major	Prepares for E-flat

Example 4. 139 Ireland Piano Concerto Mmt IIa: Theme C, bars 1-12

Violins

*poco f espress.* *f* *mf* *mp cresc.*

*f* *mf* *dim.* *p*

Example 4. 140 Ireland Piano Concerto, Mmt IIa: Opening bars to Theme C, bars 13-17

*p espress.*

3

complete resolution by concluding on dominant chord, ensuring a sense of anticipation that provides an effective handover to the piano's theme at bar 13.

As with C, Theme D possesses a lyrical and emotive temperament, however Ireland replaces the anguished nature of the preceding melody with an atmosphere of tranquil beauty that functions as the perfect foil to the strings' material (Ex. 4.140). As in the first movement, the soloist's response takes the form of a romantic miniature, in this case reflecting the character of such works as *The Island Spell*, *Spring Will Not Wait*, and *Summer Evening*. The deep emotion generated by this theme is retained when muted strings, accompanied by horns, repeat the second half of Theme D at Figure 33. Ireland

Example 4. 141 Ireland Piano Concerto, Mmt IIa: Modal theme, bars 56-67

The image shows a musical score for three parts: Woodwind, piano, and woodwind. The woodwind part is written in a single staff with a treble clef and a key signature of one flat (B-flat). It begins with a dynamic marking of *p* and the instruction *espress.* The piano part is written in two staves, with a bass clef on the left and a treble clef on the right. The woodwind part is written in a single staff with a bass clef. The score is divided into three measures. The first measure contains a complex rhythmic pattern with many sixteenth notes. The second measure contains a similar pattern but with some notes tied across the bar line. The third measure contains a simpler rhythmic pattern with some notes tied across the bar line. The woodwind part is written in a single staff with a bass clef and a key signature of one flat. It begins with a dynamic marking of *p* and the instruction *espress.* The piano part is written in two staves, with a bass clef on the left and a treble clef on the right. The woodwind part is written in a single staff with a bass clef.

subsequently dilutes this emotive intensity during the final cadence at Figure 34, creating a closing statement that brings the exposition of ideas to a tranquil close.

At Figure 35 the piano and a solo flute provide a reprise of Theme C on a tonal centre of A, announcing the start of this movement's rotation. However this statement is highly truncated, only employing the opening descending 7<sup>th</sup> and fanfare motives. As though undertaking a second attempt, the piano repeats this small fragment at bar 51, now accompanied by solo cello. Yet this too does not progress beyond the fanfare idea, instead giving way to a modal, folk-like melody in the woodwind at Figure 36 on A Aeolian (Ex. 4.141). This brief pendent idea is interrupted by the reappearance of the soloist in bar 58, whose fantasia-like passagework functions as a transition, leading, not to the expected reprise of Theme D, but rather to a modified statement of A<sub>ii</sub> at Figure 37. Importantly, Ireland places this appearance in the global tonic of E-flat major as though in order to compensate for the absence of this key during the theme's reprise in the rotation of the previous movement. By doing this, Ireland creates a sense of resolution to the tonal imbalance that arose from his complex treatment of tonality. Yet whilst the reprise of A<sub>ii</sub> solves this problem, its appearance interrupts the rotational pathway of this



slow ‘movement’, meaning that Theme D does not reappear for the remainder of this section. Consequently, after the piano’s solo, A<sub>i</sub> is brought back by the strings in bar 69 in a presentation that combines it with the fanfare motive, echoed by the horn at Figure 38. The replacement of D by the two themes of A appears to go unnoticed by orchestra and piano, for after the modal folk tune is echoed by the woodwinds, a brief cadence into B major gives way to an extended transition to the fast finale.

Heralded by a rhythmic tattoo from the snare drum in bars 82-84, this segment functions as an important conduit to the arrival of Theme E at bar 102 and the start of the fast section of this movement. Significantly, not only does Ireland employ the transition as a means to prepare for the return of E-flat through its dominant, but the fragmented nature of this passage, featuring brief piano cascades; a reprise of the fanfare motif; and a short bitonal cadenza, produces a section that becomes progressively agitated and unsettled. Crucially, such features heighten the sense of tension and an ever-increasing desire for resolution, ultimately providing an effective set up for the arrival of Theme E.

### Movement IIb: Rotation Form within Rondo Form

The structure of this “movement”, particularly in relation to the tonal plan, closely follows that employed by the first, as though the concerto’s finale is itself a rotation of this opening movement. However, because Theme E returns on three occasions, Movement IIb may also be viewed as a rondo, with the first four sections comprising the rotation form (EFE<sup>1</sup>F<sup>1</sup>), and the coda functioning as the final reappearance of the rondo

Table 4. 19 Summary of rotation/rondo form employed in Movement IIb of Ireland's Piano Concerto

Exposition/Rotation	Exposition						
Large-Scale Formal Section	Section A				Transition	Section B	
Musical Detail	Introduction	Theme E	Transition	Theme E	Links to Theme F	Theme F	
	Orchestral preparation	Presentation and development of theme by piano	Use of introduction material	Presented by orchestra		Presented by piano	Closing theme presented by oboe
Bars	1-8	9-41	42-46	47-57	58-64	65-76	77-84
Tonal Centre	E-flat major	E-flat major	E-flat major	E-flat major	Prepares for E Aeolian/Phrygian	E Aeolian/ Phrygian	

Exposition/Rotation	Exposition (Cont.)				Rotation		
Large-Scale Formal Section	Section B (Cont.)			Transition	Section A <sup>1</sup>		Section B <sup>1</sup>
Musical Detail	Transition	Theme F		Virtuosic piano passagework	Theme E	Transition	Theme F
	Solo piano passagework	Presented by orchestra	Closing theme		Combined forces	Solo piano cascade	Presented by orchestra
Bars	85-90	91-103	104-108	109-121	122-172	173-176	177-186
Tonal Centre	E Aeolian/ Phrygian			Prepares for E-flat	E-flat major	Prepares for D Dorian/ Lydian	D Dorian/ Lydian

Exposition/Rotation	Rotation (Cont.)				
Large-Scale Formal Section	Section B <sup>1</sup> (Cont.)		Transition	Coda	
Musical Detail	Theme F (Cont.)	Theme D	Derived from Theme D, A <sub>i</sub> and A <sub>ii</sub>	Theme E	
	Closing theme	Presented by solo violin with piano accompaniment		Variant of Theme E	
Bars	187-193	194-198	199-209	210-246	247-263
Tonal Centre	D Dorian/ Lydian	B major	B major	E major	E-flat major

Example 4. 142 Ireland Piano Concerto, Mmt IIb: Theme E/rondo theme, bars 9-13

The musical score consists of two systems. The first system is for woodwinds (Obs, Cls, Bsns) and piano accompaniment. The piano part is marked *p* and features a steady eighth-note accompaniment in the bass clef and chords in the treble clef. The woodwind part is marked *poco f e marc.* and features a melodic line with staccato articulations and slurs. The second system continues the piano accompaniment and woodwind parts, with the piano part maintaining its accompaniment and the woodwind part continuing its melodic line.

theme. Essentially, that Ireland's appends the movement with a final reprise of E after the rotation ultimately creates a structure that features a ritornello interspersed with contrasting episodes ( $EFE^1F^1E^2$ ), thereby highlighting the link to rondo form. As will be shown later, this movement also features a return of Theme D prior to the final appearance of E, however because its appearance is brief and does not disrupt the sense of a rondo, I do not consider it as an element of the rondo structure specifically (and consequently why it does not appear in the summary provided above) but more as an interlude between  $F^1$  and  $E^2$  that provides an important connection to Movement IIa.

The movement opens with a short orchestral introduction that serves to establish a jocular temperament by employing sprightly staccato articulations; muted brass; regular V-I progressions in E-flat; and witty antiphonal exchanges that contrast dainty woodwind statements with brash interruptions from the brass. This prelude gives way to the first statement of Theme E (rondo theme) by the soloist in octaves against a delicate ostinato

from the woodwind at Figure 42 (Ex. 4.142). This playful melody functions as the perfect antidote to the uneasy atmosphere of the previous section and with its light texture, rhythmic momentum, and brittle characteristics, evokes an impression similar to Stravinsky's more jocund works, such as the outer movements of *Dumbarton Oaks* or the Toccata from *Pulcinella*. At Figure 44 the soloist is joined in the development of this theme by solos from the woodwind section, trumpet, and Chinese block. A brief transition passage at Figure 48 featuring an antiphonal exchange of the ostinato gesture between woodwind and piano, leads to a repeat of Theme E by the full orchestra at Figure 49.

With the final closing gesture of the theme in bar 57, Ireland immediately removes all forces, leaving a single dramatic timpani roll that fades away to a short pause in bar 62. A two bar piano solo that enacts a modulation to E Aeolian/Phrygian breaks the silence and leads to the presentation of Theme F (Episode F) from bar 65 (Ex. 4.143). Crucially, in modulating upwards by a semitone, Ireland exactly mirrors the progression made between Themes A and B in the first movement; indeed the comparison to B is strengthened by the shared time signature of 3/4 and use of a drone in the left hand. Such links back to the first contribute to the impression of this 'movement' as a rotation of the first, consequently highlighting Ireland's vision of an overarch structure across the whole concerto.

The nature of the Theme F contrasts with the playfulness of E in its lyrically pastoral temperament, yet the move is carefully judged by Ireland for such a shift provides a

Example 4. 143 Ireland Piano Concerto, Mmt IIb: Theme F, bars 65-70

*p quasi mesto*  
*sim.*

Example 4. 144 Ireland Piano Concerto, Mmt IIb: Piano decoration of Theme F, bars 91-94

Vlms and Cls  
*mf*  
*poco f*  
8va

suitable repost to orchestra's symphonic rendition of the rondo theme. Presented initially by the piano, the soloist gives way to an oboe at Figure 53 who provides a closing statement to the theme, supported by an ostinato accompaniment in the piano. At Figure 55 the orchestra calmly repeats the theme whilst the piano – as it did in B – decorates the texture with Chopinesque figurations (Ex. 4.144).

A transition redolent of that linking IIa and IIb appears in bars 109-121 and leads directly into the reprise of the rondo theme in the tonic at Figure 59. The return of this material also announces the start of this section's structural rotation, which is immediately apparent from Ireland's significant reworking of this material in terms of orchestration and compositional pathway. These changes are heralded by the piano's entrance at bar 122, not with a presentation of the theme, but a brittle ostinato that serves as an accompaniment to the statement of E by solo flute and oboe (Ex. 4.145). At Figure 60 the bassoon and lower strings provide a repeat of the opening portion of the theme, against which the soloist provides bitonal chord cascades in a manner redolent of Prokofiev before taking over the presentation of the theme's final three bars. This leads into a developmental section that culminates with a final repeat of Theme E from bar 166. However on this occasion it is not provided by tutti orchestra, but a combination of both soloist and chamber ensemble with the trumpet and piccolo playing in canon with the piano, accompanied by the dainty V-I ostinati in the strings.

A dramatic cascade from the soloist in bars 173-176 provides the link to a varied reprise of Episode F from bar 177. Here Ireland jettisons the soloist's presentation in favour of a

Example 4. 145 Ireland Piano Concerto, Mmt IIb: Reprise of Theme E, bars 124-126

Fl.  
Ob.  
*f marc*

*ff sempre*  
*sim.*

Example 4. 146 Ireland Piano Concerto, Mmt IIb: Reprise of Theme D, bars 194-198

Solo Violin  
*pp dolciss.*

*p espress.*

*p ppp*

3

3

3

single statement by the orchestra, truncated slightly in the removal of the final six bars of the oboe's closing melody. Significantly, the composer places this reprise in the key of D Dorian/Aeolian that again highlights the link between IIb and the first movement. Such an approach generates a sense of cohesion within the work that is further strengthened when Ireland delays a reprise of the rondo theme, instead resurrecting Theme D at Figure 67. Presented by the piano and decorated with an exquisitely lyrical solo violin descant (Ex. 4.146), this appearance not only resolves the imbalance of the theme's absence during the rotation of IIa, but also clearly explains why Ireland conceived the *Lento espressivo* and *Allegro giocoso* as a single unified movement. What is more, the reference back to the slow section is made especially apparent because Ireland places the theme in the same of key of B major as it appeared in for its first presentation.

However brief, the reprise of D is remarkably effective and indeed Ireland exploits its return by developing it as part of the transition to the coda in bars 199-209. This linking passage closes with a tentative echo of A<sub>1</sub> in the lower register of the piano. Such a reappearance functions as a structural signpost that heralds the return of the rondo theme for finale's energetic coda at Figure 69. Crucially, this reprise does not initially occur in the expected key of E-flat but rather that of E major – prepared for by the use of B major with the reprise of Theme D – a modulation that highlights Ireland's penchant for delaying the eventual return of the global tonic.

The coda opens with a propulsive ostinato provided by the soloist that leads into a modified reprise of E, initially by the clarinet and bassoon, before giving way to trumpet



Example 4. 147 Ireland Piano Concerto, Mmt IIb: Coda, bars 247-250

The image displays a musical score for Example 4.147, consisting of two systems of staves. The top system features a grand staff with a treble clef and a bass clef, both in 3/4 time. The music is marked with a forte 'f' dynamic. The bottom system also features a grand staff with a treble clef and a bass clef, both in 3/4 time. This system is marked with a fortissimo 'ff' dynamic and includes an 8va<sup>-1</sup> marking. The score shows a progression of chords and melodic lines, with a final cadence in the fourth measure of the second system. A dashed line with '8va' above it indicates an octave shift in the final measure of the second system.

and trombone. As the coda progresses the tension and excitement is augmented until it reaches a climax with the final presentation of E in the global tonic from bar 247 (Ex. 4.147). Here Ireland dramatically increases the rhythmic activity of the passage as a result of semiquaver figures in the woodwinds; antiphonal exchanges between the brass; a tambourine tremolo; increased orchestration; and exciting cascade passagework from the piano, which bears an unmistakable similarity to the solo writing in the closing bars of Prokofiev's Third Piano Concerto. Indeed the allusion to the Russian's composition emanates from all aspects of this final section, not only in the piano writing, but also in the exhibition of the same rhythmic vitality, achieved through a perceived shift in simple and compound time signatures; the regular repetition of motivic cells; and a *moto perpetuo* drive. These aspects combine into a musical frenzy and cause the coda to surge through to final bar, bringing the concerto to a final, exhilarating close.

## Conclusion

The six stylistically distinct piano concertos studied in this chapter ultimately illustrate the British composer's diverse treatment of structure within the concerto genre, not only highlighted by the varied architectural models employed – including sonata, rotation, variation, and rondo – but also in the composer's orthodoxy of their use. For example, whereas Harty's concerto features a more conventional treatment of form, a work like Ireland's is more unusual, with surprising thematic and tonal structural features employed within the architecture. Such a composer therefore departed subtly from structural and tonal conventions, consequently producing new interpretations of older models. Yet whilst this meant that a number of composers were somewhat more innovative in their approach to form, they nevertheless avoided a complete stylistic rupture from traditional architectural designs. Consequently, using these six works as case studies I argue that in their handling of the concerto form, most British composers continued to employ formal models based on traditional structures. Importantly, whilst anomalies may exist to such a trend – notably the Concerto for Piano and Nine Players by Constant Lambert – such instances are entirely unrepresentative. Indeed, of those compositions produced by Britain's more prominent modernist composers, only Lambert's appears to feature such an experimental approach to form.

This intriguing phenomenon arguably resulted from the problem of creating viable and convincing alternatives to conventional designs. Significantly, Lambert's eschewal of traditional models at the expense of architectural stability clearly demonstrates the

difficulty in generating a cohesive and engaging structure that departs entirely from conventional means. Such an issue may indicate why most British composers remained content in their use of conventional designs, for it was clear that new architectural approaches could all too easily appear shapeless and flaccid, whereas traditional models not only remained fundamentally viable, but could still be manipulated in original ways to generate dramatic tension and structural novelty.

This ultimately conservative attitude on the part of British composers is noteworthy, for it contrasts with their highly varied and distinctly modernist treatment of style. Importantly, that native musicians adopted a traditional handling of form demonstrates their continued faith in a wide range of established models. It is clear therefore that to the British composer, the perceived modernity of a work did not extend as strongly to the concerto's formal architecture as it did to those elements of the composition's sound-world discussed in the previous chapter. That such a concept was characteristic of native composers' handling of compositions for piano and orchestra is further highlighted by a similar treatment towards structure within the corpus of miscellaneous concertante works.

## Chapter 5:

# Technical and Formal Approaches Employed in British Piano Concertante Works

### Introduction

As with the concerto in particular, the corpus of miscellaneous piano concertante works is notable for containing a diverse array of stylistic approaches. Interestingly, the variety of idioms employed is complemented by an equally varied treatment of structural form; therefore, whilst most of these compositions are unified through the general use of a single or occasional three-movement design, more specifically, they feature an assortment of forms that range from ternary and rondo, to arch and rotation designs. Indeed a few examples even suggest that composers were willing to modify existing structures and employ architectures that broke slightly from conventional practices, such that employed in Constant Lambert's *The Rio Grande*. Importantly however, occasional experimentation such as this was carefully controlled, to the extent that no prominent work employs a design that broke significantly from conventions, or attempted to rethink the form in a very radical way. To this effect, whilst native architectural treatment of the concertante genre during this era was considerably diverse, it is nevertheless characterised by a very prominent retention of existing structural models, mirroring the approach taken to the concerto.

It is therefore the purpose of this chapter to highlight the substantial variety of formal approaches employed by British composers at this time, whilst emphasising their fundamentally traditional nature. Importantly, given the sheer quantity of concertante works produced, an exhaustive examination of each composition is beyond the scope of this investigation. Consequently the following commentary comprises the examination of six assorted works that illustrate a different application of formal design across a range of stylistically distinct works, namely Finzi's *Eclogue*, Ireland's *Legend*, Moeran's *Third Rhapsody*, Lambert's *The Rio Grande*, Walton's *Sinfonia Concertante*, and Bax's *Winter Legends*.

The first work to be examined, Finzi's *Eclogue*, provides a rare example of the pastoral idiom within the context of the concertante genre. Employing a clearly defined ritornello form, this short piece highlights the characteristic elegance of pastoral construction that ensures the focus on atmospheric beauty is not undermined by a complexity of design. A similarly understated architecture is employed by John Ireland in his second composition for piano and orchestra, *Legend*. In contrast to the Piano Concerto the composer avoids many of the architectural complexities evident in this earlier work, employing a straightforward ternary form based on a supernatural encounter experienced whilst on a sojourn to the Sussex Downs. An equally conventional treatment of sonata form characterises E. J. Moeran's use of structure in his *Third Rhapsody*; written in response to the wartime popularity for the romantic warhorse concertos, this work features an organic compositional approach that links the piece's different themes together through the use of shared motives. A slightly more unusual approach to architecture is exhibited in

Lambert's Latin American-inspired *The Rio Grande*. This work employs a ternary form with concluding coda whereby both A sections are linked to the next episode via a piano cadenza. Yet Lambert imbues his structure with greater architectural interest by both extensively reordering, and introducing new melodic material to, the thematic content of A<sup>1</sup>. More complex structures are employed in Walton's neo-Classical *Sinfonia Concertante*; featuring rotation, ternary and arch forms in the three movements respectively, the composition also employs a cyclical element such that many of the themes throughout the piece are unified by a small selection of motifs presented in the work's introduction. Bax's symphonically constructed *Winter Legends* also employs an element of cyclical thought, however here the composer employs the rhythm of an opening martial tattoo as an important transition theme throughout the course of the work. The composition was one of the largest miscellaneous concertante pieces to be produced during the period and features the use of arch, ternary, rotation, and free form in a symphonic four-part structure.

#### Gerald Finzi: *Eclogue* (1920s- rev. 1940s/50s)

Finzi initially conceived the posthumously titled *Eclogue* as the slow movement to a concerto for piano and string orchestra, however from its inception the composer continually struggled to fully realise his project and never succeeded in producing the two outer movements beyond incomplete sketch form. Indeed the attempted piano concerto became such a gargantuan task for Finzi that from the 1920s his close friend Howard Ferguson began addressing letters to him as 'Dave', a reference to the colossal

undertaking faced by the biblical character of David in his battle against the warrior Goliath.<sup>1</sup> This difficulty is highlighted in part by Finzi's constant desire to revise *Eclogue* over a period of thirty years, finally producing the completed version during the early 1950s. It seems that by this point Finzi had entirely given up on his efforts to produce a concerto, for the score's preface notes that it was the composer's wish that the work be treated as completed composition.

Because of the lengthy genesis, the first performance only occurred on 27 January 1957 with Kathleen Long as the pianist alongside the Kalmar Orchestra, under the direction of John Russell. Whilst the work therefore made no social impact on concert life between 1918 and 1955, it is nevertheless a significant native concertante work, for it represents one of only a handful of pieces styled in a pastoral idiom. Owing to the rarity of such works, Finzi's composition consequently provides a highly useful example of the manner in which this style becomes manifest within the context of a composition for piano and string orchestra.

Importantly, Finzi's architectural clarity ensures that the beauty of the music material is not undermined by a complicated structure. To this effect Finzi avoids protracted thematic development, such that whilst motivic variation does occur, the material that emerges retains a close affiliation with the subject's original statement. Such an approach contributes towards a clearly defined formal structure for it helps in creating defined breaks between thematic sections rather than a blurring of boundaries. Crucially, Finzi

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<sup>1</sup> Howard Ferguson and Michael Hurd, *Letters of Gerald Finzi and Howard Ferguson*, ed. Howard

further strengthens such clarity through an equally perspicuous treatment of tonality, largely avoiding passing modulations such that each ritornello and contrasting episode is generally characterised by a single tonality. This transparent treatment of keys ensures its effective use as a significant structural device, for by restricting the use of modulation to the end of each section in preparation for the next, Finzi creates a distinctive signpost that clearly outlines the division between each major formal component. That this is paired with a similarly lucid treatment of thematic material is significant, for it demonstrates the composer's desire to create a structure that is entirely unambiguous, leaving the listener to focus on the beauty of the musical material. This clarity ultimately results in a natural elegance and purity of architecture that contributes toward a sense of innocence within the work, ensuring that *Eclogue* radiates an unadulterated beauty that characterises many compositions of the British pastoral idiom.

### Single Movement: Ritornello Form

The piece commences with the opening presentation of the ritornello theme by unaccompanied piano in the key of F major. Characterised by a texture of Bachian counterpoint; a quiet dynamic level; flowing rhythms; legato articulation; and a lyrical melodic line, Finzi creates within these first few measures a passage of elegiac poignancy that encapsulates the generally plaintive tone of the work (Ex. 5.1). A brief interruption by the strings in bars 9-11 recalls the opening gesture of the theme before the piano reasserts its presence from Figure 1. Providing a three-bar unaccompanied statement, it is subsequently joined in counterpoint by the orchestra at bar 15 for the remaining three



**Table 5. 1 Summary of ritornello form employed in Finzi's 'Eclogue'**

<b>Large-Scale Formal Section</b>	<b>Ritornello</b>	<b>Episode B</b>	<b>Ritornello</b>	<b>Episode C</b>	<b>Ritornello</b>	<b>Episode B</b>
	<b>Theme A</b>	<b>Theme B</b>	<b>Theme A</b>	<b>Theme C</b>	<b>Theme A</b>	<b>Theme B</b>
<b>Musical Detail</b>	Presented principally by soloist	Presented by combined forces of soloist and strings	Contains central climax of the work	Equal prominence of strings and soloist	Presented by unaccompanied piano	Present by combined forces
<b>Bars</b>	1-17	18-25	26-43	44-66	67-72	73-78
<b>Tonal Centre</b>	F major	D major	Various	A-flat major	A-flat major	A-flat major

<b>Large-Scale Formal Section</b>	<b>Transition</b>	<b>Coda</b>
<b>Musical Detail</b>	Features harmonic piquancies	Reprise of ritornello material
<b>Bars</b>	79-82	83-92
<b>Tonal Centre</b>	Modulatory	F major

Example 5.1 Finzi 'Eclogue': Ritornello theme, bars 1-4

bars of the section. The whole presentation of this ritornello is characterised by a *fortspinnung* process, producing a sense of musical perambulation and onward projection, which nevertheless refrains from deviating too widely from the basic motivic material.

With the second entrance of the orchestra the composer increases the sense of tension by introducing the first accidentals of the work. At the same time he enacts crescendo to forte; a general upward ascent within the string upper strings; and a large *ritardando* in bar 17, all of which serve to increase the feeling of anticipation that finally culminates in the presentation of Episode B from Figure 2 (Example 5.2). Here Finzi modulates to the key of D major in a move that significantly brightens the musical character. Importantly the tonal relationship of a third demonstrated in the move from F to D characterises Finzi's general approach to *Eclogue's* tonal structure. Notably, the positivity created through this distinctly uplifting modulation is complemented in turn by a theme of a more

Example 5.2 Finzi 'Eclogue': Episode B theme, bars 18-21

The image displays a musical score for Example 5.2, titled 'Finzi "Eclogue": Episode B theme, bars 18-21'. The score is written for Violin I and Viola (Vln I and Vla), and Piano. The key signature is F-sharp major (one sharp) and the time signature is 4/4. The score is divided into two systems. The first system contains the first two staves: the top staff is for Vln I and Vla, starting with a *p* dynamic and a *cresc. poco a poco* marking; the bottom staff is for the piano, starting with a *mp* dynamic and also marked *cresc. poco a poco*. The second system contains the next two staves: the top staff continues the Vln I and Vla part, marked *mf* and *ff*; the bottom staff continues the piano accompaniment, marked *ff*. The score includes various musical notations such as slurs, trills (*tr*), and a triplet (*3*) in the piano part.

optimistic temperament; together these features create a ray of sunlight that bursts through the clouds of the lamenting ritornello theme, producing a contrasting episode of greater warmth and sanguinity. The theme opens with a four-bar antecedent phrase presented by soloist accompanied by countermelodies from the first violin and viola that recall Theme A. This is followed by a consequent phrase of equal length for strings alone that leads to the return of the ritornello by the piano in F-sharp major at Figure 3.

Cunningly, Finzi exploits the enharmonic equivalent of this key – G-flat major – enabling him to modulate by a third to the key of B-flat major in bar 28. Following this modulation

Example 5.3 Finzi 'Eclogue': Climax to ritornello A<sup>1</sup>, bars 36-37

The image displays two systems of musical notation for piano accompaniment. The first system consists of four staves: a grand staff (treble and bass clefs) and two single staves. The top staff of the grand staff begins with a dynamic marking of *ff*. The second system also consists of four staves, with a dynamic marking of *f* at the beginning. The music is in 4/4 time and features complex textures with triplets and various melodic lines. The key signature has two flats.

the composer gradually builds the sense of tension by enacting a steady ascent in pitch; increasing the texture of the solo part; and employing a slow crescendo from *p* to *ff*, culminating at Figure 4 with the principal emotional climax of the work. Here Finzi creates an atmosphere of anguish and desolation that features the most dramatic musical writing of the composition, including extremes in pitch range; particularly decorative

Example 5.4 Finzi 'Eclogue': Theme C, bars 44-46

keyboard passagework; a more fluid treatment of tonality featuring passing allusions to D minor, F major, and C major/minor; and thickly textured Bachian counterpoint as filtered through Busoni (Ex. 5.3). Further to this the two instrumental forces are wedded into a single, cohesive entity, seemingly united through the common cause of shared torment. This climactic passage reaches its apogee in bars 40-41 when the pitch range stretches to its most extreme (B-flat<sup>1</sup>-A<sup>6</sup>) and the dynamic level builds to *fff*, creating an atmosphere of essentially symphonic qualities.

However from bar 42 Finzi rapidly dilutes the tension of this passage, such that with the arrival of Episode C at Figure 5 two bars later, the character has reverted once more to the reflective intimacy of the opening ritornello. Commencing with a three-bar unaccompanied solo passage in A-flat major (Theme C), Finzi creates a sense of complete isolation resulting from the reduced rhythmic momentum, avoidance of the lower register, and less intricate contrapuntal writing (Ex. 5.4). Like before this episode is constructed through a process of *fortspinning* development that never progress too remotely from the original thematic material, a point emphasised when the piano returns to the opening gesture of Theme C in bars 53-55. This reprise is followed by a two-bar

Example 5.5 Finzi 'Eclogue': Transition to ritornello A<sup>2</sup>, bars 60-61

The musical score is presented in two systems. The first system consists of two staves: the upper staff is in treble clef and the lower in bass clef, both in 12/8 time. The key signature has three flats (A-flat major). The first system shows a few chords in the upper staff and a melodic line in the lower staff. The second system is more complex, with a trill in the upper register of the piano and a dynamic marking of 'dim.'.

string passage that leads into a closing section at Figure 6, which, with its initial chromatic inflections, threatens to undermine the serene tranquillity of the section (Ex. 5.5). However such auguries are nullified when tonal stability returns in bar 62 and the strings provide a final nostalgic whisper of the theme, decorated by exquisite, ethereal trills in the upper register of the piano.

At Figure 7 the strings give way to an unaccompanied piano passage for the penultimate reprise of the ritornello in A-flat major, which with its *pp* dynamic and exploration of the

Example 5.6 Finzi 'Eclogue': Transition to coda, bars 79-82

The musical score for Example 5.6 shows a transition in bars 79-82. It is written for piano in 4/4 time. The treble clef part begins with a melodic line marked 'accel.' (accelerando) and 'ritardando' (ritardando). The bass clef part provides a harmonic accompaniment. The key signature consists of three flats (B-flat, E-flat, A-flat). The piece ends with a piano (*p*) dynamic marking.

Example 5.7 Finzi 'Eclogue': Coda, bars 83-85

The musical score for Example 5.7 shows the coda in bars 83-85. It is written for piano in 4/4 time. The treble clef part features a melodic line marked 'pp' (pianissimo) and 'con sord.' (con sordina). The bass clef part provides a harmonic accompaniment marked 'pp sostenuto'. The key signature consists of three flats (B-flat, E-flat, A-flat). The piece concludes with a piano (*pp*) dynamic marking.

upper register of the keyboard, feels like a distant echo of the original theme. Such an impression is heightened when a similarly withdrawn treatment of Theme B takes place at Figure 8 presented by the piano in counterpoint with the strings. At bar 77 an ominous bass ostinato from the piano pre-empts its piquant transition passage in bars 79-82 that functions as a means to enact a modulation back to F major for the coda from Figure 9 (Ex. 5.6). The slight tension arising from the use of false relation dissonances in this preceding bridge passage is fully resolved by the final appearance of the ritornello theme in this closing section, presented by piano and orchestra (Ex. 5.7). However the temperament of Theme A is a little different from preceding iterations because Finzi

introduces some slight harmonic instability from bar 85, generating an unsettled temperament throughout much of the coda. Yet these menacing disturbances actually serve to heighten the sense of musical pathos rather than to upset the ultimately poignant nature of the work, and in doing so provide one final moment of heartfelt grief before the work concludes with greater optimism onto a chord of F major.

### John Ireland: *Legend* (1933)

Ireland's second work for piano and orchestra was originally intended as new concerto following the tremendous success achieved by the first. However his treatment of the work changed dramatically following a supernatural occurrence he experienced whilst staying in the West Sussex Downs, an incident later recorded by the composer's friend Jocelyn Brooke:

The composer was staying, as he so often did, in West Sussex, and one day took a picnic lunch to a remote spot on the downs which had for him a peculiar and inexpressible attraction. Soon after he sat down and unpacked his sandwiches, he was suddenly aware that a number of children had invaded the open space in front of the bank on which he was sitting. His first feeling was one of annoyance at being thus unexpectedly disturbed in so lonely a place. A moment later he realized that the children were in fact no ordinary children: they played and danced together on the downland turf, but in complete silence; and they were dressed in white garments of a curious and archaic pattern. Ireland watched them for some time: that they were 'real' enough he had, at first, no doubt whatsoever. Then reason reasserted itself: *could* they be real – these silent, dancing children in their



strange white raiment? The composer glanced away for an instant, then looked up again:  
the ‘children’ had vanished.<sup>2</sup>

It was as a result of this ominous stimulus that led Ireland to dedicate *Legend* to Arthur Machen, an influential author noted for his supernatural fiction of which the composer was greatly enamoured.

The non-musical connections apparent in *Legend* were highlighted by Ireland himself when he stated that ‘the form is dictated by the emotional sequence of ideas, & grows from the material.’<sup>3</sup> In this way the work is aligned with such pieces as Strauss’ *Don Quixote* and Liszt’s *Totentanz* in its fusion of programme and concertante genre. Such a link to these nineteenth-century works is strengthened by his retention of romantic gestures including the use of lyrical melodic material; rich textures; exploitation of the keyboard’s full compass; and evocative thematic content. However, as with the piano concerto, Ireland adopts a first-wave neo-romantic approach to this composition such that he combines these features with an added-note treatment of harmony, and rejection of musical decadence.

The work received its first performance on 12 January 1934 as part of the BBC Music Festival and featured Helen Perkin as the soloist alongside the BBC Symphony Orchestra under the direction of Adrian Boult. The composer’s former pupil, Benjamin Britten, listened to the broadcast that night and commented that it ‘Seemed unsatisfactory &

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<sup>2</sup> Jocelyn Brook, “John Ireland: Two Reminiscences,” in *The John Ireland Companion*, ed. Lewis Foreman (Woodbridge: The Boydell Press, 2011), 354.

<sup>3</sup> See Fiona Richards, *The Music of John Ireland* (Aldershot: Ashgate Publishing Limited, 2000), 84–86.

meandering – and rather reminiscent – tho’ some nice things in it.’<sup>4</sup> It seems that Britten’s unfavourable sentiments were shared elsewhere, for *Legend* failed to match the success of the Piano Concerto, receiving just three performances at the Proms; two in Bournemouth (the first of which in 1935 featured Ireland at the piano); once with the LSO; whilst never appearing on the programmes of the LPO, or Hallé. Such a phenomenon is curious considering that the work demonstrates the same fine craftsmanship of the E-flat Concerto and other orchestral works by Ireland; Geoffrey Bush for example highlighted the piece as the finest of Ireland’s Machen-inspired compositions<sup>5</sup> and Robert Matthew-Walker notes that many pianists rate the work above the concerto itself.<sup>6</sup>

### Single Movement: Ternary Form

Section A commences with an enigmatic horn call that comprises Theme A<sub>1</sub>, from which much of the musical material in this work derives (Ex. 5.8). Part of the mystery surrounding this opening phrase is as a result of the material’s ambiguous tonality, which either suggests the key of A-flat defined chiefly through the dominant, or a modally inflected treatment of E-flat. The horn’s evocative statement is followed in bar 7 by a foreboding gesture in C minor from the pianist (Ex. 5.9) that leads to a truncated restatement of the horn motive from the strings, now accompanied by a sinister chromatic descent from clarinets and bassoon. Once more the piano responds with its phantasmal

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<sup>4</sup> Benjamin Britten, *Journeying Boy: The Diaries of the Young Benjamin Britten, 1928-1938*, ed. John Evans (London: Faber and Faber, 2010), 209.

<sup>5</sup> Geoffrey Bush, “John Ireland: A Personal Impression,” in *The John Ireland Companion*, ed. Lewis Foreman (Woodbridge: The Boydell Press, 2011), 331.

<sup>6</sup> Robert Matthew-Walker, “John Ireland on Record: The Composer and the Growth of the Gramophone,” in *The John Ireland Companion*, ed. Lewis Foreman (Woodbridge: The Boydell Press, 2011), 310.

**Table 5. 2 Summary of ternary form employed in Ireland's 'Legend'**

Large-Scale Formal Section	Section A			Transition	Section B		
	Theme A <sub>i</sub>	Transition	Theme A <sub>ii</sub>		Theme B		Transition
Musical Detail	Presentation of horncall (A <sub>i</sub> )	Development of horncall motive	Presentation and development of modal, chant-like material (A <sub>ii</sub> )	Derived from A <sub>ii</sub>	Presentation of Theme B by orchestra	Second statement by orchestra	Presented by solo piano
Bars	1-17	18-49	50-80	81-94	95-102	103-113	114-119
Tonal Centre	Modally influenced E-flat	E-flat Aeolian	C Aeolian	Various	D Aeolian		Fluid

Large-Scale Formal Section	Section B (Cont.)			Transition	Section A <sup>1</sup>			Coda
	Theme B	Transition	Theme B		Theme A <sub>i</sub>	Transition	Theme A <sub>i</sub>	
Musical Detail	Presentation of Theme B by soloist	Development of Theme B	Truncated presentation of Theme B	Development of Theme B	Thematically transformed reprise of A <sub>i</sub>	Derived from A <sub>i</sub>	Reprise of A <sub>i</sub> in original guise	Derived from work's first transition
Bars	120-134	135-145	146-154	155-167	168-180	181-192	193-208	208-222
Tonal Centre	F-sharp Aeolian	Fluid	F-sharp Aeolian	Fluid	D major	Fluid	D Aeolian	D Aeolian

Example 5.8 Ireland 'Legend': Opening horn call (A<sub>1</sub>), bars 1-5

Horn

*p legato*

*dim.*

Example 5.9 Ireland 'Legend': Soloist's entrance, bars 7-9

*legato*

*mp*

*dim.*

*col Ped.*

8<sup>va</sup>

ascent, before giving way to a repeat of the horn call at Figure 3 from the strings, now inclined to an E-flat minor centre.

The horn's piquant accompaniment to the restatement of A<sub>1</sub> creates a sense of tension that is augmented from bar 21 when the strings adopt a rhythmic ostinato based on the theme, decorated with a rising semiquaver figure from the woodwind. The excitement of this transition builds as the tempo accelerates, finally culminating with a bright and vigorous cascade from the pianist in bars 28-32. Based on A<sub>1</sub>, the pianist's passagework bursts through the mists of the previous section like an outbreak of glorious sunshine, climaxing when a tremolo suspended cymbal adds a shimmering brilliance to the soloist's texture, after which a dramatic gong clash calls a halt to the proceedings. The trombones erupt

from this percussive explosion with a declamatory statement of  $A_1$  at Figure 6 that quickly dissolves into the background, giving way to a final reprise of the pianist's eerie ascending gesture in bars 36-40. As this statement fades into the background the cor anglais emerges into the texture with a lachrymose variant of the horn call based on a descending chromatic line. This is echoed in turn by the clarinet, bassoon, flute and horn, before a final echo from the clarinet accompanied by doleful pizzicato strings gradually dies away to a complete silence at Figure 8.

Such a gloomy passage functions as a transition to the presentation of  $A_{ii}$  by the piano at bar 50 (Ex. 5.10a). Presented in the Aeolian mode on C, this theme demonstrates a considerable debt to the opening horn call, as highlighted by the repeated emphasis placed on certain pitches (in this case E-flat and C); the shape of intervallic contours; and exploitation of a triplet figure. Yet whereas  $A_1$  expressed a mysterious and intriguing quality,  $A_{ii}$  provides a distinctly grim and austere temper. Here the piano provides a stark chant-like melody – arguably an elaboration on the *Dies irae*<sup>7</sup> (Ex. 5.10b) – that Ireland accompanies with medieval sounding parallel fourths to evoke the impression of Gregorian church music; an impression that refers to the ruins of an ancient church that inspired Ireland in his composition of this work.<sup>8</sup> From Figure 9 the piano presents further renditions of this melody, however with each appearance the theme becomes increasingly developed as Ireland makes greater use of triplet and semiquaver movement; initiates a gradual ascent in pitch; employs increased chromatic passagework; and thickens the piano writing. Such changes dramatically augment the sense of tension and rhythmic

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<sup>7</sup> See Richards, *The Music of John Ireland*, 86.

<sup>8</sup> Murray Schafer, "Interview with John Ireland," in *The John Ireland Companion*, ed. Lewis Foreman (Woodbridge: The Boydell Press, 2011), 61.

Example 5. 10a Ireland 'Legend': Theme A<sub>ii</sub>, bars 50-54

Example 5. 10b Dies irae

momentum that finally climaxes in bar 80 with a single *fff* quotation of the triplet motif – now in semiquaver form – in the top register of the piano.

The strings seize upon this brief statement in the following bar and employ it as the motivic basis for the opening six bars of the transition that follows. Here Ireland significantly increases the tempo and introduces an element of syncopation that, with a repetitive treatment of the triplet variant and general ascent in pitch, initiates an atmosphere of unsettled agitation and tense anticipation. A harsh chordal outburst from the brass in bar 87 triggers a descending figure that passes from the violins to the lower strings, culminating at Figure 15 with an agile ostinato presented by the cellos and double basses.

This repeated figure provides a short introduction to Section B before becoming a rippling accompaniment to a cordial melody on D Aeolian presented by a trio of horns from bar 95

Example 5. 11 Ireland 'Legend': Theme B, bars 95-102

(Ex. 5.11). This subject, described by Eric Parkin as the ‘children dancing theme,’<sup>9</sup> represents the appearance of the phantasmal visions Ireland encountered whilst enjoying his luncheon on the South Downs. Their playful actions are highlighted by the convivial nature of this melody that employs light-hearted skipping rhythms of dotted notes and syncopations. At Figure 16 the oboe presents a brief echo of the opening horn call – thematically transformed to evoke a soothing pastoral temperament– before muted strings present a closing statement based on the horns third bar, decorated with a second quotation of  $A_1$  by the flute. A complete repeat of Theme B from Figure 17 by the woodwind section – assisted with cheerful rings from the triangle – leads to a transition section by the piano in bars 114-119. This culminates with the rhythmic ostinato that

<sup>9</sup> Eric Parkin, “John Ireland and the Piano,” in *The John Ireland Companion*, ed. Lewis Foreman (Woodbridge: The Boydell Press, 2011), 188.

Example 5. 12 Ireland 'Legend': Soloist's rhapsodic development of Theme B, bars 138-141

heralds the soloist's presentation of B on F-sharp Aeolian at Figure 20, subsequently repeated in a truncated form in bars 130-134 on B Dorian.

At Figure 23 melodic presentation briefly gives way to brilliant and refreshingly piquant pianist figurations, culminating at bar 138 with a fiery rhapsodic statement from the soloist based on the triplet motive (Ex. 5.12). The piano's outburst leads to a truncated presentation of Theme B at Figure 24, before giving way to an idyllic transition section at bar 155 featuring sustained strings against a gleaming *moto perpetuo* piano accompaniment. However such tranquillity is rudely interrupted when the soloist returns with its rhapsodic statement at Figure 27. Yet on this occasion it is assisted by the orchestra to generate an atmosphere of dignified magnificence that culminates with a glorious reprise of A<sub>1</sub> at Figure 28, marking the start of Section A<sup>1</sup>.



Example 5. 13 Thematic transformation of horn call, bars 168-169

The musical score for Example 5.13, bars 168-169, is presented in a three-staff format. The top staff is for Violins 8va, the middle for Trombone (Trbn.), and the bottom for Horns (Hns). The score is in 3/4 time and D major. The Violins 8va staff shows a melodic line with triplets. The Trombone staff has a counter-melody with accents. The Horns staff has sustained chords. The Piano staff features a dynamic marking of *ff* and complex arpeggiated figures with 9 and 11-measure rests.

Now presented firmly in the key of D major, Ireland thematically transforms the previously mystical theme into a lyrical and heartfelt melody presented by sweeping strings (Ex. 5.13). The opulence of this statement is further magnified through brilliant arpeggio passagework across the range of the keyboard, a countermelody from the trombones, sustained chords from the horns, and florid semiquaver figures from the woodwind, thereby creating the emotional centrepiece of the entire work. From Figure 29 Ireland gradually dilutes the excitement through a reduction in texture, dynamics, and tempo, finally reaching a quiet resolution at Figure 32.

A sinister rhythmic pulse from the strings leads to a reprise of  $A_i$  in D Aeolian by the cor anglais in bars 193-196, now transformed back to the original mystical character of the opening presentation. This haunting statement is responded to by ethereal octave passagework in the upper register of the piano before a solo horn returns at Figure 33 for a

truncated quotation of the principal theme, echoed in turn by the bassoon four bars later. As before, this section concludes with a mournful variant of the horn call based on a descending chromatic line. On this occasion however the statement is presented first by the pianist in bars 208-211 before being passed to the strings in the following two measures. At Figure 36 ever more distant echoes of this gesture are presented by the strings before dying away completely, leaving behind a faint pulse of a pedal D by soloist and timpani that brings the work to a distinctly sinister close.

Importantly, for the reprise of Section A Ireland jettisons  $A_{ii}$  in its entirety. Crucially however, its absence does not affect the balance of the structure, for because this theme was itself a variation of the principal material, its presence is not essential to create the impression of a rounded architecture; the mere appearance of the original horn call is sufficient enough to ensure that this is the case. Indeed the gradual disappearance of the horn call as a means to conclude the work is particularly effective, as though representing the composer's gradual return home following his supernatural experience on the South Downs.

### E. J. Moeran: Rhapsody No. 3 in F-Sharp minor (1943)

Moeran's sole work for piano and orchestra emerged as a combined result of a Proms commission for the 1943 festival and Harriet Cohen's request for a concertante work. Importantly it was during this period that the public's love affair with the romantic piano concerto was at its highest, and it therefore seems likely that Moeran and the Proms

organisers agreed upon the composition of a piano concertante work in order to satisfy concert goers' predilections.

To this effect Moeran's single-movement Rhapsody exhibits many of the distinctive gestures that characterise the standard romantic composition for piano and orchestra, including the symphonic treatment of the instrumental ensemble; extensive use of chromatic harmony; an unorthodox tonal plan; contrasts between dramatic bombast and intimate lyricism; and archetypal warhorse keyboard gestures that create, as Geoffrey Self notes, 'enjoyment for the eye as well as the ear.'<sup>10</sup> This approach came to embody many similarly small-scale concertante works of the early 1940s that tended towards a Rachmaninoff-inspired approach such as Jack Beaver's *Portrait of Isla* from the film *The Case of the Frightened Lady*; Clive Richardson's *London Fantasia*; and of course Richard Addinsell's *Warsaw Concerto*. That the work fits neatly into the stylistic trend exhibited by these 'miniature concertos' initially proved a sour point for the composer, who was quick to dismiss the value of composition when he wrote to Peers Coetmore stating: 'to my certain knowledge, it contains more than its fair share of tripe'.<sup>11</sup> Yet Moeran's composition is in fact saved from the clichéd character evident in many of these associated works, for whilst his piece exhibits an undoubted debt to romanticism, the fact that he also imbues the composition with his own distinctive compositional voice, ensures that the work advances beyond an exercise in nineteenth-century pastiche, representing instead an original response to the public's fascination with the romantic idiom.

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<sup>10</sup> Geoffrey Self, *The Music of E. J. Moeran* (London: Toccata Press, 1986), 162–163.

<sup>11</sup> Quoted in *ibid.*, 159.

The premiere performance of the Third Rhapsody that took place on 19 August 1943 – featuring Harriet Cohen as soloist, the BBC Symphony Orchestra, and the conductor Adrian Boult – did little to change Moeran’s perception of the work. However his impression was dramatically altered when just over a year later he attended a performance of the piece in Manchester on 7 September 1944. This interpretation had a profound effect on Moeran who later wrote most enthusiastically about the experience in a letter to Walter Legge:

I went to Manchester last week and heard my piano and orchestra *Rhapsody* properly for the first time. Iris Loveridge is an excellent intelligent pianist with a first-rate technique. She gave the work an exuberance, vitality and brilliance which were painfully lacking before and I have now come to the conclusion that this F sharp *Rhapsody* is a really good effort on my part.<sup>12</sup>

## Single Movement: Sonata Form

The Rhapsody commences with a dramatic flourish from the orchestra in F-sharp Aeolian, heralding the presentation of the primary subject group’s first theme (A<sub>1</sub>) by the violas and cellos from bar 4 (Ex. 5.14). Presented against a V-I ostinato from the double basses and bassoon, this theme is characterised by a boisterous Irish dance temperament that establishes the generally lively nature of the work. Notably the three themes that comprise this opening section are unified through shared motivic gestures, however Moeran

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<sup>12</sup> Quoted in Walter Legge and Alan Sanders, *Walter Legge: Words and Music*, ed. Alan Sanders (London: Duckworth, 1998), 115.

**Table 5. 3 Summary of sonata form employed in Moeran's Third Rhapsody**

Large-Scale Formal Section	Exposition						
Formal Subsection	Primary Subject						Transition
Musical Detail	Theme A <sub>i</sub>	Theme A <sub>ii</sub>	Transition featuring motivic development of A <sub>i</sub> by orchestra	Theme A <sub>ii</sub>	Transition featuring motivic development of A <sub>i</sub> and A <sub>ii</sub>	Theme A <sub>iii</sub>	
	Presented by orchestra	Anticipation by soloist		Presented by soloist		Presented by soloist	Development of Theme A <sub>iii</sub>
<b>Bars</b>	1-18	19-22	22-39	39-50	51-137	138-162	162-185
<b>Tonal Centre</b>	F-sharp Aeolian	F-sharp	F-sharp	F-sharp/B	Various	B	B

Large-Scale Formal Section	Exposition (Cont.)				Development		
Formal Subsection	Transition	Second Subject		Closing passage	Use of A <sub>iii</sub> by both forces	Use of A <sub>ii</sub> by orchestra	Use of A <sub>i</sub> by both forces
Musical Detail	Anticipation of Theme B	Theme B					
		Antiphonal exchange between strings and piano	Development of theme				
<b>Bars</b>	186-206	207-238	238-258	259-302	303-322	323-330	330-396
<b>Tonal Centre</b>	Preparing for E	E major	Fluid	E major	Various		

Large-Scale Formal Section	Development		Recapitulation				
Formal Subsection			Primary Subject				
Musical Detail	Use of Theme B by orchestra	Use of A <sub>i</sub> by orchestra	Theme A <sub>i</sub>	Theme A <sub>ii</sub>	Transition derived from A <sub>i</sub> and A <sub>ii</sub> , interspersed with quasi cadenza	Theme A <sub>iii</sub>	Transition derived from A <sub>iii</sub>
			By soloist with orchestral accompaniment	By orchestra then piano		Presented by orchestra with piano decoration	
<b>Bars</b>	397-409	410-499	500-515	515-527	527-651	651-666	667-684
<b>Tonal Centre</b>	Various	Prepares for B minor	B minor	B minor	Fluid	Fluid	Fluid

Large-Scale Formal Section	Recapitulation		Transition	Coda
Formal Subsection	Transition (Cont.)	Secondary Subject		
Musical Detail	Anticipation of Theme B	Theme B	Quaver passagework	Development of primary subject group
		Truncated and presented by soloist		
<b>Bars</b>	685-707	707-724	725-738	739-832
<b>Tonal Centre</b>	Fluid	F-sharp major	F-sharp minor	F-sharp major/minor

Example 5. 14 Moeran Third Rhapsody: Theme A<sub>i</sub>, bars 4-10

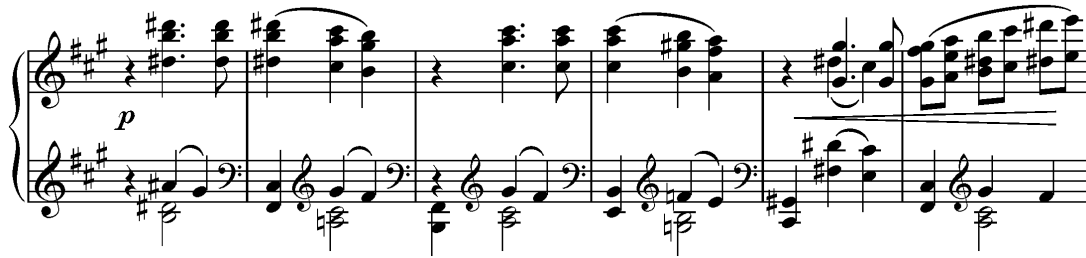
Musical score for Example 5.14, Moeran Third Rhapsody: Theme A<sub>i</sub>, bars 4-10. The score is in 3/4 time with a key signature of two sharps (F# and C#). The upper staff (treble clef) features a melody starting on a dotted quarter note, followed by eighth notes, and ending with a sixteenth-note flourish. The lower staff (bass clef) provides a rhythmic accompaniment of eighth notes, with some notes beamed together. Dynamics include a forte (*f*) marking in the first measure and a *sim.* (sustained) marking in the fifth measure.

Example 5. 15 Moeran Third Rhapsody: Theme A<sub>ii</sub>, bars 39-44

Musical score for Example 5.15, Moeran Third Rhapsody: Theme A<sub>ii</sub>, bars 39-44. The score is in 3/4 time with a key signature of two sharps (F# and C#). It consists of two systems of staves. The first system has a treble staff with chords and a bass staff with eighth notes and triplets. The second system continues with similar textures, including triplets and chords. A mezzo-forte (*mf*) dynamic is indicated in the first measure of the first system.

supplies each with its own distinct character, such that whilst the first exhibits a rollicking temperament, the second possesses an uneasy nature, whereas the third comprises a light-hearted waltz. Furthermore, the whole exposition of the primary subject group is characterised by the constant motivic development and thematic interchange of these themes, creating a fluid structure that contributes towards the rhapsodic feel implied by the work's title.

Example 5. 16 Moeran Third Rhapsody: Theme A<sub>iii</sub>, bars 138-143



At bar 19 the piano answers the orchestra's opening statement with a brief four-bar extract of Theme A<sub>ii</sub>, yet as though the soloist's entrance is premature, the orchestra interrupts the piano by returning to the melodic content of A<sub>i</sub>. This instigates a harmonically fluid passage of motivic development in bars 22-39 that functions as a transition to the correct presentation of A<sub>ii</sub> by unaccompanied soloist on the tonal centres of F-sharp and B (Ex. 5.15). Featuring a distinctive repeated note figure alongside the dotted note motif from A<sub>i</sub>, this second theme exudes an atmosphere of anxiety that nevertheless functions as an effective foil to the playful nature of the previous melody.

The spotlight remains firmly on the pianist following the presentation of A<sub>ii</sub> when at Figure 5 the soloist provides a rhapsodic interpretation of A<sub>i</sub> featuring octave passagework; rapid left hand scales; and chordal textures, before adopting a decorative role when the orchestra re-emerges at Figure 6. Here the woodwind and strings continue to exploit the motivic content of the opening melody against which the piano provides textural ornamentation in the form of shimmering scale and arpeggio passagework. This developmental transition culminates at Figure 12 when the pianist presents a quiet and nostalgic reprise of A<sub>ii</sub>. The melancholic sentimentality of this rendition is retained when

Example 5. 17 Moeran Third Rhapsody: Second subject, bars 207-216

The musical score for Example 5.17, Moeran Third Rhapsody, Second subject, bars 207-216, is presented in two systems. The first system shows the piano part (pp) and strings (Str.) with dynamics *pp* and *p*. The second system features a piano part marked *p espressivo e rubato*, including a trill (*tr*) and various ornaments like triplets and a sextuplet.

the theme morphs into the first statement of  $A_{iii}$  from bar 138 (Ex. 5.16). Appearing tentatively at first, the theme gradually grows in confidence over the next 23 bars. However before this lyrical waltz is able to reach a symphonic climax, it is interrupted by a jubilant variant of  $A_1$  by the trumpets, against which the piano provides iridescent arpeggio decorations across the entire range of the keyboard, culminating at bar 186 with the first glimpse of the secondary subject presented by the pianist on a tonal centre of E major.

This statement serves as a prelude to the subsidiary material by replacing the tension of the preceding section with an atmosphere of calm serenity. The orchestra respond to the piano's material with a passage of pastoral sensibilities featuring solos from flute and oboe against sustained strings. Giving way to a quasi-cadenza from the pianist in bar 200, this solo passage does not concern virtuosic display, but instead is employed to heighten



the sense of tranquillity through harp-like figuration in preparation for the languid, dream-like secondary subject presented from bar 207.

The subsidiary subject opens in E major with a brief string phrase of a lush, lethargic temperament – featuring a dotted note motif evocative of  $A_1$  – that leads to a response by the piano at Figure 21 (Ex. 5.17). This reply comprises arabesque passagework that tinges the material with an improvisatory quality; indeed as with the woodwind solos that open the second movement of Harty’s Piano Concerto, Moeran employs chromatic inflections that colour the pianist’s phrase with a notably Irish flavour. Two varied statements of the ensemble’s luscious introduction and the soloist answer follow this, before leading to an orchestral development of the theme from bar 238, decorated with sparkling keyboard passagework. This section gradually increases in tension through a steady crescendo; ascent in pitch; and acceleration in tempo, reaching a dramatic climax in bar 253 with what appears to be a reprise of Theme B by the soloist. However the melody breaks down as Moeran dilutes the tension, leading instead to a reflective epilogue from bar 259 that employs the same antiphonal exchanges from the opening section. The final wistful interaction creates an atmosphere of extreme intimacy and quiet reflection that the composer carries through to a ruminative transition from bar 277. Here the piano introduces a repeated quaver motion in the upper register of the keyboard that creates an ethereal texture, beneath which a solo cello and quartet of horns provide heartfelt reminiscences of the orchestra’s antecedent phrase (Ex. 5.18)). As the final echo of this theme dies away, only the piano is left to provide its fluid decorations, gradually coming to a final, tranquil conclusion in bar 302.

Example 5. 18 Moeran Third Rhapsody: Transition to the development, bars 291-294

Example 5. 19 Moeran Third Rhapsody: Development of A<sub>iii</sub>, bars 353-356

This sense of serene peace is suddenly broken with the start of the development in bar 303, commencing with a reprise of A<sub>iii</sub> by the piano in E minor. After four bars the waltz passes to the orchestra where the theme gradually builds to a climax at bar 319 for a symphonic presentation by the full orchestral company. The trumpets suddenly interrupt this statement with a reprise of A<sub>ii</sub> before giving way to a brief transition based on the dotted note motif. Building in excitement the passage culminates with a euphoric waltz from the orchestra that grows in confidence and majesty, finally reaching a sweeping,

triumphant climax at bar 359, all the while assisted by sparkling decorative figures from the piano (Ex. 5.19). The brilliance of this section is brought to an end from bar 363 when Moeran rapidly reduces the orchestration and dynamic level, to replace the atmosphere of exultancy with one of calm serenity. Here the piano provides a glistening arpeggio accompaniment to orchestral soloists who provide lyrical figures based on the waltz material. This section concludes with a chorale-like passage in bars 397-409 derived from the orchestra's languid phrase from Theme B, although now possessive of a slightly unsettled disposition that functions to create a feeling of suspense in preparation for the final section of the development.

This closing passage starts when the lower strings enter quietly in bar 410 with the presentation of an ostinato based on  $A_i$  in the key of C minor. This repeated figure creates a feeling of expectation that grows as the gesture is adopted throughout the orchestra. Such excitement finally culminates in bar 456 when the passage suddenly plunges into the key of B major, a move that not only considerably brightens the musical material, but also functions as a means to prepare for the start of the recapitulation (Ex. 5.20). Such a joyful modulation is also paired with the triumphant arrival of the piano, tambourine, and glockenspiel, emboldening the final rendition of this bombastic theme that functions as the dramatic apogee of the development. At Figure 47 the atmosphere once again changes to a feeling of suspense and expectation, generated through Moeran's piquant use of chromaticism and sustained exploitation of F-sharp that finally resolves in bar 500 with the dramatic return of  $A_i$  in its original form, but now – as in the first movement of Harty's Piano Concerto – in the global subdominant key of B minor.

Example 5. 20 Moeran Third Rhapsody: Climax of development section, bars 456-463

Example 5. 21 Moeran Third Rhapsody: Quasi-cadenza, bars 566-571

On this occasion the theme is presented as a single melodic line in the piano, lightly accompanied by the lower strings, before giving way to a reprise of  $A_{ii}$  by the woodwind in bar 515. The piano responds to this by jettisoning bars 25-44 of the exposition, instead enacting a recapitulation of the material as it appears from bar 45, commencing with an extract of  $A_{ii}$ . The reason for removing this sizable portion of musical content is due to its effective redundancy; the listener has already heard variants of the discarded material so frequently by now, that the additional appearance is hardly necessary. However, a re-

Example 5. 22 Moeran Third Rhapsody: Soloist's decoration of A<sub>iii</sub>, bars 657-659

orchestration of the subsequent transition culminates unexpectedly with a fiery quasi-cadenza at bar 564 (bar 88 of the exposition) (Ex. 5.21), before breaking down at Figure 60 for an intimate exchange based on the dotted motif between piano, woodwind and strings. Following this brief departure, the compositional pathway of the exposition is re-established by the piano with a reprise of Theme A<sub>ii</sub> at bar 634. This again morphs into a presentation of the waltz theme although now presented in a symphonic rendition by the orchestra whilst the piano provides glistening decorative passagework in the form of semiquaver arpeggios and chromatic double thirds (Ex. 5.22). A newly-composed transition based on the dotted motif at bar 667 functions as a means to modulate to the global tonic of F-sharp major in preparation for the reprise of the subsidiary material from bar 685.

Once again, the composer employs a brief prelude to this subject – now provided by unaccompanied piano – to firmly establish the character of serene tranquillity in preparation for the statement of Theme B at bar 707. Intriguingly, Moeran significantly

Example 5. 23 Moeran Third Rhapsody: Recapitulation of Theme B, bars 718-721

The musical score for Example 5.23, Moeran Third Rhapsody, bars 718-721, is presented in three systems. The top system is for the Clarinet (Cl.), the middle system is for the right hand of the piano, and the bottom system is for the left hand. The key signature is F-sharp minor (three sharps) and the time signature is 9/8. The Clarinet part begins with a *p* dynamic, followed by a *pp* dynamic, and then returns to *p*. The piano accompaniment features triplet arpeggios in both hands, with dynamics of *pp* and *p*. The score is written in a standard musical notation style with a treble clef for the Clarinet and piano parts, and a bass clef for the piano left hand.

truncates the subject such that it comprises only a single presentation, with the pianist now stating a wistful rendition of the first half – decorated with triplet arpeggios – followed by the consequent phrase from a solo clarinet (Ex. 5.23). The composer’s decision to jettison such a sizable proportion of Theme B is most arguably as a result of his wish to avoid too extended a duration of slow musical material. Given that the Rhapsody is nearing its conclusion, Moeran keeps the reprise of the subsidiary material short so that he can satisfactorily employ the succinct coda featured in this work; if he were to repeat Theme B in full, Moeran would require a much larger coda in order to provide time for the new tempo to be re-established and consolidated.

The brief return of Theme B is followed by a transition in bars 725-738 that returns to the tonal centre of F-sharp minor and establishes a piano ostinato figure in preparation for its use at the start of the coda at Figure 74. After four bars the orchestra enters the texture with material based on  $A_i$  before giving way to a dramatic fanfare variant of  $A_{ii}$  by the brass in bars 749-763. Such a gesture alludes to the arrival of a final symphonic statement to conclude the work, yet Moeran teases the listener by suddenly reducing the

orchestration, employing the woodwind to provide frolicsome statements of  $A_i$  in A Aeolian. This is repeated by the piano against an increasingly animated orchestral backdrop, leading to another intense tutti fanfare from bar 789. This time the piano attempts to undermine the symphonic drama with graceful piano arpeggios in F-sharp major, however the brass return with vengeance at bar 816 to re-establish the sense of bombast and excitement. The aggressive gesture culminates in bar 820 with a final platform for pianistic fireworks before the Rhapsody concludes exultantly on a sustained unison note of F-sharp.

### Constant Lambert: *The Rio Grande*

Composed in 1927, Constant Lambert's *The Rio Grande* rapidly emerged as one of the composer's most successful compositions, achieving a prominence in British musical life rivalled by few other native concertante pieces at the time. Indeed Lambert began to lament the fame achieved by *The Rio Grande* with Jeremy Dibble asserting '[it] established a set of stylistic expectations that impeded the reception of later works'.<sup>13</sup> The public's enthusiasm for the piece was mirrored by an equally positive reception from a number of prominent figures in Britain's musical establishment including Delius, Elgar, Bliss, Eileen Joyce, Angus Morrison, Wilfred Mellers, and Malcolm Arnold, with the latter stating: 'I think it did more in using jazz and popular music elements of music in the most brilliant and simple way which is very much alive now because it is so much of

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<sup>13</sup> Jeremy Dibble, "Lambert, Constant," *Grove Music Online. Oxford Music Online* (Oxford University Press), accessed June 2, 2015, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40625>.

its time and much more important than the sort of experiments that Gershwin was doing.’<sup>14</sup>

Lambert’s very treatment of the concertante genre was quite unorthodox for the period, owing to its orchestration of piano, solo alto, mixed chorus, and orchestra. Given the scoring, parallels may be drawn to Beethoven’s *Choral Fantasia*, and given *The Rio Grande*’s success, arguably provided a source of inspiration for Vaughan Williams when he wrote the similarly scored *Fantasia (quasi variazione) on the Old 104<sup>th</sup>* in 1949. Unlike these two works however, Lambert closely integrates the various forces into a unified ensemble, a feature he alludes to in the preface to the full score when he states: ‘The chorus is only part of the work and no more important than, say, the piano part’.<sup>15</sup> To this effect the keyboard is used as an obbligato instrument rather than a spotlight soloist, generally providing textural decoration and rhythmic accompaniments rather than many extended passages of virtuosic display, or thematic presentation and development. Crucially, the fact that Lambert uses the piano to provide two important cadenzas does not significantly elevate the piano above other instruments, but instead establishes it as the first amongst equals.

The first performance of the work took place on 27 February 1928 as part of a London broadcast entitled *A Light Orchestral Concert* and featured the work’s dedicatee, Angus Morrison, as soloist with the Wireless Chorus and Orchestra under the baton of the composer. However it was not until 12 December 1929 in Manchester that the work

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<sup>14</sup> Quoted in Stephen Lloyd, *Constant Lambert: Beyond the Rio Grande* (Woodbridge: The Boydell Press, 2014), 151.

<sup>15</sup> Quoted in *ibid.*, 426.



received its first public, and indeed prominent, performance. On this occasion the composer took to the rostrum to conduct Hamilton Harty at the keyboard alongside the combined forces of the Hallé's orchestra and choir. It was greeted with considerable enthusiasm from the *Manchester Guardian's* music critic Neville Cardus, who described the piece as 'a work of genius',<sup>16</sup> and was similarly applauded by the major London newspapers when repeated the next day in London's Queen's Hall. Other prominent performances followed shortly in Liverpool, at the Proms, Brighton, and Eastbourne, such that by January 1931, an advert appearing in the *Musical Times* to promote the newly printed score stated: '*The Rio Grande* has in little over a year been so frequently performed and has achieved such astonishing popularity that the majority of musicians, professional and amateur, are well acquainted with its sound.'<sup>17</sup>

Unsurprisingly the work quickly became a Proms favourite, being performed almost every year at the festival between 1930 and 1955, with absences on only eight occasions. Considering such success however, it is intriguing that the piece never appeared on concert programmes of the BMO, only thrice with the LSO, and just once on those of the LPO. Such a paucity of performances is likely to have occurred due to the demanding nature of the choral parts, for as Richard Shead attests, *The Rio Grande* 'was not the kind of piece English choral societies were accustomed to singing' and that 'large amateur choirs have neither the precision nor the sound quality that the piece demands if it is to

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<sup>16</sup> Richard Shead, *Constant Lambert: His Life, His Music, and His Friends* (London: Simon Publications, 1973), 82.

<sup>17</sup> Anon, "Front Matter," *The Musical Times* 72, no. 1055 (1931): 13.

make its full effect.’<sup>18</sup> Such associated risks may therefore have deterred numerous orchestras without resident choirs from presenting the work more regularly.

The huge appeal of Lambert’s composition results in part from the fact that the composer so perfectly captures both the colour and energy of the choir’s text, a lively poem composed by Sacheverell Sitwell entitled *The Rio Grande*, and taken from the anthology *The Thirteenth Caesar and other Poems*. The poet’s verse depicts a lively carnival taking place by a Brazilian river of the same name and conjures vivid images of enthusiastic crowds, vibrant displays, and raucous musicians. Lambert reflects this imagery through a combination of vivacious Latin American dance rhythms; a bright orchestration, especially in the use of brass and percussion; euphoric climaxes; rich textures; and sparkling piano passagework. However he provides an effective foil to these animated sections with passages of lyrical beauty for the poem’s more introspective and sentimental sections. During these moments Lambert creates an intimate ambiance through a reduction in instrumentation, texture, dynamic level, and rhythmic momentum.

### Single Movement: Ternary Form with Concluding Epilogue

The effective balance achieved between the text’s extraversion and pathos results in a satisfying fast-slow-fast-slow design, however the overall architecture of *The Rio Grande* is more accurately described as a ternary structure with concluding epilogue. Yet importantly, the reprise of Section A is considerably revised, such that the sequence of

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<sup>18</sup> Shead, *Constant Lambert*, 76.

**Table 5. 4 Summary of ternary form employed in Lambert's 'The Rio Grande'**

Large-Scale Formal Section	Section A						
Formal Subsection	Introduction	Subsection A <sub>i</sub>	Transition	Subsection A <sub>ii</sub>	Subsection A <sub>iii</sub>	A <sub>iv</sub>	Transition
<b>Musical Detail</b>	Antiphonal exchange between forces	Use of 'By the Rio Grande' motive	Blues trumpet interlude	Piano ostinato featuring samba rhythms	Minim movement in choral parts	Use of polyrhythms across all forces	Reprise of introduction material
<b>Bars</b>	1-13	14-34	35-38	39-55	56-66	67-89	90-103
<b>Tonal Centre</b>	A minor/ C major	C major to E major	Fluid		D-flat major to C major	C major/A minor	A minor

Large-Scale Formal Section	Cadenza					Section B	
Formal Subsection	Cad. <sub>i</sub>	Transition	Cad. <sub>ii</sub>	Transition	Codetta	Introduction	Subsection B
<b>Musical Detail</b>	Development of Section A thematic material	Gershwin-like material	Lyrical central section	Arpeggio passagework	Use of Section A material	Opens with A <sub>iv</sub> fanfare followed by presentation of lilting material based on the blues trumpet interlude	Development of lilting material
<b>Bars</b>	104-134	134-138	139-147	148-152	153-165	166-182	182-208
<b>Tonal Centre</b>	Various	Prepare for E-flat major	E-flat major	Modulatory	D-flat to C major	C major/A minor	Various

Large-Scale Formal Section	Section A <sup>1</sup>				Cadenza	Coda	
Formal Subsection	Subsection A <sup>1</sup> <sub>i</sub>	Subsection A <sup>1</sup> <sub>ii</sub>	Subsection A <sup>1</sup> <sub>iii</sub>	Codetta		Introduction	Main section
<b>Musical Detail</b>	Material taken from introduction, A <sub>i</sub> and A <sub>iv</sub>	Presentation of piano ragtime material	Material taken from Introduction A <sub>i</sub> , A <sub>ii</sub> and A <sub>iii</sub>	Features material from introduction	Virtuosic arpeggio passagework	Solo piano featuring habanera rhythm	Reprise of the lyrical central section from the first cadenza and echo of the 'Rio Grande' motive
<b>Bars</b>	209-227	228-235	235-256	257-264	265-274	275-281	282-309
<b>Tonal Centre</b>	Various	E-flat major	Various	Around E	Fluid	G major/E minor	G major/E minor to E major

Example 5. 24 Lambert' The Rio Grande': Introduction, bars 3-6

The musical score is written in 4/4 time and consists of three systems. The first system shows the strings playing pizzicato (pizz.) with a forte (f) dynamic, and the piano playing a martellato (ff) accompaniment. The second system shows the strings playing arco (arco) with a fortissimo (ff) dynamic, and the piano continuing its accompaniment. The third system shows the strings playing arco (arco) with a fortissimo (ff) dynamic, and the piano continuing its accompaniment.

themes and motivic gestures is entirely reassembled whilst also featuring the introduction of new material.

The work opens with a 13-bar antiphonal exchange of animated fanfares and mechanical ostinatos between the orchestra and piano respectively (Ex. 5.24). This brief section establishes the character of rhythmic playfulness as a result of the rhythmic ambiguity; the piano's brittle passagework, for instance, features individual bars of sixteen quavers arranged into four groups of three and one of four, whilst the orchestral writing comprises

Example 5. 25 Lambert 'The Rio Grande': Choir's entrance, bars 14-16

The musical score is presented in two staves. The upper staff is a vocal line in treble clef, and the lower staff is a piano accompaniment in bass clef. Both staves are in 4/4 time. The vocal line begins with a dynamic marking of *ff* and the lyrics: "By the Ri - o Grande\_ They dance no sa - ra - bande\_". The piano accompaniment provides a rhythmic foundation with eighth and sixteenth notes.

considerable use of syncopation and salsa rhythms. The energy of this section develops gradually until a final flourish from the orchestra leads with dynamic flair into Section A at Figure 1.

This episode is divided into four distinct subsections characterised by changes in texture, but nevertheless linked together through shared motives and a generally upbeat and lively character. The first (A<sub>1</sub>) commences with a joyful phrase for unaccompanied choir and is initially tonally unsettled before arriving, at Figure 2, onto a tonal centre of E. This features an ascending motive linked with the works 'By the Rio Grande' that recurs regularly as a structural lynch pin throughout the work (Ex. 5.25). The brass respond with dramatic fanfares decorated with fantasia-like gestures from the soloist, before the chorus affect a more melancholic tone from bar 26 with 'Nor sing they forlorn madrigals / whose sad note stirs the sleeping gales' on a tonal centre of A minor. However the gaiety returns at Figure 3 with a bright concluding section in D major featuring the choir's text 'Till

Example 5. 26 Lambert 'The Rio Grande': Closing bars of Section A<sub>i</sub>, bars 32-34

The image displays a musical score for Example 5.26, consisting of two systems of music. The first system (bars 32-34) is in 4/4 time and features two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, with lyrics: "Till they wake among the trees and". The piano accompaniment is in 4/4 time, marked *f brillante*, and features a complex, rhythmic pattern in the right hand and a simpler bass line in the left hand. The second system (bars 35-38) is in 3/2 time and features two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, with lyrics: "shake the boughs" and "shake, shake the boughs". The piano accompaniment is in 3/2 time and features a rhythmic pattern in the right hand and a simpler bass line in the left hand.

they wake among the trees and shake the boughs' accompanied by a brilliant piano ostinato (Ex. 5.26).

A brief passage in bars 35-38 featuring a mournful blues trumpet solo in counterpoint to the alto soloist's 'And fright the nightingales', functions as a link to the second subsection (A<sub>ii</sub>) at Figure 4. Here the piano re-enters the texture with another light-hearted rhythmic gesture – now demonstrating the influence of samba rhythms – that

Example 5.27 Lambert 'The Rio Grande': Start of Section A<sub>ii</sub>, bars 43-45

The musical score consists of three systems. The first system shows the vocal lines (soprano and bass) and the piano accompaniment. The piano part begins with a rhythmic ostinato. The vocal lines enter in bar 43 with the lyrics "But they". The second system continues the vocal lines with "dance in the city down the" and "pub - lic squares". The piano accompaniment continues with the ostinato. The third system shows the piano accompaniment continuing with the ostinato, and a dynamic marking of *swa* (swell) is indicated above the piano part.

functions as a jovial four bar introduction to the line 'But they dance in the city down the public squares' (Ex. 5.27). Following the choir's lively entrance at bar 43, the piano's ostinato is retained as an accompaniment figure, with the orchestra occasionally doubling the vocal lines.

At bar 54 the piano's ostinato is replaced with syncopated chords that descend across the full range of the piano, functioning as a transition to the third subsection (A<sub>iii</sub>) in D-flat

Example 5. 28 Lambert 'The Rio Grande': Start of Section A<sub>iii</sub>, bars 56-59

The image displays a musical score for Example 5.28, consisting of two systems. The first system features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a piano (*p*) dynamic and includes the lyrics: "By the ri - ver mus - ic". The piano accompaniment consists of sustained chords. The second system shows a more active piano accompaniment in the upper staff, marked *mf marcato*, with a rhythmic pattern of eighth and sixteenth notes. The lower staff continues with the piano accompaniment, featuring a steady bass line with occasional rests.

major at bar 56. This commences with the entrance of a semi-chorus that provides a passage of minims and crotchets to reflect the more sedate nature of the text, comprising: 'By the river music, gurgling, thin / Through the soft Brazilian air'. Beneath this calm vocal line however, the piano provides active passagework in the form of another samba-influenced ostinato, which bubbles playfully beneath the voices in carefree fashion, mirroring the babbling character of the water as it flows by the city (Ex. 5.28).

The relaxed character of this third subsection provides a moment of respite from the general alacrity of Section A. In bars 64-66 however, Lambert increases the sense of excitement through a general crescendo and prolonged chord of G<sup>7</sup> that culminates triumphantly onto C major in bar 67 with the start of the final subsection (A<sub>iv</sub>). The vibrancy of this particularly energised concluding episode commences with exultant fanfares from the brass that depict the Commendador and Alguacil who arrive 'on



Example 5. 29 Lambert 'The Rio Grande': Start of Section A<sub>i</sub>, bars 67-71

The musical score is divided into two systems. The first system (bars 67-71) features a vocal line and a piano accompaniment. The vocal line begins with the lyrics "The Com -" and is marked with a forte *f* dynamic. The piano accompaniment includes parts for Cornet and Trombone, both marked with a fortissimo *ff* dynamic. The piano part features a string pizzicato section (*Str. Pizz. sim.*) and a rhythmic pattern of triplets. The second system (bars 72-76) continues the vocal line with the lyrics "men - da - dor and Al - gua - cil are there on horse back" and includes a piano accompaniment marked with a forte *f* dynamic. The vocal line is characterized by syncopated rhythms and dotted notes, while the piano accompaniment provides a rhythmic and harmonic foundation.

horseback hid with feathers, loud and shrill / Blowing orders on their trumpets like a bird's sharp bill' (Ex. 5.29). Responding to this dramatic introduction, the chorus proclaim this exciting text with musical material comprising syncopations and dotted rhythms. Such choral dynamism is complemented in turn by equally vivacious orchestral and piano parts that provide additional fanfares; brilliant 'Spanish' mordent figures; rhythmic ambiguity; chromaticism; and colourful timbres.

Example 5. 30 Lambert 'The Rio Grande': Cadenza's lyrical interlude, bars 139-142

The musical score is written for piano in 4/4 time, marked 'Lento' and 'ff'. It consists of two staves. The right hand (treble clef) begins with a series of chords and a melodic line, while the left hand (bass clef) provides a rhythmic accompaniment. A 'sim.' marking is present under the first few bars. The final bar of the excerpt features a triplet of eighth notes in the right hand.

Lambert further increases the intensity of this section by modifying the relationship between the three forces such that the piano and orchestra no longer function as accompanists to the chorus, but rather as complementary companions of equal importance. The excitement of this fourth subsection builds throughout this passage, finally culminating at Figure 9 with the return of the introduction material. However, Lambert extends the original content by six bars of orchestral tutti, which serve to heighten the sense of expectation and excitement in preparation for the pianist's cadenza at Figure 11.

Assisted with occasional interjections from various percussion instruments, the opening portion of this section features a *moto perpetuo* piano part encompassing the entire range of the keyboard. Much of the content exhibited here is developed from the soloist's ostinato from A<sub>1</sub>, and orchestra's introduction material of bars 11-13. At bar 134 the composer introduces blues chromaticism for a Gershwin-like transition that leads to the second section of the cadenza from Figure D. Here Lambert provides a passage of quasi-recitative, which, with its passionately lyrical nature, serves as a foil to the energy of the cadenza's opening section (Ex. 5.30). However such a temperament is shattered in bar

148 when the piano presents a dramatic rhapsodic gesture across the entire range of the keyboard, functioning as a transition to the cadenza's codetta. Here Lambert quietly brings back the piano's ostinato from Section A<sub>iii</sub>, evoking the same cheery atmosphere as it did on its first appearance. However the composer quickly dilutes the vibrancy of the passage by gradually transforming this figure into a more sentimental gesture, and in doing so, prepares for the reflective character of Section B at Figure 12.

Crucially, whilst this cadenza undoubtedly provides the pianist with a platform for pianistic virtuosity, its role is more important than the delivery of keyboard fireworks: first, it provides Lambert with a key moment to develop motivic material at a point when he is free from the constraints of the text, and second, it performs an essential function in the organisation of the work's structure, for as the composition's dedicatee, Angus Morrison, argued:

It bridges the wide gap between the highly contrasting moods of the two main sections of the work, linking the strident brilliance of the climax "Tireless while all others tire" with the muted intimacy of "The noisy streets are empty and hushed is the town". In poetry transitions are quickly made. On the printed page those two lines, following each other with no more than a blank space between, carry the reader from one contrasting image to another with all the swiftness of thought. In music on the other hand, it is an entirely different matter. Musical ideas take far more time to establish and develop themselves and most real contrast of mood require considerable change of dynamic intensity as well.<sup>19</sup>

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<sup>19</sup> Quoted in *ibid.*, 75.

Example 5. 31 Lambert 'The Rio Grande: Piano's response to solo violin, bars 169-172

The musical score for Example 5.31 consists of two staves. The right-hand staff (treble clef) contains the main melodic line, starting with a series of eighth notes and a five-fingered arpeggiated figure. The left-hand staff (bass clef) provides a harmonic accompaniment with chords and moving lines. The tempo and dynamics markings are 'mf molto espressivo' and 'rapido'.

The cadenza therefore functions as an important conduit between Sections A and B, for it enacts a transformation in temperament that leads from the fiery character of pianist's opening ostinato, to a sentimental codetta that creates an effective prelude to the arrival of the work's lyrical middle section.

This central episode commences with the C major fanfare that opened Section A<sub>iv</sub>, however on this occasion it is presented by a pianissimo muted violin, providing not the character of grandeur as the brass did before, but instead a wistful echo; a sentimental gesture complemented by the poignant response from the piano at bar 169 (Ex. 5.31). Such material evokes an impression of melancholic nostalgia for something previously loved, but now lost, and in doing so, reflects the nature of the chorus's text 'The noisy streets are empty and hushed is the town'. This *a cappella* hymn-like phrase is followed at Figure 14 by a lilting gesture from the violins, assisted by lower strings with a slow tango accompaniment. At Figure 15 the piano re-enters the texture with graceful arpeggios that provide a sparkling decoration to the wistful character of the string's lilting passagework (Ex. 5.32). From bar 198, soloist, chorus, and orchestra together enact a dramatic crescendo over the following five bars and climax at Figure 16 on the word 'loud'. Here Lambert divides all but the alto voice parts for a thickly textured fortissimo

Example 5. 32 Lambert 'The Rio Grande': Interaction between choir, orchestra nad piano, bars 198-199

Such a space of si - lence through the

Strings

8va

This musical score for Example 5.32 consists of four staves. The top two staves are vocal lines in 4/4 time, with lyrics "Such a space of si - lence through the". The vocal lines feature a melodic line with a triplet of eighth notes in the final measure. The bottom two staves are piano accompaniment. The upper piano staff is labeled "Strings" and features a melodic line with a triplet of eighth notes. The lower piano staff features a complex rhythmic accompaniment with triplets and a dynamic marking of *ff*. A dashed line labeled "8va" indicates an octave shift in the piano accompaniment.

Example 5. 33 Lambert 'The Rio Grande': Start of Section A<sup>1</sup>, bars 210-211

*f* And the strains of the Sa - ra - bande More

*ff*

This musical score for Example 5.33 consists of three staves. The top staff is a vocal line in 4/4 time with lyrics "*f* And the strains of the Sa - ra - bande More". The bottom two staves are piano accompaniment. The upper piano staff features a melodic line with a dynamic marking of *ff*. The lower piano staff features a complex rhythmic accompaniment with triplets and a dynamic marking of *ff*. A dashed line labeled "8va" indicates an octave shift in the piano accompaniment.

outburst, supported by tutti orchestra and *fff* piano that provide a symphonic rendition of the lilting theme.

The tension created by this majestic statement finally resolves at Figure 17 with the arrival of Section A<sup>1</sup>. This opens with a syncopated choral passage on the text ‘And the strains of the Sarabande / More lively than a madrigal’ that that soloist decorates with a variant on the ‘Spanish’ mordent figure previously featured at Figure 8 of A<sub>iv</sub> (Ex. 5.33). At bar 215 the pianist hands over to the orchestra that provides a counterpoint to the choir with content recalling the strings’ material of the introduction. Both chorus and orchestra grow to a tumultuous climax at Figure 18 where they are joined by the piano for another passage of symphonic drama in E-flat major. This phrase features numerous quotations of the voices’ opening motif resulting from choir’s referral to the titular river, stating: ‘as the Rio Grande rolls down to the sea / By the Rio Grande they dance no sarabande.’ Whilst this statement initially suggests a triumphant finale, the composer sidesteps the expected final chord of E-flat major, instead deviating to a dominant seventh chord, to create a sense of tension and suspense that is heightened through a general pause in bar 227.

The composer’s resolution to this bombastic climax is entirely unexpected, but nevertheless completely in keeping with the jocular nature of the work, for Lambert breaks the silence at Figure 19 with a cheeky piano rag in the key of E-flat major (Ex. 5.34). This naïve theme juxtaposes significantly with the magnificence of the previous passage, and one wonders whether Lambert employs such a change as though to

Example 5. 34 Lambert 'The Rio Grande': Rag theme, bars 227-239

*p*

*marc.*

*f*

8<sup>va</sup>

Example 5. 35 Lambert 'The Rio Grande': Layering of thematic material, bars 249-250

A - bove the salt sea's tide, they ride

A - bove the salt sea's tide, salt sea's tide,

Cornet

*f*

Vc. 3 3 3 3 3

*f brillante*

mock the presence of this grandiose symphonic bravura during such a playful and light-hearted work. The chorus returns at Figure 20 at which point the orchestra and soloist

Example 5.36 Lambert 'The Rio Grande': Trombone melody, bars 257-259

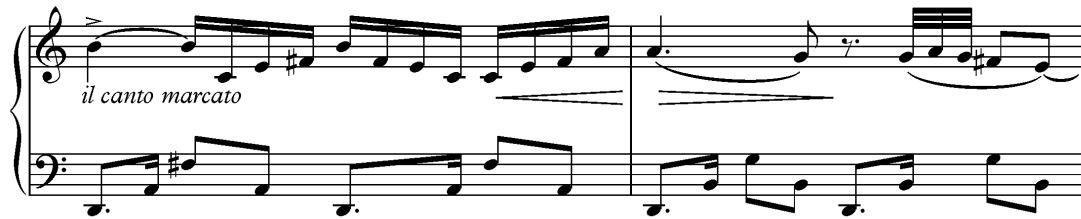
The image shows a musical score for Example 5.36, titled 'The Rio Grande' by Lambert. It features two staves: the upper staff is for Pizz. Violins and the lower staff is for Trombones. The Pizz. Violins part is marked *fff* and consists of a series of chords and eighth notes. The Trombones part is marked *fff* and features a prominent, syncopated melody with many accidentals (sharps and naturals) and dynamic markings like *v* (accent) and *mf* (mezzo-forte).

provide a thick accompaniment comprising numerous quotations of figures taken from  $A_i$ ,  $A_{ii}$  and  $A_{iv}$  (Ex. 5.35). The complex sound world created by the layering of material from different thematic sections results in a vibrant raucousness that complements the chorus' line 'Loud is the marimba's note... And louder still the tympanum... Sullen and menacing do these brazen voices ring'. At Figure 22 the brass present a syncopated fanfare that provides a moment of grand stateliness before Section  $A^1$  is brought to a close with a vivacious codetta from bar 257.

Again Lambert employs soloist and strings to resurrect the introduction material, whilst adding new interest in the form of a louche melody presented by the trombones (Ex. 5.36). This boisterous section reaches a climax at bar 261 when the voices enter with a final statement of their 'Rio Grande' motive. Such energy culminates with a second piano cadenza at Figure 23, which whilst not as extensive as the first, nevertheless performs the same function; in this case the pyrotechnical bravura of the semiquaver passagework suitably complements the theatrics of the preceding codetta, whereas the exploitation of the keyboard's upper register, combined with the bitonal content, creates an ethereal temperament that anticipates the atmosphere of the coda.



Example 5. 37 Lambert 'The Rio Grande': Start of coda, bars 274-275



Starting at Figure 24, the work's epilogue opens with an expressive and tranquil piano solo (Ex. 5.37) that not only provides an effective contrast to Section A<sup>1</sup>, but also suitably prepares for the nature of the alto soloist's peaceful text:

Till the ships at anchor there  
Hear this enchantment  
Of the soft Brazilian air,  
By those Southern winds wafted,  
Slow and gentle,  
Their fierceness tempered  
By the air that flows between.

These lines are accompanied by a smooth rocking motion from piano and orchestra in bars 282-289, before giving way at Figure 26 to a reprise of the soloist's recitative-like material from the first cadenza. Following the alto's final line the piano provides a graceful flourish of arpeggio passagework, followed by a final echo of the 'Rio Grande' motive in bar 303. This concludes with a discreet cadence onto E major from piano, strings and timpani that allows the work to fade away in a befittingly serene manner.

## William Walton: Sinfonia Concertante (1927- rev. 1943)

In 1925 Constant Lambert became the first British composer to receive a commission from the celebrated impresario, Sergei Diaghilev, for the ballet *Romeo and Juliet*. Wishing to follow the success of his close friend, William Walton produced his own ballet score in 1926 that he performed to the Russian in a two-piano arrangement with the pianist Angus Morrison that same year. Unfortunately, as Morrison later documented: ‘It was all very carefully arranged. But Diaghilev didn’t bite, *The fish didn’t rise!* He made some very charming remarks. I think he said, “You’ll write better things later”.<sup>20</sup> Not wishing to discard the musical ideas, Walton recast the piece as a three-movement work for piano and orchestra, which eventually took the form of the *Sinfonia Concertante* in 1927.

Such origins bear a certain similarity to Stravinsky’s *Konzertstück* for piano and orchestra, which later became the score for the ballet *Petrushka* and indeed Walton’s composition shares affinities to this piece in its rhythmic drive; percussive elements; brittle use of the piano; exploitation of the keyboard’s upper register; extensive use of percussion; mechanical ostinati; dry timbres; and a lively musical character. In this way too the work demonstrates close similarities with the piano concertos of Prokofiev, though whereas the Russian’s work places a spotlight on the soloist, Walton treats the piano as an obbligato instrument to create a composition more redolent of the baroque concerto grosso.

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<sup>20</sup> Angus Morrison, “British Music,” *British Music Society Journal* 15 (1993): 27.

Whilst Walton employed distinctly modernist characteristics, he also coloured his score with select traits of romanticism, particularly in the employment of a full symphony orchestra; considerably virtuosic piano writing; exploitation of the keyboard's full compass; and use of emotive lyricism. Yet in spite of these latter features, Walton's composition errs more towards an anti-romantic temperament, for whilst employing these nineteenth-century techniques, he does not allow them to undermine its lighter sound world and largely brittle neo-Classical temperament.

The composition received its first performance on 5 January 1928 at Queen's Hall under the auspices of the Royal Philharmonic Society, featuring York Bowen at the keyboard and Ernest Ansermet as conductor. The premiere was generally greeted with warmth, for whilst critics noted that the piece was not without its faults, it was nevertheless a carefully wrought work that demonstrated Walton's considerable potential as a composer; *The Musical Times* critic for instance stated:

There was no special idiom or attitude or manner or licence consciously adopted for better or for worse, but a generality of style that could clothe any idea that demanded expression. A good deal of the music was in the notes of a scale, with just a few intrusive notes that help to give a plangency to the diatonic writing. Diatonic and undiatonic were interspersed in the way that long and short sentences are interspersed in good writing. Humour, in plenty, was there, and it had the adjustment that is the best part of humour. The slow movement – the middle of the three – moved with classic breadth and dignity, or tried to. Out of it all emerged a young personality that had more in its manner than grimacing and flourishing.

These are casual approvals that came to mind during the performance, all apt to the belief expressed above, that Mr Walton would develop as a composer.<sup>21</sup>

Whilst the work was afforded a number of prominent performances following its premiere, it did not become a regular feature on concert programmes. Lionel Friend notes that this was due in part to the very nature of the composition, professing: ‘the genesis of the *Sinfonia Concertante* was unusual and the result was a work that, despite its undoubted effectiveness, did not fit into a clear category as a concert item and consequently not easy to programme.’<sup>22</sup> Walton attempted to counteract this problem by revising the work in 1943, significantly simplifying the piano part such that it would now be within the grasp of a skilled orchestral pianist rather than simply the preserve of virtuoso soloists;<sup>23</sup> as Walton professed to Roy Douglas: ‘I’ve re-vivified the Sin. Con. Chiefly eliminating [!] the Pfte. & making it easy enough even for Harriet Cohen to play.’<sup>24</sup> The first performance of the revised edition was presented on 9 February 1944 and featured Cyril Smith as pianist with the Liverpool Philharmonic Orchestra under the direction of Malcolm Sargent. In spite of the revision, performances of the work in either version do not seem to have appeared with any greater frequency on programmes than before, leading Walton to conjecture that this was due to the fact that the revised score ‘rather falls between two stools, not difficult enough to interest a pianist nor spectacular enough for a conductor.’<sup>25</sup>

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<sup>21</sup> F. B., “William Walton’s ‘Sinfonia Concertante,’” *The Musical Times* 69, no. 1020 (1928): 165.

<sup>22</sup> Friend, Preface, v.

<sup>23</sup> *Ibid.*, vii.

<sup>24</sup> Quoted in *ibid.*

<sup>25</sup> Quoted in *ibid.*

Importantly, whilst the architecture of the two editions are largely the same, there are a handful of slight differences in the small scale structure that make it necessary to focus on a specific edition of the *Sinfonia Concertante*. Ultimately it is because the composer believed the original to be ‘better and more interesting’,<sup>26</sup> that I have chosen this version on which to base my analysis.

## Movement I: Rotation Form

The first movement opens with a slow introduction that employs a rotational structure comprising two themes, X and Y, with the second derived from the motivic content of the first. The close links between these two subjects highlights a process of motivic development that Walton employs throughout much of the *Sinfonia Concertante*, meaning that many of the themes employed in all three movements refer back to the content of this introduction. Of particular importance is the motivic figure featuring a quaver followed by two semiquavers, first employed in bar two of this introduction.

The work commences with a majestic fanfare (X) centred on D major from the woodwind, strings, and piano in bars 1-9 (Ex. 5.38). This gives way to a brief four bar transition featuring antiphonal exchanges between woodwind, horns, and strings. The fragmented nature of their interaction, combined with a reduced orchestration and dynamic level, serve to dilute the sense of grandeur that prepares for the intimate, cantabile atmosphere of Theme Y from Figure 2 (Ex. 5.39). This commences in F-sharp major with a

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**Table 5. 5 Summary of rotation form employed in Movement I of Walton's 'Sinfonia Concertante'**

Large-Scale Formal Section	Introduction (Exposition)				Introduction (Rotation)			
Formal subsection	Section X	Transition	Section Y	Transition	Section X <sup>1</sup>	Transition	Section Y <sup>1</sup>	Transition
Musical Detail	Theme X	Antiphonal exchanges by orchestra	Themes Y and Q	Provided by strings	Theme X	Symphonically scored transition	Themes Y and Q	Link to main body of movement
	Presented by orchestra and piano		Theme Y presented by piano, Q by woodwind and piano		Truncated presentation by expanded ensemble		Reorchestrated presentation	
Bars	1-9	9-13	13-20	21-22	23-27	27-31	32-35	36-40
Tonal Centre	Starts on D major	Modulatory	F-sharp major	Modulatory	Starts on D major	Modulatory	On D	On D

Large-Scale Formal Section	Exposition							
Formal subsection	Section A			Transition	Section B		Transition	Section C
Musical Detail	Theme A	Transition	Theme A	Ominous link to next section by full ensemble	Theme B <sub>i</sub>	Theme B <sub>ii</sub>	Anticipates Section C	Theme C <sub>i</sub>
	Presented by piano with orchestral accompaniment	Antiphonal exchanges with piano and orchestra	Repetition by orchestra with piano accompaniment		Derives from Q, presented by woodwind	Presented by strings		Presented by soloist
Bars	41-48	49-60	61-68	69-76	77-84	85-92	93-103	103-107
Tonal Centre	D major	Modulatory	D-flat major	Modulatory	On A	On A	Fluid	A Dorian

Large-Scale Formal Section	Exposition (Cont.1)		Transition	Rotation				
Formal subsection	Section C (Cont.)			Section A <sup>1</sup>	Section B <sup>1</sup>	Transition	Section C <sup>1</sup>	Coda
Musical Detail	Theme C <sub>ii</sub>	Development	Features motives from Section C	Theme A	Theme B <sub>ii</sub>	Features elements of Theme A	Themes B <sub>i</sub> and C <sub>ii</sub>	Derived from Theme A
	Presented by strings	Undertaken by piano and orchestra		Presented by orchestra in 2/4	Presented by orchestra with piano accompaniment		Simultaneous presentation by both forces	
Bars	108-115	113-163	164-176	177-182	183-191	191-196	197-218	219-233
Tonal Centre	A Dorian	A Dorian to E Aeolian	Modulatory	D major	B minor	Modulatory	D	D major

Example 5. 38 Walton 'Sinfonia Concertante', Mmt I: Theme X, bars 1-4

Fl, Ob, Vlns  
*ff*

Example 5. 39 Walton 'Sinfonia Concertante', Mmt I: Theme Y, bars 13-16

*cantabile e con rubato*  
*p*

Example 5. 40 Walton 'Sinfonia Concertante' Mmt, I: Exchange between woodwind and soloist (Q), bars 19-20

Woodwind  
*p*  
*tr*

Piano  
*mp*  
*tr*

contrapuntal interaction between piano, flute, and clarinet, creating a tender chamber aesthetic that provides an effective foil to the symphonic bravura of the previous theme. A nostalgic interlude from sweeping violins and violas leads to a final serene exchange (Q) between woodwind and piano (Ex. 5.40) that gives way to an imitative transition by the strings in bar 21. Starting quietly, this builds to a dramatic climax at Figure 4 with the return of Theme X in D major, marking the start of the introduction's rotation.

Here Walton imbues the theme with greater magnificence by including the brass in this restatement and decorating the texture with a grand piano ostinato. Because this material has only recently been heard, Walton truncates it such that he only revives the first four bars before leading into a now symphonically scored transition that culminates with a more thickly orchestrated presentation of Theme Y at Figure 5. Again he removes much of this material, principally employing the piano's opening four-bar phrase in a presentation by the flute and oboe, against which the violins and cellos provide an accompaniment based on the serene closing material (Q) from Figure 3. Once more the strings enact an imitative transition but one that now culminates with the arrival of Theme A at Figure 7, announcing the start of the movement's principal section.

Commencing with an upward swoop from the strings and woodwind, Theme A exhibits a carefree liveliness that represents a complete contrast to the majestic dignity of the introduction. Indeed there is something suitably frivolous about this theme with its 6/8 time signature, crisp orchestration, and *moto perpetuo* rhythm, which provides an effective antidote to the grandeur of the previous section (Ex. 5.41). The theme itself retains the key of D major and is presented in canon by the piano and horn whilst the woodwind and strings add to the rhythmic sprightliness with various ostinato patterns. At Figure 8 the gaiety of A suddenly gives way to an ominous transition section featuring chromatic exchanges between the piano, strings, and woodwind (Ex. 5.42). The aggressive nature of this passage reaches a climax in bar 59, however Walton rapidly dilutes the tension in preparation for an innocent reprise of Theme A at Figure 9. Here the composer places the melody in the flutes; provides the piano with a sparkling ostinato;



Example 5. 41 Walton 'Sinfonia Concertante', Mmt I: Theme A, bars 41-45

WW and Strs

*mf*

*ff*

swa

Example 5. 42 Walton 'Sinfonia Concertante', Mmt I: Transition to repeat of Theme A, bars 53-57

Pno

Ob, Cl, Bsn, Vln, Vla

*ff*

Example 5. 43 Walton 'Sinfonia Concertante', Mmt I: Theme B<sub>1</sub>, bars 77-81

Fl and Bsn

*mf*

*pp*

*sim.*

*mf*

Example 5. 44 Walton 'Sinfonia Concertante', Mmt I: Theme B<sub>ii</sub>, bars 85-89

diminishes the instrumentation; reduces the general dynamic to a piano; and employs the key of D-flat major, which together combine to imbue this statement with a much warmer temperament.

At Figure 10 the ominous transition returns – now incorporating a larger cohort of the orchestra and featuring octave passagework in the piano writing – and leads to Section B at Figure 11. Comprising a mere 17 bars this is the shortest of the thematic episodes. However in spite of its brevity the section nevertheless fulfils a crucial structural role, for it provides an essential link between two characteristically disparate episodes, ensuring a smooth transition between the excitement of Section A and the reflective nostalgia of Section C. This thematic-cum-transitional episode opens in the key of A Aeolian with an expressive rocking melody (B<sub>i</sub>) that derives from Q, presented by flutes and bassoons (Ex. 5.43). After being repeated by the piano in bar 81, the upper strings present the similarly expressive Theme B<sub>ii</sub> (Ex. 5.44).

Example 5. 45a and 5.45b Walton 'Sinfonia Concertante', Mmt I: Themes C<sub>i</sub> and C<sub>ii</sub>, bars 103-105 and 108-111 respectively

The image shows two musical staves. The left staff is labeled 'Piano' and the right staff is labeled 'Lower strings'. Both staves are in the key of D major and 3/4 time. The Piano part features a melodic line in the right hand with staccato articulations and a supporting bass line in the left hand. The Lower strings part features a similar melodic line with staccato articulations and a supporting bass line. Dynamics include *mp* and *pp*.

Examples 5. 46a and 5.46b Walton 'Sinfonia Concertante' Mmt I: Development of Theme C in bars 120-122 and 158-159 respectively

The image shows two musical staves. The left staff is labeled '5.46a' and the right staff is labeled '5.46b'. Both staves are in the key of D major and 3/4 time. Example 5.46a shows a melodic line with a dynamic of *fz* and staccato articulations. Example 5.46b shows a melodic line with a dynamic of *mf* and triplet markings.

At Figure 12, Section B gives way to a skittish transition featuring staccato articulations; chromatic semiquaver gestures; and brief motivic anticipations of Section C that culminates with the arrival of this third principal section at Figure 13. Importantly, the episode comprises substantial motivic development of two haunting ideas influenced by Y, the first presented by the piano (C<sub>i</sub>) in bars 103-105, followed by the second in the violas and cellos (C<sub>ii</sub>) in bars 108-111 (Ex. 5.45a and b). The strings are joined by the woodwind from bar 113 with a repetition of this theme, gradually modifying the tail end of C<sub>ii</sub> from bar 118 to include a semiquaver cadential figure (Ex. 5.46a), originating from a similar gesture employed in C<sub>i</sub>

At Figure 14, Walton, having now completed the presentation of Section C's themes precedes to repeat the material with occasional alterations to motives, texture, and instrumentation. At bar 158 Theme C<sub>ii</sub> undergoes one final transformation when the quaver-double-semiquaver motive is replaced with triplets (Ex. 5.46b). This final statement results in a fleeting climax that rapidly dissolves into a moment of serene tranquillity. Such composure does not last long however, for at Figure 17 the composer shatters the sense of peace when he resurrects the ominous transition, now featuring a mechanical ostinato from the soloist. This reaches a dramatic climax at Figure 18 with material alluding to Themes X and C, culminating at bar 177 with the reprise of Theme A in D major.

The arrival of this first subject marks the start of the movement's rotation, notable for the composer's amalgamation of the three thematic sections into a single cohesive unit. Crucially Walton accomplishes this by both jettisoning much of the repeated and transitional material so that the themes reappear in quick succession and, crucially, by thematically transforming subjects B and C so that they exhibit the same liveliness and gaiety as Theme A. This first subject re-appears in bar 177 with the melody presented by woodwind, horns, and xylophone, whilst the piano is used for textural filler. Furthermore, Walton replaces the original 6/8 time signature with one of 2/4, a cunning feature that doesn't affect the nature of Theme A to any considerable extent, but nevertheless ensures a crucial unifying trait between the following two themes (Ex. 5.47).

Example 5. 47 Walton 'Sinfonia Concertante' Mmt I: Reprise of Theme A, bars 177-180



The reprise of A is immediately followed by a significantly truncated return of Section B at Figure 19. Here Walton jettisons the rocking theme entirely, only employing two statements  $B_{ii}$  in the woodwind and strings, leading into a transition passage in bars 191-196. That the composer removes so much of the original material is entirely justified, for whereas the appearance of Subject B in the exposition was essential in linking two characteristically disparate subjects, during the rotation A and C are now closely aligned, meaning that the function of B is ultimately redundant. Furthermore, that Section C occurs on the tonal centre of D rather than E Aeolian highlights that B is no longer required to fulfil a modulatory role either. Consequently, its brief appearance occurs merely to provide structural elegance by ensuring that all the subjects reappear, however briefly, in the original sequence.

A brief transition exhibiting a style similar to the coda of Prokofiev's Third Piano Concerto culminates in the reprise of the developed form of  $C_{ii}$  at Figure 20. This is presented by the piano and flute whilst the upper strings, oboe, cor anglais, and clarinets provide a subtle counterpoint in the form of  $B_i$ . This section functions as a grand climax to the rotation, featuring as it does the combined efforts of the complete orchestral ensemble. At bar 205 repeated statements by strings and first horn of the tailend motive to  $C_{ii}$  serve to dilute the symphonic temperament, leading to a quite and intimate reprisal of this theme

in its original form by the piano from Figure 21. Dying away to complete silence in bar 218, Walton suddenly disrupts the sense of tranquillity at Figure 22 through a reprise of Subject A, now in 6/8, for a final moment of symphonic bombast that suitably concludes the movement with an energetic flourish.

## Movement II: Arch Form

It may have been noticed that the structure of the first movement is characterised by a clearly defined episodic design, with contrasting themes, keys, and textures, being employed as a means to demarcate distinct divisions within the work's architecture. In contrast to this, the form of the second exhibits a far greater impression of fluidity, comprising a single prolonged subject group of closely related motivic ideas, rather than a succession of widely contrasting sections. As such, whilst the second movement does feature a rhapsodic sequence of short thematic ideas, Walton creates an impression of through composed unity by seamlessly connecting each of the thematic phrases through similarities in texture, thematic character, and motivic content. Any significant changes in timbre, dynamics, or texture are developed gradually such as to ensure a smooth progression throughout this cohesive movement. Crucially however, in spite of this unified, through composed feel, the second movement features a carefully handled treatment of structure, in this case employing a five-part arch form with concluding pendent section. This layout ensures that the movement flows naturally from start to finish rather than the presentation of a seemingly random succession of themes.

**Table 5. 6 Summary of arch form employed in Movement II of Walton's 'Sinfonia Concertante'**

Large-Scale Formal Section	Section A			Section B		Section C	Section B <sup>1</sup>	
	Theme A <sub>i</sub>	Theme A <sub>ii</sub>	Development of themes	Introduction	Theme B	Theme C	Introduction	Theme B
	Presented by piano	Presented by solo violin		Presented by solo clarinet	Presented by flute	Two motives presented in counterpoint	Presented by cor anglais and french horn	Presented by horn
<b>Bars</b>	1-2	2-5	5-10	11-12	12-16	17-24	24-26	26-30
<b>Tonal Centre</b>	Largely on G							

Large-Scale Formal Section	Section A <sup>1</sup>		Transition	Pendent Section	Coda
	Theme A <sub>i</sub>	Theme A <sub>ii</sub>	Features introduction motive and echo of Theme C	Simultaneous presentation of A and B	Harmonic dissonance
<b>Bars</b>	31-33	33-41	42-46	47-51	52-56
<b>Tonal Centre</b>	G	Fluid	On B	Fluid	Concludes on D

Example 5. 48 Walton 'Sinfonia Concertante', Mmt II: Theme A<sub>i</sub>, bars 1-2

The musical score for Example 5.48 consists of three staves. The top staff is for the Flute, with dynamics *pp* and *mf* and accents. The middle staff is for the Oboe, with dynamics *mf* and accents. The bottom staff is for the piano, with dynamics *pp* and *mp*, and an *8va* marking. The piano part features a rhythmic ostinato of eighth notes.

Example 5. 49 Walton 'Sinfonia Concertante', Mmt II: Theme A<sub>ii</sub>, bars 2-5

The musical score for Example 5.49 is a single staff for the Solo violin. It is marked *dolce e cantabile* and *mp*. The melody features a quaver-double-semiquaver rhythm and repeated note figures.

Section A commences with a contrapuntal statement from the piano providing the first of two haunting thematic ideas that comprise this opening section, with the second presented by a solo violin in bars 2-5 (Ex. 5.48 and Ex. 5.49 respectively). Crucially, both A<sub>i</sub> and A<sub>ii</sub> demonstrate a strong debt to the motivic traits contained within Section C of the previous movement, highlighted by the shared use of the quaver-double-semiquaver rhythm; minor third intervals; and repeated note figure. With the arrival of the second theme, the piano adopts a rhythmic ostinato that it retains for the rest of the section, leaving the woodwind and string instruments to develop motivic gestures of the subject that are interwoven contrapuntally. Intriguingly, and in contrast to the previous movement, the



Example 5. 50 Walton 'Sinfonia Concertante', Mmt II: Theme B with introductory figure, bars 12-14

tonality of this opening section is distinctly ambiguous, with Walton employing a fluid treatment of keys that revolve around the tonal centres of G and D. Such uncertainty contributes to the haziness conjured throughout this section, and demonstrates one of the few musical elements that provides a significant distinction between this section and the following episode.

At Figure 2 a solo clarinet presents a new idea that is subsequently repeated in the piano. This motivic gesture heralds the start of the Section B that commences from bar 12 with the presentation of a flute theme against a light accompaniment of strings and a descant figure from the piano (Ex. 5.50). This episode is characterised by a deeply heartfelt temperament akin to that adopted by Finzi in *Eclogue*. Indeed the similarities between the two works are notable with the *Sinfonia Concertante* exhibiting qualities of a distinctly pastoral nature given the use of solo woodwind statements; an elegant, anti-virtuosic piano part; essentially diatonic harmony that establishes the key of E-flat Lydian; and the use of uncomplicated textures.

Example 5. 51 Walton 'Sinfonia Concertante', Mmt II: Theme C, bars 17-18

The image shows a musical score for two instruments: Viola (Vla) and Bassoon (Bsn). The score is in 3/4 time and G minor. The top staff (Vla) has a dynamic marking of *mf* and the bottom staff (Bsn) has a dynamic marking of *pp*. The score is divided into two measures, with the second measure starting with a dynamic marking of *pp*. The music features a melodic line in the top staff and a counterpoint line in the bottom staff, both with arch-shaped scale figures. The top staff is labeled 'Vla' and the bottom staff is labeled 'Bsn'. The second measure is labeled 'C. A.' and 'B. Cl.'.

However such a character is fleeting, for with the arrival of Figure 3 Walton introduces Section C that returns to the haunting character of the opening episode. Like A, this makes considerable use of the minor third motive whilst also employing a piquancy of harmony. Based on a tonal centre of G – helpfully alluded to by an extended pedal – this section features the repetition of a morose thematic gesture accompanied in counterpoint by an arch-shaped scale figure (Ex. 5.51). Both cells are transferred between the string and woodwind sections whilst other instruments, including the piano, decorate the texture.

At Figure 4 the ‘introduction motif’ to Theme B is presented by the cor anglais, subsequently echoed by a solo horn, which then precedes to state Theme B in full against a warm backdrop of double bass, clarinets and piano, with the soloist’s original descant figure now provided by the flute. At Figure 5 the remaining instruments join the ensemble for an incredibly poignant rendition of this subject that reaches an emotional climax in bar 30, before resolving once more to a state of tranquillity at Figure 6.

Here the first bassoon responds to the brighter character of B with a statement of A<sub>1</sub> that features the surprising use of a prominent major third, and in doing so creates a sense of

Example 5.52 Walton 'Sinfonia Concertante', Mmt II: Reprise of Theme A, bars 37-38

The musical score for Example 5.52 is presented in four systems. The top system contains the Flute (Fl.), Oboe (Ob.), and Violin (Vln) parts. The Flute and Oboe parts play a melodic line with slurs and accents. The Violin part is marked 'f' and 'ff' with dynamic markings. The second system contains the Violoncello (Vc) part, marked 'mf'. The third system contains the piano part (Vc), marked 'mf', and features a triplet of eighth notes. The fourth system continues the piano part with a triplet of eighth notes. The score includes various musical notations such as slurs, accents, and dynamic markings.

optimism that contrasts with the piano's original statement. Such brightness is initially quashed when the cor anglais presents a statement of the same theme with the minor third now back in place, yet with the return of  $A_{ii}$  in the strings at Figure 7, the light re-emerges and the atmosphere returns to state of serene tranquillity. Indeed the reprise of this theme is saturated with greater warmth than on its first appearance owing to Walton's rich orchestration featuring the full ensemble, and a sparkling piano part exploiting the upper register of the keyboard (Ex. 5.52).

Following three statements of  $A_{ii}$  the piano reintroduces the 'introduction' motif to B at Figure 8. However, rather than resulting in another presentation of the associated theme, the flute, oboe, and bassoon provide a passing echo to Section C, which itself is answered

Example 5.53 Walton 'Sinfonia Concertante', Mmt II: Pendent section, bars 47-49

by a single appearance of Theme C from the oboe accompanied by bassoon. This appearance functions as a transition that culminates at Figure 9 with the movement's pendent section, a structural apotheosis that features the simultaneous reprise of A<sub>ii</sub>, and B in augmentation (Ex. 5.53). The first statement of these two ideas is somewhat tentative, yet Walton enacts a dramatic crescendo in bar 49, resulting in an exultant restatement of both themes that concludes with a coda at Figure 10. This five-bar closing passage features the most chromatic use of harmony in the entire movement that, whilst ultimately resolving onto D major, nevertheless generates a feeling of tension, occurring as it does so late on in the movement. In doing so, Walton cannily generates a feeling of expectation that consequently provides the perfect preparation for the work's spirited finale.

### Movement III: Arch Form

The treatment of structure in the final movement demonstrates a synthesis of approaches adopted in the previous two movements, for it features the same five-part arch structure with climaxing pendent section exhibited in the second, whilst employing the sectional characteristic of the first. That said however, Walton unifies the character of this

**Table 5.7 Summary of arch form employed in Movement III of Walton's 'Sinfonia Concertante'**

Large-Scale Formal Section	Section A	Section B	Transition (T)				Section C
Musical Detail	Theme A	Theme B	Elements of Theme B	Animated passagework	Fanfare from the brass	Thickly scored variant of animated passagework	Theme C <sub>i</sub>
	Presented by orchestra	Presented by soloist					Presented by strings
Bars	1-9	10-21	22-26	27-30	31-34	35-41	42-45
Tonal Centre	F major	F major	Prepares for tonal centre on D				B-flat

Large-Scale Formal Section	Section C		Transition (second half of T)		Theme B <sup>1</sup>	Transition (First half of T)	Section A <sup>1</sup>
Musical Detail	Theme C <sub>ii</sub>	Development	Fanfare presented by brass	Thickly scored variant of animated passagework	Theme B	Animated passagework	Theme A
	Presented by strings and woodwind	Simultaneous presentation of Themes C <sub>i</sub> and C <sub>ii</sub>			Truncated variant of theme		Presented by piano and orchestra
Bars	46-49	49-54	55-58	59-63	64-71	72-75	76-82
Tonal Centre	G-flat major/B-flat minor	C-flat major/ E-flat minor	D-flat	On C	On F	F major	F major

Large-Scale Formal Section	Transition	Quasi-Cadenza	Pendent Section		Coda	
Musical Detail	Employs animated passagework	Virtuosic flourish	Theme X	Theme Q, and A <sub>i</sub> from Mmt II	Theme A	Thickly scored animated passagework
			Presented by full orchestra	Presented by strings and woodwind	Presented by piano and orchestra	
Bars	83-89	90	91-93	94-100	101-103	103-108
Tonal Centre	Modulatory	Modulatory	D major	D major/B minor	D major	

Example 5. 54 Walton 'Sinfonia Concertante', Mmt III: Section A, bars 1-3

The musical score for Example 5.54, Walton's 'Sinfonia Concertante', Mmt III: Section A, bars 1-3, is presented in two systems. The first system consists of a treble and bass staff with a piano part. The second system consists of a treble and bass staff with a piano part. A dashed line labeled '8va' indicates an octave shift for the piano part in the second system. The music is characterized by a fast, rhythmic pattern of eighth notes and sixteenth notes, with accents and slurs. The dynamic is marked as *ff* (forte).

movement through the continued presence of a hurtling *moto perpetuo* rhythm, imbuing the main body of the movement with an atmosphere of energetic vigour, similar to that of his *Johannesburg Festival Overture*.

Such excitement commences with a boisterous cadence-like figure by the full orchestra that functions as a starting pistol shot, out of which the dynamic vim of the finale is suddenly, and most effectively, released. This gesture firmly establishes the opening key of F major and is followed by a declamatory fanfare presented by trumpets and piano, before leading to a second dramatic outburst by tutti orchestra (Ex. 5.54). This triumphant antiphonal exchange is repeated through to bar 9 and constitutes the entirety of Section A, after which a flurrying gesture from woodwind and strings at Figure 1 leads directly into Section B in F major.

Example 5.55 Walton 'Sinfonia Concertante', Mmt III: Section B, bars 10-13

In contrast with the opening material, the theme is presented by unaccompanied piano in a manner that completely eschews symphonic bombast in favour of clarity and refinement (Ex. 5.55). Conceived contrapuntally, this subject demonstrates a considerable debt to the motivic material of Theme Y, extracts of which are subsequently adopted by the strings and woodwind with elevated drama. Such an increase in tension finally culminates with a sweeping cascade of descending notes from the piano, leading into the *Sinfonia Concertante*'s most prolonged transition section (T) from Figure 3.

This commences with statements of Theme B's opening motivic gesture presented by the woodwind and strings, accompanied with a steady quaver pulse from the piano. These quotations lead into a section of increased animation from Figure 4, featuring vibrant semiquaver passagework from the piano and a syncopated motivic figure presented by xylophone, flutes, oboes, and clarinets. Such excitement climaxes with the arrival of explosive fanfares from the brass at Figure 5, interspersed with flourishes from the woodwind, strings and piano (Ex. 5.56). This is followed at Figure 6 by a tutti reprise of the preceding animated section, although now featuring a distinctly acerbic treatment of harmony over a dominant pedal on A that serves to generate considerable excitement.

Example 5. 56 Walton 'Sinfonia Concertante', Mmt III: Transition, bars 29-31

The musical score for Example 5.56, Walton's 'Sinfonia Concertante', Mmt III: Transition, bars 29-31, is presented in two systems. The first system features the piano (piano) and strings (Strs) in the upper staves, and the piano (piano) in the lower staves. The piano part is marked with dynamics *f*, *mp*, and *ff*. The strings and woodwinds (WW) play a melodic line with dynamics *f* and *ff*. The brass (Brs) play a rhythmic pattern with dynamics *f* and *ff*. The second system features the piano (piano) in the upper staves, and the piano (piano) in the lower staves. The piano part is marked with dynamics *mf*, *p*, *f*, and *ff*. The strings and woodwinds (WW) play a melodic line with dynamics *f* and *ff*. The brass (Brs) play a rhythmic pattern with dynamics *f* and *ff*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Such tension reaches a forceful climax at Figure 7 with declamatory triplet fanfares from the horns and woodwind.

Interestingly, Walton avoids a triumphant resolution to this intensity by introducing an agitated statement in B-flat minor from the strings and woodwind, decorated with semiquaver passagework from the piano (Ex. 5.57). The reduced orchestration and dynamic level from bar 42 serve to diminish the atmosphere of oppression created by the preceding symphonic statement, and in spite of its understated character, actually forms the first theme of Section C ( $C_1$ ). Walton follows this with a quietly sentimental melody ( $C_{ii}$ ) presented by legato oboe, cor anglais, and sweeping strings that provides a pleasing contrast to the boisterousness of the transition (Ex. 5.58). Yet beneath the emotive theme and rich instrumental scoring, the composer maintains an underlying sense of angst created through a *moto perpetuo* ostinato provided by the piano. This unsettled



Example 5. 57 Walton 'Sinfonia Concertante', Mmt III: Theme C<sub>i</sub>, bars 42-44

Musical score for Example 5.57, showing Violins and Clarinets parts. The score is in 3/4 time and features a melodic line for Violins and a supporting line for Clarinets. The Violins part starts with a *mp* dynamic and includes a triplet of eighth notes. The Clarinets part starts with a *fz p* dynamic. The score is written on two staves: the top staff for Violins and the bottom staff for Clarinets.

Example 5. 58 Walton 'Sinfonia Concertante', Mmt III: Theme C<sub>ii</sub>, bars 46-49

Musical score for Example 5.58, showing Strs and Ob. parts. The score is in 4/4 time and features a melodic line for Strs and Ob. and a supporting line for the piano. The Strs and Ob. part starts with a *mp* dynamic and includes a *con sentimento* marking. The piano part starts with a *mp* dynamic. The score is written on two staves: the top staff for Strs and Ob. and the bottom staff for the piano.

temperament is quickly carried to the foreground when C<sub>i</sub> re-emerges in bars 49-50. Its appearance serves to increase the sense of tension and excitement that culminates with the appearance of a now symphonic treatment of Theme C<sub>ii</sub> at Figure 9, with C<sub>i</sub> employed as a countermelody in the woodwinds (Ex. 5.59).

This strident transformation is followed at Figure 10 with a repeat of the second half of T (Figures 5 and 7). Again Walton's dramatic material receives an unsatisfactory resolution, for it is followed with a truncated reprise of Section B presented in an intimate

Example 5. 59 Walton 'Sinfonia Concertante', Mmt III: Simultaneous presentation of themes C<sub>i</sub> and C<sub>ii</sub>, bars 51-

53

The musical score for Example 5.59 consists of three systems of staves. The top staff is for Woodwind (WW) and is marked *ff*. It features a melodic line with slurs and accents, including a triplet of eighth notes in the second measure. The middle staff is for Strings (Strs) and is marked *f*. It contains a rhythmic accompaniment with slurs and dynamic markings. The bottom staff is for Piano (P) and is marked *f* in the first measure and *ff* in the third measure. It features a complex rhythmic pattern with many slurs and accents.

Example 5. 60 Walton 'Sinfonia Concertante', Mmt III: Reprise of Section B, bars 64-66

The musical score for Example 5.60 consists of two systems of staves. The top staff is for woodwinds and is in 3/4 time. It features a melodic line with slurs and accents, alternating between Oboe (Ob.), Clarinet (Cl.), and Flute (Fl.). Dynamics are marked as *f*, *mf*, *mp*, *f*, *mf*, and *mp*. The bottom staff is for Piano (P) and is marked *p*. It features a rhythmic accompaniment with slurs and accents.

chamber format that juxtaposes with the grandeur of the preceding section (Ex. 5.60). Based in the key of F major, the theme is now presented by the woodwind with the soloist providing an accompaniment in the form of another ostinato figure. At Figure 13 this leads to a repeat of the first half of T (Figures 4-5) that culminates with the reappearance of Section A at Figure 14.

Crucially, the composer's treatment of the transition material either side of Section B is notable, for it demonstrates a more satisfyingly proportioned reworking of this passagework than on its first appearance; whereas before it featured as a significantly prolonged section aimed to generate considerable tension, on its second appearance Walton dissects the passage into manageable portions, ensuring they are more closely aligned in size to the thematic episodes themselves. By doing this, progression through the arch structure's second half flows with much greater clarity and elegance, ensuring that far greater structural emphasis is placed instead on the movement's pendent section.

This concluding episode is preceded by a short transition that commences with material based on the opening bars of T, leading to a dramatic cascade of semiquavers from the woodwind and strings in bars 87-89. This builds to a thunderous climax in bar 90 with a final violent chord from the full orchestra, out of which the piano emerges with a Lisztian quasi-cadenza that ascends with a whirlwind of arpeggio passagework to the top register of the keyboard. In answer to such a bravura display the orchestra respond with three highly dissonant chords – built on a pedal note of A – that significantly amplify the tension, finally resolving at Figure 16 with the majestic return of Theme X.

As with the second movement, this pendant section forms the structural apotheosis of the finale, emphasised first through the reappearance of the introduction themes; second, the careful handling of the transition during the arch structure; and, third, the long awaited return of the work's global tonic of D major. Importantly, the fact that Walton continually delays the reprise of this key throughout the movement ensures that its return occurs with

Example 5. 61 Walton 'Sinfonia Concertante', Mmt III: Reprise of X, bars 94-96

The image displays a musical score for three instruments: Violins (Vlins), Viola/Clarinet/Trumpet (Vla, C.A., Bsn), and Piano. The score is in 4/2 time and D major. The first system features the Violins playing a melodic line with trills (tr) and a piano (p) dynamic. The second system shows the Viola/Clarinet/Trumpet playing a rhythmic pattern with a mezzo-forte (mf) and cantabile marking. The third system features the Piano playing a complex accompaniment with a pianissimo (pp) dynamic. The score includes various musical notations such as trills, slurs, and dynamic markings.

tremendous magnificence, highlighting a similar technique employed in Britten's Piano Concerto.

Such a dramatic return of Theme X is presented by the full symphony orchestra and suitably decorated with virtuosic octave passagework from the soloist. This is followed at Figure 17 with the re-emergence of both Q from the first movement, and A<sub>1</sub> from the second, in a quiet and ethereal statement by the strings and woodwind, assisted with a shimmering accompaniment from the piano (Ex. 5.61). Such peaceful serenity is, however, shattered at Figure 19 by the arrival of a coda that commences with the declamatory cadence and fanfare figures from Section A. This is followed by passagework based on the opening bars of T, providing an exultant whirlwind of semiquavers that draws the work to a suitably energetic and boisterous conclusion.

## Arnold Bax: *Winter Legends* (1930)

Whilst many British composers viewed the years after the First World War as an exciting opportunity to exploit new avenues of musical composition, a number firmly eschewed modernist developments, choosing instead to employ a compositional voice grounded in a late-romantic idiom. Of these more conservative musicians, Arnold Bax may be regarded as one of the most reactionary, unashamedly describing himself as such in an article for the journal *Musical America* in 1928:

As far as I know, the only new tendency in my style is but a modification of the manner in which I have always written. I am a brazen romantic, and could never have been and never shall be anything else. By this I mean that my music is the expression of musical states. I have no interest whatever for sound for its own sake or any modernist 'isms' and factions.<sup>27</sup>

Such an unbridled romantic temperament characterises the compositional approach employed in his large-scale concertante work *Winter Legends*, demonstrated in the use of a full symphony orchestra; a hugely demanding piano part; lyrical melodies; emotive thematic content; expansive movements; lush, chromatic harmony; and the exploitation of extremes in the handling of dynamics, pitch, texture, timbre, and musical character.

Significantly, the piano and orchestra are conceived more as a single unit rather than as separate forces engaged in a dialogue, a feature suggested by the work's subtitle of

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<sup>27</sup> Quoted in Arnold Bax, "I Am a Brazen Romantic," in *Farewell, My Youth and Other Writings by Arnold Bax*, ed. Lewis Foreman (Aldershot: Ashgate Publishing Limited, 1992), 168.

‘sinfonia concertante’. Indeed Bax further emphasised this fundamental characteristic during an interview with Watson Lyle in 1932 when he professed: ‘although the pianoforte has an important part, the work is in no way a pianoforte concerto.’<sup>28</sup> Yet given the scale and nature of the piece, to label it simply as a concertante composition understates the very character, and indeed concept of the work, with Harriet Cohen affirming: ‘*Winter Legends* is certainly a symphony for piano and orchestra.’<sup>29</sup> Such a description more accurately alludes to the grandeur and intensity of the work than is implied by the subtitle of ‘sinfonia concertante’. Indeed Bax’s biographer, Colin Scott-Sutherland, notes that the composer felt *Winter Legends* formed a more natural link between his Third and Fifth Symphonies than his Fourth,<sup>30</sup> even referring to it, as Cohen recounts, as ‘my No. 4 really’.<sup>31</sup>

The impression of this work as a symphonic composition rather than a concerto is particularly highlighted by the nature of the keyboard part, for Bax not only avoids treating the work as a piece for virtuosic display, but also shuns the traditional dialogue between the two forces. Importantly, statements from the keyboard appear more as a particular colour of the orchestral palate in the same way that individual soloists from the string, woodwind, or brass sections would do; that the piano provides more of these statements simply places the instrument as a first amongst equals. Therefore, whilst the soloist is frequently employed in some manner throughout much of the work, it does not

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<sup>28</sup> Quoted in Watson Lyle, “Interview with Watson Lyle,” in *Farewell, My Youth and Other Writings by Arnold Bax*, ed. Lewis Foreman (Aldershot: Scolar Press, 1992), 163.

<sup>29</sup> Harriet Cohen, *A Bundle of Time: The Memoirs of Harriet Cohen* (London: Faber and Faber, 1969), 200.

<sup>30</sup> Colin Scott-Sutherland, *Arnold Bax* (London: J. M. Dent & Sons Limited, 1973), 124.

<sup>31</sup> Cohen, *A Bundle of Time*, 182.

appear as an elevated soloist in opposition with the orchestra, but rather as a prominent orchestral soloist closely integrated into the instrumental ensemble.

The premiere of *Winter Legends* took place on 10 February 1932 and featured Harriet Cohen, the work's dedicatee,<sup>32</sup> as soloist, alongside the BBC Symphony Orchestra directed by Adrian Boult. Such was Bax's satisfaction with the work that he later wrote to the conductor, expressing: 'I am not sure that it is not one of my best things.'<sup>33</sup> Yet whilst the composer was clearly satisfied with his own artistic efforts, his views were not shared elsewhere; following the first performance most criticisms, whilst certainly not generally hostile, were nevertheless mostly unenthusiastic. A reviewer for *The Musical Times*, for instance, stated:

It brought less to an admirer of Bax than he had hoped to get from it. Perhaps no other work by Bax is a more profuse display of his peculiar luxuriance. Where it failed was the ordering of the luxury. In the course of three Symphonies it had been plentifully hinted that Bax was working towards a more disciplined way of expanding and connecting his thoughts. In the present work he has relapsed, and the music explains itself bit by bit, each bit better, if possible, than the last, but defeating the ear's longing for growth and continuity of effect.<sup>34</sup>

It is possibly due to this poor reception that the work received few subsequent performances; even up to the point of writing *Winter Legends* has never appeared at the

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<sup>32</sup> Intriguingly, Bax's manuscript of *Winter Legends* bears an initial dedication to Jean Sibelius which has been crossed out and replaced with Cohen's, an alteration undertaken in the pianist's own hand.

<sup>33</sup> Quoted in Graham Parlett, *A Catalogue of the Works of Sir Arnold Bax* (Oxford: Clarendon Press, 1999), 193.

<sup>34</sup> McN, "London Concerts," *The Musical Times* 73, no. 1069 (1932): 264.

Proms, and from 1932-1955 it never featured on the concert programmes of the Hallé Orchestra, BMO or LSO, and was performed only once by the LPO on 15 January 1933 with Cohen as soloist, conducted by Robert Heger.

Unfortunately *Winter Legends*, whilst demonstrating considerable craftsmanship, is blighted by a prolixity of musical material emerging chiefly from the continuous development of thematic and motivic ideas; indeed Bax himself admitted to Boult that the first movement was ‘too rhapsodic’<sup>35</sup> in construction. As such the boundaries between the significant structural sections become distinctly blurred and can give the impression of a free structure. Yet in spite of this, *Winter Legends* ultimately demonstrates an interesting overarching architecture that avoids such standard designs as sonata and rondo forms, in favour of arch and rotational models, highlighting *Winter Legends* as a work worthy of closer investigative attention.

## Movement I: Arch Form

In Lewis Foreman’s biography on Bax, the author describes the structure of the first movement as ‘a succession of episodes which always return to the rhythm of the opening and generate exciting passages of virile, astringent allegro, mainly derived from that opening side-drum tattoo’.<sup>36</sup> Whilst this is true, the statement is a little misleading, for it not only creates the impression that the movement possesses a freer structure than is

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<sup>35</sup> Quoted in Lewis Foreman, *Bax: A Composer and His Times* (Woodbridge: The Boydell Press, 2007), 295.

<sup>36</sup> *Ibid.*



**Table 5. 8 Summary of arch form employed in Movement I of Bax's 'Winter Legends'**

Large-Scale Formal Section	Introduction		Section A			Transition	Section B	
Musical Detail	Theme X (snare drum tattoo)	Theme Y (toccata material)	Theme A		Development	Reprise of X and Y	Theme B	Transition
			Presented by orchestra	Variant by soloist	Undertaken by orchestra		Presented by soloist	Featuring Theme X by orchestra
<b>Bars</b>	1-4	5-13	14-17	18-21	22-39	40-59	60-74	75-83
<b>Tonal Centre</b>	N/A	Fluid				Fluid	G-sharp minor	A-flat major

Large-Scale Formal Section	Section B (Cont.)	Transition	Section C			Transition	Section D	
Musical Detail	Theme B	Serves to increase tension	Theme C		Transition	Theme C	Features X	Development
	Presented by orchestra then soloist		Presented by orchestra	Presented by piano and orchestra	Derived from C	Variant presented by both forces		Considerable development of all themes
<b>Bars</b>	84-97	98-102	102-105	106-110	111-114	115-121	122-134	135-287
<b>Tonal Centre</b>	A-flat major/ F minor	Fluid	On E				Prepares for A-flat	Various

Large-Scale Formal Section	Section C <sup>1</sup>		Transition	Section B <sup>1</sup>	Transition	Section E	Transition	Section A <sup>1</sup>
Musical Detail	Theme C		Serves to increase tension	Theme B	Allusion to Theme A	Themes E <sub>i</sub> and E <sub>ii</sub>	Reprise of X	Theme A
	More confident redering of Theme C	Varied repetitions of theme		Presented by piano		Presented by both forces		Presented by full ensemble
<b>Bars</b>	288-293	294-306	307-310	311-316	317-320	321-348	349-366	367-387
<b>Tonal Centre</b>	Modally influenced E-flat		Fluid	A-flat major	Modally influenced E-flat/A-flat	Various	F minor/ A-flat major	A-flat major

Example 5. 62 Bax 'Winter Legends', Mmt I: Motif X, bars 1-4

*ff* *> pp < sf*

Example 5. 63 Bax 'Winter Legends', Mmt I: Toccata material (Y), bars 5-6

*ff* 8va

Example 5. 64 Bax 'Winter Legends', Mmt I: Theme A, bars 14-17

*ff* shrill *cantabile molto* 8va

Example 5. 65 Bax 'Winter Legends', Mmt I: Orchestrated version of X, bars 40-43

Woodwind *p* 8va

actually the case, but also overlooks an important function of the work's opening rhythm. Significantly, Bax generally uses this motif as a transition theme that heralds the arrival of a contrasting section. Its presence is therefore hugely important as a structural device that functions to create distinct demarcations in the movement's architectural design.

The first movement commences with the presentation of this rhythmic motif, X, in the form of a tattoo stated by the snare drum in bars 1-4 (Ex. 5.62) before giving way to a toccata idea, Y, by the piano in bars 5-13 (Ex. 5.63). The soloist's brilliant passagework grows in excitement as it ascends into the upper register of the piano, culminating with the presentation of Theme A by tutti orchestra from bar 14 (Ex. 5.64). This heartrending melody establishes a sense of desolation and iciness that the title *Winter Legends* alludes to, further heightened when Bax suddenly contrasts the full expanse of the symphony orchestra with an intimate repeat of A by unaccompanied piano in bars 18-21. A brooding transition featuring a dark orchestration of lower strings, horns, bassoon, clarinets, and cor anglais leads to a lyrical echo of Theme A by flute and oboe, accompanied by a gentle rocking gesture by the strings from bar 32.

The theme fades away leaving a tranquil continuation of the swaying figure that is suddenly interrupted by a nervous statement of X in bar 40 by the woodwind section (Ex. 5.65). This ominous statement initiates a transition that builds in intensity as the successive presentations of X occur in ever more confident and aggressive forms, interspersed with brief statements of Y by the piano. This reaches a dramatic climax in bar 54 with a symphonic presentation of X throughout the whole orchestra, made all the more

Example 5.66 Bax 'Winter Legends', Mmt I: Theme B, bars 60-63



exciting with the addition of a fanfare figure from the brass and lower woodwind. However a rapid dilution of drama results in a quiet echo of the characteristic tattoo rhythm by a trio of trombones in bar 58.

The serenity of this gesture is suddenly broken by a brief cascade figure from the piano that leads to Theme B at bar 60, a majestic and solemn march in G-sharp minor presented entirely by the keyboard (Ex. 5.66) with light interjections from the woodwind. Whilst the character of the theme is certainly distinct from that of any preceding material, it nevertheless suggests the influence of X in the use of repeated notes and syncopated rhythms. At bar 69 the material becomes more decisive, gradually building in strength to a climax at bar 75 with a triumphant reprise of X by the full symphony orchestra in A-flat major. However such a majestic statement quickly dissolves into an ominous transition featuring tremolo violins and a rising chromatic figure in the lower strings. Surprisingly, the grave auguries of this passage prove unfounded, for Theme B returns at bar 84 in a lyrically impressionistic temperament provided by flute and oboe, with an accompaniment of rippling piano arpeggios (Ex. 5.67). This cantabile transformation is transferred to the

Example 5. 67 Bax 'Winter Legends', Mmt I: Thematic transformation of Theme B, bars 84-85

The image displays a musical score for Example 5.67, consisting of two systems. The first system features a flute part on a single staff, marked *cantabile* and *p* (piano). The piano accompaniment is written for two staves (treble and bass clefs) and includes a complex rhythmic pattern with a '9' marking under a group of notes. The second system continues the piano accompaniment, with an '(8)' marking above the first staff. The key signature is B-flat major and the time signature is 4/4.

piano at bar 90, at which point Bax exploits the instrument's upper register to create a more ethereal character.

The repose of this passagework is broken in bar 98 when Bax increases the excitement once more through an escalation in rhythmic momentum, dynamic level, and instrumentation, combined with an ascent in pitch, culminating at bar 102 with the arrival of Theme C in the orchestra (Ex. 5.68). This subject is the most light-hearted and sprightly of the three main themes owing to its strong forward drive, cheerful syncopation, and bright orchestration. From bar 106 it is repeated again by piccolo and piano, accompanied by horns, strings and harp before an energetic link by the soloist leads to cheery extract of the theme from bar 115 by oboe, trumpets, violins and glockenspiel,

Example 5. 68 Bax 'Winter Legends', Mmt I: Theme C, bars 106-109

Musical score for Example 5.68, Theme C, bars 106-109. The score is in 2/4 time and consists of two systems. The key signature has three sharps (F#, C#, G#). The first system (bars 106-107) features a piano (*f*) dynamic. The right hand plays chords with accents, while the left hand plays a triplet accompaniment. The second system (bars 108-109) continues the triplet accompaniment in the left hand and concludes with a final chord in the right hand.

Example 5. 69 Bax 'Winter Legends', Mmt I: Opening to Section D, bars 135-143

Musical score for Example 5.69, Opening to Section D, bars 135-143. The score is in 2/4 time and consists of two systems. The key signature has three flats (Bb, Eb, Ab). The first system (bars 135-140) is for the English Horn (*Cor anglais*) and piano (*p*). The right hand plays a *cantabile* melody, and the left hand provides harmonic support. The second system (bars 141-143) features a piano (*poco f*) dynamic. The right hand plays a *molto cant.* melody, and the left hand provides harmonic support.

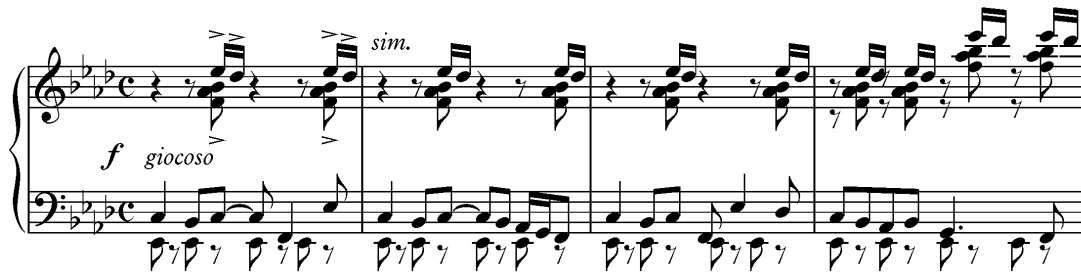
Example 5.70 Bax 'Winter Legends, Mmt I: Lyrical transformation of B, bars 201-207

The musical score for Example 5.70 is presented in two staves. The upper staff, marked *cantabile*, contains a melodic line with a long slur spanning from the first measure to the seventh. The lower staff, marked *poco f*, provides a rhythmic accompaniment consisting of chords and eighth notes. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4.

accompanied with a nimble ostinato from the piano. The theme breaks down however at bar 117 leading to fragmented statements of Theme C that finally result in a sudden hushed reprise of X by the brass in bars 122-123.

The return of the tattoo initiates a brief link that leads peacefully into Section D at bar 135. Whilst this segment opens with a new theme, D, comprising a morose duet between cor anglais and piano (Ex. 5.69), this 'keystone' episode actually functions as an extensive development that features the reworking all previous themes. A dark transition comprising piano ostinati against motivic extracts of B and C in the woodwind between bars 154-168, leads to a full and now jovial reprise of D from bar 171. Presented by the violins and woodwind against sparkling arpeggio figures from the piano and harp, it is joined by a subtle bass line from the bassoons based on the opening motive of Theme B. The appearance serves as an anticipation for a lyrical transformation of the subject from bar 199. This *pui lento* section comprises the heart of the development, and features an extended piano solo (Ex. 5.70) employing the type of wistful rumination and lilting *cantabile* melody redolent of Bax's more intimate romantic miniatures such as *The Princess's Rose Garden* and *Sleepy-Head*. Indeed the sense of hazy reverie created by the

Example 5. 71 Bax 'Winter Legends', Mmt I: Reprise of Theme C, bars 290-293



slow tempo, legato articulation, and lush chromatic harmony, is augmented by the brief quotations of Themes A and D as though recalling a past memory now only faintly remembered.

The remaining portion of the development comprises a gradual orchestral crescendo predominantly based on the incessant repetition of the opening motif to Theme B. The developing excitement of this closing section gains particular momentum from the *poco più mosso* section at bar 246 though an increase in orchestration, dynamics and rhythmic animation. A semiquaver variant of B's opening motif generates an upwards surge that climaxes with the appearance of Theme A's opening gesture in bar 279. This is subsequently employed in a rapidly descending sequence by the violins, greatly heightening the sense of energy that finally resolves with the triumphant arrival of Section C<sup>1</sup> at bar 288.

On this occasion the presentation of the subject – now in modally-influenced tonality of E-flat – is more strident than it was before, given the resolute rhythmic pulse provided by the piano, timpani, and double basses; thicker orchestration; and offbeat flourishes by the



flutes and clarinets (Ex. 5.71). The melody also exudes a much warmer character owing to its presentation by tuba, bass clarinet, and bassoon, contrasting with the brightness imbued by the flute and piccolo in its original presentation. This is followed by four varied though equally vibrant statements of C before sparkling piano passagework in bars 307-310 leads to a reprise of B by unaccompanied piano, in A-flat major.

Crucially, due to its extensive appearance in the development section, the re-emergence of this theme is fleeting, only featuring a single statement by the soloist in bars 311-316. However Bax transforms the material into an impressively majestic theme, featuring dense chordal writing redolent of Brahms. The stately grandeur of this passage provides an effective prelude to the imposing variant of A by the orchestra that follows from bar 317. However this is not a true reprise but a brief allusion, for Bax delays a complete reappearance of the opening subject through the interruption of Section E from bar 321.

The sense of tension generated by this sudden departure from thematic expectation is augmented by the very nature of the section's first theme,  $E_i$  (Ex. 5.72). Presented by piano, glockenspiel, oboe, and cor anglais, and pizzicato strings, it is a naïve, repetitive, and ultimately unsatisfying replacement of the grand and impressive Theme A. Hope appears in the following four bars with the arrival of a dramatic fanfare,  $E_{ii}$  (Ex. 5.73), from the full symphony orchestra, as though heralding an important event to come. However such expectations are dashed when  $E_i$  is repeated once more from bar 329. Renewed optimism is generated when  $E_{ii}$  is stated for a second time by the orchestra, but again the majesty of this passage is responded to by another sprightly, and now seemingly

Example 5. 72 Bax 'Winter Legends', Mmt I: Theme E, bars 321-324



Example 5. 73 Bax 'Winter Legends', Mmt I: Brass fanfare, bars 325-327



mocking, statement of  $E_i$ . A final variant of the fanfare eventually quashes the dotted theme and leads to a transition of considerable rhythmic momentum, featuring semiquaver tremolos from the violins and violas; trills and quaver passagework in the upper register of the piano; and a vibrant quaver bass line, based on  $E_i$ , from the cellos, double basses, and bassoons.

This passage surges forward with unbridled energy to a climax at bar 349 with a symphonic presentation of X by the full orchestral force in A-flat major. Again though, Bax plays with the listener's sense of expectation, for the reprise of this heralding theme leads to another transition that continues to delay the eventual return of A. This final linking passage features a whirlwind of notes that builds to a symphonic climax in bars 361-362, before a fiery passage of piano octaves finally culminates with the true return of A from bar 367. However on this occasion it no longer exhibits the emotionally troubled,

Example 5.74 Bax 'Winter Legends', Mmt II: Introduction, bars 1-7

The musical score for Example 5.74 consists of two staves. The top staff is for the Solo Bassoon (Bsn) and is marked *ma cantabile*. It begins with a dynamic of *p*, followed by a crescendo (*cresc.*) leading to a triplet of notes marked *mf*, then a decrescendo (*dim.*) leading to another triplet of notes marked *p*. The bottom staff is for the Strings (Strs) and is marked *con sord.* (con sordina). It begins with a dynamic of *pp*, followed by a dynamic of *p*, then *pp*, a crescendo (*cresc.*) leading to a triplet of notes marked *mf*, then a decrescendo (*dim.*) leading to a final triplet of notes marked *p*. The key signature is F-sharp minor and the time signature is 2/4.

Example 5.75 Bax 'Winter Legends', Mmt II: Opening to Section A, bars 7-10

The musical score for Example 5.75 shows the piano part for bars 7-10. It is marked *p semplice*. The piano part consists of a series of chords in the right hand and a bass line in the left hand. The key signature is F-sharp minor and the time signature is 2/4.

heartrending character of its first appearance, but rather a temperament of majesty and triumphant glory that provides an opulent conclusion to the moment.

## Movement II: Ternary Form

The second movement opens with a brief introduction comprising a lyrically sombre bassoon melody accompanied by muted strings (Ex. 5.74), the opening motive of which anticipates Section B. This cold prelude in F-sharp minor leads into the presentation of the equally icy Theme A in the same key by the piano at bar 7 (Ex. 5.75). The subject creates

**Table 5.9 Summary of ternary form employed in Movement II of Bax's 'Winter Legends'**

Large-Scale Formal Section	Introduction	Section A		Transition	Section B	Transition	Section A <sup>1</sup>	Coda
<b>Musical Detail</b>	Anticipation of Section B	Theme A	Development of Theme A	Reprise of X	Gradual emergence then development of Theme B	Reprise of X followed by echo of B	Varied repetitions of Theme A	Reprise of X
<b>Bars</b>	1-6	7-11	11-85	86-105	106-225	226-239	240-274	275-301
<b>Tonal Centre</b>	F-sharp minor	F-sharp minor	Fluid but frequent recourse to F-sharp and B	F-sharp	Various and Fluid	Fluid	F-sharp minor	Fluid but concludes on F-sharp major

an atmosphere of severe isolation owing to the right hand's Spartan melodic line decorated with acciaccatura flourishes, and the austere chordal accompaniment in the left. The following 75 bars comprise the varied repetition of this theme through an antiphonal exchange between piano and assorted orchestral ensembles, the tonality of which moves fluidly and fleeting between tonal centres, but focused predominantly on an areas of F-sharp and B. At bar 82 the piano writing becomes darker and more aggressive, reaching a brief but angry climax in bar 85, before quickly subsiding to a quiet conclusion in the following bar, marking the end of Section A.

A short transition follows featuring a reprise of X, however on this occasion it does not exhibit the same excitement and energy as it did in the first movement, but rather a funeral character that complements the morose nature of the preceding section. The theme first appears in muted brass before being handed to the piano at bar 94 at which point the first violins provide a haunting countersubject in their highest register, adding further to the sobriety of this section. A final echo of X by the horns in bars 100-102 draws the transition to a quiet and morose close that leads smoothly into the start of Section B at bar 106.

The middle segment of the movement commences with an ominous rumble from the timpani. This is joined two bars later by a tremolo bass drum and a flurry from the lower strings and woodwind to create a sudden and brief tempestuous outburst, climaxing with a dramatic crash from the gong in bar 110. The upsurge rapidly subsides but from the resulting quietness emerges a thunderous timpani roll, heralding the entrance of the piano

Example 5.76 Bax 'Winter Legends', Mmt II: Introduction to Section B, bars 114-117

The musical score for Example 5.76 is written for piano in bass clef. It consists of four measures. The first measure is marked *Threateningly* and *ff*. The melody is a series of eighth notes with accents. The second measure continues the melody. The third measure continues the melody. The fourth measure is marked *sfz* and features a more complex rhythmic pattern with a dynamic shift.

Example 5.77 Bax 'Winter Legends', Mmt II: Timpani motif and woodwind fanfare, bars 118-122

The musical score for Example 5.77 is written for timpani and woodwinds. It consists of five measures. The first measure is marked *marcato* and *ff*. The second measure is marked *f*. The third measure is marked *dim.*. The fourth measure is marked *p*. The fifth measure is marked *f*. The score includes instrument markings for Timp. and C. Bsn.

in bar 114 with a threatening statement (B) that forms the thematic basis of this section (Ex. 5.76). The timpani returns in bar 118 with an ostinato derived from the soloist's declamation that announces the arrival of a grotesque fanfare-like feature from the woodwinds in bars 119-122 (Ex. 5.77). This culminates with a fiery restatement of B by the horns, trumpets, oboe, and cor anglais, against which the piano decorates the texture with a peel of semiquaver passagework. A second cycle in bars 126-133 of the previous three elements concludes with a final pronouncement of the kettledrum's motif.

This figure leads to a section that mirrors the compositional approach of Section A, for here Bax employs B in a sequence of transformations that showcase a range of colours

from the soloist and orchestral palate, including lyrical strings against shimmering demisemiquaver arabesques from the piano; fiery chordal keyboard writing; aggressive brass; impressionistic horn against harp arpeggios; and cantabile soloist accompanied with a solo violin descant. After the piano's final variant of B, the composer gradually heightens the sense of drama, energy, and excitement with a gradual increase in orchestration, volume, and textural complexity. This reaches a thunderous climax with an arresting restatement of B by the orchestra in bars 212-216 that marks the emotive heart of this movement. From bar 216 Bax gradually dilutes the tension through a reduction of orchestration and descent in pitch, culminating with a horn call that slowly dies away in bars 223-225, marking the end of Section B.

The tranquil return of X by piano in bars 226-230 marks the start of a brief transition section. To this Bax attaches an answering six-bar phrase featuring a brief echo of Theme B. A truncated restatement of the piano's material in bars 234-240 by the strings leads to the start of Section A<sup>1</sup> from bar 240. This reprise is significantly shorter than the original statement, indeed it is perceived more as an echo rather than an exact repeat. However, the imbalance between the two sections is not unjustified, for Bax presents and develops the material of Subject A so extensively during the opening episode, that any restatement of considerable length would become ponderous. Again the section features varied exchanges of A between different instrumental timbres on a tonal centre of F-sharp minor, until the arrival of a coda at bar 275. This commences with a haunting reprise of X by the piano that is echoed three further times by the orchestra. The final statement is followed

**Example 5. 78** Bax 'Winter Legends', Mmt III: Opening tuba motif, bars 3-5



by a quotation of B in the lower register of the piano from bar 295, before concluding on a tranquil chord of F-sharp major that brings the movement to a serene and peaceful close.

### Movement III: Rotation Form

The final movement opens with a short introduction that commences quietly with sustained strings against ethereal, celeste-like piano arpeggios. This sinister orchestration provides a delicate accompaniment to a skulking solo tuba that enters the texture in bar 3 with an ascending arpeggio figure, T (Ex. 5. 78). This eerie gesture is repeated for a second time in bars 7-10 where it is answered by a nervous reprise of X by the horns and woodwind at bar 11. This cycle is repeated for a second time and culminates with a more confident statement of X featuring the addition of muted trumpets, timpani, tambourine, and lower strings. Such a resolute statement results in a sudden ferocious surge by the strings and woodwind based on T in bars 27-30. The increased excitement generated by this tempestuous flurry climaxes with rapid antiphonal exchanges between the piano and each of the four orchestral sections, culminating at bar 36 with the start of Section A.

The episode commences with a defiant march theme presented with great aplomb by unaccompanied piano (Ex. 5.79). Featuring thick chordal writing, the soloist generates



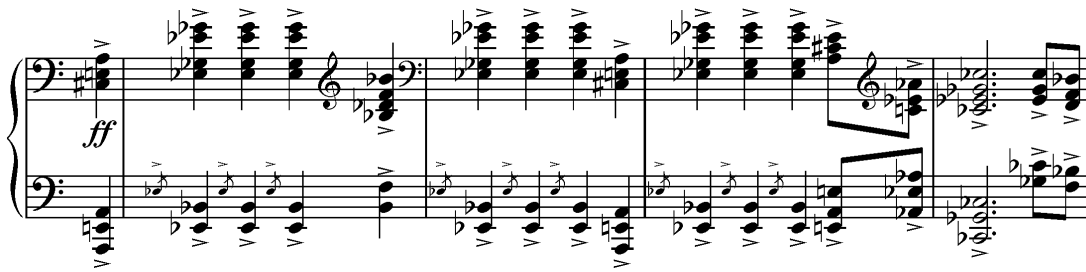
**Table 5. 10 Summary of rotation form employed in Movement III of Bax's 'Winter Legends'**

<b>Exposition/Rotation</b>	<b>Exposition</b>							
<b>Large-Scale Formal Section</b>	<b>Introduction</b>	<b>Section A</b>			<b>Transition</b>	<b>Section B</b>		
<b>Musical Detail</b>	Alternate statements of T and X	<b>Theme A</b>			Reprise of X	<b>Theme B</b>	<b>Transition</b>	<b>Theme B</b>
		Presented by soloist	Repeated by orchestra	Third rendition by piano		Presented by soloist	Transition anticipates Theme C	Reprise of Theme B by both forces
<b>Bars</b>	1-36	36-44	45-48	48-54	54-58	59-71	72-87	88-100
<b>Tonal Centre</b>	Fluid	E-flat minor			C-sharp Dorian	C-sharp Dorian	Fluid	F-sharp Dorian

<b>Exposition/Rotation</b>	<b>Exposition (Cont.)</b>				<b>Rotation</b>			
<b>Large-Scale Formal Section</b>	<b>Section C</b>			<b>Section A<sup>1</sup></b>		<b>Transition</b>	<b>Section B<sup>1</sup></b>	<b>Section C<sup>1</sup></b>
<b>Musical Detail</b>	<b>Introduction</b>	<b>Theme C</b>	<b>Theme C</b>	<b>Theme A</b>		Simultaneous presentation of Theme A and X	<b>Theme B</b>	<b>Theme C</b>
	Solo horn against sustained strings	Presented by piano	Repeated in various guises	Reprise of Theme	Development of Theme		Presented by combined forces. Anticipation of C	Presented in various guises
<b>Bars</b>	101-108	109-114	115-142	143-149	149-197	198-204	205-213	214-229
<b>Tonal Centre</b>	C-sharp major	C-sharp major	Various and fluid	D minor	Various	E-flat	Fluid	Fluid

Example 5. 79 Bax 'Winter Legends', Mmt III: Theme A, bars 36-40



an atmosphere of symphonic grandeur that is complemented by the orchestra's suitably majestic riposte in bars 45-48. Comprising an increase in rhythmic momentum as a result of semiquaver horns and lower woodwind, this drives forward to bar 42 where the material is taken up once again by the soloist. Here it provides an answering statement to its original pronouncement before being suddenly interrupted by a fast outburst of X from the violas, cellos, clarinets, and trombones at bar 54. This functions to significantly heighten the sense of expectation and excitement, heralding the arrival of Section B at bar 59.

For this Bax provides an episode that contrasts distinctly with the grandiose manner of the previous section, providing a rhythmically energetic theme that radiates an archaic and savage temperament owing to the drone supplied by the violas and horns; parallel fifths from the soloist; and exploitation of the Dorian mode on C-sharp (Ex. 5.80). The theme itself is presented in a hard and crisp fashion by the piano from bar 59, accompanied by strident flourishes from the clarinet and flutes; rolls from the tambourine; fleeting quotations of X by the trombones; and a fierce quaver pedal from the timpani. A brief pastoral interlude from a lilting cor anglais and sustained strings provides a moment of peaceful respite following the wildness of Theme B. However the idyllic lull is suddenly

Example 5. 80 Bax 'Winter Legends', Mmt III: Theme B, bars 59-67

Example 5. 81 Bax 'Winter Legends', Mmt III: Section C, bars 109-114

dispatched with when the piano reappears with a hammering chord figure that climaxes with an orchestral repeat of B in F-sharp Dorian at bar 88.

Again this leads to the pastoral interlude, however rather than functioning as a brief hiatus from Theme B, this passage is employed as a short introduction to the Arcadian Theme C starting in bar 109 (Ex. 5.81). Opening with a piano solo accompanied by sustained horns and a countermelody in the bass clarinet, Bax creates an atmosphere of serene bliss that provides an effective foil to the extrovert nature of the preceding two themes. As with the

Example 5. 82 Bax 'Winter Legends', Mmt III: Soloist's development of Theme B, bars 170-176

The image shows a musical score for piano, consisting of two staves. The music is written in a complex, dissonant style with many accidentals and chromatic movements. The key signature is D major (two sharps). The time signature is 4/4. The score is marked with '8<sup>ma</sup>' above the first staff, indicating the eighth measure. The music features dense chordal textures and intricate melodic lines, characteristic of Bax's 'Winter Legends'.

second movement, this subject is subsequently repeated in various guises that exploit a variety of piano and orchestral colours. At bar 135 the tension builds for the final variant of C as Bax increases the orchestration, dynamic level, and harmonic dissonance, reaching a piquant climax in bar 139 with a shimmering flourish from the piano. Whilst this excitement quickly dissolves to a moment of tranquillity, the calm nature is misleading, for at bar 143 a sudden outburst from strings, piano and percussion heralds the reprise of A and the start of the movement's rotation.

The return of this march theme commences with a ferocious statement by the brass and woodwind on a tonal centre of D. The pianist responds to this with equal grandeur, subsequently embarking on an extensive development that significantly alters the theme's appearance (Ex. 5.82). From bar 183 the soloist gives way to the orchestra that undertakes its own symphonic reinterpretation of the subject. This grows in excitement until climaxing at bar 198, featuring the simultaneous presentation of A in its original form by the lower brass and woodwind, and an aggressive statement of X.

A dramatic chromatic ascent by the violins, oboe, and flute in bars 202-204 intensifies the atmosphere to a tumultuous climax, leading to a triumphant horn call in bar 204. This

Example 5. 83 Bax 'Winter Legends', Mmt III: Reprise of Theme B with Theme C countersubject, bars 204-207

Example 5. 84 Bax 'Winter Legends', Mmt III: Reprise of C, bars 216-219

heralds the return of Theme B from bar 205, however Bax transforms it so that the subject no longer radiates an archaic temperament, but rather one of impressive majesty and symphonic grandeur (Ex. 5.83). Importantly, he also significantly alters the construction of the theme itself, such that it no longer comprises a fourteen-bar melody, but rather repeated statements of B's opening stepwise decent of a fifth. This is presented first by the horns and clarinets against countersubjects – derived from Theme C – from the strings, flutes, and bassoon, before being repeated at bar 209 by the upper strings, flutes, oboe, and cor anglais in counterpoint with the horns and trumpets, whilst the clarinets and bassoon decorate the texture with arabesque figurations.

The allusion to C during the presentation of B serves to anticipate the arrival of Section C<sup>1</sup> from bar 214. As with the previous subject, Bax jettisons most of the melodic content such that he only employs repeated statements of theme's opening rhythmic motive (Ex. 5.84). After its first appearance this gesture is passed to the piano that repeats the motive in ever descending registers. Furthermore, by exploiting a more piquant treatment of harmony and employing a thickly scored piano part, Bax imbues the section with a dark and anxious character that contrasts distinctly with the pastoral nature of the original appearance. Following four increasingly distant statements, the section closes with a sinister echo of the theme by the lower woodwind in bars 224-227, bring the movement to an ominous close.

### Epilogue:

This final section functions as a reflection upon the musical material of the previous three movements, featuring the combination, transformation, and further motivic development of various themes presented during the course of the work. It opens with a smooth transfer from the final movement by commencing with a perambulation upon Theme C by unaccompanied soloist, which, with its flowing left hand quaver accompaniment to a chordal right hand, is somewhat redolent of the lyrical Rachmaninoff (Ex. 5.85). At bar 9 the appearance of descending crotchets evokes a fleeting impression of Theme B from the final movement in bars 9-10, before C returns in bars 11-20 to conclude to soloist's intimate meditation.

**Table 5. 11 Summary of free form employed in Epilogue of Bax's 'Winter Legends'**

<b>Large-Scale Formal Section</b>	<b>Free form</b>					
<b>Musical Detail</b>	<b>Theme C (Mmt III)</b>	<b>Theme D (Mmt I)</b>	<b>New Cantabile Theme</b>	<b>Theme C (Mmt III)</b>	<b>Theme B (Mmt I)</b>	Closing statement that alludes to B (Mmt II)
	Perambulation on theme by soloist	Reprise by orchestra	Presented by piano, repeated by orchestra	Varied reprise by orchestra	Presented by both forces	
<b>Bars</b>	1-20	20-37	37-52	53-68	69-89	89-96
<b>Tonal Centre</b>	Overarching tonality of E-flat major					

Example 5. 85 Bax 'Winter Legends', Epilogue: Opening, bars 1-3

Example 5. 86 Bax 'Winter Legends', Epilogue: Reprise of Theme D, bars 21-24

The oboe and clarinets respond to the pianist's musings with an elegiac variant of Theme D from the first movement, accompanied with ethereal triplet passagework in the upper register of the piano (Ex. 5.86). An impassioned swell from the woodwind leads to a restatement of this melody by *cantabile* cellos before being adopted by sweeping strings at bar 29. Against a rich backdrop of woodwind, brass and rippling piano arpeggios, this impassioned melody gradually ascends in pitch to a raw emotional climax that finally culminates with a lyrical solo from the soloist at bar 37 (Ex. 5.87).



Example 5. 87 Bax 'Winter Legends', Epilogue: Lyrical material presented by soloist I, bars 37-41

The musical score for Example 5.87 is written for a soloist in a single staff. It is in 2/4 time and the key signature has two flats (B-flat major). The tempo/mood is marked 'cantabile'. The dynamics are indicated as 'poco f' (bars 37-38), 'dim.' (bars 39-40), 'p' (bar 41), and 'cresc.' (bar 42). The melody is lyrical and features a mix of eighth and sixteenth notes, with some triplet figures.

Example 5. 88 Bax 'Winter Legends', Epilogue: Thematic transformation of the first movement's Theme B, bars 69-71

The musical score for Example 5.88 is written for piano in two staves. It is in 2/4 time and the key signature has two flats (B-flat major). The dynamic is marked 'p'. The score shows a thematic transformation of Theme B, featuring a fluid semiquaver accompaniment in the right hand and a more active bass line in the left hand. The melody is characterized by legato articulation and a quiet dynamic.

As the statement gradually dies away to a tranquil close in bar 45, it is repeated in a tender variant by the woodwind against a backdrop of ethereal keyboard passagework. This atmosphere of calm serenity is interrupted when the violins enter in bar 53 with a reinterpretation of Theme C from movement three, which rapidly builds to a spectacular climax by the full symphony orchestra at bar 59. However this powerful proclamation gradually dies away in bars 62-68 to peaceful temper that introduces a peaceful transformation of the first movement's Theme B by the piano in bars 69-76 (Ex. 5.88). Through a fluid semiquaver accompaniment, legato articulation, and quiet dynamic, this statement establishes an idyllic temperament that provides an effective foil to the emotional intensity displayed from the start of the Epilogue. Such a serene atmosphere is augmented from bar 76 with intimate exchange of B's opening motif between flute and piano, against a hazy accompaniment of the harp and lower strings. At bar 80 the gesture

Example 5. 89 Bax 'Winter Legends', Epilogue: Final echoes of Theme B, bars 80-81

The musical score for Example 5.89 consists of four staves. The top staff is for Violins (Vlns) in a *ppp* dynamic, featuring sustained chords. The second staff is for a soloist (cant.) in a *p* dynamic, playing a melodic line with triplet markings. The third staff is for Bass Clarinet (B. Cl) in a *p* dynamic, playing a rhythmic pattern with a *sw* (sustained) marking. The bottom staff is for the piano, playing a complex, shimmering passagework in a *pp* dynamic.

is passed to a soothing bass clarinet that continues to repeat this bucolic figure against shimmering piano passagework; muted tremolo strings; and sustained horns (Ex. 5.89), before the section dies away to complete silence in bar 89.

This brief caesura is broken by an unassuming chord progression from the piano in bars 89-91. As the soloist's passagework grows in confidence it is joined by the woodwind and brass that enact a brief swell before quickly receding to a pianissimo, as though such a statement falsely pre-empted the final dramatic flourish of the work. However, orchestra and piano regroup with greater force in bar 93, enacting a sudden tempestuous crescendo that features a thunderous statement of the timpani motive from the second movement by the horns. This fanfare gesture leads to a spectacular cadence on a unison E-flat that draws the composition to a theatrical and exciting close.

## Conclusion

Bax's treatment of architectural design in *Winter Legends* represents the most complex structure apparent in the six works examined in this chapter. Such a characteristic is thrown into particularly sharp relief when compared back to the relative simplicity of such works as Finzi's *Eclogue* or Ireland's *Legend*. Importantly however, the specific approach adopted by each composer is carefully considered in order to reflect the intended character of the composition. Finzi, for example, so successfully evokes the pastoral idiom in his own composition because his clear-cut structure ensures that its evocation is not undermined by a complexity of structure. In contrast to this, Bax requires a design that is suitably symphonic in conception in order to contribute to the necessary weight of musical perception. It is for this reason that Walton adopts a more symphonic treatment of structure in *Sinfonia Concertante* – indeed employing a similar use of formal models to those featured in *Winter Legends* – because he wanted to avoid the character of a concerto. Consider too that Lambert's significantly reworked reprise of the opening A section in his ternary form occurs in order to evoke a more relaxed, even improvisatory, treatment of form, thereby mirroring the playfulness and carefree nature of the musical material. This of course contrasts with Ireland's use of ternary form, exploited for its suitability in reflecting the nature of his intended programme. Finally, Moeran employs sonata form because it not only alludes to the opening movements of those romantic concertos it attempts to evoke, but also because it enables a suitable architectural gravitas that underlines the intended concept of the composition.

Above all however, the use of form in these six works highlights similarities to the treatment of structure in the concerto genre, principally displaying a conservative approach to a diverse selection of conventional models. Therefore I argue that although British composers were generally keen to exploit new musical developments in order to evoke a distinctly contemporary sound-world, such a relatively progressive attitude did not extend to their treatment of musical architecture. Consequently they ultimately considered traditional forms as entirely adequate for their compositional requirements, and saw no need to attempt any radical variation in structural design simply for the sake of change. Indeed the six pieces discussed in this chapter highlight the fact that these composers were able to create engaging and original works that were enhanced by the use of conventional forms, rather than appearing at all archaic or uninspired. Crucially, as with those concertos examined in the previous chapter, the generally conservative formal approach evident in these six works is representative of the overall formal treatment apparent in the corpus of miscellaneous concertante pieces. Therefore whilst exceptions may exist, such pieces represent an anomaly to an ultimately orthodox handling of architectural design.

## Conclusion

Between 1918 and 1955 a considerable number of piano concertante works were produced by Britain's composers. Why this particular genre was the focus of such creative attention – with the total quantity of such compositions amounting to some 150 pieces – is explained by factors related to the musical zeitgeist of the period. One of the most important was the British public's affection for the staples of the Romantic piano concertante repertory. Of course such enthusiasm was not a new phenomenon, but dated back over a century. Chapter 1 considers the factors that caused this occurrence, focusing on the development in British concert life; London as a centre for piano design, development, and construction; the instrument as an important socio-cultural object; the rise in amateur performers; and the public's fascination with the virtuoso pianist.

Yet as explained in Chapter 2, simply identifying the popularity of the concertante work after 1918 is not enough to explain why composers specifically opted for a piano soloist rather than that of any other instrumentalist. This is answered by the fact that there emerged during the first half of the twentieth century a sizable group of home-grown pianists who were championed by native conductors, the BBC, and other performing institutions. These musicians formed a strong link with composers and actively sought to perform native compositions. Such assistance promoted the artistry of British music which, alongside the support from prominent orchestras, distinguished members of Britain's musical establishment, and broadcasts, ensured an active school of modernist composers in the field of piano concertante composition.

This help subsequently stimulated British composers, whose creativity is not only illuminated by the quantity of works produced, but also their exploitation of a wide variety of styles, such as romanticism, neo-romanticism, pastoralism, neo-Classicism, and light music. Use of these particular approaches demonstrates that native musicians ultimately adopted a moderate approach to modernism in their treatment of the genre. Importantly, the absence of more radical idioms including serialism, futurism, or experimentalism does not diminish the notable contribution this collection makes to the field of British musical modernism and the style in general. This is because the idiom constitutes much more than just a handful of radical compositional approaches employed by a minority of composers, instead featuring a range of styles that might appear less progressive, but nevertheless represent original interpretations of more moderate trends. To exclude these tempered modernisms simply because they seem more conservative is not only unscholarly but also misleading, for it fundamentally distorts our understanding of modernism and the twentieth-century history of music.

That certain compositional approaches were employed more readily than others occurred both as a result of a composer's musical preferences, and the perceived compatibility of style with genre. Yet regardless of actual choice, these various idioms had a profound affect on the nature of the concertante work given their varied impact on piano writing, use of the orchestra, and interaction between the two forces. Intriguingly, the diversity of stylistic approach is not matched by an equally varied the treatment of structure, for whilst a range of different models are exploited – including sonata, rondo, rotation, and arch forms – such architectures are generally employed in a more traditional manner. Whilst several composers experimented with standard structures to produce new interpretations of older models, as a rule they did not attempt to break with

conventions in any radical way. It is certainly possible to find exceptions to this trend – notably Constant Lambert’s Concert for Piano and Nine Players –however such instances should be regarded as anomalous and not indicative of a larger trend.

In examining the issues outlined here, my thesis provides an original contribution to our understanding of British music. Firstly, until now the interest that native composers directed towards works for piano and orchestra has been underappreciated. Almost every composer of note, and many of lesser renown, produced at least one piano concertante composition. A finding like this could imply that we are currently unaware of such similar activity shown by these same composers to concertante pieces featuring alternative soloists. This could be especially true if prominent British virtuosi on instruments besides the piano were active at this time, including Alfredo Campoli (violin), Lionel Tertis (viola), Christopher Bunting (cello), and Frederick Thurston (clarinet). In just the same way as their pianistic counterparts, these musicians surely formed close relationships with native composers and actively championed their work.

Yet whilst I do not undertake a study of the concertante genre more generally, by focusing on such a sizable corpus of works like those for piano and orchestra, I am able not only to illustrate the prolific activity of native composers, but, more importantly, to use this collection to help represent the general trends of British musical modernism in microcosm. I have therefore employed it in Chapter 3 as a case study to highlight the overall moderate modernist tendencies of native composers, proving that these individuals were clearly aware of new musical developments, and actively engaged with them. In this way, British pieces for piano and orchestra exhibit many compositional devices similarly featured in the period’s more prominent

concertante works. As a consequence this thesis helps refute the notion that British composers lagged behind their continental counterparts, but instead helped consolidate new compositional approaches in parallel with them. Importantly, if certain styles do not appear so readily – such as serialism – this is largely because such approaches did not resonate with their own artistic tendencies – rather than through a perfunctory dismissal of them – and as such, cannot be used as evidence for British provinciality.

However, whilst these pieces show that native composers favoured a moderate approach to modernism – actively engaging with added-note harmony, ambiguous handlings of tonality, or new approach to instrumental timbre – the exploitation of new stylistic methods is not matched by an equally ‘new’ handling of structure, which instead demonstrates a largely conservative trend. This phenomenon, examined in Chapters 4 and 5, suggests that composers did not believe the perceived modernity of a work extended as equally to the underlying architecture, as it did with the treatment of style, and that until a suitable and viable means of constructing a concertante work were realised, traditional models were still seen as being the most suitable and successful means of ordering a concertante work. Consequently, along with their moderate treatment of modernism, native composers saw no reason to adopt new musical developments simply for the sake of progress; whether such an approach is indicative of a more general trend in modernist concertante works, or, indeed, other genres, is certainly an area for further research.

Indeed the possibilities of future work are plentiful, for whilst focusing on British piano concertante works has resulted in a considerable body of new scholarly material, such specificity has nevertheless prevented engagement with a wider variety of related musical issues. I do not



raise this limitation in order to lessen the value or significance of my findings, but rather highlight the bountiful avenues available for new exploration. In focusing exclusively on pieces for piano and orchestra I have, of course, uncovered certain trends relating to socio-cultural stimuli, composition styles, and approach to structure, amongst others, and it would therefore be of considerable interest to see whether such phenomena relate solely to the piano concertante composition, or the genre in Britain more generally. Furthermore, such an investigation could even be extended to include an investigation of Britain's post-modernist composers, including Peter Maxwell Davis, Harrison Birtwistle, and Alexander Goehr, examining the manner in which these individuals developed genres, compositional approaches, and structures, inherited from the previous generation.

Of course new directions of scholarly endeavour need not be confined solely to British music, but rather to a more widespread topic. Particular attention should be focused, for instance, on the modernist concertante work universally, for whilst some effort has been made to examine these compositions, it does not mirror the attention placed on such similar pieces of the baroque, classical and romantic periods. It is, as a consequence, less well understood, and given the quantity of pieces produced for soloist and orchestra, ripe for considerable investigation. Such a disparity is further highlighted by the fact that the twentieth-century symphony has been the subject of considerable debate; given the fact that discussions of this important orchestral genre have developed our understanding of the form, the same would subsequently be true of the concertante work. It is certainly appropriate that the level of interest focused on the symphony is equalled by that of the concertante work, for it is not only an important orchestral form, but, more importantly, considerably diverse. Of particular interest – given the conclusions mentioned

above – would be to see what stylistic approaches were particularly favoured by modernist composers and, intriguingly, if structural methods employed in foreign pieces for piano and orchestra demonstrate a comparably traditional treatment of formal models, or whether their composers were far more original in the exploitation of architectural design.

Of course further research could certainly encompass more than the concertante genre, but British modernism more broadly; indeed such an investigation would offer greater and much needed scholarship on British music, for whilst increasing work is being undertaken in this field, it is still under-researched. This scholarship would not only help promote the nature of twentieth-century British music from this period but hopefully encourage a reassessment of modernism more generally, for at present the common understanding of this style often pertains to a handful of radical idioms whilst excluding less progressive, but nevertheless original, approaches.

Naturally such a renewed perception of modernism would take into account the character of composition abroad and highlight the fact that although more progressive composers were active overseas than in Britain, there was also an abundance of moderate modernist composers. Britain's composers were therefore not alone in adopting a more tempered approach to composition, but rather contributors to a larger trend. With this in mind it would be interesting to consider the aesthetic concerns that influenced these individuals, not simply in relation to those of a more radical disposition, but across a broad spectrum. To this effect it would also be worthwhile seeing if foreign composers took the musical preference of their public into account – as their British counterparts often did – and actively seek to write pieces that were more approachable in style, or whether they produced compositions for a more discrete audience. Yet

alongside their artistic focus, it would be crucial to examine the reception of their music with listeners abroad, for was it really the case that British audiences were more conservative than their foreign counterparts, or is it actually a trend that is apparent elsewhere? Ultimately any similarities that might emerge between British musical culture and that from overseas would help reassess the position of modernist British music, hopefully encouraging it to be seen as an integrated component of the style, rather than a distinctly separate entity. Naturally, even if such similarities were not to be found, it is still appropriate that musicologists take a considered and dispassionate view of modernism that encompasses the full range of traditional, moderate, and radical approaches to composition in order that we may fully appreciate musical modernism in all its diversity.

Ultimately, the areas of possible research that lead on from this thesis are not only plentiful, but also would help in reassessing our understanding of musical history, society, culture, and composition. This encompasses avenues that not only relate of to British music and the piano concertante work, but other genres and musical modernism more generally. In most cases interest in these various fields appears to be growing and it is likely that the various opportunities of further scholarship suggested here will shortly be examined, helping to expand and improve our understanding of them.

## Appendix I

### List of piano concertante works composed between 1799 and 1917<sup>1</sup>:

This table of piano concertante works serves little other purpose than that of providing interest for the reader. Given that Chapter 1 focuses on the socio-cultural and historical aspects of nineteenth-century Britain, it might satisfy the reader's curiosity to know when the romantic works referred to in this section, and many others besides, were composed.

#### Concertos:

John Field: Piano Concerto No. 1 in E-flat (1799)

Ludwig van Beethoven: Piano Concerto No. 3 in C minor (1800-03)

Ludwig van Beethoven: Piano Concerto No. 4 in G (1805-06)

Ludwig van Beethoven: Piano Concerto No. 5 (1809)

John Field: Piano Concerto No. 2 in A-flat (1811)

John Field: Piano Concerto No. 3 in E-flat (1811)

Carl Maria von Weber: Piano Concerto No. 1 in C (1810-12)

George Griffin: Piano Concerto No. 2 (c.1813)

John Field: Piano Concerto No. 4 in E-flat (1814- Rev. 1819)

John Field: Piano Concerto No 5 in C 'L'incendie par l'orage' (1817)

John Field: Piano Concerto No 6 in C (1819- Rev. 1820)

Ferdinand Ries: *Farewell to London* (Piano Concerto) (1823-24)

Frédéric Chopin: Piano Concerto No. 2 in F minor (1829)

Frédéric Chopin: Piano Concerto No. 1 in E minor (1830)

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<sup>1</sup> Foreign works printed in blue

[Felix Mendelssohn: Piano Concerto No. 1 in G minor \(1831\)](#)

John Field: Piano Concerto No 7 in C major/minor (1822- Rev. 1822-32)

William Sterndale Bennett: Piano Concerto No. 1 in D minor (1832)

John Field: Grand Pastorale (1832)

Cipriani Potter Piano Concerto in D minor (1832)

William Sterndale Bennett: Piano Concerto No. 2 in E-flat (1833)

Cipriani Potter Piano Concerto in E-flat (1833)

William Sterndale Bennett: Piano Concerto No. 3 in C minor (1834)

George Macfarren: Piano Concerto in C minor (1835)

Cipriani Potter: Piano Concerto in E (1835)

William Sterndale Bennett: Piano Concerto No. 5 in F minor (1836)

Frederick Bowen Jewson: Piano Concerto No. 1 (1838)

William Sterndale Bennett: Piano Concerto No. 4 in F minor (1838)

[Robert Schumann: Piano Concerto in A minor \(1845\)](#)

Walter Macfarren: Piano Concerto in B minor (1845 but now lost)

[Adolf von Henselt: Piano Concerto in F minor \(1846\)](#)

Charles Horsley: Piano Concerto in C minor (1848)

Julius Benedict: Piano Concerto in C minor (1850)

[Anton Rubinstein: Piano Concerto No. 1 in E minor \(1850\)](#)

[Anton Rubinstein: Piano Concerto No. 2 in F \(1851\)](#)

Francis Edward Bache: Piano Concerto in E (1852)

[Henri Charles Litolf \*Concerto Symphonique\* No. 4 \(1851-52\)](#)

[Anton Rubinstein: Piano Concerto No. 3 in G \(1853-54\)](#)

[Franz Liszt: Piano Concerto No. 1 in E-flat \(1835-55\)](#)

Johannes Brahms: Piano Concerto No. 1 in D minor (1854-1859)

Franz Liszt: Piano Concerto No. 2 in A (1839-61)

Anton Rubinstein: Piano Concerto No. 4 in C minor (1864)

Edward Grieg: Piano Concerto in A minor (1866)

Julius Benedict: Piano Concerto in A-flat (1867)

Julius Benedict: Piano Concerto in E-flat (1867)

Camille Saint-Saëns: Piano Concerto No. 2 in G minor (1868)

John Francis Barnett: Piano Concerto in D minor (1869)

Frederic Hymen Cowen: Piano Concerto in A minor (1869)

Camille Saint-Saëns: Piano Concerto No. 3 in E-flat (1869)

Anton Rubinstein: Piano Concerto No. 5 in E flat (1874)

Charles Villiers Stanford: Piano Concerto in B-flat (1874)

Pyotr Tchaikovsky: Piano Concerto No. 1 in B-flat minor (1874-75)

Camille Saint-Saëns: Piano Concerto No. 4 in C minor (1875)

Xaver Scharwenka: Piano Concerto No. 1 in B-flat minor (1876)

Richard Harvey Löhr: Piano Concerto in B minor (1878)

Hubert Parry: Piano Concerto in F-sharp (1878-79- Rev. 1884 and 1895)

Pyotr Il'yich Tchaikovsky: Piano Concerto No. 2 in G minor (1879-80)

Xaver Scharwenka: Piano Concerto No. 2 in C minor (1881)

Algernon Ashton: Piano Concerto in B minor (1882- lost)

Johannes Brahms: Piano Concerto No. 2 in B-flat (1882)

Frederick Bowen Jewson: Piano Concerto No. 2 in E-flat (1882)

Nikolay Rimsky-Korsakov: Piano Concerto in C-sharp minor (1882-83)

Charles Wood: Piano Concerto in F (1886)

Dora Bright: Piano Concerto in A minor (1888)

[Ignacy Jan Paderewski: Piano Concerto in A minor \(1888\)](#)

[Xaver Scharwenka: Piano Concerto No. 3 in C-sharp minor \(1889\)](#)

[Sergei Rachmaninoff: Piano Concerto No. 1 in F-sharp minor \(1890-91\)](#)

Dora Bright: Piano Concerto in D minor (1892)

Charles Villiers Stanford: Piano Concerto No. 1 in G (1894)

Albert Ketèlbey: Piano Concerto in G minor (1895)

William Hurlstone: Piano Concerto in D (1895)

[Camille Saint-Saëns: Piano Concerto No. 5 in F 'Egyptian' \(1896\)](#)

[Aleksandr Skryabin: Piano Concerto in F-sharp minor \(1896\)](#)

Alexander Mackenzie: Scottish Concerto (1897)

Moritz Moszkowski: Piano Concerto in E major (1898)

Julian Clifford: Piano Concerto in E minor (1899)

[Sergei Rachmaninoff: Piano Concerto No. 2 in C minor \(1901\)](#)

York Bowen: Piano Concerto No. 1 in E-flat (1903)

Harry Farjeon: Piano Concerto in D (1903)

Joseph Holbooke: Concerto for Piano in F minor 'Concerto Dramatique' (1903- later recast in 1908 as Piano Concerto No. 1 'The Song of Gwyn-ap-Nudd')

Donald Tovey: Piano Concerto in A (1903)

[Ferruccio Busoni: Piano Concerto \(1904\)](#)

York Bowen: Piano Concerto No. 2 in D minor 'Concertstück' (1905)

Arthur Hinton: Piano Concerto in D minor (1905)

Ethel Scarborough: Piano Concerto No. 1 (1905)

Fredrick Delius: Piano Concerto in C minor (1904 rev. 1907)

York Bowen: Piano Concerto No. 3 in G minor 'Fantasia' (1907)

Richard Harvey Löhr: Piano Concerto in D minor (1907)

Edward Isaacs: Piano Concerto in C-sharp minor (c.1907)

Charles Maclean: Piano Concerto (c.1907)

Montague Phillips: Piano Concerto in F-sharp minor (1907)

Lawrence Collingwood: Piano Concerto (c.1908)

[Xaver Scharwenka: Piano Concerto No. 4 in F minor \(1908\)](#)

Joseph Holbrook: Piano Concerto No. 1 'The Song of Gwyn-ap-Nudd' (1908)

Ethel Scarborough: Piano Concerto No. 2 (1908)

[Sergei Rachmaninoff: Piano Concerto No. 3 in D minor \(1909\)](#)

Haydn Wood: Piano Concerto in D minor (1909)

Charles Villiers Stanford: Piano Concerto No. 2 in C minor (1911)

[Sergei Prokofiev: Piano Concerto No. 1 in D-flat \(1912\)](#)

[Sergei Prokofiev: Piano Concerto No. 2 in G minor \(1913-14\)](#)

Cyril Scott: Piano Concerto No. 1 (1913-14)

Concertante works:

[Ludwig van Beethoven: \*Choral Fantasy\* \(1808\)](#)

[Carl Maria von Weber: \*Konzertstück\* in F minor \(1821\)](#)

John Field: Fantaisie sur un air favori de mon ami (1822)

Cipriani Potter: Introduction and Rondo for Piano and Orchestra (1827)

Cipriani Potter: Bravura Variations on a Theme by Rossini (1829)



Cipriani Potter: Ricercata 'on a favourite French theme' (1830)

William Sterndale Bennett: Caprice in E for Piano and Orchestra (1836-38)

William Sterndale Bennett: Piano Concerto (Concert-Stück) in A minor (1841-43- rev. 1848)

Franz Schubert (arr. Liszt): *Wanderer-Fantasie* (1851)

Franz Liszt: *Hungarian Fantasy* (1852)

Francis Edward Bache: Polonaise for Piano and Orchestra (1854)

Oscar Beringer: Andante and Allegro for Piano and Orchestra (c.1880)

Walter Macfarren: Concertstück for Piano and Orchestra in E minor (1881)

César Franck: *Les Djinns* (1884)

Pyotr Il'yich Tchaikovsky: *Concert Fantasia* (1884)

Dora Bright: Concertstück for Piano and Orchestra in C-sharp minor (1885)

César Franck: *Variations Symphonique* (1885)

Albert Ketèlbey: Caprice (1892)

Dora Bright: Fantasia in G minor for Piano and Orchestra (1892)

Ignacy Jan Paderewski: *Polish Fantasy* (1893)

Rosalind Ellicott: Fantasia in A minor for Piano and Orchestra (1895)

Albert Ketèlbey: Concertstück (1897)

Charles Villiers Stanford: Concert Variations upon an English Theme 'Down among the dead men' (1899)

Ralph Vaughan Williams: Fantasia for Piano and Orchestra (1896-1902. Rev. 1904)

Frederic Cowen: Concertstück for Piano and Orchestra in B-flat minor (1900)

Nicholas Gatty: Concert Allegro (1903)

Dora Bright: Variations for Piano and Orchestra (1909)

Arthur Somervell: Symphonic Variations 'Normandy' (1912)

Ernst von Dohnányi: *Variations on a Nursery Song* (1914)

Manuel de Falla: Noches en los jardines de España (1915)

## Appendix II

### List of piano concertante works composed between 1918 and 1955<sup>2</sup>:

This list comprises the collection of British concertante works I have unearthed during my research. Whilst I cannot claim that it is entirely exhaustive, I believe that it is close to complete. For a point of historical reference, I have also included foreign concertos that were produced during the same period.

#### Concertos:

Charles Stanford: Piano Concerto No. 3 in E-flat (1919- never orch. by Stanford)

Montague Phillips: Piano concerto No. 2 in E-flat (1919)

Edgar Bainton: Concerto Fantaisa (1920)

Kaikhosru Sorabji: Piano Concerto No. 5 (1920)

[Sergei Prokofiev: Piano Concerto No. 3 \(1921\)](#)

Arthur Somervell: 'Highland' Concerto (1921)

[George Antheil: Piano Concerto No. 1 \(1922\)](#)

Hamilton Harty: Piano Concerto in B minor (1922)

[Hans Pfitzner: Piano Concerto in E-flat \(1922\)](#)

Kaikhosru Sorabji: Piano Concerto No. 6 (1922)

Dorothy Howell: Piano Concerto (1923)

[Ernst Krenek: Piano Concerto No. 1 in F-sharp \(1923\)](#)

Constant Lambert: Piano Concerto (1924)

Kaikhosru Sorabji: Piano Concerto No. 7 (1924)

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<sup>2</sup> Foreign works printed in blue

Igor Stravinsky: Concerto for Piano and Winds (1923-24)

Alfredo Casella: Partita for Piano and Orchestra (1925)

George Gershwin: Concerto in F (1925)

Herbert Howells: Piano Concerto No. 2 in C (1925)

Bohuslav Martinů: Piano Concerto No. 1 (1925)

Ottorino Respighi: *Concerto in modo misloidio* (1925)

George Antheil: Piano Concerto No. 2 (1926)

Béla Bartók: Piano Concerto No. 1 (1926)

Aaron Copland: Piano Concerto (1926)

Harry Farjeon: Phantasy Concerto (c.1926)

Sergei Rachmaninoff: Piano Concerto No. 4 (1926, rev. 1941)

Gordon Jacob: Concerto for Piano and Strings (1927)

Kaikhosru Sorabji: Piano Concerto No. 8 (1927-28)

Henry Cowell: Piano Concerto (1928)

Joseph Holbrook: Concerto No. 2 *L'Orient* (1928)

York Bowen: Piano Concerto No. 4 in A minor (1929)

Norman Demuth: Concerto No. 1 in G minor (c.1929)

Stanley Wilson: Piano Concerto No. 1 (1929)

William Alwyn: Piano Concerto No. 1 (1930)

John Ireland: Piano Concerto in E-flat (1930)

Constant Lambert: Concerto for Piano and 9 Players (1930-31)

Béla Bartók: Piano Concerto No. 2 (1931)

Richard Hall: Piano Concerto No. 1 (1931)

[Sergei Prokofiev: Piano Concerto No. 4 \(1931\)- published in 1966](#)

[Maurice Ravel: Piano Concerto in G \(1931\)](#)

Ralph Vaughan Williams: Piano Concerto in C (1926-1931- Rev. For two pianos 1932)

[Sergei Prokofiev: Piano Concerto No. 5 \(1931-32\)](#)

Edmund Rubbra: Piano Concerto (1931-32)

Arnold Foster: Concerto on Country Dance Tunes (c.1932)

Albert Coates: Piano Concerto (1933)

[Darius Milhaud: Concerto for Piano and Orchestra No. 1 \(1933\)](#)

[Dmitry Shostakovich: Concerto for Piano, Trumpet and Strings in C minor \(1933\)](#)

Christian Darnton: Concerto in C for Piano and String Orchestra (1933)

Roger Sacheverell Coke: Concerto No. 2 in E minor for Piano and Orchestra (1933)

Miriam Hyde (Australian Composer): Piano Concerto No. 1 in E-flat minor (1934)

[Bohuslav Martinů: Piano Concerto No. 2 \(1934\)](#)

Erik Chisholm: Piano Concerto No. 1 'Piobaireachd' (c.1935)

Miriam Hyde: Piano Concerto No. 2 in C-sharp minor (1935)

Albert Coates: Piano Concerto (c.1936)

[Aram Khachaturian: Piano Concerto \(1936\)](#)

Frank Merrick: Piano Concerto No. 2 (1936)

Alan Bush: Piano Concerto (1935-37)

Brian Easdale: Piano Concerto (c.1937)

[Ernst Krenek: Piano Concerto No. 2 \(1937\)](#)

[Walter Piston: Piano Concertino \(1937\)](#)

Stanley Wilson: Piano Concerto No. 2 (c.1937)

Alec Rowley: Concerto No. 1 in D for Piano, Strings and Percussion (1938)

Alec Rowley: Concerto No. 2 in A minor for Piano and Military Band (1938)

Benjamin Britten: Piano Concerto in D (1938- Rev. 1945)

Roger Sacheverell Coke: Concerto No. 3 in E-flat for Piano and Orchestra (1938)

Arthur Bliss: Piano Concerto in B-flat (1939)

Gordon Bryan: Piano Concerto No. 2 'Irish' (1939)

William Busch: Piano Concerto in F minor (1937-39)

Alan Rawsthorne: Piano Concerto No. 1 (1939- Rev. 1942)

Stanley Bate: Piano Concerto No. 2 (1940)

Arnold Cooke: Piano Concerto (1940)

Alec Rowley: Concerto for Piano or Harpsichord and Chamber Orchestra in F major (1940)

Freda Swain: Concerto for Piano and Orchestra 'The Air Mail' in one movement (1940)

Geoffrey Bush: Piano Concerto (1941)

[Darius Milhaud: Concerto for Piano and Orchestra No. 2 \(1941\)](#)

Franz Reizenstein: Piano Concerto No. 1 in G major (1941)

Eugene Goossens: Phantasy Concerto (1942)

[Joaquín Rodrigo: \*Concierto Heroico\* \(1942\)](#)

[Arnold Schoenberg: Piano Concerto \(1942\)](#)

Norman Demuth: Piano Concerto (1943)

Reginald Redman: Concerto for Piano and Strings (c.1943)

Humphrey Searle: Piano Concerto No.1 (1944)

[Béla Bartók: Piano Concerto No. 3\(1945\)](#)

[Paul Hindemith: Piano Concerto \(1945\)](#)

[Heitor Villa-Lobos: Piano Concerto No. 1 \(1945\)](#)

Richard Arnell: Piano Concerto (1946)

[Ernst Krenek: Piano Concerto No. 3 \(1946\)](#)

[Darius Milhaud: Concerto for Piano and Orchestra No. 3 \(1946\)](#)

William Wordsworth: Piano Concerto in D minor (1946)

Lennox Berkeley: Piano Concerto in B-flat (1947)

Leslie Bridgewater: Piano Concerto in C minor (1947)

Thomas Pitfield: Piano Concerto in E minor (1947)

Alec Rowley: Miniature Concerto for Piano and Orchestra (1947)

[Ernest Bloch: Concerto Symphonique \(1948\)](#)

Doreen Carwithen: Concerto for Piano and Strings (1948)

Ruth Gipps: Piano Concerto (1948)

[Bohuslav Martinů: Piano Concerto No. 3 \(1948\)](#)

[Heitor Villa-Lobos: Piano Concerto No. 2 \(1948\)](#)

Arthur Benjamin: Concerto quasi una Fantasia (1949)

Erik Chisholm: Piano Concerto No. 2 'On Hindustani Themes' (c.1949)

Elizabeth Maconchy: Concerto for Piano and String Orchestra (1949)

[Darius Milhaud: Concerto for Piano and Orchestra No. 4 \(1949\)](#)

[Francis Poulenc: Piano concerto \(1949\)](#)

Richard Addinsell: The Smokey Mountains Concerto (1950)

[Ernst Krenek: Piano Concerto No. 4 \(1950\)](#)

Ian Parrott: Piano Concerto (1950)

[Hans Werner Henze: Piano Concerto No. 1 \(1950\)](#)

[John Cage: Concerto for Prepared Piano and Orchestra \(1950-1951\)](#)

George Dyson: Concerto Leggiero (1951)

Howard Ferguson: Concerto for Piano and Strings (1951)

Roberto Gerhard: Concerto for Piano and Strings (1951)

Richard Hall: Piano Concerto No. 2 (1951)

Kenneth Leighton: Piano Concerto No. 1 (1951)

Alan Rawsthorne: Piano Concerto No. 2 (1951)

Stanley Bate: Piano Concerto No. 3 (1951-1952)

[Heitor Villa-Lobos: Piano Concerto No. 4 \(1952\)](#)

[Leroy Anderson: Piano Concerto in C \(1953\)](#)

Peter Fricker: Concerto for Piano and Small Orchestra (1952-1954)

Cecil Armstrong Gibbs: A Simple Concerto for Piano and Strings (1954)

[Heitor Villa-Lobos: Piano Concerto No. 5 \(1954\)](#)

Stanley Bate: Piano Concerto No. 4 (c.1955)

William Mathias: Piano Concerto No. 1 (1955)

[Darius Milhaud: Concerto for Piano and Orchestra No. 5 \(1955\)](#)

Humphrey Searle: Piano Concerto No. 2 (1955)

Michael Tippett: Piano Concerto (1953-55)

Concertino works:

[Arthur Honegger: Piano Concertino \(1924\)](#)

[Leoš Janáček: Concertino for Piano and Chamber Orchestra \(1925\)](#)

Arthur Benjamin: Piano Concertino (1926)

Christian Darnton: Concertino (for Piano and Chamber Orchestra) (1926)



Elizabeth Maconchy: Concerto (Concertino) for Piano (1928- Rev. 1930)

Stanley Bate: Concertino for Piano and Chamber Orchestra (1937)

Arnold Bax: Piano Concertino (1939)

Cecil Armstrong Gibbs: Concertino for Piano and String Orchestra (1942)

Frederic Austin: Concertino for Piano and Orchestra (1944)

Norman Demuth: Concertino for Piano and Small Orchestra (1947)

Christian Darnton: Concertino in C for Piano and Strings (1948)

Gordon Jacob: Concertino for Piano and Strings (1954)

Robin Milford: Concertino for Piano and String Orchestra in E (1955)

#### Miscellaneous:

Arnold Bax: Symphonic Variations (1918)

Dora Bright: *Suite of Eighteenth-Century Dances* (c.1918)

Gerald Finzi: Eclogue (1920s)

Cyril Rootham: Miniature Suite for Piano and Strings (1920)

William Baines: *Poem* for Piano and Orchestra (1921)

Reginald King: Fantasy for Piano and Orchestra (1923- rev. 1946)

George Gershwin: *Rhapsody in Blue* (1924)

Paul Hindemith: *Kammermusik No. 2* (1924)

Ernest Bloch: Concerto Grosso No. 1 (1925)

Ernest Bloch: Concerto Grosso for String Orchestra and Piano Obligato (1925)

Alfredo Casella: Partita for Piano and Orchestra (1925)

Victor Hely-Hutchinson: The Young Idea, Rhapsody for piano and orchestra (1927)

Constant Lambert: *The Rio Grande* (1927)

William Walton: *Sinfonia Concertante* (1927)

Gerald Finzi: *Grand Fantasia and Toccata* (1928)

Ottorino Respighi: *Toccata* (1928)

Heitor Villa-Lobos: *Chôros No. 11* (1928)

Igor Stravinsky: *Capriccio for Piano and Orchestra* (1926-1929)

Francis Poulenc: *Aubade (concerto choréographique)* (1929)

Arnold Bax: *Winter Legends* (1930)

Benjamin Britten: *Rondo Concertante for Piano and Strings* (1930)

Albert Ketèlbey: *The Clock and the Dresden Figures* (1930)

Albert Ketèlbey: *Wedgewood Blue* (1930- rearrangement of work from 1920)

Frank Bridge: *Phantasm* (1931)

Cyril Scott: *Early One Morning* (1931- Rev. 1962)

Arnold Bax: *Saga Fragment* (1932)

Albert Ketèlbey: *Dance of the Merry Mascots* (1932)

Karol Szymanowski: *Symphony No. 4* (1932)

Cecil Armstrong Gibbs: *Peacock Pie- Suite for Piano and Orchestra* (1933)

John Foulds: *Dynamic Triptych for Pianoforte and Orchestra* (1933)

John Ireland: *Legend for Piano and Orchestra* (1933)

Edmund Rubbra: *Sinfonia Concertante* (1934-36- Rev. 1943)

Leighton Lucas: *Partita for Piano and Chamber Orchestra* (1934)

Sergei Rachmaninoff: *Rhapsody on a Theme by Paganini* (1934)

Gordon Bryan: *Concerto in Variation form for Piano, Strings and Percussion* (1937)

Leighton Lucas: Five Sonnets for Piano and Orchestra (1937)

Stanley Bate: Concertante for Piano and Stings (1936-1938)

[Bohuslav Martinů: Piano Concertino \(1938\)](#)

Albert Ketèlbey: Sunbeams and Butterflies (1938)

[Heitor Villa-Lobos: \*Bachianas brasileiras No. 3\* \(1938\)](#)

Miriam Hyde: Fantasy Romantic (1938-39)

Norman Demuth: Two War Poems for Piano and Orchestra (1940)

Albert Ketèlbey: An Old-World Romance (1940- Rearrangement of 1925 work)

Elizabeth Maconchy: *Dialogue* (1940)

[Bohuslav Martinů: \*Sinfonietta giocosa\* \(1940 – rev. 1941\)](#)

Michael Tippett: *Fantasia on a Theme of Handel* (1941)

Alec Rowley: 3 Idylls for Piano and Orchestra (1942)

Grace Williams: Sinfonia Concertante (1942)

Ernest Moeran: Rhapsody No. 3 (1943)

Clive Richardson: *London Fantasia* (1944)

Albert Arlen: *The Alamein Concerto* (1945)

Alberto Semprini: Concerto Appassionato for Piano and Orchestra (1945)

Arnold Bax: Morning Song: *Maytime in Sussex* (1946)

Reginald King: Fantasy for Piano and Orchestra (1946)

Richard Addinsell: Festival (1947)

Albert Ketèlbey: Caprice Pianistique (1947)

Donald Phillips: Concerto in Jazz for Piano and Orchestra (1947)

[Ernest Bloch: Scherzo Fantasque \(1948\)](#)

John Addison: Variations for Piano and Orchestra (1949)

Geoffrey Bush: *Martini Fantasy* for Piano and Strings (1949)

Ralph Vaughan Williams: Fantasia (quasi variazione) on the Old 104<sup>th</sup> (1949)

Frank Leslie Statham: *Riviera Rhapsody* for Piano and Orchestra (c.1950)

Alberto Semprini: *Mediterranean Concerto* (c.1950)

Madeleine Dring: *Festival Scherzo* (1951)

Richard Addinsell: Tune in G (1943- Orch. 1952)

Stanley Bate: Concerto Grosso for Piano and Strings (1952)

Frederic Curzon: Saltarello for Piano and Orchestra (1952)

Robin Milford: Fishing by Moonlight (1952)

Stanley Laudan and Gordon Rees: *Rhapsody for Elizabeth* for Piano and Orchestra (1953)

Pamela Harrison: Concertante for Piano and Strings (1954)

Humphrey Searle: Concertante for Piano, Strings and Percussion (1954)

#### Film scores:

Jack Beaver: Portrait of Isla (1940)

Richard Addinsell: Warsaw Concerto (1941)

Richard Addinsell: Teatime Music for Piano and String Orchestra (1942)

Frederic Austin: Concertino for Piano and Orchestra (1944)

Hubert Bath: Cornish Rhapsody (1945)

Arthur Bliss: *Baraza* (1946)

Charles Williams: The Dream of Olwen (1947)

Nino Rota: The Legend of the Glass Mountain (1948)

Leslie Bridgewater: Legend of Lancelot (1949)

Philip Green: *Song of Soho*: Rhapsody for Piano and Orchestra (1950)

Kenneth Leslie-Smith: *The Mansell Concerto* (1952)

**Appendix III**  
**List of Known Premiere Performance of British Concertante Works**

<b>Concertos</b> <b>Work</b>	<b>Composer</b>	<b>Date</b>	<b>Pianist</b>	<b>Conductor</b>	<b>Orchestra</b>
Concerto for Piano No. 2 in E major	M. Phillips	9th September 1920	William Garnet James	Montague Phillips	New Queen's Hall Orchestra
Concerto Fantasia	E. Bainton	6th January 1921	Edgar Bainton	Dan Godfrey	Bournemouth Symphony Orchestra
Highland Concerto	A. Somervell	1921	Jessie Munro	Arthur Somervell	Claude Powell's orchestra
Piano Concerto In B minor	H. Harty	22nd Novmber 1922	Hamilton Harty	Unknown	Leeds Philharmonic
Piano Concerto No. 2 in C minor	H. Howells	27th April 1925	Howard Samuel	Malcolm Sargent	Royal Philharmonic Society
Concerto for Piano and Strings	G. Jacob	May. 1927	Arthur Benjamin	Henry Wood	New Queen's Hall Orchestra
Concerto No. 1 in G minor	N. Demuth	11th April 1929	Lloyd Powell	Norman Demuth	Bournemouth Municipal Orchestra
Piano Concerto No. 1	S. Wilson	7th September 1929	James Ching	Stanley Wilson	Henry Wood Symphony Orchestra
Piano Concerto No. 1	W. Alwyn	30th December 1931	Clifford Curzon	William Alwyn	Bournemouth Symphony Orchestra
Piano Concerto in E-flat major	J. Ireland	2nd October 1930	Helen Perkin	Henry Wood	BBC Symphony Orchestra
Concerto (Concertino) for Piano	E. Maconchy	19th March 1930	Ervin Schulhoff	Karel Jirák	Prague Philharmonic Orchestra
Concerto for Piano and Nine Players	C. Lambert	18th December 1931	Arthur Benjamin	Constant Lambert	Members of the BBC Symphony Orchestra
Piano Concerto	R. Vaughan Williams	1st February 1933	Harriet Cohen	Adrian Boult	BBC Symphony Orchestra
Piano Concerto in C for Piano and Strings	C. Darnton	29th November 1935	Adolph Hallis	Warwick Braithwaite	BBC Symphony Orchestra
Piano Concerto No. 4 in A minor	Y. Bowen	19th March 1937	York Bowen	Adrian Boult	BBC Symphony Orchestra
Piano Concerto No. 2 in E minor	F. Merrick	10th June 1937	Frank Merrick	Dan Godfrey	Bournemouth Municipal Orchestra
Piano Concerto	A. Bush	4th March 1938	Alan Bush	Adrian Boult	BBC Symphony Orchestra
Piano Concerto No. 2 in A minor for Piano and Military Band	A. Rowley	15 July 1938	Alec Rowley	P. S. G. O'Donnell	BBC Military Band
Piano Concerto No. 1 in D	A. Rowley	25th August 1938	Franz Weitzmann	Warwick Braithwaite	BBC Symphony Orchestra
Piano Concerto in D	B. Britten	18th August 1938	Benjamin Britten	Henry Wood	BBC Symphony Orchestra
Concerto in Variation form for Piano, Strings and Percussion	G. Bryan	8th September 1938	Gordan Bryan	Dan Godfrey	Bournemouth Municipal Orchestra
Piano Concerto No. 1	E. Chisholm	1938	Eric Chisholm	Ian Whyte	Scottish Orchestra
Piano Concerto	W. Busch	6th January 1939	William Busch	Clarence Raybould	BBC Symphony Orchestra
Piano Concerto in B-flat	A. Bliss	10th June 1939	Solomon	Adrian Boult	New York Philharmonic Orchestra
Piano Concerto No. 3	R. S. Coke	3rd August 1939	Charles Lynch	Dan Godfrey	Bournemouth Municipal Orchestra
Concerto No. 1 for Piano and Orchestra	A. Rawsthorne	17th July 1942	Louis Kentner	Alan Rawsthorne	London Philharmonic Orchestra
Piano Concerto No. 2	S. Bate	8th February 1942	Stanley Bate	Thomas Beecham	New York Symphony Orchestra
Piano Concerto	A. Cooke	11th November 1942	Louis Kentner	Clarence Raybould	BBC Symphony Orchestra
Phantasy Concerto	E. Goossens	25th February 1944	José Iturbi	Eugene Goossens	Cincinnati Symphony Orchestra
Phantasy Concerto	E. Goossens	1st November 1944	Irene Kohler	Adrian Boult	BBC Symphony Orchestra
Piano Concerto No. 1	H. Searle	14th May 1946	Colin Horsley	Adrian Boult	BBC Symphony Orchestra
Piano Concerto in D minor	W. Wordsworth	April. 1947	John Hunt	Not Known	Not Known
Concerto for Piano and Orchestra	L. Bridgewater	15th February 1947	Not Known	Adrian Boult	BBC Symphony Orchestra
Piano Concerto in B-flat	L. Berkeley	31st August 1948	Colin Horsley	Basil Cameron	London Symphony Orchestra
Piano Concerto	R. Gipps	21st March 1949	Ruth Gipps	George Weldon	Birmingham City Orcehstra
Piano Concerto No. 1	T. Pitfield	12th November 1949	Stephen Wearing	Hugo Rignold	Royal Liverpool Philharmonic Orchestra

Piano Concerto	D. Carwithen	25th August 1952	Iris Loveridge	Trevor Harvey	London Symphony Orchestra
Piano Concerto No. 2	E. Chisholm	22nd November 1949	Adolph Hallis	Eric Chisholm	Not Known
Piano Concerto	R. Gerhard	1951	Noel Mewton Wood	Norman Del Mar	Aldeburgh Festival Orchestra
Concerto for Piano and Strings	H. Ferguson	22nd June 1951	Howard Ferguson	Denis Mulgan	City of Belfast Orchestra
Piano Concerto No. 2	A. Rawsthorne	1951	Clifford Curzon	Unknown	Unknown
Piano Concerto No. 3	S. Bate	30th August 1957	Stanley Bate	John Hollingsworth	BBC Symphony Orchestra
Concerto for Piano and Small Orchestra	P. Fricker	21st March 1954	Harriet Cohen	Adrian Boult	London Symphony Orchestra
Piano Concerto No. 2	H. Searle	14th August 1956	Gordon Watson	John Hollingsworth	BBC Symphony Orchestra
Piano Concerto	M. Tippett	30th October 1956	Louis Kentner	Rudolph Schwarz	City of Birmingham Symphony Orchestra

### Concertinos

Work	Composer	Date	Pianist	Conductor	Orchestra
Piano Concertino	A. Benjamin	1st September 1928	Arthur Benjamin	Henry Wood	Henry Wood Symphony Orchestra
Concertino for Piano and Chamber Orchestra	S. Bate	8th February 1938	Stanley Bate	Kneale Kelly	Eastbourne Symphony Orchestra
Concertino for Piano and String Orchestra	C. A. Gibbs	22nd December 1942	Yvonne Arnaud	Adrian Boult	BBC Symphony Orchestra
Piano Concertino in C major	C. Darnton	April, 1949	Adolf Hallis	Not Known	Johannesburg Symphony Orchestra
Concertino for Piano and Strings	G. Jacob	1st December 1954	Kathleen Long	Reginal Jaques	Jaques Orchestra

### Miscellaneous

Work	Composer	Date	Pianist	Conductor	Orchestra
Symphonic Variations	A. Bax	23rd September 1920	Harriet Cohen	Henry Wood	New Queen's Hall Orchestra
Concerto Fantasia	E. Bainton	6th January 1921	Edgar Bainton	Dan Godfrey	Bournemouth Municipal Orchestra
The Rio Grande	C. Lambert	27th February 1928	Angus Morrison	John Ansell	The Wireless Orchestra and Chorus
The Young Idea	V. Hely-Hutchinson	27th September 1930	Victor Hely-Hutchinson	Henry Wood	BBC Symphony Orchestra
Sinfonia Concertante	W. Walton	5th January 1928	York Bowen	Ernst Ansermet	Royal Philharmonic Society
Winter Legends	A. Bax	10th February 1932	Harriet Cohen	Adrian Boult	BBC Symphony Orchestra
Phantasm	F. Bridge	10th January 1934	Kathleen Long	Frank Bridge	BBC Symphony Orchestra
Saga Fragment	A. Bax	21st October 1933	Harriet Cohen	Constant Lambert	Unknown
Legend	J. Ireland	12th January 1934	Helen Perkin	Adrian Boult	BBC Symphony Orchestra
Sinfonia Concertante	E. Rubbra	10th August 1943	Edmund Rubbra	Adrian Boult	BBC Symphony Orchestra
Fantasia on a Theme of Handel	M. Tippett	7th March 1942	Phyllis Sellick	Walter Goehr	London Symphony Orchestra?
Three Idylls for Piano and Orchestra	A. Rowley	7th August 1942	Alec Rowley	Adrian Boult	BBC Symphony Orchestra
Sinfonia Concertante	G. Williams	7th January 1943	Margaret Good	Clarence Raybould	BBC Symphony Orchestra
Rhapsody No. 3 in F minor	E. J. Moeran	19th August 1943	Harriet Cohen	Adrian Boult	BBC Symphony Orchestra
Morning Song	A. Bax	Aug-47	Harriet Cohen	Malcolm Sargent	London Symphony Orchestra
Concerto Quasi Una Fantasia	A. Benjamin	5th September 1950	Arthur Benjamin	Eugene Goossens	Sydney Symphony Orchestra?
Concertante for Piano, Strings, and Percussion	H. Searle	Friday, 1 October 54	Louis Kentner	Harry Samuel	Goldsbrough Orchestra
Eclogue	G. Finzi	1957	Kathleen Long	Unknown	Kalmar Orchestra

**Appendix IV**  
**List of Piano Concertante Performances by the Crystal Palace Orchestra (1858-1901)**

<b>Date</b>	<b>Work</b>	<b>Composer</b>	<b>Pianist</b>	<b>Conductor</b>
1858				
13th March	Piano Concerto No. 4 in E major	F. Moscheles	Arabella Goddard	August Manns
1863				
7th February	Piano Concerto No. 2 in E-flat	C. M. von Weber	Arabella Goddard	August Manns
11th April	Piano Concerto No. 2 in F minor	F. Chopin	Unknown	August Manns
12th December	Rondo Brillant	F. Mendelssohn	Arabella Goddard	August Manns
1866				
17th March	Choral Fantasia	L. van Beethoven	Arabella Goddard	August Manns
21st April	Piano Concerto No. 23 in A	W. A. Mozart	Ferdinand Hiller	August Manns
1867				
26th January	Piano Concerto No. 4 in G	L. van Beethoven	Arabella Goddard	August Manns
9th February	Piano Concerto in F-sharp minor	C. Reinecke	Oscar Beringer	August Manns
23rd February	Piano Concerto No. 5 in E-flat	L. van Beethoven	Clara Schumann	August Manns
2nd March	Piano Concerto No. 4 in E major	F. Moscheles	Madeline Schiller	August Manns
1867-68				
Not specified	Piano Concerto No. 1 in G minor	F. Mendelssohn	Arabella Goddard	August Manns
Not specified	Piano Concerto in A minor	R. Schumann	Clara Schumann	August Manns
4th of the 2nd Series of 14 concerts	Piano Concerto No. 5 in E-flat	L. van Beethoven	Arabella Goddard	August Manns
Not specified	Piano Concerto No. 2 in D minor	F. Mendelssohn	Clara Schumann	August Manns
Not specified	Piano Concerto in A minor (last 2 movements)	J. N. Hummel	Constance Skiwa	August Manns
Not specified	Andante Spianato and Grande Polonaise	F. Chopin	Ernst Pauer	August Manns
1868				
14th November	Choral Fantasia	L. van Beethoven	Charles Hallé	August Manns
Not specified	Capriccio Brillant	F. Mendelssohn	Marian Buels	August Manns
Not specified	Piano Concerto No. 4 in F minor	W. S. Bennett	Arabella Goddard	August Manns
Not specified	Piano Concerto No. 20 in D minor	W. A. Mozart	Agnes Zimmermann	August Manns
Not specified	Piano Concerto in A minor	R. Schumann	Clara Schumann	August Manns
Not specified	Konzertstück in F minor	C. M. von Weber	Clara Schumann	August Manns
1869				
13th March	Piano Concerto No. 1 in G minor	F. Mendelssohn	Franklin Taylor	August Manns
Not specified	Piano Concerto No. 2 in D minor	F. Mendelssohn	Arabella Goddard	August Manns
10th April	Piano Concerto No. 4 in G	L. van Beethoven	Charles Hallé	August Manns
Not specified	Piano Concerto in F-sharp minor	C. Reinecke	Carl Reinecke	August Manns
Not specified	Rondo Brillant	F. Mendelssohn	Charles Hallé	August Manns
1869				
9th October	Piano Concerto No. 5 in E-flat	L. van Beethoven	Charles Hallé	August Manns
30th October	Piano Concerto No. 2 in E-flat	C. M. von Weber	Ernst Pauer	August Manns



13th November	Caprice in E	W. S. Bennett	Arabella Goddard	August Manns
4th December	Rondo Brillant	F. Mendelssohn	Agnes Zimmermann	August Manns
1870				
5th March	Piano Concerto in A minor	R. Schumann	Clara Schumann	August Manns
2nd April	Piano Concerto No. 1 in G minor	F. Mendelssohn	Augusta Auspitz-Kolar	August Manns
9th April	Piano Concerto No. 1 in C	L. van Beethoven	Carl Reinecke	August Manns
23rd April	Konzertstück in F minor	C. M. von Weber	Clara Schumann	August Manns
1st October	Piano Concerto No. 4 in G	L. van Beethoven	Charles Hallé	August Manns
22nd October	Piano Concerto No. 3 in C minor	L. van Beethoven	Agnes Zimmermann	August Manns
12th November	Piano Concerto No. 2 in B-flat	L. van Beethoven	Franklin Taylor	August Manns
19th November	Piano Concerto No. 5 in E-flat	L. van Beethoven	Arabella Goddard	August Manns
3rd December	Piano Concerto No. 1 in C	L. van Beethoven	Ernst Pauer	August Manns
17th December	Choral Fantasia	L. van Beethoven	Arabella Goddard	August Manns
1871				
28th January	Piano Concerto No. 18 in B-flat	W. A. Mozart	Charles Hallé	August Manns
4th February	Piano Concerto in A minor	R. Schumann	Oscar Beringer	August Manns
18th February	Piano Concerto No. 2 in D minor	F. Mendelssohn	Clara Schumann	August Manns
18th March	Piano Concerto No. 26 in D	W. A. Mozart	Ferdinand Hiller	August Manns
1st April	Piano Concerto No. 1 in G minor	F. Mendelssohn	Arabella Goddard	August Manns
15th April	Piano Concerto No. 2 in F minor	F. Chopin	Edward Dannreuther	August Manns
30th September	Capriccio Brillant	F. Mendelssohn	Kate Robberts	August Manns
7th October	Rondo Brillant	F. Mendelssohn	Agnes Zimmermann	August Manns
14th October	Serenade and Rondo Giojoso	F. Mendelssohn	Ernst Pauer	August Manns
4th November	Piano Concerto No. 1 in G minor	F. Mendelssohn	Arabella Goddard	August Manns
25th November	Piano Concerto No. 2 in D minor	F. Mendelssohn	Charles Hallé	August Manns
1872				
20th January	Piano Concerto No. 5 in E-flat	L. van Beethoven	Franklin Taylor	August Manns
27th January	Piano Concerto No. 1 in E-flat	F. Liszt	Edward Dannreuther	August Manns
10th February	Piano Concerto No. 23 in A	W. A. Mozart	Ferdinand Hiller	August Manns
17th February	Piano Concerto No. 4 in G	L. van Beethoven	Clara Schumann	August Manns
9th March	Piano Concerto No. 1 in D minor	J. Brahms	Miss Baglehole	August Manns
23rd March	Piano Concerto No. 2 in E-flat	W. S. Bennett	Arabella Goddard	August Manns
30th March	Choral Fantasia	L. van Beethoven	Oscar Beringer	August Manns
6th April	Piano Concerto No. 26 in D	W. A. Mozart	Carl Reinecke	August Manns
13th April	Piano Concerto in A minor	R. Schumann	Emma Brandes	August Manns
5th October	Piano Concerto No. 1 in E minor	F. Chopin	Alice Mangold-Diehl	August Manns
2nd November	Piano Concerto No. 27 in B-flat	W. A. Mozart	Arabella Goddard	August Manns
9th November	Rondo in B-flat	L. van Beethoven	Ridley Prentice	August Manns
16th November	Piano Concerto No. 4 in D minor	A. Rubinstein	Frits Hartvigson	August Manns
23rd November	Piano Concerto No. 5 in E-flat	L. van Beethoven	Edward Dannreuther	August Manns
7th December	Piano Concerto in D	L. van Beethoven	Agnes Zimmermann	August Manns
1873				

1st February	Piano Concerto in F minor	A. von Henselt	Oscar Beringer	August Manns
1st March	Introduction and Allegro Appassionato	R. Schumann	Clara Schumann	August Manns
22nd March	Piano Concerto No. 4 in G	L. van Beethoven	Franklin Taylor	August Manns
29th March	Piano Concerto No. 2 in D minor	F. Mendelssohn	Alfonso Rendano	August Manns
5th April	Piano Concerto No. 3 in C minor	L. van Beethoven	Charles Hallé	August Manns
26th April	Choral Fantasia	L. van Beethoven	Charles Hallé	August Manns
4th October	Piano Concerto in F minor	J. S. Bach	Ernst Pauer	August Manns
8th November	Piano Concerto No. 5 in E-flat	L. van Beethoven	Hans von Bülow	August Manns
15th November	Elegy for Piano and Orchestra	E. Silas	Mr Silas	August Manns
6th December	Piano Concerto No. 22 in E-flat	W. A. Mozart	Agnes Zimmermann	August Manns
13th December	Piano Concerto No. 1 in E-flat	F. Liszt	Hans von Bülow	August Manns
1874				
28th February	Piano Concerto No. 4 in G	L. van Beethoven	Emma Barnett	August Manns
28th March	Concerto Symphonique No. 3 in E-flat	H. Litloff	Oscar Beringer	August Manns
18th April	Piano Concerto in A minor	E. Grieg	Edward Dannreuther	August Manns
?	Piano Concerto in F minor	W. S. Bennett	Franklin Taylor	August Manns
?	Piano Concerto No. 2 in A	F. Liszt	Edward Dannreuther	August Manns
?	Fantasia on Hungarian Melodies	F. Liszt	Hans von Bülow	August Manns
?	Piano Concerto No. 20 in D minor	W. A. Mozart	Charles Hallé	August Manns
1975				
16th January	Piano Concerto in A minor	R. Schumann	Oscar Beringer	August Manns
13th February	Piano Concerto No. 3 in G minor	F. Moscheles	Hans von Bülow	August Manns
20th February	Piano Concerto No. 1 in D minor	J. Brahms	Marie Krebs	August Manns
6th March	Piano Concerto No. 3 in C minor	W. S. Bennett	Agnes Zimmermann	August Manns
10th April	Konzertstück in F minor	C. M. von Weber	Ernst Pauer	August Manns
24th April	Piano Concerto in C minor	J. Raff	Hans von Bülow	August Manns
15th May	Choral Fantasia	L. van Beethoven	Charles Hallé	August Manns
12th June	Capriccio Brillant	F. Mendelssohn	Marie Krebs	August Manns
9th October	Piano Concerto No. 1 in E minor	F. Chopin	Anna Mehlig	August Manns
23rd October	Piano Concerto No. 4 in G	L. van Beethoven	Charles Hallé	August Manns
6th November	Piano Concerto No. 5 in E-flat	L. van Beethoven	Anna Mehlig	August Manns
20th November	Piano Concerto No. 1 in G minor	F. Mendelssohn	Annette Essipoff	August Manns
27th November	Piano Concerto in F	G. F. Handel (arr. By soloist)	Mortier de Fontaine	August Manns
18th December	Piano Concerto No. 2 in E-flat	C. M. von Weber	Ferdinand Hiller	August Manns
1876				
22nd January	Caprice in E	W. S. Bennett	Marie Krebs	August Manns
29th January	Piano Concerto No. 3 in G	A. Rubinstein	Oscar Beringer	August Manns
12th February	Piano Concerto No. 25 in C	W. A. Mozart	Agnes Zimmermann	August Manns
19th February	Piano Concerto in D minor	J. F. Barnett	Emma Barnett	August Manns
11th March	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Edward Dannreuther	August Manns
22nd April	Piano Concerto No. 2 in F minor (mmts 2 and 3)	F. Chopin	Anna Mehlig	August Manns
30th September	Piano Concerto in F-sharp	H. von Bronsart	Frits Hartvigson	August Manns

4th November	Piano Concerto No. 1 in G minor	F. Mendelssohn	Arabella Goddard	August Manns
18th November	Piano Concerto	A. von Henselt	Anna Mehlig	August Manns
25th November	Hungarian Fantasy	F. Liszt	Mrs Beesley	August Manns
9th December	Piano Concerto	F. Hiller	Anna Mehlig	August Manns
16th December 1877	Piano Concerto No. 5 in E-flat	L. van Beethoven	Arabella Goddard	August Manns
10th February	Fantasia in C major 'Wandererfantasie'	F. Schubert (arr. Liszt)	Walter Bache	August Manns
17th February	Piano Concerto No. 4 in G	L. van Beethoven	Marie Krebs	August Manns
3rd March	Serenade and Rondo Giojoso	F. Mendelssohn	Josephine Lawrence	August Manns
17th March	Piano Concerto in A minor	R. Schumann	Clara Schumann	August Manns
24th March	Choral Fantasia	L. van Beethoven	Arabella Goddard	August Manns
31st March	Piano Concerto No. 2 in D minor	F. Mendelssohn	Dora Schirmacher	August Manns
7th April	Suite for Piano and Orchestra	J. Raff	Franz Rummel	August Manns
14th April	Piano Concerto No. 5 in A-flat major	J. N. Hummel	Ernst Pauer	August Manns
21st April	Piano Concerto No. 2 in F	A. Rubinstein	Anton Rubinstein	August Manns
5th May	Konzertstück in F minor	C. M. von Weber	Anna Mehlig	August Manns
4th June	Piano Concerto No. 4 in G	L. van Beethoven	Anton Rubinstein	August Manns
6th October	Piano Concerto in E-flat	J. Benedict	Arabella Goddard	August Manns
27th October	Piano Concerto in B-flat minor	X. Scharwenka	Edward Dannreuther	August Manns
10th November	Piano Concerto No. 3 in B minor	J. N. Hummel	Anna Mehlig	August Manns
17th November	Piano Concerto No. 3 in C minor	L. van Beethoven	Emma Barnett	August Manns
24th November	Piano Concerto in A minor	R. Schumann	Franklin Taylor	August Manns
1st December 1878	Piano Concerto No. 1 in E minor	F. Chopin	Lilly Oswald	August Manns
23rd February	Piano Concerto No. 2 in C	I. Brüll	Ignaz Brüll	August Manns
9th March	Piano Concerto No. 2 in F minor	F. Chopin	Marie Krebs	August Manns
23rd March	Piano Concerto No. 5 in E-flat	A. Rubinstein	Oscar Beringer	August Manns
13th April	Piano Concerto No. 5 in E-flat	L. van Beethoven	Anna Mehlig	August Manns
27th April	Piano Concerto No. 3 in C minor	W. S. Bennett	Arabella Goddard	August Manns
4th May	Introduction and Allegro Appassionato	R. Schumann	Agnes Zimmermann	August Manns
18th May	Piano Concerto in A minor (1st mmt only)	E. Grieg	Charles de Beriot	August Manns
5th October	Piano Concerto No. 5 in E-flat	L. van Beethoven	Louis Brassin	August Manns
5th October	Hungarian Fantasy	F. Liszt	Louis Brassin	August Manns
12th October	Piano Concerto No. 3 in A-flat	J. Field	Arabella Goddard	August Manns
19th October	Konzertstück in G	R. Schumann	Agnes Zimmermann	August Manns
2nd November	Piano Concerto No. 1 in G minor	F. Mendelssohn	Madame Montigny-Rémaury	August Manns
9th November	Piano Concerto No. 1 in F	L. Brassin	Louis Brassin	August Manns
16th November	Piano Concerto No. 4 in D minor	A. Rubinstein	George Magrath	August Manns
23rd November	Piano Concerto in A-flat	J. Reinberger	Charles Hallé	August Manns
7th December 1879	Piano Concerto No. 4 in G	L. van Beethoven	Mdlle. Janotha	August Manns
8th February	Piano Concerto in A minor	R. Schumann	Mdlle. Janotha	August Manns

15th February	Piano Concerto No. 4 in F minor	W. S. Bennett	Arabella Goddard	August Manns
1st March	Piano Concerto in B-flat minor	X. Scharwenka	Xaver Scharwenka	August Manns
8th March	Fantasia in C major 'Wandererfantasie'	F. Schubert (arr. Liszt)	Marie Krebs	August Manns
15th March	Piano Concerto No. 2 in G minor	C. Saint-Saëns	Helen Hopekirk	August Manns
5th April	Piano Concerto No. 1 in E minor	F. Chopin	Anna Mehlig	August Manns
19th April	Piano Concerto No. 2 in D minor	F. Mendelssohn	Madame Montigny-Rémaury	August Manns
3rd May	Piano Concerto No. 2 in D minor	F. Mendelssohn	Madame Montigny-Rémaury	August Manns
17th May	Konzertstück in F minor	C. M. von Weber	Xaver Scharwenka	August Manns
17th May	Scherzo from Piano Concerto in B-flat minor	X. Scharwenka	Scharwenka and Mehlig	N/A
11th October	Piano Concerto No. 3 in C minor	L. van Beethoven	Madame Montigny-Rémaury	August Manns
18th October	Piano Concerto in A minor	R. Schumann	Madame Montigny-Rémaury	August Manns
1st November	Piano Concerto in F-sharp minor	F. Hiller	Bessie Richards	August Manns
8th November	Piano Concerto No. 4 in D minor	A. Rubinstein	Anna Mehlig	August Manns
15th November	Piano Concerto No. 1 in G minor	F. Mendelssohn	Anna Mehlig	August Manns
22nd November	Piano Concerto No. 20 in D minor	W. A. Mozart	Arabella Goddard	August Manns
29th November	Piano Concerto	W. Shakespeare	Miss Kuhe	August Manns
6th December	Piano Concerto No. 3 in E-flat	C. Saint-Saëns	Camille Saint-Saëns	August Manns
1880				
7th February	Piano Concerto No. 5 in E-flat	L. van Beethoven	Mdlle. Janotha	August Manns
14th February	Piano Concerto No. 4 in G	L. van Beethoven	Dora Schirmacher	August Manns
21st February	Piano Concerto No. 1 in D minor	J. Brahms	Professor Barth	August Manns
20th March	Piano Concerto No. 2 in F minor	F. Chopin	Professor Barth	August Manns
27th March	Piano Concerto No. 3 in G	A. Rubinstein	Agnes Zimmermann	August Manns
3rd April	Piano Concerto in F-sharp	H. Parry	Edward Dannreuther	August Manns
10th April	Piano Concerto No. 1 in E-flat	F. Liszt	Anna Mehlig	August Manns
24th April	Choral Fantasia	L. van Beethoven	Anna Mehlig	August Manns
9th October	Konzertstück in G	R. Schumann	Madame Montigny-Rémaury	August Manns
16th October	Allegro de Concert	F. Chopin	Oscar Beringer	August Manns
16th October	Andante and Presto Agitato	O. Beringer	Oscar Beringer	August Manns
30th October	Piano Concerto in A minor	J. H. Bonawitz	Johann Heinrich Bonawitz	August Manns
13th November	Piano Concerto in B-flat	H. Goetz	Charles Hallé	August Manns
20th November	Serenade and Rondo Giojoso	F. Mendelssohn	Madame Frickenhaus	August Manns
4th December	Fantasia on Polish Airs	F. Chopin	Mdlle. Janotha	August Manns
1881				
5th February	Piano Concerto in A minor	R. Schumann	Eugene D'Albert	August Manns
12th February	Piano Concerto No. 1	I. Brüll	Ignaz Brüll	August Manns
19th February	Konzertstück in G minor	C. Reinecke	Helen Hopekirk	August Manns
12th March	Piano Concerto No. 4 in G	L. van Beethoven	H. Barth	August Manns
26th March	Piano Concerto No. 1 in G minor	F. Mendelssohn	Madame Montigny-Rémaury	August Manns
26th March	Introduction and Allegro	B. Godard	Madame Montigny-Rémaury	August Manns
30th April	Piano Concerto No. 5 in E-flat	L. van Beethoven	Franz Rummel	August Manns
7th May	Piano Concerto No. 2 in A	F. Liszt	Sophie Menter	August Manns

14th May	Piano Concerto No. 1 in E minor	F. Chopin	Carl Haymann	August Manns
21st May	Piano Concerto in A minor	E. Grieg	Franz Rummel	August Manns
21st May	Hungarian Fantasy	F. Liszt	Franz Rummel	August Manns
11th June	Piano Concerto in A minor	R. Schumann	Anton Rubinstein	August Manns
12th November	Piano Concerto No. 2 in F minor	F. Chopin	Walter Bache	August Manns
26th November	Piano Concerto in A minor	R. Schumann	Mdlle. Janotha	August Manns
3rd December	Piano Concerto No. 2 in G minor	C. Saint-Saëns	Agnes Bartlett	August Manns
1882- programmes becomes incomplete from here				
18th February	Piano Concerto No. 3 in C minor	W. S. Bennett	Agnes Zimmermann	August Manns
4th March	Piano Concerto in C-sharp minor	F. Ries	Marie Krebs	August Manns
25th March	Piano Concerto No. 4 in G	L. van Beethoven	Marie Krebs	August Manns
15th April	Piano Concerto in G minor	E. Schütt	Madame Frickenhaus	August Manns
22nd April	Konzertstück in F minor	C. M. von Weber	Franz Rummel	August Manns
29th April	Piano Concerto No. 1 in E-flat	F. Liszt	Sophie Menter	August Manns
6th May	Allego Moderato from Piano Concerto in A	E. d'Albert	Eugene D'Albert	August Manns
13th May	Fantasia on themes from Beethoven's Ruins of Athens	Beethoven arr. F. liszt	Vera Timanoff	August Manns
27th May	Piano Concerto in F minor	A. von Henselt	Franz Rummel	August Manns
3rd June	Hungarian Fantasy	F. Liszt	Sophie Menter	August Manns
10th June	Piano Concerto No. 5 in E-flat	L. van Beethoven	Signor Sgambati	August Manns
1883				
10th February	Piano Concerto No. 3 in E-flat	H. Litolff	Louis Breitner	August Manns
2nd June	Piano Concerto No. 4 in G	L. van Beethoven	V. de Pachmann	August Manns
8th December	Piano Concerto No. 3 in C minor	L. van Beethoven	Madame Montigny-Rémaury	August Manns
15th December	Piano Concerto in F minor	A. Dupont	Madame Frickenhaus	August Manns
1884				
1st March	Piano Concerto No. 1 in G minor	F. Mendelssohn	Marie Krebs	August Manns
1885				
17th October	Piano Concerto No. 4 in G	L. van Beethoven	Fanny Davies	August Manns
24th October	Piano Concerto No. 1 in E-flat	F. Liszt	Franz Rummel	August Manns
31st October	Piano Concerto No. 1 in G minor	F. Mendelssohn	Gemma Luziani	August Manns
14th November	Piano Concerto No. 5 in E-flat	L. van Beethoven	Max Pauer	August Manns
21st November	Piano Concerto in C minor	J. Raff	Oscar Beringer	August Manns
21st November	Choral Fantasia	L. van Beethoven	Oscar Beringer	August Manns
5th December	Piano Concerto No. 26 in D	W. A. Mozart	Madame Frickenhaus	August Manns
1886				
27th February	Piano Concerto No. 2 in F minor	F. Chopin	V. de Pachmann	August Manns
1889				
19th October	Piano Concerto No. 2 in G minor	C. Saint-Saëns	Madame Roger-Miclos	August Manns
26th October	Piano Concerto in A minor	R. Schumann	Señor Albeniz	August Manns
9th November	Piano Concerto No. 5 in E-flat	L. van Beethoven	Anna Falk-Mehlig	August Manns
7th December	Piano Concerto No. 4 in G	L. van Beethoven	Marian Osborn	August Manns
1890				

8th February	Totentanz	F. Liszt	Herr Stavenhagen	August Manns
15th February	Piano Concerto in D minor	J. Rosenhain	Fanny Davies	August Manns
1st March	Piano Concerto in A minor	E. Grieg	Madame Backer Gröndahl	August Manns
22nd March	Piano Concerto No. 3 in C minor	L. van Beethoven	Charles Hallé	August Manns
5th April	Piano Concerto No. 4 in C minor	C. Saint-Saëns	Frederick Lamon	August Manns
19th April	Piano Concerto in A minor	R. Schumann	Sophie Menter	August Manns
26th April	Piano Concerto No. 2 in G	P. Tchaikovsky	Gospodin Sapellnikoff	August Manns
1896				
10th October	Piano Concerto No. 5 in E-flat	L. van Beethoven	Muriel Elliot	August Manns
24th October	Piano Concerto No. 2 in E	E. d'Albert	Eugene D'Albert	August Manns
7th November	Konzertstück	C. Chaminade	Mademoiselle Chaminade	August Manns
28th November	Piano Concerto No. 1 in G minor	F. Mendelssohn	Clotilde Kleeberg	August Manns
5th December	Piano Concerto (number not stated)	L. van Beethoven	Mark Hambourg	August Manns
19th December	Brandenburg Concerto No. 5	J. S. Bach	Fanny Davies	August Manns
19th December	Piano Concerto No. 1 in D minor	J. Brahms	Fanny Davies	August Manns
1897				
6th March	Piano Concerto in A minor	R. Schumann	Ilona Eibenschütz	August Manns
20th March	Piano Concerto No. 2 in F minor	F. Chopin	Ignacy Paderewski	August Manns
20th March	Piano Concerto No. 1 in E-flat	F. Liszt	Ignacy Paderewski	August Manns
17th April	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	M. Solti	August Manns
9th October	Second and third movements from Piano Concerto No 4	L. van Beethoven	Bruno Steindel	A. Steindel
30th October	Piano Concerto No. 5 in E-flat	L. van Beethoven	Fanny Davies	August Manns
6th November	Piano Concerto No. 4 in G	L. van Beethoven	Eugene D'Albert	August Manns
27th November	Piano Concerto No. 1 in E-flat	F. Liszt	Ossip Gabrilowitsch	August Manns
1898				
19th March	Piano Concerto No. 5 in E-flat	L. van Beethoven	Frederick Lamond	August Manns
2nd April	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Ossip Gabrilowitsch	August Manns
30th April	Piano Concerto in A minor	R. Schumann	Frederick Lamon	August Manns
7th May	Piano Concerto No. 4 in C minor	C. Saint-Saëns	Madame Bloomfield-Zeisler	August Manns
8th October	Not stated	Not stated	Moriz Rosenthal	August Manns
5th November	Not stated	Not stated	Ignacy Paderewski	August Manns
1899				
25th February	Piano Concerto No. 1 in E-flat	F. Liszt	Ernst Dohnányi	August Manns
11th March	Piano Concerto in A minor	R. Schumann	Herr Schelling	August Manns
22nd April	Piano Concerto No. 4 in D minor	A. Rubinstein	Gertrude Peppercorn	August Manns
29th April	Piano Concerto No. 3 in C minor	X. Scharwenka	Xaver Scharwenka	August Manns
1900				
7th April	Piano Concerto No. 2 in D minor	E. MacDowell	Teresa Carreño	August Manns
28th April	Konzertstück in F minor	C. M. von Weber	Vera Margolies	August Manns
13th October	Polonaise Brillante in E	C. M. von Weber (arr. Liszt)	Adela Verne	August Manns
20th October	Piano Concerto No. 5 in E-flat	L. van Beethoven	F. Busoni	Henry Wood
27th October	Piano Concerto No. 1 in E-flat	F. Liszt	Arthur Friedhein	August Manns

1901				
23rd March	Piano Concerto No. 1 in E minor	E. Sauer	Emil Sauer	August Manns
13th April	Piano Concerto in A minor	R. Schumann	Clotilde Kleeberg	August Manns
27th April	Rondo Brillant	F. Mendelssohn	Fanny Davies	August Manns
2nd November	Piano Concerto No. 1 in E minor	F. Chopin	Mark Hambourg	August Manns
7th December	Piano Concerto No. 1 in D minor	J. Brahms	F. Busoni	August Manns

**Appendix V**  
**List of Piano Concertante Performances at Richter Concerts (1880-1901)**

<b>Date</b>	<b>Work</b>	<b>Composer</b>	<b>Pianist</b>	<b>Conductor</b>
1880				
10th May	Piano Concerto in F-sharp	H. Parry	E. Dannreuther	Hans Richter
24th May	Piano Concerto in B-flat	X. Scharwenka	Xaver Scharwenka	Hans Richter
27th May	Piano Concerto No. 4 in G	L. van Beethoven	Charles Hallé	Hans Richter
3rd June	Piano Concerto No. 5 in E-flat	L. van Beethoven	Heinrich Barth	Hans Richter
7th June	Piano Concerto No. 4 in C minor	C. Saint-Saëns	Camille Saint-Saëns	Hans Richter
1881				
19th May	Piano Concerto No. 2 in F minor	F. Chopin	Walter Bache	Hans Richter
30th May	Piano Concerto No. 1 in E-flat	F. Liszt	E. Dannreuther	Hans Richter
13th June	Konzertstück for Piano and Orchestra	C. M. Weber	G. F. Hatton	Hans Richter
24th October	Piano Concerto in A	E. d'Albert	Eugène d'Albert	Hans Richter
1882				
3rd May	Piano Concerto No. 4 in D minor	A. Rubinstein	Eugène d'Albert	Hans Richter
22nd May	Piano Concerto No. 5 in E-flat	L. van Beethoven	Oscar Berringer	Hans Richter
26th June	Piano Concerto No. 2 in A	F. Liszt	E. Dannreuther	Hans Richter
1883				
4th June	Choral Fantasia	L. van Beethoven	Walter Bache	Hans Richter
11th June	Piano Concerto No. 2 in G minor	C. Saint-Saëns	Madame Stepanoff	Hans Richter
1884				
9th June	Piano Concerto in F-sharp	H. Parry	E. Dannreuther	Hans Richter
1885				
1886				
31st May	Piano Concerto No. 5 in E-flat	L. van Beethoven	Charles Hallé	Hans Richter
1887				
1888				
28th May	Totentanz	F. Liszt	Frits Hartvigson	Hans Richter
1889				
1st July	Piano Concerto 'No.6- unfinished'	L. van Beethoven	Madame Stepanoff	Hans Richter
1890				
16th June	Piano Concerto No. 1 in D minor	J. Brahms	Leonard Borwick	Hans Richter
1891				
22nd June	Piano Concerto in A minor	I. Paderewski	Ignacy Paderewski	Hans Richter
1892				
1893				
1894				
18th June	Piano Concerto No. 4 in D minor	A. Rubinstein	Josef Hofmann	Hans Richter



1895				
27th May	Piano Concerto No. 1 in G	C. V. Stanford	Leonard Borwick	Hans Richter
10th June	Piano Concerto No. 1 in E-flat	F. Liszt	Moritz Rosenthal	Hans Richter
1896				
1897				
3st May	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Gabrilowitsch	Hans Richter
1898				
24th October	Piano Concerto No. 4 in G	L. van Beethoven	Ernst Dohányi	Hans Richter
1899				
29th May	Piano Concerto No. 2 in A	F. Liszt	Eduard Riesler	Hans Richter
23rd October	Piano Concerto in E minor	E. Dohnányi	Ernst Dohányi	Hans Richter
1900				
1901				
20th May	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Katharine Goodson	Hans Richter

**Appendix VI**  
**List of Piano Concertante Performances at the Henschel Concerts (1886-1897)**

<b>Date</b>	<b>Work</b>	<b>Composer</b>	<b>Pianist</b>	<b>Conductor</b>
1886 7th December	Piano Concerto in C	Hans Huber	Agnes Zimmermann	George Henschel
1887 3rd February	Menuet and Gavotte from Suite for Piano and Orchestra	J. Raff	Amina Goodwin	George Henschel
9th March	Piano Concerto No. 4 in D minor	A. Rubinstein	Mr Schönberger	George Henschel
21st December	Piano Concerto No. 1 in E-flat	F. Liszt	Bernhard Stavenhagen	George Henschel
1888 4th January	Piano Concerto No. 5 in E-flat	L. van Beethoven	Charles Hallé	George Henschel
10th January	Totentanz	F. Liszt	Fritz Hartvigson	George Henschel
2nd February	Piano Concerto No. 4 in G	L. van Beethoven	Fanny Davies	George Henschel
27th November	Piano Concerto No. 20 in D minor	W. A. Mozart	Fanny Davies	George Henschel
11th December	Piano Concerto No. 2 in G minor	C. Saint-Saëns	Madame Essipoff	George Henschel
1889 5th February	Piano Concerto No. 5 in E-flat	L. van Beethoven	Max Pauer	George Henschel
1890 15th January	Piano Concerto No. 1 in E-flat	F. Liszt	Arthur Friedheim	George Henschel
29th October	Piano Concerto No. 1 in E minor	F. Chopin	Ignacy Paderewski	George Henschel
1892 3rd November	Konzertstück in F minor	C. M. von Weber	Mdlle Szumowska	George Henschel
1893 19th January	Piano Concerto No. 4 in D minor	A. Rubinstein	Josef Slivinski	George Henschel
22nd November	Piano Concerto in A minor	R. Schumann	Ignacy Paderewski	George Henschel
22nd November	Polish Fantasia on Original Themes	I. Paderewski	Ignacy Paderewski	George Henschel
1894 1st November	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Frederick Dawson	George Henschel
13th December	Concerto in D major	E. Moór	Emanuel Moór	George Henschel
1895 17th January	Piano Concerto No. 4 in C minor	C. Saint-Saëns	M. Diemer	George Henschel
28th February	Scherzo from Piano Concerto in B-flat minor	X. Scharwenka	Madame Augard	George Henschel
7th November	Piano Concerto No. 2 in B-flat	L. van Beethoven	Fanny Davies	George Henschel
14th November	Piano Concerto No. 3 in C minor	L. van Beethoven	Mathilde Verne	George Henschel
1896 6th February	Choral Fantasia	L. van Beethoven	Leonard Borwick	George Henschel
5th March	Choral Fantasia	L. van Beethoven	Leonard Borwick	George Henschel
19th March	Piano Concerto No. 5 in E-flat	L. van Beethoven	Leonard Borwick	George Henschel

12th November 1897	Piano Concerto No. 1 in E-flat	F. Liszt	Adele aus der Ohe	George Henschel
14th January	Piano Concerto in A minor	E. Grieg	Ilona Eibenschütz	George Henschel
5th February	Piano Concerto No. 1 in D minor	J. Brahms	Fanny Davies	George Henschel
11th March	Piano Concerto in A minor	R. Schumann	Josef Slivinski	George Henschel

**Appendix VII**  
**Liso of Piano Concertante Performances by the Hallé (1858-1955)**

<b>Date</b>	<b>Work</b>	<b>Composer</b>	<b>Soloist</b>	<b>Conductor</b>
1858				
30th January	Concertstück in F minor	C. M. Weber	Charles Hallé	Charles Hallé
6th February	Choral Fantasia	L. van Beethoven	Charles Hallé	Charles Hallé
20th February	Capriccio Brillante in B minor	F. Mendelsshon	Charles Hallé	Charles Hallé
27th March	Piano Concerto No. 5 in E-flat (1st Movement)	L. van Beethoven	Charles Hallé	Charles Hallé
10th April	Piano Concerto No. 2 in D minor	F. Mendelsshon	Charles Hallé	Charles Hallé
1st May	Piano Concerto (key not specified)	W. S. Bennett	Charles Hallé	Charles Hallé
15th May	Piano Concerto No. 3 in C minor	L. van Beethoven	Charles Hallé	Charles Hallé
15th September	Piano Concerto No. 1 in G minor	F. Mendelsshon	Charles Hallé	Charles Hallé
22nd September	Concertstück in F minor	C. M. Weber	Charles Hallé	Charles Hallé
29th September	Choral Fantasia	L. van Beethoven	Charles Hallé	Charles Hallé
20th October	Piano Concerto No. 2 in A minor (1st Movement)	J. N. Hummel	Charles Hallé	Charles Hallé
10th November	Rondo Brillante in E-flat	F. Mendelsshon	Charles Hallé	Charles Hallé
1st December	Piano Concerto No. 2 in D minor	F. Mendelsshon	Charles Hallé	Charles Hallé
1859				
5th January	Piano Concerto No. 1 in G minor	F. Mendelsshon	Charles Hallé	Charles Hallé
19th January	Piano Concerto No. 5 in E-flat	L. van Beethoven	Charles Hallé	Charles Hallé
26th January	Piano Concerto No. 20 in D minor	W. A. Mozart	Charles Hallé	Charles Hallé
2nd February	Capriccio Brillante in B minor	F. Mendelsshon	Charles Hallé	Charles Hallé
16th February	Piano Concerto No. 20 in D minor (2nd and 3rd Movements)	W. A. Mozart	Charles Hallé	Charles Hallé
16th March	Piano Concerto No. 1 in E minor (2nd and 3rd Movements)	F. Chopin	Charles Hallé	Charles Hallé
23rd March	Concertstück in F minor	C. M. Weber	Charles Hallé	Charles Hallé
9th April	Choral Fantasia	L. van Beethoven	Charles Hallé	Charles Hallé
9th Novemeber	Concertstück in F minor	C. M. Weber	Charles Hallé	Charles Hallé
7th December	Piano Concerto No. 1 in G minor	F. Mendelsshon	Charles Hallé	Charles Hallé
1860				
25th January	Piano Concerto No. 5 in E-flat	L. van Beethoven	Charles Hallé	Charles Hallé
1st February	Capriccio Brillante in B minor	F. Mendelsshon	Charles Hallé	Charles Hallé
29th February	Piano Concerto No. 5 in E-flat	L. van Beethoven	Charles Hallé	Charles Hallé
21st March	Piano Concerto No. 20 in D minor	W. A. Mozart	Charles Hallé	Charles Hallé
28th March	Piano Concerto No. 4 in G (2nd and 3rd Movements)	L. van Beethoven	Charles Hallé	Charles Hallé
18th April	Piano Concerto No. 4 in G (2nd and 3rd Movements)	L. van Beethoven	Charles Hallé	Charles Hallé
1861				
17th October	Concertstück in F minor	C. M. Weber	Charles Hallé	Charles Hallé
31st October	Piano Concerto No. 1 in G minor	F. Mendelsshon	Charles Hallé	Charles Hallé
7th November	Capriccio Brillante in B minor	F. Mendelsshon	Charles Hallé	Charles Hallé

19th December 1862	Piano Concerto No. 5 in E-flat	L. van Beethoven	Charles Hallé	Charles Hallé
23rd January	Choral Fantasia	L. van Beethoven	Charles Hallé	Charles Hallé
6th February	Serenade and Allegro Giocoso	F. Mendelssohn	Charles Hallé	Charles Hallé
13th February	Piano Concerto No. 3 in C minor	L. van Beethoven	Charles Hallé	Charles Hallé
23rd October	Serenade and Allegro Giocoso	F. Mendelssohn	Charles Hallé	Charles Hallé
30th October	Piano Concerto No. 20 in D minor (2nd and 3rd Movements)	W. A. Mozart	Charles Hallé	Charles Hallé
6th November	Choral Fantasia	L. van Beethoven	Charles Hallé	Charles Hallé
13th November	Piano Concerto No. 1 in C	C. M. Weber	Charles Hallé	Charles Hallé
20th November	Piano Concerto No 2 in A minor (1st Movement)	J. N. Hummel	Charles Hallé	Charles Hallé
4th December	Concertstück in F minor	C. M. Weber	Charles Hallé	Charles Hallé
11th December	Rondo Brillante in E-flat	F. Mendelssohn	Charles Hallé	Charles Hallé
26th December 1863	Piano Concerto No. 1 in G minor	F. Mendelssohn	Charles Hallé	Charles Hallé
8th January	Piano Concerto No. 5 in E-flat	L. van Beethoven	Charles Hallé	Charles Hallé
15th January	Piano Concerto No 2 in A minor (1st Movement)	J. N. Hummel	Charles Hallé	Charles Hallé
22nd January	Rondo Brillante in E-flat	F. Mendelssohn	Charles Hallé	Charles Hallé
29th January	Piano Concerto No. 4 in G	L. van Beethoven	Charles Hallé	Charles Hallé
26th February	Piano Concerto in C	W. A. Mozart	Charles Hallé	Charles Hallé
5th March	Choral Fantasia	L. van Beethoven	Charles Hallé	Charles Hallé
29th October	Piano Concerto No. 1 in C	L. van Beethoven	Charles Hallé	Charles Hallé
12th November	Serenade and Allegro Giocoso	F. Mendelssohn	Charles Hallé	Charles Hallé
19th November	Choral Fantasia	L. van Beethoven	Otto Goldschmidt	Charles Hallé
26th November	Piano Concerto No. 5 in A-flat (2nd and 3rd Movements)	J. N. Hummel	Charles Hallé	Charles Hallé
10th December	Rondo Brillante in E-flat	F. Mendelssohn	Charles Hallé	Charles Hallé
17th December 1864	Piano Concerto No. 26 in D	W. A. Mozart	Charles Hallé	Charles Hallé
17-Jan	Piano Concerto No. 2 in D minor	F. Mendelssohn	Charles Hallé	Charles Hallé
21st January	Piano Concerto No. 7 in C minor	J. Field	Charles Hallé	Charles Hallé
25th February	Concertstück in F minor	C. M. Weber	Charles Hallé	Charles Hallé
3rd March	Piano Concerto No. 5 in E-flat	L. van Beethoven	Charles Hallé	Charles Hallé
27th October	Piano Concerto No. 1 in G minor	F. Mendelssohn	Charles Hallé	Charles Hallé
24th November	Concertstück in F minor	C. M. Weber	Charles Hallé	Charles Hallé
15th December 1865	Capriccio Brillante in B minor	F. Mendelssohn	Charles Hallé	Charles Hallé
12th January	Introduction and Rondo Brillante	J. N. Hummel	Charles Hallé	Charles Hallé
9th March	Piano Concerto No. 5 in E-flat	L. van Beethoven	Charles Hallé	Charles Hallé
23rd March	Choral Fantasia	L. van Beethoven	Charles Hallé	Charles Hallé
26th October	Piano Concerto No. 2 in E-flat	C. M. Weber	Charles Hallé	Charles Hallé
9th November	Andante Spianto and Polonaise Brillante in E-flat	F. Chopin	Charles Hallé	Charles Hallé
16th November	Piano Concerto No. 2 in E-flat	C. M. Weber	Charles Hallé	Charles Hallé
30th November	Serenade and Allegro Giocoso	F. Mendelssohn	Charles Hallé	Charles Hallé

14th December	Piano Concerto No. 2 in F minor (2nd and 3rd Movements)	F. Chopin	Charles Hallé	Charles Hallé
28th December	Concertstück in F minor	C. M. Weber	Charles Hallé	Charles Hallé
1866				
4th January	Rondo Brillante in E-flat	F. Mendelsshon	Charles Hallé	Charles Hallé
18th January	Introduction and Rondo Brillante	J. N. Hummel	Charles Hallé	Charles Hallé
1st February	Piano Concerto No. 4 in G	L. van Beethoven	Charles Hallé	Charles Hallé
8th February	Piano Concerto No. 3 in B minor (1st Movement)	J. N. Hummel	Charles Hallé	Charles Hallé
1st March	Piano Concerto No. 1 in G minor	F. Mendelsshon	Charles Hallé	Charles Hallé
8th March	Choral Fantasia	L. van Beethoven	Charles Hallé	Charles Hallé
25th October	Piano Concerto No. 2 in D minor	F. Mendelsshon	Charles Hallé	Charles Hallé
22nd November	Caprice in E	W. S. Bennett	Charles Hallé	Charles Hallé
6th December	Piano Concerto No. 3 in C minor	L. van Beethoven	Charles Hallé	Charles Hallé
27th December	Piano Concerto No. 2 in E-flat	C. M. Weber	Charles Hallé	Charles Hallé
1867				
31st January	Piano Concerto No. 1 in G minor	F. Mendelsshon	Charles Hallé	Charles Hallé
21st February	Rondo Brillante in E-flat	F. Mendelsshon	Charles Hallé	Charles Hallé
7th March	Piano Concerto No. 5 in E-flat	L. van Beethoven	Charles Hallé	Charles Hallé
31st October	Concertstück in F minor	C. M. Weber	Charles Hallé	Charles Hallé
7th November	Piano Concerto No. 2 in B-flat (2nd and 3rd Movements)	L. van Beethoven	Charles Hallé	Charles Hallé
21st November	Piano Concerto No. 2 in E-flat (2nd and 3rd Movements)	F. Ries	Charles Hallé	Charles Hallé
12th December	Piano Concerto No. 1 in E minor (2nd and 3rd Movements)	F. Chopin	Charles Hallé	Charles Hallé
26th December	Piano Concerto No. 4 in G	L. van Beethoven	Charles Hallé	Charles Hallé
1868				
9th January	Caprice in E	W. S. Bennett	Charles Hallé	Charles Hallé
30th January	Serenade and Allegro Giocoso	F. Mendelsshon	Charles Hallé	Charles Hallé
13th February	Piano Concerto No. 3 in B minor (2nd and 3rd Movements)	J. N. Hummel	Charles Hallé	Charles Hallé
5th March	Piano Concerto No. 1 in G minor	F. Mendelsshon	Charles Hallé	Charles Hallé
29th October	Piano Concerto No. 2 in D minor	F. Mendelsshon	Charles Hallé	Charles Hallé
12th November	Piano Concerto No. 1 in C (2nd and 3rd Movements)	C. M. Weber	Charles Hallé	Charles Hallé
26th November	Piano Concerto No. 3 in C minor	L. van Beethoven	Charles Hallé	Charles Hallé
3rd December	Piano Concerto in A minor	R. Schumann	Charles Hallé	Charles Hallé
17th December	Capriccio Brillante in B minor	F. Mendelsshon	Charles Hallé	Charles Hallé
31st December	Piano Concerto No. 24 in C minor	W. A. Mozart	Charles Hallé	Charles Hallé
1869				
7th January	Rondo Brillante in E-flat	F. Mendelsshon	Charles Hallé	Charles Hallé
21st January	Piano Concerto No. 5 in A-flat	J. N. Hummel	Charles Hallé	Charles Hallé
11th February	Caprice in E	W. S. Bennett	Charles Hallé	Charles Hallé
11th March	Piano Concerto No. 4 in G	L. van Beethoven	Charles Hallé	Charles Hallé
28th October	Concertstück in F minor	C. M. Weber	Charles Hallé	Charles Hallé
11th November	Piano Concerto in A minor	R. Schumann	Charles Hallé	Charles Hallé
25th November	Piano Concerto No. 1 in G minor	F. Mendelsshon	Charles Hallé	Charles Hallé
8th December	Serenade and Allegro Giocoso	F. Mendelsshon	Charles Hallé	Charles Hallé

16th December	Piano Concerto No. 2 in E-flat	C. M. Weber	Charles Hallé	Charles Hallé
30th December	Piano Concerto No. 5 in E-flat	L. van Beethoven	Charles Hallé	Charles Hallé
1870				
10th February	Piano Concerto in B-flat	W. A. Mozart	Charles Hallé	Charles Hallé
27th October	Piano Concerto in A minor	R. Schumann	Charles Hallé	Charles Hallé
10th November	Rondo Brillante in E-flat	F. Mendelssohn	Charles Hallé	Charles Hallé
17th November	Choral Fantasia	L. van Beethoven	Charles Hallé	Charles Hallé
29th December	Piano Concerto No. 1 in E minor (2nd and 3rd Movements)	F. Chopin	Charles Hallé	Charles Hallé
1871				
5th January	Piano Concerto No. 20 in D minor (2nd and 3rd Movements)	W. A. Mozart	Charles Hallé	Charles Hallé
2nd February	Piano Concerto No. 5 in E-flat	L. van Beethoven	Charles Hallé	Charles Hallé
9th February	Piano Concerto No. 1 in C (2nd and 3rd Movements)	L. van Beethoven	Charles Hallé	Charles Hallé
9th March	Piano Concerto No. 4 in G	L. van Beethoven	Charles Hallé	Charles Hallé
26th October	Piano Concerto No. 1 in G minor	F. Mendelssohn	Charles Hallé	Charles Hallé
9th November	Piano Concerto in A (2nd and 3rd Movements)	W. A. Mozart	Charles Hallé	Charles Hallé
23rd November	Piano Concerto No. 3 in C minor	L. van Beethoven	Charles Hallé	Charles Hallé
28th December	Concertstück in F minor	C. M. Weber	Charles Hallé	Charles Hallé
1872				
18th January	Capriccio Brillante in B minor	F. Mendelssohn	Charles Hallé	Charles Hallé
8th February	Piano Concerto in A minor	R. Schumann	Charles Hallé	Charles Hallé
7th March	Piano Concerto No. 4 in G	L. van Beethoven	Charles Hallé	Charles Hallé
31st October	Polacca Brillante in E (arranged by Liszt)	C. M. Weber	Charles Hallé	Charles Hallé
7th November	Piano Concerto No. 1 in G minor	F. Mendelssohn	Charles Hallé	Charles Hallé
12th December	Concertstück in F minor	C. M. Weber	Charles Hallé	Charles Hallé
1873				
9th January	Piano Concerto No. 4 in G	L. van Beethoven	Charles Hallé	Charles Hallé
6th February	Choral Fantasia	L. van Beethoven	Charles Hallé	Charles Hallé
6th March	Piano Concerto in A minor	R. Schumann	Charles Hallé	Charles Hallé
30th October	Concertstück in C	R. Volkmann	Charles Hallé	Charles Hallé
6th November	Fantasia on Hungarian Folk Melodies	F. Liszt	Charles Hallé	Charles Hallé
20th November	Piano Concerto No. 5 in E-flat	L. van Beethoven	Hans von Bülow	Charles Hallé
11th December	Piano Concerto No. 3 in C minor	L. van Beethoven	Charles Hallé	Charles Hallé
1874				
8th January	Concerto Symphonique No. 3 in E-flat 'National Hollandais'	H. Litolff	Charles Hallé	Charles Hallé
29th January	Fantasia in C (arranged by Liszt)	F. Schubert	Charles Hallé	Charles Hallé
5th March	Fantasia in C (arranged by Liszt)	F. Schubert	Charles Hallé	Charles Hallé
29th October	Piano Concerto in C minor	J. Raff	Charles Hallé	Charles Hallé
5th November	Fantasia in C (arranged by Liszt)	F. Schubert	Charles Hallé	Charles Hallé
3rd December	Piano Concerto No. 2 in A	F. Liszt	Hans von Bülow	Charles Hallé
10th December	Piano Concerto No. 20 in D minor	W. A. Mozart	Charles Hallé	Charles Hallé
1875				
14th January	Piano Concerto in A minor	R. Schumann	Charles Hallé	Charles Hallé

4th March	Piano Concerto No. 4 in G	L. van Beethoven	Charles Hallé	Charles Hallé
18th November	Caprice in E	W. S. Bennett	Charles Hallé	Charles Hallé
9th December	Piano Concerto No. 3 in C minor	L. van Beethoven	Charles Hallé	Charles Hallé
1876				
6th January	Piano Concerto in A minor	E. Grieg	Charles Hallé	Charles Hallé
3rd February	Choral Fantasia	L. van Beethoven	Charles Hallé	Charles Hallé
10th February	Piano Concerto No. 1 in C	L. van Beethoven	Charles Hallé	Charles Hallé
17th February	Rondo in B-flat	L. van Beethoven	Charles Hallé	Charles Hallé
26th October	Piano Concerto No. 2 in D minor	F. Mendelssohn	Charles Hallé	Charles Hallé
9th November	Suite for Piano and Orchestra in E-flat	J. Raff	Charles Hallé	Charles Hallé
30th November	Suite for Piano and Orchestra in E-flat (2nd and 3rd Movement)	J. Raff	Charles Hallé	Charles Hallé
14th December	Piano Concerto in F-sharp	F. Hiller	Anna Mehlig	Charles Hallé
28th December	Piano Concerto No. 5 in E-flat	L. van Beethoven	Charles Hallé	Charles Hallé
1877				
18th January	Piano Concerto No. 4 in G	L. van Beethoven	Marie Krebs	Charles Hallé
8th March	Piano Concerto in A minor	R. Schumann	Charles Hallé	Charles Hallé
25th October	Andante Spianto and Polonaise Brillante in E-flat	F. Chopin	Charles Hallé	Charles Hallé
8th November	Rondo Brillante in E-flat	F. Mendelssohn	Charles Hallé	Charles Hallé
22nd November	Piano Concerto No. 1 in G minor	F. Mendelssohn	Charles Hallé	Charles Hallé
27th December	Piano Concerto No. 2 in C	I. Brüll	Charles Hallé	Charles Hallé
1878				
3rd January	Piano Concerto in B-flat	W. A. Mozart	Charles Hallé	Charles Hallé
17th January	Fantasie in C (arranged by Liszt)	F. Schubert	Charles Hallé	Charles Hallé
7th February	Piano Concerto No. 2 in B-flat	L. van Beethoven	Charles Hallé	Charles Hallé
7th March	Piano Concerto No. 4 in G	L. van Beethoven	Charles Hallé	Charles Hallé
31st October	Piano Concerto No. 2 in G minor	C. Saint-Saëns	Charles Hallé	Charles Hallé
7th November	Piano Concerto in B-flat	W. A. Mozart	Charles Hallé	Charles Hallé
21st November	Piano Concerto in A-flat	J. Rheinberger	Charles Hallé	Charles Hallé
5th December	Piano Concerto in F-sharp minor	H. von Bronsart	Hans von Bülow	Charles Hallé
12th December	Piano Concerto No. 5 in E-flat	L. van Beethoven	Charles Hallé	Charles Hallé
26th December	Suite for Piano and Orchestra in E-flat (2nd and 3rd Movement)	J. Raff	Charles Hallé	Charles Hallé
1879				
9th January	Piano Concerto in D	W. A. Mozart	Charles Hallé	Charles Hallé
20th February	Piano Concerto No. 3 in E-flat	C. Saint-Saëns	Charles Hallé	Charles Hallé
6th March	Piano Concerto in B-flat	W. A. Mozart	Charles Hallé	Charles Hallé
30th October	Piano Concerto No. 3 in C minor	L. van Beethoven	Charles Hallé	Charles Hallé
20th November	Piano Concerto in A minor	R. Schumann	Charles Hallé	Charles Hallé
4th December	Piano Concerto No. 7 in C minor	J. Field	Charles Hallé	Charles Hallé
26th December	Fantasy for Piano and Orchestra in C	A. Rubinstein	Charles Hallé	Charles Hallé
1880				
15th January	Konzertsüek in G	R. Schumann	Charles Hallé	Charles Hallé
29th January	Piano Concerto No. 4 in G	L. van Beethoven	Hans von Bülow	Charles Hallé



12th February	Serenade and Allegro Giocoso	F. Mendelsshon	Charles Hallé	Charles Hallé
4th March	Concertstück in F minor	C. M. Weber	Charles Hallé	Charles Hallé
28th October	Piano Concerto No. 2 in B-flat	H. Götz	Charles Hallé	Charles Hallé
4th November	Caprice in E	W. S. Bennett	Charles Hallé	Charles Hallé
2nd December	Piano Concerto No. 2 in D minor	F. Mendelsshon	Charles Hallé	Charles Hallé
23rd December 1881	Concerto Symphonique No. 3 in E-flat 'National Hollandais'	H. Litolff	Charles Hallé	Charles Hallé
27th January	Piano Concerto in B-flat	W. A. Mozart	Charles Hallé	Charles Hallé
10th February	Piano Concerto No. 1 in F	I. Brüll	Ignaz Brüll	Charles Hallé
27th October	Piano Concerto No. 1 in C	L. van Beethoven	Charles Hallé	Charles Hallé
24th November	Suite for Piano and Orchestra in E-flat (2nd and 3rd Movements)	J. Raff	Charles Hallé	Charles Hallé
1st December 1882	Piano Concerto in C	W. A. Mozart	Charles Hallé	Charles Hallé
19th January	Piano Concerto No. 4 in D minor	A. Rubinstein	Charles Hallé	Charles Hallé
26th January	Choral Fantasia	L. van Beethoven	Charles Hallé	Charles Hallé
9th March	Piano Concerto No. 4 in G	L. van Beethoven	Charles Hallé	Charles Hallé
26th October	Piano Concerto No. 5 in E-flat	L. van Beethoven	Charles Hallé	Charles Hallé
23rd November	Piano Concerto No. 2 in B-flat	J. Brahms	Charles Hallé	Charles Hallé
30th November 1883	Piano Concerto No. 20 in D minor	W. A. Mozart	Charles Hallé	Charles Hallé
4th January	Piano Concerto in A minor	R. Schumann	Charles Hallé	Charles Hallé
18th January	Piano Concerto No. 1 in G minor	F. Mendelsshon	Charles Hallé	Charles Hallé
22nd February	Concertstück in F minor	C. M. Weber	Charles Hallé	Charles Hallé
25th October	Serenade and Allegro Giocoso	F. Mendelsshon	Charles Hallé	Charles Hallé
22nd November	Piano Concerto in C	W. A. Mozart	Charles Hallé	Charles Hallé
29th November	Rondo Brillante in E-flat	F. Mendelsshon	Charles Hallé	Charles Hallé
27th December 1884	Piano Concerto No. 1 in C minor	H. Huber	Charles Hallé	Charles Hallé
3rd January	Piano Concerto No. 2 in F minor	F. Chopin	Vladimir de Pachmann	Charles Hallé
21st February	Piano Concerto No. 4 in G	L. van Beethoven	Charles Hallé	Charles Hallé
30th October	Piano Concerto No. 1 in E minor (2nd and 3rd Movements)	F. Chopin	Charles Hallé	Charles Hallé
6th November	Piano Concerto No. 2 in G minor	C. Saint-Saëns	Charles Hallé	Charles Hallé
20th November	Piano Concerto in A minor	R. Schumann	Agnes Zimmermann	Charles Hallé
4th December	Piano Concerto No. 3 in C minor	L. van Beethoven	Charles Hallé	Charles Hallé
26th December 1885	Piano Concerto No. 2 in G minor	C. Saint-Saëns	Charles Hallé	Charles Hallé
8th January	Piano Concerto in C minor	F. Gernsheim	Max Pauer	Charles Hallé
12th February	Piano Concerto No. 5 in E-flat	L. van Beethoven	Charles Hallé	Charles Hallé
29th October	Piano Concerto No. 2 in D minor	F. Mendelsshon	Charles Hallé	Charles Hallé
5th November	Piano Concerto in G minor	A. Dvořák	Charles Hallé	Charles Hallé
26th November	Choral Fantasia	L. van Beethoven	Charles Hallé	Charles Hallé
3rd December	Piano Concerto in G minor	A. Dvořák	Charles Hallé	Charles Hallé

10th December	Piano Concerto No. 20 in D minor	W. A. Mozart	Vladimir de Pachmann	Charles Hallé
24th December	Piano Concerto No. 2 in A minor	J. N. Hummel	Charles Hallé	Charles Hallé
1886				
14th January	Piano Concerto No. 7 in C minor	J. Field	Charles Hallé	Charles Hallé
18th February	Piano Concerto No. 3 in C minor	L. van Beethoven	Charles Hallé	Charles Hallé
28th October	Piano Concerto No. 2 in G	P. Tchaikovsky	Charles Hallé	Charles Hallé
4th November	Suite for Piano and Orchestra in E-flat (2nd and 3rd Movement)	J. Raff	Charles Hallé	Charles Hallé
23rd December	Piano Concerto No. 3 in G	A. Rubinstein	Agnes Zimmermann	Charles Hallé
1887				
13th January	Piano Concerto No. 2 in A	F. Liszt	Bernhard Stavenhagen	Charles Hallé
27th January	Concertstück in F minor	C. M. Weber	Bernhard Stavenhagen	Charles Hallé
17th February	Piano Concerto No. 2 in F minor	F. Chopin	Charles Hallé	Charles Hallé
27th October	Piano Concerto No. 1 in C	L. van Beethoven	Charles Hallé	Charles Hallé
3rd November	Piano Concerto No. 20 in D minor	W. A. Mozart	Josef Hofmann	Charles Hallé
24th November	Piano Concerto No. 2 in B-flat	L. van Beethoven	Charles Hallé	Charles Hallé
15th December	Piano Concerto No. 1 in E-flat	F. Liszt	Bernhard Stavenhagen	Charles Hallé
29th December	Piano Concerto No. 3 in C minor	L. van Beethoven	Charles Hallé	Charles Hallé
1888				
5th January	Piano Concerto No. 4 in G	L. van Beethoven	Charles Hallé	Charles Hallé
19th January	Piano Concerto No. 5 in E-flat	L. van Beethoven	Charles Hallé	Charles Hallé
9th February	Piano Concerto in D	L. van Beethoven	Charles Hallé	Charles Hallé
1st November	Piano Concerto in A minor	R. Schumann	Charles Hallé	Charles Hallé
15th November	Piano Concerto in E-flat	W. A. Mozart	Charles Hallé	Charles Hallé
22nd November	Piano Concerto No. 1 in E minor	F. Chopin	Anna Essipoff	Charles Hallé
27th December	Piano Concerto No. 2 in G minor	C. Saint-Saëns	Charles Hallé	Charles Hallé
1889				
14th February	Piano Concerto No. 1 in G minor	F. Mendelssohn	Charles Hallé	Charles Hallé
28th February	Piano Concerto in A minor	E. Grieg	Edvard Grieg	Charles Hallé
14th November	Piano Concerto No. 1 in A minor	B. Godard	Charles Hallé	Charles Hallé
28th November	Choral Fantasia	L. van Beethoven	Charles Hallé	Charles Hallé
5th December	Piano Concerto No. 4 in G	L. van Beethoven	Charles Hallé	Charles Hallé
26th December	Piano Concerto in A minor	R. Schumann	Fanny Davies	Charles Hallé
1890				
2nd January	Piano Concerto No. 3 in C minor	L. van Beethoven	Charles Hallé	Charles Hallé
16th January	Piano Concerto No. 1 in E-flat	F. Liszt	Bernhard Stavenhagen	Charles Hallé
6th February	Capriccio Brillante in B minor	F. Mendelssohn	Charles Hallé	Charles Hallé
13th March	Piano Concerto No. 5 in E-flat	L. van Beethoven	Charles Hallé	Charles Hallé
20th November	Piano Concerto in G minor	A. Dvořák	Charles Hallé	Charles Hallé
4th December	Suite for Piano and Orchestra in E-flat (3rd Movement)	J. Raff	Charles Hallé	Charles Hallé
26th December	Andante Spianto and Polonaise Brillante in E-flat	F. Chopin	Frederick Dawson	Charles Hallé
1891				
8th January	Piano Concerto No. 2 in B-flat	L. van Beethoven	Bernhard Stavenhagen	Charles Hallé

29th January	Piano Concerto No. 2 in A	F. Liszt	Bernhard Stavenhagen	Charles Hallé
5th February	Piano Concerto No. 4 in G	L. van Beethoven	Charles Hallé	Charles Hallé
5th March	Choral Fantasia	L. van Beethoven	Charles Hallé	Charles Hallé
12th March	Concerto for Two Pianos in E-flat	W. A. Mozart	Charles Hallé, Olga Neruda	Charles Hallé
29th October	Piano Concerto in A minor	R. Schumann	Charles Hallé	Charles Hallé
3rd December	Piano Concerto No. 20 in D minor	W. A. Mozart	Charles Hallé	Charles Hallé
24th December	Piano Concerto No. 3 in C minor	L. van Beethoven	Charles Hallé	Charles Hallé
1892				
7th January	Piano Concerto No. 3 in G	A. Rubinstein	Sophie Menter	Charles Hallé
28th January	Piano Concerto No. 1 in G minor	F. Mendelssohn	Charles Hallé	Charles Hallé
4th February	Piano Concerto No. 2 in A	F. Liszt	Sophie Menter	Charles Hallé
10th November	Piano Concerto No. 4 in C minor	C. Saint-Saëns	Charles Hallé	Charles Hallé
1st December	Piano Concerto No. 5 in E-flat	L. van Beethoven	Charles Hallé	Charles Hallé
1893				
2nd February	Piano Concerto No. 4 in G	L. van Beethoven	Charles Hallé	Charles Hallé
9th November	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Frederick Dawson	Charles Hallé
7th December	Piano Concerto No. 5 in E-flat	L. van Beethoven	Charles Hallé	Charles Hallé
14th December	Piano Concerto No. 2 in G minor	C. Saint-Saëns	Leonard Borwick	Charles Hallé
1894				
11th January	Piano Concerto No. 3 in C minor	L. van Beethoven	Charles Hallé	Charles Hallé
22nd February	Piano Concerto No. 1 in F-sharp minor	Z. Stojowski	Zygmunt Stojowski	Charles Hallé
8th November	Piano Concerto in A minor	E. Grieg	Charles Hallé	Charles Hallé
22nd November	Piano Concerto No. 1 in E minor	F. Chopin	Leonard Borwick	Charles Hallé
27th January	Concertstück in F minor	C. M. Weber	Pauline Sant-Angelo	Charles Hallé
1895				
3rd January	Piano Concerto No. 4 in G	L. van Beethoven	Charles Hallé	Charles Hallé
7th February	Piano Concerto in A minor	R. Schumann	Ignacy Paderewski	Charles Hallé
1897				
4th November	Piano Concerto No. 2 in G minor	C. Saint-Saëns	Josef Slivinski	Frederic Cowen
25th November	Piano Concerto No. 2 in E	E. d'Albert	Eugene d'Albert	Frederic Cowen
30th December	Piano Concerto No. 1 in D minor	J. Brahms	Fanny Davies	Frederic Cowen
1898				
17th February	Piano Concerto No. 4 in G	L. van Beethoven	Ihona Eisenschütz	Frederic Cowen
17th March	Piano Concerto No. 2 in F minor	F. Chopin	Ignacy Paderewski	Frederic Cowen
3rd November	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Liebling	Frederic Cowen
17th November	Piano Concerto in E	M. Moszkowski	Moritz Moszkowski	Frederic Cowen
8th December	Piano Concerto No. 5 in E-flat	L. van Beethoven	Ignacy Paderewski	Frederic Cowen
8th December	Piano Concerto No. 1 in E-flat	F. Liszt	Ignacy Paderewski	Frederic Cowen
22nd December	Piano Concerto No. 1 in D minor	J. Brahms	Ferruccio Busoni	Frederic Cowen
1899				
19th January	Piano Concerto No. 23 in A	W. A. Mozart	Margaret Pierrepont	Frederic Cowen
9th February	Piano Concerto in A minor	R. Schumann	Leonard Borwick	Frederic Cowen

26th October	Piano Concerto in E minor	E. Dohnányi	Ernst Dohnányi	Hans Richter
2nd November	Piano Concerto No. 5 in E-flat	L. van Beethoven	Ferruccio Busoni	Hans Richter
16th November	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Pauline St Angelo	Hans Richter
14th December	Piano Concerto No. 1 in D minor	J. Brahms	Irene Schaeffsberg	Charles Stanford
1900				
11th January	Dead Men Variations	C. V. Stanford	Leonard Borwick	Charles Stanford
18th January	Piano Concerto in A minor	R. Schumann	Ilona Eisenschütz	Charles Stanford
1st February	Piano Concerto No. 1 in E-flat	F. Liszt	Moritz Rosenthal	Hans Richter
8th March	Wanderer Fantasy	F. Schubert arr. Liszt	Alexander Siloti	Hans Richter
25th October	Piano Concerto No. 20 in D minor	W. A. Mozart	Fanny Davies	Hans Richter
22nd November	Piano Concerto in A minor	R. Schumann	Moritz Rosenthal	Hans Richter
13th December	Piano Concerto No. 24 in C minor	W. A. Mozart	Leonard Borwick	Hans Richter
1901				
24th January	Piano Concerto No. 1 in E-flat	F. Liszt	W. H. Dayas	Hans Richter
14th February	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Alexander Siloti	Hans Richter
28th February	Piano Concerto No. 2 in A	F. Liszt	Ferruccio Busoni	Hans Richter
14th November	Piano Concerto No. 1 in D minor	J. Brahms	Harold Bauer	Hans Richter
1902				
30th January	Piano Concerto No. 5 in E-flat	L. van Beethoven	Ernst Dohnányi	Hans Richter
13th February	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Madame Carreño	Hans Richter
13th February	Konzertstück for Piano and Orchestra	C. M. von Weber	Madame Carreño	Hans Richter
27th February	Piano Concerto No. 4 in G	L. van Beethoven	Wilhelm Backhaus	Hans Richter
30th October	Piano Concerto No. 3 in C minor	L. van Beethoven	Wilhelm Backhaus	Hans Richter
20th November	Concerto Symphonique No. 4 in D	H. Litolf	Frank Merrick	Hans Richter
1903				
22nd January	Piano Concerto No. ? in B-flat minor	W. Stenhammar	Wilhelm Stanhammer	Hans Richter
12th February	Piano Concerto No. 2 in B-flat	J. Brahms	Galston	Hans Richter
26th February	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Alexander Siloti	Hans Richter
29th October	Piano Concerto No. 1 in E minor	F. Chopin	Evelyn Suart	Hans Richter
12th November	Piano Concerto No. 1 in E-flat	F. Liszt	Frederic Lamond	Hans Richter
3rd December	Piano Concerto No. 5 in F	C. Saint-Saëns	Ferruccio Busoni	Hans Richter
3rd December	Totentanz	F. Liszt	Ferruccio Busoni	Hans Richter
1904				
28th January	Piano Concerto No. 2 in B-flat	J. Brahms	Wilhelm Backhaus	Hans Richter
11th February	Piano Concerto No. 2 in A	F. Liszt	Arthur Friedham	Hans Richter
18th February	Spanish Rhapsody	F. Liszt arr. Busoni	Béla Bartók	Hans Richter
3rd March	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Leopold Godowsky	Hans Richter
24th November	Piano Concerto in F minor	A. von Henselt	Ferruccio Busoni	Hans Richter
8th December	Piano Concerto No. 1 in C	L. van Beethoven	Edward Isaacs	Hans Richter
1905				
19th January	Piano Concerto in A minor	E. Grieg	Wilhelm Backhaus	Hans Richter
19th January	Burleske	R. Strauss	Wilhelm Backhaus	Hans Richter

9th February	Piano Concerto No. 1 in D minor	J. Brahms	Leonard Borwick	Hans Richter
23rd February	Piano Concerto No. 4 in G	L. van Beethoven	Edward Rislet	Hans Richter
26th October	Piano Concerto No. 22 in E-flat	W. A. Mozart	Raoul Pugno	Hans Richter
26th October	Symphonic Variations for Piano and Orchestra	C. Franck	Raoul Pugno	Hans Richter
23rd November	Totentanz	F. Liszt	Béla Bartók	Hans Richter
7th December	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Percy Grainger	Hans Richter
14th December	Piano Concerto No. 5 in E-flat	L. van Beethoven	Egon Petri	Hans Richter
1906				
22nd February	Keyboard Concerto in D minor	J. S. Bach	Wilhelm Backhaus	Hans Richter
18th October	Piano Concerto No. 1 in E-flat	F. Liszt	Ferruccio Busoni	Hans Richter
15th November	Piano Concerto in A minor	R. Schumann	Carl Fuchs	Hans Richter
13th December	Piano Concerto No. 1 in D minor	J. Brahms	Egon Petri	Hans Richter
1907				
7th February	Piano Concerto No. ? In E minor	Y. Bowen	York Bowen	Hans Richter
28th February	Piano Concerto No. 5 in E-flat	L. van Beethoven	Madame Carreño	Hans Richter
31st October	Piano Concerto No. 4 in G	L. van Beethoven	Leopold Godowsky	Hans Richter
31st October	Symphonic Variations for Piano and Orchestra	C. Franck	Leopold Godowsky	Hans Richter
1908				
30th January	Piano Concerto No. 2 in G minor	C. Saint-Saëns	Irene Scharrer	Franz Beidler
6th February	Piano Concerto No. 1 in E-flat	F. Liszt	Ernst Lengyel von Bagota	Franz Beidler
5th March	Piano Concerto No. 3 in C minor	L. van Beethoven	Ferruccio Busoni	Hans Richter
15th October	Piano Concerto in A minor	E. Grieg	Madame Carreño	Hans Richter
19th November	Piano Concerto No. 20 in D minor	W. A. Mozart	Ferruccio Busoni	Franz Beidler
10th December	Piano Concerto No. 5 in F	C. Saint-Saëns	Egon Petri	Franz Beidler
1909				
14th January	Piano Concerto No. 4 in G	L. van Beethoven	Ernst Lengyel von Bagota	Franz Beidler
18th February	Totentanz	F. Liszt	Alexander Siloti	Hans Richter
4th November	Piano Concerto No. 5 in E-flat	L. van Beethoven	Ferruccio Busoni	Hans Richter
25th November	Symphonic Variations for Piano and Orchestra	C. Franck	Frederick Dawson	Hans Richter
25th November	Fantasia for Piano and Orchestra 'Africa'	C. Saint-Saëns	Frederick Dawson	Hans Richter
1910				
6th January	Piano Concerto in A minor	R. Schumann	Ernest Schelling	Hans Richter
6th January	Fantastic Suite for Piano and Orchestra	E. Schelling	Ernest Schelling	Hans Richter
19th February	Piano Concerto No. 23 in A	W. A. Mozart	Egon Petri	Hans Richter
19th February	Spanish Rhapsody	F. Liszt arr. Busoni	Egon Petri	Hans Richter
3rd March	Wanderer Fantasy	F. Schubert arr. Liszt	Alexander Siloti	Hans Richter
17th March	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Frederick Dawson	Hans Richter
27th October	Piano Concerto in C-sharp minor	E. Isaacs	Edward Isaacs	Hans Richter
10th November	Piano Concerto in A minor	R. Schumann	Harold Bauer	Hans Richter
8th December	Piano Concerto in A minor	E. Grieg	Johanne Stockmarr	Hans Richter
1911				
2nd February	Piano Concerto No. 1 in D minor	J. Brahms	Leopold Godowsky	Hans Richter

2nd February	Andante Spianato and Polonaise for Piano and Orchestra	F. Chopin	Leopold Godowsky	Hans Richter
23rd February	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Ernst Lengyel von Bagota	Hans Richter
2nd March	Piano Concerto No. 2 in F minor	F. Chopin	Tina Lerner	Hans Richter
23rd March	Symphonic Variations for Piano and Orchestra	C. Franck	Egon Petri	Hans Richter
23rd March	Totentanz	F. Liszt	Egon Petri	Hans Richter
16th November	Piano Concerto No. 2 in D minor	E. MacDowell	Madame Carreño	Oskar Fried
7th December	Piano Concerto No. 1 in D minor	J. Brahms	Frank Merrick	Prof. Müller-Reuter
1912				
29th February	Piano Concerto No. 2 in A	F. Liszt	Alexander Siloti	Benno Hollander
21st March	Piano Concerto No. 2 in B-flat	J. Brahms	Leonard Borwick	Michael Balling
31st October	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Tina Lerner	Michael Balling
21st November	Piano Concerto No. 5 in E-flat	L. van Beethoven	Eugene d'Albert	Michael Balling
5th December	Piano Concerto No. 4 in G	L. van Beethoven	Frederic Lamond	Michael Balling
1913				
13th February	Piano Concerto No. 2 in A	F. Liszt	Egon Petri	Michael Balling
19th March	Piano Concerto in A minor	E. Grieg	Frederick Dawson	Michael Balling
27th November	Piano Concerto in A minor	R. Schumann	Irene Scharrer	Michael Balling
11th December	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Frederic Lamond	Michael Balling
1914				
29th January	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Sergei Rachmaninoff	Michael Balling
12th February	Wanderer Fantasy	F. Schubert arr. Liszt	Alexander Siloti	Michael Balling
12th February	Totentanz	F. Liszt	Alexander Siloti	Michael Balling
5th March	Piano Concerto No. 4 in C minor	C. Saint-Saëns	Alfred Cortot	Michael Balling
10th December	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Robert Forbes	Frederic Cowen
1915				
18th March	Piano Concerto in C minor	F. Delius	Robert Forbes	Thomas Beecham
21st October	Symphonic Variations for Piano and Orchestra	C. Franck	William Murdoch	Thomas Beecham
2nd December	Piano Concerto in F minor	A. von Henselt	Olive Byrne	Wassili Safonoff
1916				
6th January	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Irene Scharrer	Landon Ronald
3rd February	Piano Concerto No. 24 in C minor	W. A. Mozart	Fanny Davies	Thomas Beecham
3rd February	Symphonic Poem for Piano and Orchestra 'Les Djinn's'	C. Franck	Fanny Davies	Thomas Beecham
2nd March	Symphony on a French Mountaineer's Song	V. d'Indy	Robert Forbes	Thomas Beecham
1917				
1st February	Piano Concerto in C minor	F. Delius	William Murdoch	Eugene Goossens
22nd February	Hungarian Fantasia for Piano and Orchestra	F. Liszt	Mark Hambourg	Hubert Bath
15th November	Piano Concerto in A minor	E. Grieg	Arthur de Greef	Landon Ronald
15th December	Piano Concerto No. 5 in E-flat	L. van Beethoven	Adela Verne	Thomas Beecham
1918				
14th March	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Benno Moiseiwitsch	Landon Ronald
28th November	Piano Concerto No. 2 in G minor	W. A. Mozart	Lilia Kanevskaya	Eugene Goossens
1919				

27th February	Piano Concerto No. 5 in E-flat	L. van Beethoven	Alfred Cortot	Landon Ronald
8th March	Piano Concerto No. 1 in E-flat	F. Liszt	Benno Moiseiwitsch	Eugene Goossens
30th October	Piano Concerto No. 5 in E-flat	L. van Beethoven	Benno Moiseiwitsch	Eugene Goossens
13th November	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Myra Hess	Landon Ronald
27th November	Piano Concerto No. 1	C. Scott	Cyril Scott	Albert Coates
1920				
18th November	Piano Concerto No. 3 in D minor	S. Rachmaninoff	Alfred Cortot	Hamilton Harty
16th December	Piano Concerto No. 5 in E-flat	L. van Beethoven	Frederick Dawson	Hamilton Harty
1921				
27th January	Piano Concerto No. 2 in C minor	S. Rachmaninoff	John Coates	Hamilton Harty
12th February	Piano Concerto No. 22 in E-flat	W. A. Mozart	Ferruccio Busoni	Hamilton Harty
12th February	Indian Fantasy for Piano and Orchestra	F. Busoni	Ferruccio Busoni	Hamilton Harty
24th November	Piano Concerto No. 4 in D minor	A. Rubinstein	Josef Hofmann	Hamilton Harty
8th December	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Alexandre Siloti	Hamilton Harty
1922				
9th February	Piano Concerto in C minor	F. Delius	Frederick Dawson	Hamilton Harty
23rd February	Piano Concerto No. 2 in A	F. Liszt	Ferruccio Busoni	Hamilton Harty
23rd March	Piano Concerto No. 9 in E-flat	W. A. Mozart	Michele Esposito	Hamilton Harty
9th November	Piano Concerto No. 4 in G	L. van Beethoven	Harold Bauer	Hamilton Harty
16th November	Piano Concerto No. 23 in A	W. A. Mozart	Harold Bauer	Hamilton Harty
16th November	Symphonic Variations for Piano and Orchestra	C. Franck	Harold Bauer	Hamilton Harty
14th December	Piano Concerto No. 1 in E-flat	F. Liszt	Vassily Sapellnikoff	Hamilton Harty
1923				
18th January	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Leff Pouishnoff	Hamilton Harty
1st February	Piano Concerto in A minor	R. Schumann	William Murdoch	Hamilton Harty
15th March	Piano Concerto in B minor	H. Harty	Hamilton Harty	Thomas Beecham
18th October	Piano Concerto No. 5 in E-flat	L. van Beethoven	Alfred Cortot	Hamilton Harty
18th October	Andante Spianato and Polonaise for Piano and Orchestra	F. Chopin	Alfred Cortot	Hamilton Harty
8th November	Piano Concerto No. 1 in E-flat	F. Liszt	Mark Hambourg	Hamilton Harty
1924				
24th January	Piano Concerto in A minor	E. Grieg	Benno Moiseiwitsch	Hamilton Harty
14th February	Piano Concerto in B minor	H. Harty	Myra Hess	Hamilton Harty
28th February	Piano Concerto No. 4 in G	L. van Beethoven	Josef Hofmann	Hamilton Harty
23rd October	Piano Concerto No. 4 in C minor	C. Saint-Saëns	Alfred Cortot	Hamilton Harty
23rd October	Symphonic Variations for Piano and Orchestra	C. Franck	Alfred Cortot	Hamilton Harty
13th November	Piano Concerto No. 4 in G	L. van Beethoven	Artur Rubinstein	Hamilton Harty
1925				
19th February	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Benno Moiseiwitsch	Hamilton Harty
5th March	Piano Concerto No. 3 in C minor	L. van Beethoven	William Murdoch	Hamilton Harty
22nd October	Piano Concerto No. 2 in D minor	W. Stenhammar	Wilhelm Backhaus	Hamilton Harty
29th October	Piano Concerto in A minor	R. Schumann	Alfred Cortot	Hamilton Harty
29th October	Ballade for Piano and Orchestra	G. Fauré	Alfred Cortot	Hamilton Harty

1926				
14th January	Piano Concerto No. 2 in F minor	F. Chopin	Clara Haskil	Hamilton Harty
18th March	Piano Concerto No. 23 in A	W. A. Mozart	Artur Rubinstein	Hamilton Harty
18th March	Noches en los jardines de españa	M. de Falla	Artur Rubinstein	Hamilton Harty
21st October	Piano Concerto No. 1 in E minor	F. Chopin	Josef Hofmann	Hamilton Harty
25th November	Keyboard Concerto in D minor	J. S. Bach	Harold Samuel	Hamilton Harty
1927				
24th February	Piano Concerto No. 5 in E-flat	L. van Beethoven	Nicolas Orloff	Hamilton Harty
10th February	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Benno Moiseiwitsch	Hamilton Harty
3rd November	Piano Concerto No. 2 in B-flat	J. Brahms	Wilhelm Backhaus	Hamilton Harty
8th December	Piano Concerto No. 1 in C	L. van Beethoven	Alfred Cortot	Hamilton Harty
1928				
2nd February	Piano Concerto No. 1 in G minor	F. Mendelssohn	Leff Pouishnoff	Hamilton Harty
8th March	Piano Concerto No. 4 in G	L. van Beethoven	Leopold Godowsky	Hamilton Harty
5th October	Piano Concerto No. 2 in B-flat	J. Brahms	Wilhelm Backhaus	Hamilton Harty
22nd November	Piano Concerto No. 2 in C	N. Medtner	Nicolai Medtner	Hamilton Harty
1929				
17th January	Piano Concerto No. 5 in E-flat	L. van Beethoven	Ernő Dohnányi	Hamilton Harty
21st February	Piano Concerto in D	J. Haydn	William Murdoch	Hamilton Harty
24th October	Piano Concerto in A minor	R. Schumann	Wilhelm Backhaus	Hamilton Harty
28th November	Piano Concerto No. 23 in A	W. A. Mozart	Nicolas Orloff	Hamilton Harty
28th November	Burleske for Piano and Orchestra	R. Strauss	Nicolas Orloff	Hamilton Harty
12th December	The Rio Grande	C. Lambert	Hamilton Harty	Constant Lambert
1930				
9th January	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Benno Moiseiwitsch	Hamilton Harty
30th January	Piano Concerto No. 1 in D minor	J. Brahms	Artur Schnabel	Hamilton Harty
30th January	Konzertstück for Piano and Orchestra	C. M. von Weber	Artur Schnabel	Hamilton Harty
6th March	Piano Concerto in A minor	E. Grieg	Alfred Cortot	Hamilton Harty
30th October	Piano Concerto No. 1 in E-flat	F. Liszt	Lilian Grindrod	Hamilton Harty
6th November	Piano Concerto No. 3 in C	S. Prokofiev	Nicolas Orloff	Hamilton Harty
4th December	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Benno Moiseiwitsch	Hamilton Harty
1931				
15th January	Piano Concerto No. 2 in B-flat	J. Brahms	Artur Schnabel	Hamilton Harty
5th February	Piano Concerto No. 1 in D minor	J. Brahms	Wilhelm Backhaus	Hamilton Harty
5th November	Piano Concerto No. 2 in A	F. Liszt	Robert J. Forbes	Hamilton Harty
19th November	Piano Concerto No. 21 in C	W. A. Mozart	Walter Gieseking	Hamilton Harty
19th November	Burleske for Piano and Orchestra	R. Strauss	Walter Gieseking	Hamilton Harty
10th December	Piano Concerto No. 4 in G	L. van Beethoven	Myra Hess	Hamilton Harty
10th December	Symphonic Variations for Piano and Orchestra	C. Franck	Myra Hess	Hamilton Harty
1932				
28th January	Piano Concerto No. 1 in C	L. van Beethoven	Artur Schnabel	Hamilton Harty
28th January	Piano Concerto No. 1 in D minor	J. Brahms	Artur Schnabel	Hamilton Harty



25th February	The Rio Grande	C. Lambert	Hamilton Harty	Alfred Barker
3rd March	Piano Concerto in A minor	R. Schumann	Alfred Cortot	Hamilton Harty
3rd March	Andante Spianato and Polonaise for Piano and Orchestra	F. Chopin	Alfred Cortot	Hamilton Harty
3rd November	Piano Concerto No. 1 in E minor	F. Chopin	Moriz Rosenthal	Hamilton Harty
3rd November	Hungarian Fantasia for Piano and Orchestra	F. Liszt	Moriz Rosenthal	Hamilton Harty
1st December	Piano Concerto No. 3 in C minor	L. van Beethoven	Wilhelm Backhaus	Hamilton Harty
1st December	Symphonic Poem 'Sortilegi' for Piano and Orchestra	R. Pick-Mangiagalli	Wilhelm Backhaus	Hamilton Harty
8th December	Piano Concerto No. 1 in D minor	J. Brahms	Myra Hess	Hamilton Harty
1933	Programmes missing			
19th January	Piano Concerto No. 20 in D minor	W. A. Mozart	Francois Lang	Pierre Monteux
9th February	Piano Concerto No. 4 in G	L. van Beethoven	Artur Schnabel	Hamilton Harty
9th February	Konzertstück for Piano and Orchestra	C. M. von Weber	Artur Schnabel	Hamilton Harty
16th February	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Solomon	Hamilton Harty
1934				
18th January	Piano Concerto in A minor	R. Schumann	Lilli Krauss	Pierre Monteux
8th February	Piano Concerto No. 3 in C minor	L. van Beethoven	Artur Schnabel	John Barbirolli
8th February	Piano Concerto No. 27 in B-flat	W. A. Mozart	Artur Schnabel	John Barbirolli
8th March	Piano Concerto	F. Busoni	Egon Petri	Robert Forbes
25th October	Piano Concerto No. 5 in E-flat	L. van Beethoven	Artur Schnabel	John Barbirolli
25th October	Piano Concerto No. 20 in D minor	W. A. Mozart	Artur Schnabel	John Barbirolli
15th November	Piano Concerto No. 3 in C minor	L. van Beethoven	Edwin Fischer	Eugen Szenkar
6th December	Piano Concerto in C minor	F. Delius	Robert J. Forbes	Thomas Beecham
1935				
21st February	Variations on a Nursery Tune for Piano and Orchestra	E. Dohnányi	Eileen Joyce	Georg Szell
7th March	Rhapsody on a Theme of Paganini	S. Rachmaninoff	Sergei Rachmaninoff	Nicolai Malko
24th October	Piano Concerto No. 1 in E-flat	F. Liszt	Edward Kilenyi	Thomas Beecham
31st October	Piano Concerto No. 22 in E-flat	W. A. Mozart	Egon Petri	Vincenzo Bellezza
31st October	Totentanz for Piano and Orchestra	F. Liszt	Egon Petri	Vincenzo Bellezza
5th December	Piano Concerto No. 4 in G	L. van Beethoven	Friedrich Wührer	Malcolm Sargent
1936				
13th February	Wanderer Fantasia for Piano and Orchestra	F. Schubert arr. Liszt	Mark Hambourg	Nicolai Malko
13th February	Hungarian Fantasia for Piano and Orchestra	F. Liszt	Mark Hambourg	Nicolai Malko
27th February	Piano Concerto No. 1 in D minor	J. Brahms	Vladimir Horowitz	Malcolm Sargent
27th February	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Vladimir Horowitz	Malcolm Sargent
12th March	Piano Concerto No. 3 in D minor	S. Rachmaninoff	Sergei Rachmaninoff	Robert Forbes
15th October	Piano Concerto No. 2 in B-flat	J. Brahms	Artur Rubinstein	Pierre Monteux
5th November	Piano Concerto No. 20 in D minor	W. A. Mozart	Myra Hess	Henry Wood
26th November	Piano Concerto No. 4 in G	L. van Beethoven	Victor Schiöler	Constant Lambert
1937				
7th January	Piano Concerto No. 19 in F	W. A. Mozart	Artur Schnabel	Malcolm Sargent
7th January	Piano Concerto No. 1 in D minor	J. Brahms	Artur Schnabel	Malcolm Sargent
28th January	Rhapsody on a Theme of Paganini	S. Rachmaninoff	Benno Moiseiwitsch	Malcolm Sargent

4th February	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Walter Gieseking	John Barbirolli
28th October	Piano Concerto No. 3 in D minor	S. Rachmaninoff	Egon Petri	Malcolm Sargent
2nd December	Piano Concerto No. 5 in E-flat	L. van Beethoven	Artur Schnabel	Malcolm Sargent
2nd December	Piano Concerto No. 21 in C	W. A. Mozart	Artur Schnabel	Malcolm Sargent
1938				
3rd March	Piano Concerto No. 3 in C minor	L. van Beethoven	Edwin Fischer	Felix Weingartner
10th March	Piano Concerto No. 1 in C	L. van Beethoven	Sergei Rachmaninoff	Malcolm Sargent
10th March	Rhapsody on a Theme of Paganini	S. Rachmaninoff	Sergei Rachmaninoff	Malcolm Sargent
3rd November	Piano Concerto No. 2 in B-flat	L. van Beethoven	Edwin Fischer	Thomas Beecham
1st December	Piano Concerto No. 23 in A	W. A. Mozart	Egon Petri	Constant Lambert
1st December	Piano Concerto No. 2 in A	F. Liszt	Egon Petri	Constant Lambert
15th December	Piano Concerto No. 1 in D minor	J. Brahms	Artur Schnabel	Malcolm Sargent
15th December	Piano Concerto No. 1 in C	L. van Beethoven	Artur Schnabel	Malcolm Sargent
1939				
19th January	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Clifford Curzon	Malcolm Sargent
9th March	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Sergei Rachmaninoff	Malcolm Sargent
16th March	Piano Concerto in C minor	F. Delius	Robert J. Forbes	Thomas Beecham
5th November	Piano Concerto No. 24 in C minor	W. A. Mozart	John Davies	Thomas Beecham
26th November	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Cyril Smith	Basil Cameron
1940				
21st January	Piano Concerto No. 1 in D minor	J. Brahms	Louis Kentner	Malcolm Sargent
11th February	Piano Concerto in A minor	E. Grieg	Myra Hess	Malcolm Sargent
25th February	Piano Concerto No. 3 in C minor	L. van Beethoven	Edward Isaacs	Malcolm Sargent
14th April	Piano Concerto in A minor	R. Schumann	Irene Scharrer	Malcolm Sargent
21st April	Piano Concerto No. 1 in E-flat	F. Liszt	Leff Pouishnoff	Malcolm Sargent
5th May	Piano Concerto No. 5 in E-flat	L. van Beethoven	Solomon	Malcolm Sargent
27th October	Piano Concerto No. 3 in D minor	S. Rachmaninoff	Cyril Smith	Henry Wood
8th December	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Benno Moiseiwitsch	Malcolm Sargent
1941	Programmes missing			
12th January	Piano Concerto No. 2 in B-flat	J. Brahms	Leff Pouishnoff	Leslie Heward
2nd February	Piano Concerto No. 4 in G	L. van Beethoven	Robert J. Forbes	Basil Cameron
16th March	Piano Concerto No. 1 in D minor	J. Brahms	Solomon	Malcolm Sargent
23rd March	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Benno Moiseiwitsch	Malcolm Sargent
1942	Programmes missing			
11th October	Piano Concerto No. 1 in E minor	F. Chopin	Leff Pouishnoff	Malcolm Sargent
25th October	Piano Concerto in A minor	R. Schumann	Stephen Wearing	Malcolm Sargent
1st November	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Clifford Curzon	Basil Cameron
22nd November	Piano Concerto in F-sharp minor	A. Scriabin	Lucy Pierce	Basil Cameron
29th November	Piano Concerto No. 1 in D minor	J. Brahms	Solomon	Basil Cameron
13th December	Piano Concerto No. 23 in A	W. A. Mozart	Louis Kentner	Malcolm Sargent
13th December	Konzertstück for Piano and Orchestra	C. M. von Weber	Louis Kentner	Malcolm Sargent
1943				

10th January	Piano Concerto No. 4 in G	L. van Beethoven	Benno Moiseiwitsch	Robert Forbes
24th January	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Irene Kohler	Basil Cameron
7th February	Piano Concerto No. 5 in E-flat	L. van Beethoven	Frederic Lamond	Malcolm Sargent
21st February	Piano Concerto No. 2 in A	F. Liszt	Franz Osborn	Leslie Heward
7th March	Keyboard Concerto in D minor	J. S. Bach	Myra Hess	Malcolm Sargent
7th March	Symphonic Variations for Piano and Orchestra	C. Franck	Myra Hess	Malcolm Sargent
4th April	Piano Concerto No. 3 in C minor	L. van Beethoven	Solomon	Robert Forbes
10th October	Piano Concerto No. 1 in D minor	J. Brahms	Colin Horsley	Pedro Freitas Branco
7th November	Piano Concerto No. 19 in F	W. A. Mozart	Kathleen Long	John Barbirolli
7th November 1944	Symphony 'On a French Mountain Song' for piano and Orchestra	V. d'Indy	Kathleen Long	John Barbirolli
9th January	Piano Concerto No. 3 in D minor	S. Rachmaninoff	Benno Moiseiwitsch	John Barbirolli
23rd January	Piano Concerto in A minor	E. Grieg	Irene Kohler	John Barbirolli
6th February	Piano Concerto No. 4 in G	L. van Beethoven	Solomon	John Barbirolli
5th March	Piano Concerto in A minor	R. Schumann	Myra Hess	John Barbirolli
26th March	Piano Concerto No. 5 in E-flat	L. van Beethoven	Clifford Curzon	John Barbirolli
9th April	Piano Concerto No. 3 in C minor	L. van Beethoven	Iso Elinson	John Barbirolli
7th May	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Colin Horsley	John Barbirolli
15th October	Piano Concerto No. 4 in G	L. van Beethoven	Cyril Smith	John Barbirolli
18th October	Piano Concerto No. 1 in D minor	J. Brahms	Iso Elinson	John Barbirolli
10th December 1945	Piano Concerto No. 5 in E-flat	L. van Beethoven	Franz Osborn	John Barbirolli
31st January	Piano Concerto in C minor	F. Delius	Robert J. Forbes	John Barbirolli
14th February	Piano Concerto No. 2 in B-flat	J. Brahms	Solomon	John Barbirolli
25th February	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Clifford Curzon	John Barbirolli
11th March	Piano Concerto No. 3 in C minor	L. van Beethoven	Margaret Maddison	Albert Coates
11th April	Piano Concerto No. 26 in D	W. A. Mozart	Clifford Curzon	John Barbirolli
23rd September	Piano Concerto No. 1 in C	L. van Beethoven	Franz Osborn	John Barbirolli
30th October	Piano Concerto No. 22 in E-flat	W. A. Mozart	Nina Milkina	George Weldon
31st October	Piano Concerto No. 22 in E-flat	W. A. Mozart	Nina Milkina	George Weldon
4th November	Piano Concerto No. 2 in B-flat	J. Brahms	Denis Matthews	Anthony Collins
13th November	Noches en los jardines de españa	M. de Falla	Clifford Curzon	John Barbirolli
13th November	Symphonic Variations for Piano and Orchestra	C. Franck	Clifford Curzon	John Barbirolli
14th November	Noches en los jardines de españa	M. de Falla	Clifford Curzon	John Barbirolli
14th November	Symphonic Variations for Piano and Orchestra	C. Franck	Clifford Curzon	John Barbirolli
18th November 1946	Piano Concerto No. 3 in C minor	L. van Beethoven	Bruno Glade	John Barbirolli
10th February	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Benno Moiseiwitsch	Heinz Unger
12th February	Piano Concerto No. 2 in A	F. Liszt	Louis Kentner	Constant Lambert
13th February	Piano Concerto No. 2 in A	F. Liszt	Louis Kentner	Constant Lambert
24th February	Piano Concerto No. 4 in G	L. van Beethoven	Robert J. Forbes	John Barbirolli
26th February	Piano Concerto in E-flat	J. Ireland	Kendall Taylor	John Barbirolli

27th February	Piano Concerto in E-flat	J. Ireland	Kendall Taylor	John Barbirolli
3rd March	Piano Concerto No. 3 in D minor	S. Rachmaninoff	Cyril Smith	John Barbirolli
17th March	Piano Concerto No. 5 in E-flat	L. van Beethoven	Solomon	John Barbirolli
26th March	Piano Concerto No. 24 in C minor	W. A. Mozart	Shulamith Shafir	Reginald Goodall
27th March	Piano Concerto No. 24 in C minor	W. A. Mozart	Shulamith Shafir	Reginald Goodall
26th May	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Clifford Curzon	John Barbirolli
20th October	Piano Concerto No. 5 in E-flat	L. van Beethoven	Denis Matthews	John Barbirolli
17th November	Piano Concerto No. 1 in E minor	F. Chopin	Iso Elinson	Bernard Herrmann
1947	Programmes missing			
12th February	Piano Concerto No. 1 in D minor	J. Brahms	Kendall Taylor	Nicolai Malko
13th February	Piano Concerto No. 1 in D minor	J. Brahms	Kendall Taylor	Nicolai Malko
9th March	Piano Concerto No. 4 in G	L. van Beethoven	Solomon	John Barbirolli
9th April	Piano Concerto No. 20 in D minor	W. A. Mozart	Jan Smeterlin	Enrique Jorda
10th April	Piano Concerto No. 20 in D minor	W. A. Mozart	Jan Smeterlin	Enrique Jorda
27th April	Piano Concerto No. 5 in E-flat	L. van Beethoven	Denis Matthews	John Barbirolli
1st October	Piano Concerto No. 3 in C minor	L. van Beethoven	Rudolf Serkin	John Barbirolli
2nd October	Piano Concerto No. 3 in C minor	L. van Beethoven	Rudolf Serkin	John Barbirolli
2nd November	Piano Concerto No. 24 in C minor	W. A. Mozart	Edwin Fischer	Josef Krips
16th November	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Gina Bachauer	Karl Rankl
30th November	Piano Concerto No. 4 in G	L. van Beethoven	Denis Matthews	John Barbirolli
1948				
22nd February	Piano Concerto No. 1 in D minor	J. Brahms	Solomon	John Barbirolli
3rd March	Piano Concerto No. 2 in B-flat	J. Brahms	Clifford Curzon	John Barbirolli
4th March	Piano Concerto No. 2 in B-flat	J. Brahms	Clifford Curzon	John Barbirolli
7th March	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Cyril Smith	John Barbirolli
14th April	Piano Concerto No. 3	B. Bartók	Kendall Taylor	John Barbirolli
15th April	Piano Concerto No. 4	B. Bartók	Kendall Taylor	John Barbirolli
2nd May	Piano Concerto in A minor	E. Grieg	Clifford Curzon	John Barbirolli
24th October	Piano Concerto No. 5 in E-flat	L. van Beethoven	Franz Osborn	John Barbirolli
7th November	Variations on a Nursery Tune for Piano and Orchestra	E. Dohnányi	Wilfrid Parry	John Barbirolli
10th November	Piano Concerto No. 21 in C	W. A. Mozart	Albert Ferber	Josef Krips
11th November	Piano Concerto No. 21 in C	W. A. Mozart	Albert Ferber	Josef Krips
14th November	Piano Concerto in A minor	R. Schumann	Lilli Krauss	Josef Krips
5th December	Piano Concerto No. 3 in C minor	L. van Beethoven	Denis Matthews	John Barbirolli
8th December	Piano Concerto in D	J. Francaix	Jean Francaix	Hugo Rignold
9th December	Piano Concerto in D	J. Francaix	Jean Francaix	Hugo Rignold
1949				
9th January	The Rio Grande	C. Lambert	Kyla Greenbaum	Constant Lambert
23rd February	Piano Concerto No. 4 in G minor	S. Rachmaninoff	Iso Elinson	John Barbirolli
24th February	Piano Concerto No. 4 in G minor	S. Rachmaninoff	Iso Elinson	John Barbirolli
27th February	Piano Concerto in A minor	E. Grieg	Eileen Joyce	John Barbirolli
20th March	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Gina Bachauer	Nicolai Malko

3rd April	Hungarian Fantasia for Piano and Orchestra	F. Liszt	Amparo Iturbi	Fernando Previtali
3rd April	Piano Concerto No. 1 in G minor	F. Mendelssohn	Amparo Iturbi	Fernando Previtali
20th April	Piano Concerto No. 3 in D minor	S. Rachmaninoff	Cyril Smith	Jan Out
21st April	Piano Concerto No. 3 in D minor	S. Rachmaninoff	Cyril Smith	Jan Out
1st May	Piano Concerto No. 2 in B-flat	J. Brahms	Clifford Curzon	John Barbirolli
22nd May	Piano Concerto No. 5 in E-flat	L. van Beethoven	Denis Matthews	John Barbirolli
20th November	Variations on a Nursery Tune for Piano and Orchestra	E. Dohnányi	James Gibb	Malcolm Sargent
4th December	Piano Concerto in A minor	R. Schumann	Claudio Arrau	John Barbirolli
7th December	Piano Concerto No. 22 in E-flat	W. A. Mozart	Edwin Fischer	John Barbirolli
1950				
5th March	Piano Concerto in A minor	E. Grieg	Cyril Smith	John Barbirolli
8th March	Keyboard Concerto in D minor	J. S. Bach	Monique Haas	Fernando Previtali
9th March	Keyboard Concerto in D minor	J. S. Bach	Monique Haas	Fernando Previtali
19th March	Piano Concerto No. 3 in C minor	L. van Beethoven	Lyvia Rev	Fernando Previtali
2nd April	Piano Concerto No. 27 in B-flat	W. A. Mozart	Eileen Joyce	John Barbirolli
2nd April	Noches en los jardines de España	M. de Falla	Edwin Fischer	John Barbirolli
9th April	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Moura Lympany	Malcolm Sargent
12th April	Piano Concerto in D	J. Haydn	Josef Weingarten	Josef Krips
13th April	Piano Concerto in D	J. Haydn	Josef Weingarten	Josef Krips
30th April	Piano Concerto No. 1 in C	L. van Beethoven	Denis Matthews	John Barbirolli
29th October	Piano Concerto No. 1 in C	L. van Beethoven	Denis Matthews	John Barbirolli
5th December	Piano Concerto No. 2 in B-flat	L. van Beethoven	Iso Elinson	Herbert Bardgett
3rd December	Piano Concerto No. 3 in C minor	L. van Beethoven	Abbey Simon	John Barbirolli
20th December	Rhapsody on a Theme of Paganini	S. Rachmaninoff	Cyril Smith	Charles Groves
21st December	Rhapsody on a Theme of Paganini	S. Rachmaninoff	Cyril Smith	Charles Groves
1951				
14th March	Piano Concerto in G	M. Ravel	Monique Haas	John Barbirolli
15th March	Piano Concerto in G	M. Ravel	Monique Haas	John Barbirolli
18th March	Piano Concerto No. 4 in G	L. van Beethoven	Monique Haas	Charles Groves
15th April	Piano Concerto No. 3 in D minor	S. Rachmaninoff	Colin Horsley	Malcolm Sargent
22nd April	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Gina Bachauer	Ernst Ansermet
29th April	Piano Concerto No. 5 in E-flat	L. van Beethoven	Myra Hess	Albert Wolff
4th November	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Benno Moiseiwitsch	Walter Susskind
13th December	Piano Concerto No. 1 in D minor	J. Brahms	Clifford Curzon	John Barbirolli
1952				
13th January	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Julius Katchen	Hans Schmidt-Isserstedt
17th January	Piano Concerto in D	B. Britten	Jacques Abram	Hugo Rignold
20th January	Piano Concerto No. 1 in C	L. van Beethoven	Livia Rev	Hans Schmidt-Isserstedt
31st January	Piano Concerto No. 20 in D minor	W. A. Mozart	Josef Weingarten	Fernando Previtali
2nd February	Piano Concerto No. 5 in E-flat	L. van Beethoven	Cor de Groot	Fernando Previtali
3rd February	Piano Concerto No. 5 in E-flat	L. van Beethoven	Cor de Groot	Fernando Previtali
15th February	Piano Concerto in B-flat	A. Bliss	Solomon	Malcolm Sargent

17th February	Piano Concerto No. 15 in B-flat	W. A. Mozart	Valda Aveling	John Barbirolli
24th February	Piano Concerto No. 4 in G	L. van Beethoven	Monique Haas	John Barbirolli
16th March	Piano Concerto No. 3 in D minor	S. Rachmaninoff	Cyril Smith	Paul Kletzki
23rd March	Piano Concerto in C-sharp minor	E. Isaacs	Iris Lovelidge	John Barbirolli
3rd April	Piano Concerto in A minor	R. Schumann	Moura Lympany	John Barbirolli
17th April	Piano Concerto in A minor	E. Grieg	Gina Bachauer	John Barbirolli
15th October	Piano Concerto No. 3	B. Bartók	Monique Haas	John Barbirolli
16th October	Piano Concerto No. 4	B. Bartók	Monique Haas	John Barbirolli
26th October	Piano Concerto No. 5 in E-flat	L. van Beethoven	Julius Katchen	Richard Austin
2nd November	Piano Concerto	A. Khachaturian	Valda Aveling	George Weldon
30th November	Piano Concerto No. 4 in G	L. van Beethoven	Robert Casadesus	John Barbirolli
14th December	Variations on a Nursery Tune for Piano and Orchestra	E. Dohnányi	Wilfrid Parry	John Barbirolli
21st January 1953	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Irene Kohler	John Barbirolli
25th January	Piano Concerto No. 1 in C	L. van Beethoven	Yvonne Catterall	George Weldon
28th January	Piano Concerto No. 18 in B-flat	W. A. Mozart	Rudolf Firkusny	George Weldon
29th January	Piano Concerto No. 18 in B-flat	W. A. Mozart	Rudolf Firkusny	George Weldon
1st February	Piano Concerto in A minor	E. Grieg	Livia Rev	George Weldon
11th February	Piano Concerto in G	M. Ravel	Marie-Therese Fourneau	Bernard Heinz
15th February	Piano Concerto No. 2 in B-flat	L. van Beethoven	Thorunn Trygvasson	George Weldon
1st March	Piano Concerto No. 4 in C minor	C. Saint-Saëns	Joseph Cooper	Basil Cameron
8th March	Piano Concerto No. 2 in B-flat	J. Brahms	Gina Bachauer	John Barbirolli
1st November	Piano Concerto No. 5 in E-flat	L. van Beethoven	Leff Pouishnoff	George Weldon
22nd November	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Monique de la Bruchollerie	George Weldon
9th December	Piano Concerto No. 3 in D minor	S. Rachmaninoff	Cyril Smith	George Weldon
10th December 1954	Piano Concerto No. 3 in D minor	S. Rachmaninoff	Cyril Smith	George Weldon
27th January	Piano Concerto No. 17 in G	W. A. Mozart	Denis Matthews	John Barbirolli
28th January	Piano Concerto No. 17 in G	W. A. Mozart	Denis Matthews	John Barbirolli
14th March	Piano Concerto in A minor	R. Schumann	Friedrich Wührer	George Weldon
21st March	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Eileen Joyce	George Weldon
21st March	Piano Concerto in A minor	E. Grieg	Eileen Joyce	George Weldon
7th April	Piano Concerto in B-flat	L. Berkeley	Colin Horsley	John Barbirolli
23rd May	Piano Concerto No. 5 in E-flat	L. van Beethoven	Gina Bachauer	John Barbirolli
17th November	Piano Concerto No. 3 in C	S. Prokofiev	Samson Francois	Georges Tzipine
18th November	Piano Concerto No. 3 in C	S. Prokofiev	Samson Francois	Georges Tzipine
21st November	Piano Concerto in A minor	R. Schumann	Phyllis Sellick	George Weldon
28th November	Rhapsody on a Theme of Paganini	S. Rachmaninoff	Cyril Smith	George Weldon
1st December	Piano Concerto in B-flat	A. Bliss	Clive Lythgoe	George Weldon
2nd December 1955	Piano Concerto in B-flat	A. Bliss	Clive Lythgoe	George Weldon
19th January	Piano Concerto No. 1 in D minor	J. Brahms	Iso Elinson	John Barbirolli

20th January	Piano Concerto No. 1 in D minor	J. Brahms	Iso Elinson	John Barbirolli
2nd February	Piano Concerto No. 23 in A	W. A. Mozart	Clara Haskil	George Weldon
3rd February	Piano Concerto No. 23 in A	W. A. Mozart	Clara Haskil	George Weldon
16th February	Piano Concerto No. 1 in E-flat	F. Liszt	Valda Aveling	Georges Tzipine
17th February	Piano Concerto No. 1 in E-flat	F. Liszt	Valda Aveling	Georges Tzipine
13th March	Piano Concerto in A minor	E. Grieg	Peter Katin	John Barbirolli
30th March	Piano Concerto No. 5 in E-flat	L. van Beethoven	Robert Casadesus	John Barbirolli
31st March	Piano Concerto No. 5 in E-flat	L. van Beethoven	Robert Casadesus	John Barbirolli
3rd April	Piano Concerto No. 3 in C minor	L. van Beethoven	Adrian Aeschbacher	John Barbirolli
13th April	Piano Concerto No. 2 in B-flat	J. Brahms	Moura Lympany	George Weldon
14th April	Piano Concerto No. 2 in B-flat	J. Brahms	Moura Lympany	George Weldon
17th April	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Eileen Joyce	George Weldon
17th April	Noches en los jardines de españa	M. de Falla	Eileen Joyce	George Weldon
24th April	Symphonic Variations for Piano and Orchestra	C. Franck	Marie-Therese Fourneau	John Barbirolli
24th April	Ballade for Piano and Orchestra	G. Fauré	Marie-Therese Fourneau	John Barbirolli
1st May	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Gina Bachauer	George Weldon
8th May	Piano Concerto No. 4 in G	L. van Beethoven	Denis Matthews	George Weldon
22nd May	Piano Concerto in A minor	R. Schumann	Phyllis Sellick	George Weldon
5th October	Piano Concerto No. 1 in D minor	J. Brahms	Iso Elinson	John Barbirolli
6th October	Piano Concerto No. 1 in D minor	J. Brahms	Iso Elinson	John Barbirolli
19th October	Piano Concerto No. 3 in D minor	S. Rachmaninoff	Witold Małcużyński	George Weldon
20th October	Piano Concerto No. 3 in D minor	S. Rachmaninoff	Witold Małcużyński	George Weldon
27th November	Concerto in F	G. Gershwin	Richard Farrell	George Weldon
14th December	Rhapsody on a Theme of Paganini	S. Rachmaninoff	Cyril Smith	John Barbirolli
15th December	Rhapsody on a Theme of Paganini	S. Rachmaninoff	Cyril Smith	John Barbirolli

**Appendix VIII**  
**List of Piano Concertante Performances by the BMO (1895-1955)**

<b>Date</b>	<b>Work</b>	<b>Composer</b>	<b>Pianist</b>	<b>Conductor</b>
1895				
21st October	Piano Concerto No. 1 in C	L. van Beethoven	K. Leonard	Dan Godfrey
1896				
20th January	Capriccio in B minor	F. Mendelssohn	Craigie Ross	Dan Godfrey
17th February	Caprice for Piano and Orchestra	W. Sterndale Bennett	Miss M. Godfrey	Dan Godfrey
23rd March	Piano Concerto No. 1 in G minor	F. Mendelssohn	J. Cooke	Dan Godfrey
20th April	Piano Concerto No. 1 in E minor	F. Chopin	Craigie Ross	Dan Godfrey
26th October	Piano Concerto in F-sharp minor	F. Hiller	Craigie Ross	Dan Godfrey
23rd November	Piano Concerto No. 1 in G minor	F. Mendelssohn	Miss M. Godfrey	Dan Godfrey
14th December	Piano Concerto No. 2 in D minor	F. Mendelssohn	Muller	Dan Godfrey
1897				
11th January	Piano Concerto No. 3 in C minor	L. van Beethoven	Miss Kimball	Dan Godfrey
8th February	Piano Concerto No. 2 in E	E. d'Albert	Craigie Ross	Dan Godfrey
27th February	Concertstuck for Piano	C. M. von Weber	Courtraine	Dan Godfrey
8th March	Capriccio in B minor	F. Mendelssohn	J. Cooke	Dan Godfrey
26th April	Hungarian Fantasia	F. Liszt	Edith Leah	Dan Godfrey
18th October	Piano Concerto No. 1 in G minor	F. Mendelssohn	Julian Clifford	Dan Godfrey
8th November	Piano Concerto No. 2 in E	E. d'Albert	Craigie Ross	Dan Godfrey
29th November	Piano Concerto No. 3 in C minor	L. van Beethoven	Dal Young	Dan Godfrey
13th December	Piano Concerto in A minor	E. Grieg	Edith Leah	Dan Godfrey
28th December	Piano Concerto No. 1 in E-flat	F. Liszt	Julian Clifford	Dan Godfrey
1898				
2nd January	Piano Concerto No. 2 in G minor	C. Saint-Saëns	Julian Clifford	Dan Godfrey
31st January	Piano Concerto in A minor	R. Schumann	Courtraine	Dan Godfrey
7th March	Piano Concerto No. 5 in E-flat	L. van Beethoven	Craigie Ross	Dan Godfrey
17th March	Capriccio in B minor	F. Mendelssohn	Julian Clifford	Dan Godfrey
14th April	Piano Concerto No. 1 in E-flat	F. Liszt	Julian Clifford	Dan Godfrey
24th October	Piano Concerto No. 5 in E-flat	L. van Beethoven	Craigie Ross	Dan Godfrey
21st November	Piano Concerto in A minor	R. Schumann	A. V. Mukle	Dan Godfrey
5th December	Piano Concerto in A minor	E. Grieg	Dal Young	Dan Godfrey
22nd December	Rondo Brilliant	J. N. Hummel	A. H. Wood	Dan Godfrey
1899				
2nd January	Piano Concerto No. 2 in G minor	C. Saint-Saëns	Julian Clifford	Dan Godfrey
17th January	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	H. R. Class	
19th January	Piano Concerto No. 4 in G	L. van Beethoven	Hope Square	Dan Godfrey
30th January	Introduction and Allegro Appassionata	R. Schumann	E. Leah	Dan Godfrey



20th February	Scherzo from Piano Concerto in D minor	H. Litolff	Craigie Ross	Dan Godfrey
6th March	Piano Concerto No. 1 in E-flat	F. Liszt	Julian Clifford	Dan Godfrey
27th March	Piano Concerto No. 20 in D minor	W. A. Mozart	Wood	Dan Godfrey
10th April	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Willis	Dan Godfrey
13th April	Capriccio in B minor	F. Mendelssohn	G. Blois	Dan Godfrey
19th April	Piano Concerto No. 2 in B-flat	J. Brahms	Leonard Borwick	
4th May	Serenade and Allegro Giojoso	F. Mendelssohn	Craigie Ross	Dan Godfrey
9th October	Scherzo from Piano Concerto in D minor	H. Litolff	Craigie Ross	Dan Godfrey
2nd November	Piano Concerto No. 3 in C minor	L. van Beethoven	Wood	Dan Godfrey
4th December	Piano Concerto in A minor	R. Schumann	A. V. Mukle	Dan Godfrey
13th December	Piano Concerto in A minor	E. Grieg	Claud Pollard	Dan Godfrey
18th December	Piano Concerto No. 1 in D minor	J. Brahms	Fanny Davies	Dan Godfrey
1900				
29th January	Piano Concerto No. 2 in G minor	C. Saint-Saëns	Julian Clifford	Dan Godfrey
1st February	Piano Concerto in E minor	J. Clifford	Julian Clifford	Dan Godfrey
15th February	Concertstuck for Piano	R. Schumann	E. Leah	Dan Godfrey
25th February	Concertstuck for Piano	C. M. von Weber	E. Leah	Dan Godfrey
26th February	Piano Concerto No. 5 in E-flat	L. van Beethoven	Schilling	Dan Godfrey
12th March	Piano Concerto No. 23 in A	W. A. Mozart	Wood	Dan Godfrey
7th May	Dead Man' Variations	C. V. Stanford	Maud Gay	
2nd April	Keyboard Concerto in D minor	J. S. Bach	Wood	Dan Godfrey
9th April	Piano Concerto in A minor	R. Schumann	Zwintscher	Dan Godfrey
12th April	Rondo Brilliant	F. Mendelssohn	Craigie Ross	Dan Godfrey
18th October	Fantasia for Piano in G	P. Tchaikovsky	P. Fletcher	Dan Godfrey
12th November	Grande Polonaise in E-flat	A. Zarzycki	Craigie Ross	Dan Godfrey
17th December	Serenade and Allegro Giojoso	F. Mendelssohn	Wood	Dan Godfrey
1901				
21st January	Piano Concerto in A minor	E. Grieg	Dal Young	Dan Godfrey
11th February	Piano Concerto No. 2 in G minor	C. Saint-Saëns	Julian Clifford	Dan Godfrey
18th February	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Josef Holbrooke	Dan Godfrey
25th March	Piano Concerto No. 4 in D minor	A. Rubinstein	Willis	Dan Godfrey
18th March	Piano Concerto No. 1 in D minor	J. Brahms	Fanny Davies	Dan Godfrey
14th April	Poem for Piano and Orchestra	J. Holbrooke	Josef Holbrooke	Dan Godfrey
25th April	Concertstuck for Piano	F. Cowen	Julian Clifford	Dan Godfrey
7th October	Piano Concerto No. 3 in E-flat	P. Tchaikovsky	Josef Holbrooke	Dan Godfrey
1st November	Piano Concerto No. 2 in B-flat	L. van Beethoven	Wood	Dan Godfrey
14th November	Piano Concerto No. 20 in D minor	W. A. Mozart	Wood	Dan Godfrey
25th November	Scottish' Concerto	A. C. Mackenzie	Miss M. Elzy	Dan Godfrey
23rd December	Piano Concerto No. 4 in G	L. van Beethoven	Scott	Dan Godfrey
30th December	Piano Concerto No. 5 in E-flat	L. van Beethoven	Young	Dan Godfrey
1902				
3rd January	Piano Concerto in A minor	R. Schumann	Miss P. Fletcher	Dan Godfrey

20th January	Piano Concerto No. 2 in A	F. Liszt	Willis	Dan Godfrey
22nd January	Piano Concerto No. 2 in E	E. d'Albert	Craigie Ross	Dan Godfrey
2nd February	Concertstuck for Piano	C. M. von Weber	Wood	Dan Godfrey
10th February	Piano Concerto in A minor	A. Lindo	Moriz Rosenthal	
24th February	Piano Concerto in A minor	E. Grieg	Miss D. Maggs	Dan Godfrey
10th March	Concertstuck for Piano	F. Cowen	Julian Clifford	Dan Godfrey
24th March	Hungarian Fantasia	F. Liszt	Wood	Dan Godfrey
3rd April	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Parsons	Dan Godfrey
28th April	Piano Concerto	H. Farjeon	Whitemore	
2nd May	Piano Concerto	O. Raif	Miss A. Wright	Dan Godfrey
3rd May	Piano Concerto in D-flat	C. Sinding	Miss de Benici	Dan Godfrey
20th October	Piano Concerto No. 2 in G	P. Tchaikovsky	Parsons	Dan Godfrey
10th November	Piano Concerto in D-flat	C. Sinding	Miss de Benici	Dan Godfrey
24th November	Piano Concerto No. 1 in G minor	F. Mendelssohn	Moriz Rosenthal	Dan Godfrey
15th December	Piano Concerto No. 1 in D minor	J. Brahms	Miss P. Fletcher	Dan Godfrey
24th December	Piano Concerto No. 3 in C minor	L. van Beethoven	E. Leah	Dan Godfrey
1903				
5th January	Symphonic Variations for Piano and Orchestra	C. Franck	Garrett	Dan Godfrey
19th January	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Josef Holbrooke	Dan Godfrey
23rd February	Piano Concerto in F minor	E. Schütt	Craigie Ross	Dan Godfrey
2nd March	Piano Concerto No. 2 in B-flat	J. Brahms	H. Jones	Dan Godfrey
16th March	Piano Concerto in A minor	R. Schumann	Dal Young	Dan Godfrey
30th March	Piano Concerto No. 4 in C minor	C. Saint-Saëns	Julian Clifford	Dan Godfrey
16th April	Piano Concerto No. 2 in G	P. Tchaikovsky	Percy Grainger	Dan Godfrey
23rd April	Piano Concerto No. 2 in G minor	C. Saint-Saëns	Miss E. Meadows	Dan Godfrey
5th October	Piano Concerto	R. H. Walthew	Richard Henry Walthew	Dan Godfrey
26th October	Dead Man' Variations	C. V. Stanford	P. Fletcher	Dan Godfrey
14th November	Poem for Piano and Orchestra	J. Holbrooke	Josef Holbrooke	Dan Godfrey
23rd November	Piano Concerto No. 1 in E minor	F. Chopin	Madame F. Sobell	Dan Godfrey
7th December	Piano Concerto No. 1 in G minor	F. Mendelssohn	Miss Janotha	Dan Godfrey
17th December	Burleske	R. Strauss	A. Rosenthal	Dan Godfrey
1904				
4th January	Piano Concerto No. 1 in E-flat	F. Liszt	Hulland	Dan Godfrey
18th January	Piano Concerto No. 3 in C minor	L. van Beethoven	Parsons	Dan Godfrey
1st February	Piano Concerto in G minor	E. Schütt	Carl Weber	Dan Godfrey
15th February	Polish Fantasia	I. Paderewski	Craigie Ross	Dan Godfrey
29th February	Concertstuck for Piano and Orchestra	T. Matthey	York Bowen	Dan Godfrey
21st March	Piano Concerto No. 5 in F	C. Saint-Saëns	Gascoigne	Dan Godfrey
11th April	Piano Concerto	O. Raif	Miss A. Wright	Dan Godfrey
30th April	Africa' Fantasia	C. Saint-Saëns	Josef Holbrooke	Dan Godfrey
6th October	Piano Concerto No. 2 in G	P. Tchaikovsky	Miss M. Seguel	Dan Godfrey
27th October	Piano Concerto No. 1 in E-flat	Y. Bowen	York Bowen	Dan Godfrey

24th November	Piano Concerto in A minor	E. Grieg	Miss de Benici	Dan Godfrey
8th December	Piano Concerto No. 1 in E-flat	F. Liszt	Julian Clifford	Dan Godfrey
22nd December	Piano Concerto No. 2 in F minor	F. Chopin	Miss N. Drewett	Dan Godfrey
29th December	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Percy Grainger	Dan Godfrey
1905				
26th January	Piano Concerto in A minor	R. Schumann	Madame F. Sobell	Dan Godfrey
25th February	Piano Concerto No. 5 in E-flat	L. van Beethoven	Miss Enriquez	Dan Godfrey
9th March	Piano Concerto No. 1 in G minor	F. Mendelssohn	Miss M. Payne	Dan Godfrey
27th April	Piano Concerto No. 2 in G minor	C. Saint-Saëns	Miss P. Fletcher	Dan Godfrey
4th May	Piano Concerto No. 1 in B-flat minor	X. Scharwenka	Vivian Hamilton	Dan Godfrey
5th October	Piano Concerto No. 23 in A	W. A. Mozart	Miss M. Seguel	Dan Godfrey
19th October	Piano Concerto No. 1 in E-flat	F. Liszt	Miss de Benici	Dan Godfrey
10th November	Piano Concerto No. 4 in G	L. van Beethoven	Mathilde Verne	Dan Godfrey
23rd November	Fantasia in C for Piano and Orchestra	F. Schubert arr. Liszt	Armbruster	Dan Godfrey
7th December	Piano Concerto in A minor	R. Schumann	E. Reynolds	Dan Godfrey
14th December	Piano Concerto No. 3 in C minor	L. van Beethoven	N. Drewett	Dan Godfrey
1906				
4th January	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Percy Grainger	Dan Godfrey
8th January	Piano Concerto No. 2 in G	P. Tchaikovsky	Parsons	Dan Godfrey
18th January	Scottish' Concerto	A. C. Mackenzie	Miss W. Christie	Dan Godfrey
8th February	Piano Concerto in A minor	E. Grieg	Katharine Goodson	Dan Godfrey
12th February	Piano Concerto No. 1 in C	L. van Beethoven	Biggs	Dan Godfrey
15th February	Piano Concerto No. 2 in G minor	C. Saint-Saëns	Miss Naylor Carne	Dan Godfrey
1st March	Scherzo from Piano Concerto in D minor	H. Litolff	Irene Scharrer	Dan Godfrey
15th March	Piano Concerto in D	J. Haydn	Miss D. Bridson	Dan Godfrey
29th March	Piano Concerto No. 4 in D minor	A. Rubinstein	Elsie Horne	Dan Godfrey
5th April	Symphonic Variations for Piano and Orchestra	C. Franck	Craigie Ross	Dan Godfrey
26th April	Rhapsodie d'Auvergne	C. Saint-Saëns	Garrett	
10th May	Piano Concerto No. 2 in B-flat	J. Brahms	Percy Grainger	Dan Godfrey
4th October	Piano Concerto in A minor	E. Grieg	Miss K. Chabot	Dan Godfrey
18th October	Piano Concerto No. 4 in C minor	C. Saint-Saëns	Miss de Benici	Dan Godfrey
22nd October	Concertstuck for Piano	R. Schumann	E. Leah	Dan Godfrey
1st November	Piano Concerto in A minor	R. Schumann	Percy Grainger	Dan Godfrey
15th November	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Miss Naylor Carne	Dan Godfrey
19th November	Piano Concerto No. 1 in E-flat	F. Liszt	Biggs	Dan Godfrey
29th November	Piano Concerto No. 3 in C minor	L. van Beethoven	Craigie Ross	Dan Godfrey
13th December	Piano Concerto in G minor	A. Dvorák	Frank Merrick	Dan Godfrey
17th December	Piano Concerto in A minor	E. Grieg	Miss J. Stockmarr	Dan Godfrey
27th December	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Fanny Davies	Dan Godfrey
28th December	Hungarian Fantasia	F. Liszt	Miss P. Fletcher	Dan Godfrey
1907				
10th January	Keyboard Concerto in D minor	J. S. Bach	N. Drewett	Dan Godfrey

14th January	Piano Concerto in F-sharp minor	F. Hiller	Montague	Dan Godfrey
24th January	Piano Concerto No. 1 in G minor	F. Mendelssohn	Julian Clifford	Dan Godfrey
11th February	Piano Concerto No. 2 in G minor	C. Saint-Saëns	Gascoigne	Dan Godfrey
17th February	Polish Fantasia	I. Paderewski	Epstein	Dan Godfrey
21st February	Piano Concerto No. 4 in G	L. van Beethoven	P. Fletcher	Dan Godfrey
25th March	Piano Concerto No. 2 in B-flat	L. van Beethoven	J. Cooke	Dan Godfrey
27th March	Piano Concerto	E. Isaacs	Edward Isaacs?	Dan Godfrey
5th April	Piano Concerto No. 2 in G minor	C. Saint-Saëns	Miss E. Suart	Dan Godfrey
15th April	Caprice Russe for Piano and Orchestra	A. Rubinstein	Cronk	Dan Godfrey
18th April	Piano Concerto No. 2 in D	Y. Bowen	York Bowen	Dan Godfrey
29th April	Piano Concerto in A minor	R. Schumann	C. Briggs	Dan Godfrey
6th May	Hungarian Fantasia	F. Liszt	Viggo Kihl	Dan Godfrey
16th May	Piano Concerto	C. Maclean	Charles Maclean	Dan Godfrey
17th October	Piano Concerto No. 5 in E-flat	L. van Beethoven	Madame A. Hirzel	Dan Godfrey
31st October	Piano Concerto No. 2 in G	P. Tchaikovsky	Miss J. Stockmarr	Dan Godfrey
14th November	Piano Concerto in A minor	E. Grieg	Miss N. Drewett	Dan Godfrey
18th November	Concertstuck for Piano	C. M. von Weber	Mrs F. Watson	Dan Godfrey
28th November	Piano Concerto No. 2 in G minor	C. Saint-Saëns	E. Leah	Dan Godfrey
12th December	Piano Concerto No. 4 in C minor	C. Saint-Saëns	Miss M. Bennett	Dan Godfrey
27th December	Polish Fantasia	I. Paderewski	P. Fletcher	Dan Godfrey
30th December	Capriccio in B minor	F. Mendelssohn	Miss M. Macdonald	Dan Godfrey
1908				
9th January	Piano Concerto No. 4 in G	L. van Beethoven	Myra Hess	Dan Godfrey
23rd January	Piano Concerto in F-sharp minor	C. Reinecke	Quarry	Dan Godfrey
27th January	Piano Concerto No. 1 in E-flat	F. Liszt	Brightwell	Dan Godfrey
13th February	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Elsie Horne	Dan Godfrey
24th February	Piano Concerto	L. Collingwood	L. Collingwood	Dan Godfrey
27th February	Piano Concerto No. 1 in E-flat	F. Liszt	Miss Naylor Carne	Dan Godfrey
5th March	Piano Concerto in A minor	E. Grieg	Miss de Benici	Dan Godfrey
16th March	Africa' Fantasia	C. Saint-Saëns	Josef Holbrooke	Dan Godfrey
19th March	Piano Concerto No. 2 in E	E. d'Albert	Craigie Ross	Dan Godfrey
23rd March	Concertstuck for Piano	R. Schumann	J. Cooke	Dan Godfrey
2nd April	Piano Concerto No. 1 in D minor	J. Brahms	Biggs	Dan Godfrey
6th April	Piano Concerto No. 3 in C minor	L. van Beethoven	Epstein	Dan Godfrey
6th April	Symphonic Variations for Piano and Orchestra	C. Franck	Miss M. Meggy	Dan Godfrey
13th April	Piano Concerto No. 2 in D minor	F. Mendelssohn	A. Rosenthal	Dan Godfrey
30th April	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Percy Grainger	Dan Godfrey
11th May	Piano Concerto	E. Scarborough	Ethel Scarborough	Dan Godfrey
14th May	Piano Concerto in A minor	R. Schumann	O'Neil Phillips	Dan Godfrey
8th October	Piano Concerto No. 4 in G	L. van Beethoven	de Benici	Dan Godfrey
22nd October	Piano Concerto No. 2 in A	F. Liszt	Miss T. Lerner	Dan Godfrey
5th November	Symphonic Montagnard for Piano and Orchestra	V. d'Indy	Sobrino	Dan Godfrey

16th November	Piano Concerto No. 1 in C	L. van Beethoven	Miss Abree	Dan Godfrey
19th November	Piano Concerto in A minor	E. Grieg	Miss M. Meggy	Dan Godfrey
3rd December	Polish Fantasia	I. Paderewski	P. Fletcher	Dan Godfrey
17th December	Piano Concerto No. 1 in E-flat	F. Liszt	Miss Stenzel	Dan Godfrey
31st December	Piano Concerto No. 4 in C minor	C. Saint-Saëns	Myra Hess	Dan Godfrey
1909				
4th January	Concertstück for Piano	C. M. von Weber	Madame Regan	Dan Godfrey
11th January	Concertstück for Piano and Orchestra	W. Macfarren	Ruby Taylor	Dan Godfrey
18th January	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	I. L. Powell	Dan Godfrey
21st January	Piano Concerto No. 1 in E minor (mmts 2 and 3)	F. Chopin	Miss J. Heymann	Dan Godfrey
1st February	Piano Concerto No. 3 in C minor	L. van Beethoven	E. Leah	Dan Godfrey
4th February	Piano Concerto No. 2 in G minor	C. Saint-Saëns	Miss J. Stockmarr	Dan Godfrey
22nd February	Piano Concerto in A minor	E. Grieg	Miss Albertini	Dan Godfrey
25th February	Piano Concerto in A minor	R. Schumann	Elsie Horne	Dan Godfrey
8th March	Concertstück for Piano and Orchestra	Y. Bowen	Mrs F. Watson	Dan Godfrey
11th March	Scottish' Concerto	A. C. Mackenzie	Craigie Ross	Dan Godfrey
22nd March	Hungarian Fantasia	F. Liszt	Miss M. Novello	Dan Godfrey
25th March	Piano Concerto No. 3 in C minor	L. van Beethoven	Merrick	Dan Godfrey
8th April	Piano Concerto No. 3 in G minor	Y. Bowen	York Bowen	Dan Godfrey
26th April	Piano Concerto No. 2 in D minor	F. Mendelssohn	Florence Smith	Dan Godfrey
6th May	Piano Concerto No. 4 in D minor	A. Rubinstein	H. Jones	Dan Godfrey
10th May	Piano Concerto No. 1 in E-flat	F. Liszt	Parsons	Dan Godfrey
14th October	Piano Concerto No. 2 in F minor	F. Chopin	Miss J. Stockmarr	Dan Godfrey
22nd October	Piano Concerto No. 4 in G	L. van Beethoven	Biggs	Dan Godfrey
25th October	Concertstück for Piano	R. Schumann	Miss A. Wright	Dan Godfrey
4th November	Symphonic Variations for Piano and Orchestra	F. H. Tapp	Frank Tapp	Dan Godfrey
18th November	Piano Concerto No. 5 in E-flat	L. van Beethoven	Jones	Dan Godfrey
29th November	Piano Concerto in F minor	W. Sterndale Bennett	Miss A. K. Abree	Dan Godfrey
9th December	Piano Concerto	Liapounow	Newstead	Dan Godfrey
23rd December	Piano Concerto No. 4 in D minor	A. Rubinstein	Miss M. Meggy	Dan Godfrey
28th December	Piano Concerto No. 1 in G minor	F. Mendelssohn	Madame Regan	Dan Godfrey
1910				
13th January	Piano Concerto No. 2 in G minor	C. Saint-Saëns	Sobrino	Dan Godfrey
17th January	Capriccio in B minor	F. Mendelssohn	Miss N. Bardbury	
31st January	Piano Concerto No. 2 in G minor	C. Saint-Saëns	E. Leah	Dan Godfrey
10th February	Concertstück for Piano and Orchestra	T. Matthey	Mrs F. Watson	Dan Godfrey
14th February	Piano Concerto in F-sharp minor	F. Hiller	Madame Henkel	Dan Godfrey
24th February	Piano Concerto No. 4 in G	L. van Beethoven	de Benici	Dan Godfrey
28th February	Piano Concerto No. 1 in C	L. van Beethoven	Ivy Gray	Dan Godfrey
3rd March	Dead Man' Variations	C. V. Stanford	Craigie Ross	Dan Godfrey
10th March	Piano Concerto in A minor	I. Paderewski	Elsie Horne	Dan Godfrey
14th March	Symphonic Variations for Piano and Orchestra	C. Franck	Miss J. Cooke	Dan Godfrey

24th March	Piano Concerto No. 2 in C minor	S. Rachmaninoff	I. L. Powell	Dan Godfrey
4th April	Piano Concerto in A minor	R. Schumann	Miss P. Emanuel	Dan Godfrey
7th April	Piano Concerto No. 2 in B-flat	J. Brahms	Biggs	Dan Godfrey
21st April	Piano Concerto in A minor	E. Grieg	Dr Rumschiysky	Dan Godfrey
5th May 1913	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Parsons	Dan Godfrey
6th November 1921	Piano Concerto No. 2 in G	P. Tchaikovsky	Johanne Stockmarr	Dan Godfrey
6th February	Hungarian Fantasia	F. Liszt	Thomas Egerton	Dan Godfrey
6th October	Piano Concerto in A minor	R. Schumann	Anderson Tyrer	
15th October	Piano Concerto No. 4 in C minor	C. Saint-Saëns	A. Cortot	Albert Coates
20th October	Concertstuck for Piano	F. Cowen	Julian Clifford	Dan Godfrey
3rd November	Piano Concerto No. 3 in C minor	L. van Beethoven	Dorothea	Dan Godfrey
17th November 1922	Poema Gregoriano for Piano and Orchestra	F. Ticciati	Francesco Ticciati	Dan Godfrey
13th April	Piano Concerto No. 2 in C minor	C. V. Stanford	Stanley Kaye	Dan Godfrey
20th April	Scottish' Concerto	A. C. Mackenzie	Winifred Christie	Alexander Campbell MacKenzi
26th October	Piano Concerto No. 3 in C minor	L. van Beethoven	Lilian Kanevskaya	Dan Godfrey
23rd November	Piano Concerto No. 1 in D minor	J. Brahms	Evlyn Howard Jones	Dan Godfrey
14th December	Rhapsodie Espagnole	F. Liszt arr. Busoni	John Hume	Dan Godfrey
28th December 1923	Piano Concerto in B minor	H. Harty	Hamilton Harty	Dan Godfrey
11th January	Symphonic Variations for Piano and Orchestra	C. Franck	Dorothy Howell	Dan Godfrey
25th January	Piano Concerto No. 2 in G minor	C. Saint-Saëns	Dorothea Vincent	Dan Godfrey
8th February	Fantaisie for Piano and Orchestra	L. Aubert	Edward Isaacs	Dan Godfrey
22nd February	Piano Concerto in F minor	A. Glazounow	Isabel Gray	Dan Godfrey
8th March	Piano Concerto in E	M. Moszkowski	Craigie Ross	Dan Godfrey
22nd March	Piano Concerto No. 20 in D minor	W. A. Mozart	Farnell Watson	Dan Godfrey
25th March	Piano Concerto in E	M. Moszkowski	Craigie Ross	Dan Godfrey
5th April	Piano Concerto in B minor	H. Harty	Hamilton Harty	Dan Godfrey
6th April	Piano Concerto No. 1	J. Holbrooke	Josef Holbrooke	Dan Godfrey
19th April	Piano Concerto in A minor	R. Schumann	Juliette Folville	Dan Godfrey
26th April	Piano Concerto No. 3 in D minor	S. Rachmaninoff	Lloyd Powell	Dan Godfrey
10th March	Piano Concerto No. 5 in E-flat	L. van Beethoven	Anderson Tyrer	Dan Godfrey
18th October	Piano Concerto	M. Head	Maurice Cole	Dan Godfrey
1st November	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Juliette Folville	Dan Godfrey
15th November	Piano Concerto in D minor	D. Howell	Dorothy Howell	Dan Godfrey
29th November	Piano Concerto No. 1 in F-sharp minor	S. Rachmaninoff	Ethel Cobban	Dan Godfrey
6th December	Rhapsody for Piano and Orchestra	B. Bartók	Béla Bartók	Dan Godfrey
13th December 1924	Piano Concerto in F minor	A. Glazounow	Frank Merrick	Dan Godfrey
10th January	Concerto for Pianoforte	A. Scriabin	Edward Mitchell	Dan Godfrey

24th January	Piano Concerto in A minor	R. Schumann	Mdlle Aussenac	Dan Godfrey
7th February	Noches en los jardines de españa	M. de Falla	Dorothea Vincent	Dan Godfrey
28th February	Piano Concerto No. 21 in C major	W. A. Mozart	Jeanne-Marie Darré	Dan Godfrey
13th March	Piano Concerto in E minor	E. Dohnányi	Isabel Gray	Dan Godfrey
20th March	Piano Concerto in D minor	E. MacDowell	Cecil Baumer	Dan Godfrey
10th April	Piano Concerto No. 3 in D minor	S. Rachmaninoff	Lloyd Powell	Dan Godfrey
17th April	Symphonic Variations for Piano and Orchestra	A. Bax	Harriet Cohen	Dan Godfrey
1st May	Piano Concerto No. 23 in A	W. A. Mozart	Gordon Bryan	Eugene Goossens
9th October	Piano Concerto No. 3 in D minor	S. Rachmaninoff	Maud Agnes Winter	Dan Godfrey
23rd October	Piano Concerto No. 1 in E minor	F. Chopin	Victor Benham	Dan Godfrey
5th November	Piano Concerto No. 4 in G	L. van Beethoven	Benno Schonberger	Dan Godfrey
4th December	Dead Man' Variations	C. V. Stanford	Craigie Ross	Dan Godfrey
18th December	Phantasy Concerto	H. Farjeon	Anderson Tyrer	Dan Godfrey
1925				
1st January	Symphonic Variations for Piano and Orchestra	C. Franck	Juliette Folville	Dan Godfrey
12th February	Piano Concerto No. 5 in F	C. Saint-Saëns	Esther Fisher	Dan Godfrey
26th February	Piano Concerto No. 22 in E-flat	W. A. Mozart	Jeanne-Marie Darré	Dan Godfrey
12th March	Piano Concerto in A minor	I. Paderewski	Gordon Bryan	Dan Godfrey
2nd April	Piano Concerto No. 1 in E-flat	F. Liszt	Rae Robertson	Dan Godfrey
16th April	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Reginald Stewart	Dan Godfrey
30th April	Piano Concerto No. 2 in F minor	F. Chopin	Norah Drewett	Dan Godfrey
8th October	Piano Concerto No. 2	S. Palmgren	Victor Schioler	Dan Godfrey
29th October	Piano Concerto No. 2 in C minor	C. V. Stanford	Lloyd Powell	Dan Godfrey
5th November	Piano Concerto in D minor	D. Howell	Dorothy Howell	Dan Godfrey
19th November	Piano Concerto No. 2 in G minor	C. Saint-Saëns	Jeanne-Marie Darré	Dan Godfrey
3rd December	Piano Concerto in D minor	A. Hinton	Clifford Curzon	Dan Godfrey
17th December	Piano Concerto No. 3 in E-flat	C. Saint-Saëns	Jeanne-Marie Darré	Dan Godfrey
31st December	Divertimento for Piano and Orchestra	H. Bedford	Maurice Cole	Herbert Bedford
31st December	Dances for Piano and String Orchestra	C. Debussy	Maurice Cole	Dan Godfrey
1926				
4th February	Keyboard Concerto in D minor	J. S. Bach	Harriet Cohen	Dan Godfrey
18th February	Piano Concerto No. 1 in D-flat	S. Prokofiev	Angelica Messarosh	Dan Godfrey
4th March	Concerto for Pianoforte in E-flat major	H. Pfitzner	Jessie Munro	Dan Godfrey
18th March	Piano Concerto in D minor	Y. Bowen	Anne Farnell-Watson	Dan Godfrey
1st April	Africa' Fantasia	C. Saint-Saëns	Denise Lassimonne	Dan Godfrey
22nd April	Fantastic Suite for Piano and Orchestra	E. Schelling	Gordon Bryan	Dan Godfrey
7th October	Noches en los jardines de españa	M. de Falla	Jan Smeterlin	Dan Godfrey
21st October	Piano Concerto No. 1 in D minor	J. Brahms	Clifford Curzon	Dan Godfrey
1927				
17th February	Piano Concerto No. 4 in C minor	C. Saint-Saëns	Juliette Folville	Dan Godfrey
24th February	Introduction and Allegro Appasionata	R. Schumann	Frank Merrick	Dan Godfrey
10th March	Polish Fantasia	I. Paderewski	Gordon Bryan	Dan Godfrey

17th November	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Anderson Tyrer	Dan Godfrey
15th December	Piano Concerto in A minor	R. Schumann	Juliette Folville	Dan Godfrey
1928				
5th January	Concerto Fantasia for Piano and Orchestra	E. Bainton	Edgar Bainton	Dan Godfrey
19th January	Piano Concerto in C-sharp minor	N. Rimsky-Korsakov	Anne Farnell-Watson	Dan Godfrey
16th February	Piano Concerto No. 2 in E major	M. Phillips	Leslie England	Montague Phillips
8th March	Symphonic Poem for Piano and Orchestra	L. Collingwood	Fridtjof Backer-Grondahl	Dan Godfrey
29th March	Piano Concerto No. 1	C. Scott	Niedzielski	Dan Godfrey
10th May	Piano Concerto No. 2 in A	F. Liszt	Tom Bromley	Dan Godfrey
25th October	Piano Concerto in F	A. Tcherepnin	Yvonne Lubbock	Dan Godfrey
8th November	Piano Concerto No. 2 in G minor	C. Saint-Saëns	Jeanne-Marie Darré	Dan Godfrey
22nd November	Wanderer Fantasy	F. Schubert arr. Liszt	Betty Humby	Dan Godfrey
6th December	Piano Concerto No. 5 in F	C. Saint-Saëns	Juliette Folville	Dan Godfrey
27th December	Piano Concerto No. 5 in E-flat	L. van Beethoven	Francesco Ticciati	Dan Godfrey
1929				
3rd January	Concertino for Piano and Orchestra	A. Honegger	Gordon Bryan	Dan Godfrey
31st January	Concerto for Piano and String Orchestra	G. Jacob	Leonard Isaacs	Gordon Jacob
14th February	Concertante Variations on a Theme of Beethoven	F. Schmidt	Paul Wittgenstein	Dan Godfrey
28th February	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Elsie Hall	Dan Godfrey
14th March	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Johanne Stockmarr	Dan Godfrey
11th April	Piano Concerto No. 23 in A	W. A. Mozart	Beveridge Webster	Dan Godfrey
18th April	Concerto No. 1 in G minor	N. Demuth	Lloyd Powell	Norman Demuth
2nd May	Piano Concerto No. 1 in E-flat	F. Liszt	Isador Goodman	Dan Godfrey
9th May	Piano Concerto No. 4 in C minor	C. Saint-Saëns	Kathleen Thomson	Dan Godfrey
24th October	Concerto Symphonique	F. d'Erlanger	Leff Pouishnoff	Dan Godfrey
14th November	Piano Concerto in A minor	E. Grieg	Sidney Harrison	Dan Godfrey
28th November	Piano Concerto No. 1 in E minor	F. Chopin	Countess Helena Morsztyn	Dan Godfrey
12th December	Piano Concerto No. 4 in D minor	A. Rubinstein	Willoughby Walmisley	Dan Godfrey
27th December	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Frank Mannheimer	Dan Godfrey
1930				
16th January	Concerto for Piano and Orchestra	S. Wilson	James Ching	Stanley Wilson
30th January	Piano Concerto No. 3 in C	S. Prokofiev	Gordon Bryan	Dan Godfrey
13th February	Piano Concerto No. 1 in C	L. van Beethoven	Edward Isaacs	Dan Godfrey
27th February	Piano Concerto No. 4 in G	L. van Beethoven	Beveridge Webster	Dan Godfrey
13th March	Piano Concerto No. 2 in C minor	N. Medtner	Nicolai Medtner	Dan Godfrey
27th March	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Gertrude Peppercorn	Dan Godfrey
10th April	Noches en los jardines de españa	M. de Falla	Harriet Cohen	Dan Godfrey
24th April	Piano Concerto No. 2 in D minor	E. MacDowell	Frank Laffitte	Dan Godfrey
15th October	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Elsie Hall	Dan Godfrey
5th November	Piano Concerto in F-sharp minor	N. Scriabin	Friedrich Wührer	Dan Godfrey
12th November	Piano Concerto No. 2 in B-flat	J. Brahms	Cyril Smith	Dan Godfrey
26th November	Scottish Concerto	A. C. Mackenzie	Vivian Langrish	Dan Godfrey



24th December 1931	Fantastic Suite for Piano and Orchestra	E. Schelling	Gordon Bryan	Dan Godfrey
14th January	Piano Concerto No. 24 in C minor	W. A. Mozart	Frank Mannheimer	Dan Godfrey
28th January	Piano Concerto No. 1 in D minor	J. Brahms	Frank Laffitte	Dan Godfrey
11th February	Piano Concerto No. 3 in C minor	L. van Beethoven	James Ching	Dan Godfrey
25th February	Piano Concerto No. 1 in F minor	G. Heintze	Anita Harrison	Dan Godfrey
4th March	Concerto for Piano and Orchestra in F	A. Arensky	Roy Ellett	Dan Godfrey
18th March	Piano Concerto in C minor	F. Delius	Eira Vaughan	Dan Godfrey
1st April	Piano Concerto No. 4 in G	L. van Beethoven	Lloyd Powell	Dan Godfrey
15th April	Piano Concerto No. 4 in C minor	C. Saint-Saëns	Juliette Folville	Dan Godfrey
29th April	Piano Concerto in F minor	A. Glazounow	Alfred Quaife	Dan Godfrey
7th October	Piano Concerto No. 4 in C minor	C. Saint-Saëns	Betty Humby	Dan Godfrey
21st October	Piano Concerto No. 2 in B-flat	J. Brahms	Johanne Stockmarr	Dan Godfrey
24th October	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Benno Moiseiwitsch	Dan Godfrey
4th November	Piano Concerto No. 19 in F	W. A. Mozart	Kathleen Long	Dan Godfrey
18th November	Piano Concerto No. 24 in C minor	W. A. Mozart	Frank Mannheimer	Dan Godfrey
2nd December	Piano Concerto in A minor	R. Schumann	Tom Bromley	Dan Godfrey
30th December 1932	Piano Concerto No. 1	W. Alwyn	Clifford Curzon	Dan Godfrey
13th January	Piano Concerto No. 3 in C minor	L. van Beethoven	ord Morven Cavendish-Bentinc	Dan Godfrey
27th January	Piano Concerto in E-flat	H. Pfitzner	Friedrich Wührer	Dan Godfrey
10th February	Piano Concerto in E-flat	J. Ireland	Helen Perkin	John Ireland
24th February	Concert Piece No. 1 in A minor	T. Matthey	Vivian Langrish	Tobias Matthey
9th March	Piano Concerto on Country Dance Tunes	A. Foster	Reginald Paul	Dan Godfrey
6th April	Piano Concerto No. 5 in E-flat	L. van Beethoven	Juliette Folville	Dan Godfrey
20th April	Concerto for Pianoforte	A. Scriabin	Lilias Macinnon	Dan Godfrey
4th May	Piano Concerto No. 2 in B-flat	L. van Beethoven	Cyril Smith	Dan Godfrey
12th October	Piano Concerto No. 1 in D minor	J. Brahms	Frank Merrick	Dan Godfrey
26th October	Piano Concerto in F	L. Sowerby	Frank Mannheimer	Dan Godfrey
9th November	Piano Concerto in A minor	E. Grieg	Katharine Goodson	Dan Godfrey
23rd November	Piano Concerto No. 5 in E-flat	L. van Beethoven	Gertrude Peppercorn	Dan Godfrey
7th December	Piano Concerto No. 2 in B-flat	J. Brahms	John Hunt	Dan Godfrey
14th December	Piano Concerto in C minor	F. Delius	Clifford Curzon	Dan Godfrey
28th December 1933	Polish Fantasia	I. Paderewski	Adela Verne	Dan Godfrey
11th January	Variations on a Nursery Tune	E. Dohnányi	Eileen Joyce	Dan Godfrey
25th January	Piano Concerto No. 23 in A	W. A. Mozart	Gordon Bryan	Dan Godfrey
8th February	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Edwin Benbow	Dan Godfrey
1st March	Keyboard Concerto in F minor	J. S. Bach	Vera Towsey	Dan Godfrey
22nd March	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Frank Laffitte	Dan Godfrey
5th April	Piano Concerto No. 3 in C minor	L. van Beethoven	Edward Isaacs	Dan Godfrey
3rd May	Symphonic Variations for Piano and Orchestra	C. Franck	Morven Cavendish Bentinck	Dan Godfrey

18th October	Piano Concerto No. 3 in C minor	L. van Beethoven	Helen Perkin	Dan Godfrey
1st November	Variations on a Nursery Tune	E. Dohnányi	Eileen Joyce	Dan Godfrey
22nd November	Piano Concerto No. 2 in C minor	N. Medtner	Edna Iles	Dan Godfrey
6th December	Scottish Concerto	A. C. Mackenzie	Cyril Smith	Dan Godfrey
20th December	Piano Concerto No. 3 in D minor	S. Rachmaninoff	Irene Kohler	Dan Godfrey
1934				
3rd January	Piano Concerto in A minor	E. Grieg	Alec Templeton	Dan Godfrey
24th January	Phantasia	H. Simmons	Gordon Bryan	Dan Godfrey
7th February	Piano Concerto in A minor	R. Schumann	Lloyd Powell	Dan Godfrey
28th February	Piano Concerto No. 23 in A	W. A. Mozart	Prince George Chavchavadze	Dan Godfrey
14th March	Concerto No. 2 in E minor for Piano and Orchestra	R. Sacheverell Coke	Roger Sacheverell Coke	Dan Godfrey
28th March	Keyboard Concerto in D minor	J. S. Bach	John Sterling	Dan Godfrey
11th April	Piano Concerto in D	J. Haydn	Lucille Wallace	Dan Godfrey
28th November	Piano Concerto in F minor	A. Glazounow	Frank Merrick	Richard Austin
19th December	Piano Concerto No. 1 in E-flat	F. Liszt	Dorothea Vincent	Richard Austin
1935				
2nd January	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Benno Moiseiwitsch	Richard Austin
9th January	Piano Concerto No. 4 in G	L. van Beethoven	Solomon	Richard Austin
23rd January	Piano Concerto in A minor	E. Grieg	Orloff	Richard Austin
6th February	Piano Concerto No. 5 in E-flat	L. van Beethoven	Benno Moiseiwitsch	Richard Austin
20th February	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Leff Pouishnoff	Richard Austin
6th March	Piano Concerto No. 2 in F minor	F. Chopin	Jan Smeterlin	Richard Austin
25th March	Piano Concerto in C minor	F. Delius	Katharine Goodson	Thomas Beecham
27th March	Piano Concerto No. 23 in A	W. A. Mozart	Howard Samuel	Richard Austin
27th March	Legend	J. Ireland	John Ireland	Adrian Boult
29th March	Wanderer Fantasy	F. Schubert arr. Liszt	Clifford Curzon	Henry Wood
30th March	Piano Concerto No. 2 in B-flat	J. Brahms	Frederic Lamond	Richard Austin
10th April	Piano Concerto in B-flat	G. F. Handel	Harriet Cohen	Richard Austin
16th October	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Solomon	Richard Austin
13th November	Rhapsody on a Theme of Paganini	S. Rachmaninoff	Benno Moiseiwitsch	Richard Austin
27th November	Piano Concerto in A minor	R. Schumann	Josef Hofmann	Richard Austin
4th December	Piano Concerto No. 2 in B-flat	J. Brahms	Leff Pouishnoff	Richard Austin
1936				
1st January	Wanderer Fantasy	F. Schubert arr. Liszt	Mark Hambourg	Richard Austin
15th January	Keyboard Concerto in D minor	J. S. Bach	Howard Samuel	Richard Austin
22nd January	Piano Concerto No. 4 in G	L. van Beethoven	Edwin Fischer	Richard Austin
5th February	Piano Concerto in A minor	R. Schumann	Solomon	Richard Austin
19th February	Hungarian Fantasia	F. Liszt	Alexander Borovsky	Richard Austin
26th February	Piano Concerto No. 5 in E-flat	L. van Beethoven	Howard Jones	Richard Austin
11th March	Piano Concerto No. 3 in D minor	S. Rachmaninoff	Benno Moiseiwitsch	Richard Austin
25th March	Symphonic Variations for Piano and Orchestra	C. Franck	Irene Scharrer	Richard Austin
26th March	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Artur Rubinstein	Richard Austin

27th March	Capriccio for Piano and Orchestra	I. Stravinsky	Soulima Stravinsky	Igor Stravinsky
1st April	Piano Concerto in A minor	E. Grieg	Arthur de Greef	Richard Austin
8th October	Piano Concerto No. 5 in E-flat	L. van Beethoven	Solomon	Richard Austin
22nd October	Piano Concerto No. 2 in G minor	C. Saint-Saëns	Artur Rubinstein	Richard Austin
5th November	Piano Concerto No. 1 in E minor	F. Chopin	Egon Petri	Richard Austin
12th November	Keyboard Concerto in D minor	J. S. Bach	Harriet Cohen	Richard Austin
19th November	Piano Concerto No. 2 in B-flat	J. Brahms	Benno Moiseiwitsch	Richard Austin
3rd December	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Ray Lev	Richard Austin
10th December	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Ignaz Friedman	Richard Austin
24th December	Wanderer Fantasy	F. Schubert arr. Liszt	Clifford Curzon	Richard Austin
1937				
14th January	Piano Concerto No. 1 in E-flat	F. Liszt	Irene Scharrer	Richard Austin
28th January	Piano Concerto No. 4 in G	L. van Beethoven	York Bowen	Richard Austin
11th February	Piano Concerto No. 1 in C	L. van Beethoven	Helen Perkin	Richard Austin
24th February	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Solomon	Henry Wood
26th February	Sinfonia Concertante	W. Walton	Angus Morrison	William Walton
4th March	Piano Concerto No. 1 in D minor	J. Brahms	Edwin Fischer	Richard Austin
18th March	Piano Concerto No. 3 in D minor	S. Rachmaninoff	Cyril Smith	Richard Austin
25th March	Piano Concerto No. 23 in A	W. A. Mozart	Alexander Borovsky	Richard Austin
15th April	Piano Concerto No. 4 in D minor	A. Rubinstein	Mark Hambourg	Richard Austin
22nd April	Piano Concerto No. 5 in E-flat	L. van Beethoven	Leslie England	Richard Austin
6th May	Piano Concerto No. 4 in C minor	C. Saint-Saëns	Phyllis Sellick	Richard Austin
20th May	Piano Concerto in A minor	R. Schumann	Maurice Cole	Richard Austin
27th May	Piano Concerto No. 4 in G	L. van Beethoven	Nancy Dickinson	Richard Austin
10th June	Piano Concerto in E minor	F. Merrick	Frank Merrick	Richard Austin
15th July	Piano Concerto No. 17 in G	W. A. Mozart	Gwendolyn Byrne	Richard Austin
22nd July	Symphonic Variations for Piano and Orchestra	C. Franck	Jessie Hall	Richard Austin
12th August	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Meyer Rosenstein	Richard Austin
2nd September	Piano Concerto in A minor	E. Grieg	Angus Morrison	Richard Austin
16th September	Piano Concerto No. 22 in E-flat	W. A. Mozart	Reginald Paul	Richard Austin
23rd September	Piano Concerto in A minor	I. Paderewski	Gordon Bryan	Richard Austin
14th October	Piano Concerto in A minor	R. Schumann	Myra Hess	Richard Austin
21st October	Piano Concerto No. 1 in E minor	F. Chopin	Moriz Rosenthal	Richard Austin
4th November	Piano Concerto No. 1 in D minor	J. Brahms	Solomon	Richard Austin
16th December	Piano Concerto No. 5 in E-flat	L. van Beethoven	Leff Pouishnoff	Richard Austin
30th December	Piano Concerto No. 1 in E-flat	F. Liszt	Mark Hambourg	Richard Austin
1938				
6th January	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Benno Moiseiwitsch	Richard Austin
27th January	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Orloff	Richard Austin
10th February	Piano Concerto No. 4 in G	L. van Beethoven	Frederic Lamond	Richard Austin
24th February	Piano Concerto No. 2 in B-flat	J. Brahms	Egon Petri	Richard Austin
17th March	Piano Concerto No. 23 in A	W. A. Mozart	Jan Smeterlin	Richard Austin

22nd March	Rhapsody on a Theme of Paganini	S. Rachmaninoff	Benno Moiseiwitsch	Nicolai Malko
23rd March	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Solomon	Richard Austin
31st March	Keyboard Concerto in D minor	J. S. Bach	Alexander Borovsky	Richard Austin
14th April	Piano Concerto No. 3 in D minor	S. Rachmaninoff	Jacob Helmann	Richard Austin
21st April	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Leslie England	Richard Austin
28th April	Piano Concerto in C minor	F. Delius	Hetty Bolton	Richard Austin
5th May	Symphonic Variations for Piano and Orchestra	C. Franck	Ray Lev	Richard Austin
16th June	Piano Concerto No. 17 in G	W. A. Mozart	Morfydd Arvon Davies	Richard Austin
7th July	Piano Concerto No. 1 in C	L. van Beethoven	Susan Slivko	Richard Austin
14th July	Piano Concerto in A minor	E. Grieg	Kathleen Markwell	Richard Austin
28th July	Piano Concerto in A minor	R. Schumann	Jean Norris	Richard Austin
18th August	Wanderer Fantasy	F. Schubert arr. Liszt	Baynton Power	Montague Birch
25th August	Piano Concerto No. 1 in G minor	F. Mendelssohn	Anne Hathaway Jones	Montague Birch
8th September	Piano Concerto No. 19 in F	W. A. Mozart	Gordon Bryan	Richard Austin
8th September	Concerto in Variation form for Piano, Strings and Percussion	G. Bryan	Gordon Bryan	Richard Austin
15th September	Piano Concerto No. 24 in C minor	W. A. Mozart	Dorothy Hildreth	Richard Austin
29th September	Piano Concerto No. 5 in E-flat	L. van Beethoven	Norman Tucker	Richard Austin
27th October	Piano Concerto in D	B. Britten	Benjamin Britten	Henry Wood
3rd November	Piano Concerto No. 2 in G	P. Tchaikovsky	Benno Moiseiwitsch	Richard Austin
17th November	Piano Concerto in A minor	R. Schumann	Maurice Cole	Richard Austin
1st December	Piano Concerto in F-sharp minor	A. Scriabin	Orloff	Richard Austin
8th December	Piano Concerto in E-flat	J. Ireland	Clifford Curzon	Richard Austin
29th December	Piano Concerto in F minor	A. Arensky	Leff Pouishnoff	Richard Austin
1939				
5th January	Piano Concerto No. 1 in D minor	J. Brahms	Solomon	Richard Austin
19th January	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Alexander Borovsky	Richard Austin
26th January	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Jan Smeterlin	Richard Austin
16th February	Piano Concerto in A minor	E. Grieg	Ernest Lush	Richard Austin
23rd February	Piano Concerto No. 5 in E-flat	L. van Beethoven	Mark Hambourg	Richard Austin
9th March	Piano Concerto No. 4 in G	L. van Beethoven	Irene Scharrer	Richard Austin
14th March	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Benno Moiseiwitsch	Albert Coates
15th March	Symphonic Variations for Piano and Orchestra	C. Franck	Alfred Cortot	Richard Austin
16th March	Piano Concerto No. 2 in B-flat	J. Brahms	Jacob Helmann	Richard Austin
18th March	Piano Concerto in A minor	R. Schumann	Solomon	Hamilton Harty
30th March	Keyboard Concerto in F minor	J. S. Bach	Harriet Cohen	Richard Austin
30th March	Noches en los jardines de españa	M. de Falla	Harriet Cohen	Richard Austin
6th April	Piano Concerto No. 3 in C minor	L. van Beethoven	Frederic Lamond	Richard Austin
20th April	Piano Concerto No. 2 in A	F. Liszt	Norman Tucker	Richard Austin
27th April	Polish Fantasia	I. Paderewski	Phyllis Sellick	Richard Austin
11th May	Piano Concerto No. 1 in C	L. van Beethoven	Estelle Wine	Richard Austin
25th May	Phantasy Concerto	H. Farjeon	Dorothy Manley	Richard Austin
22nd June	Piano Concerto No. 3 in C minor	L. van Beethoven	Meyer Rosenstein	Montague Birch

29th June	Keyboard Concerto in D minor	J. S. Bach	John Sterling	Richard Austin
20th July	Piano Concerto in G minor	A. Dvořák	Irene Kohler	Richard Austin
27th July	Fantaisie for Piano and Orchestra	C. Debussy	Austin Dewdney	Richard Austin
3rd August	Concerto No. 3 for Piano and Orchestra	R. Sacherrell Coke	Charles Lynch	Richard Austin
10th August	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Mark Hambourg	Richard Austin
17th August	Piano Concerto in A minor	E. Grieg	Lance Dosser	Richard Austin
31st August	Piano Concerto No. 1 in D minor	J. Brahms	Susan Slivko	Richard Austin
5th October	Piano Concerto No. 4 in G	L. van Beethoven	Myra Hess	Richard Austin
12th October	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Solomon	Richard Austin
19th October	Piano Concerto in F minor	A. Glazounow	Leff Pouishnoff	Richard Austin
2nd November	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Iso Elinson	Richard Austin
9th November	Piano Concerto No. 2 'Irish'	G. Bryan	Gordon Bryan	Richard Austin
9th November	Piano Concerto No. 4 'April'	S. Palmgren	Gordon Bryan	Richard Austin
16th November	Piano Concerto in A minor	E. Grieg	Maurice Cole	Richard Austin
23rd November	Wanderer Fantasy	F. Schubert arr. Liszt	Ernest Lush	Richard Austin
14th December	Piano Concerto in A minor	R. Schumann	Irene Scharrer	Richard Austin
28th December	Piano Concerto No. 1 in F-sharp minor	S. Rachmaninoff	Benno Moiseiwitsch	Richard Austin
1940				
11th January	Piano Concerto No. 2 in B-flat	J. Brahms	Cyril Smith	Richard Austin
18th January	Piano Concerto No. 23 in A	W. A. Mozart	Clifford Curzon	Richard Austin
1st February	Piano Concerto No. 1 in E-flat	F. Liszt	Frederic Lamond	Richard Austin
22nd February	Piano Concerto No. 5 in E-flat	L. van Beethoven	Louis Kentner	Richard Austin
26th February	Piano Concerto in A minor	E. Grieg	Solomon	Basil Cameron
29th February	Piano Concerto in A minor	R. Schumann	Benno Moiseiwitsch	Hamilton Harty
2nd March	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Leff Pouishnoff	Richard Austin
14th March	Symphonic Variations for Piano and Orchestra	C. Franck	Moura Lympany	Richard Austin
21st March	Piano Concerto No. 3 in C minor	L. van Beethoven	Mark Hambourg	Richard Austin
29th March	Piano Concerto No. 2 in B-flat	L. van Beethoven	Solomon	Richard Austin
11th April	Variations on a Nursery Tune	E. Dohnányi	Eileen Joyce	Richard Austin
25th April	Piano Concerto No. 24 in C minor	W. A. Mozart	Betty Humby	Richard Austin
2nd May	Piano Concerto No. 17 in G	W. A. Mozart	Nina Milkina	Richard Austin
9th May	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Benno Moiseiwitsch	Richard Austin
14th July	The Clock and the Dresden Figures	A. Ketélbey	Cecil White	Montague Birch
27th October	Wedding Cake	C. Saint-Saëns	Cecil White	Montague Birch
7th November	Piano Concerto No. 3 in C minor	L. van Beethoven	Solomon	Montague Birch
21st November	Piano Concerto No. 4 in C minor	C. Saint-Saëns	Mark Hambourg	Montague Birch
1st December	Rhapsody in Blue	G. Gershwin	Cecil White	Montague Birch
5th December	Piano Concerto No. 2 in G minor	C. Saint-Saëns	Irene Scharrer	Montague Birch
19th December	Piano Concerto No. 5 in E-flat	L. van Beethoven	Benno Moiseiwitsch	Montague Birch
1941				
12th January	Concertstück for Piano and Orchestra	C. M. von Weber	Austin Dewdney	Montague Birch
6th February	Piano Concerto No. 1 in E-flat	F. Liszt	Leff Pouishnoff	Montague Birch

9th February	Piano Concerto No. 1 in G minor (Mmts 2 and 3)	F. Mendelssohn	Cecil White	Montague Birch
20th February	Piano Concerto in B-flat	G. F. Handel	Harriet Cohen	Montague Birch
6th March	Piano Concerto No. 1 in C	L. van Beethoven	Maurice Cole	Montague Birch
9th March	Rhapsody in Blue	G. Gershwin	Cecil White	Montague Birch
13th March	Piano Concerto in A minor	R. Schumann	Solomon	Montague Birch
27th March	Piano Concerto No. 4 in G	L. van Beethoven	Frederic Lamond	Montague Birch
13th April	Capriccio Brillante	F. Mendelssohn	Cecil White	Montague Birch
24th April	Piano Concerto in A minor	R. Schumann	Benno Moiseiwitsch	Montague Birch
4th May	Wedding Cake	C. Saint-Saëns	Cecil White	Montague Birch
1st June	Piano Concerto No. 1 in G minor (Mmts 2 and 3)	F. Mendelssohn	Cecil White	Montague Birch
3rd August	Rhapsody in Blue	G. Gershwin	Cecil White	Montague Birch
26th October	Capriccio Brillante	F. Mendelssohn	Cecil White	Montague Birch
28th December	Wedding Cake	C. Saint-Saëns	Cecil White	Montague Birch
1942				
26th April	Piano Concerto in A minor	E. Grieg	Maurice Cole	Montague Birch
14th May	Piano Concerto No. 5 in E-flat	L. van Beethoven	Leff Pouishnoff	Montague Birch
21st May	Piano Concerto No. 2 in G minor	C. Saint-Saëns	Irene Scharrer	Montague Birch
28th May	Piano Concerto No. 1 in E minor	F. Chopin	Benno Moiseiwitsch	Montague Birch
4th June	Piano Concerto No. 3 in C minor	L. van Beethoven	Mark Hambourg	Montague Birch
28th June	Piano Concerto in A minor	R. Schumann	Julius Isserlis	Montague Birch
12th July	Symphonic Variations for Piano and Orchestra	C. Franck	Margaret Maddison	Montague Birch
26th July	Piano Concerto in A minor	I. Paderewski	Gordon Bryan	Montague Birch
2nd August	Piano Concerto No. 1 in E-flat	F. Liszt	Kendall Taylor	Montague Birch
16th August	Piano Concerto in A minor	E. Grieg	Hilda Bor	Montague Birch
30th August	Piano Concerto No. 4 in G	L. van Beethoven	Noel Mewton-Wood	Montague Birch
13th September	Piano Concerto in A minor	R. Schumann	Nina Milkina	Montague Birch
27th September	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Maurice Cole	Montague Birch
11th October	Piano Concerto No. 2 in B-flat	J. Brahms	Angus Morrison	Montague Birch
25th October	Piano Concerto No. 1 in C	L. van Beethoven	Meyer Rosenstein	Montague Birch
1st November	Piano Concerto No. 4 in C minor	C. Saint-Saëns	Mark Hambourg	Montague Birch
8th November	Piano Concerto No. 23 in A	W. A. Mozart	Bessie Tucker	Montague Birch
22nd November	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Noel Mewton-Wood	Montague Birch
6th December	Concerto for Piano and Orchestra in F	A. Arensky	Dorothy Hildreth	Leff Pouishnoff
20th December	Piano Concerto in A minor	R. Schumann	Elisabeth Rich	Montague Birch
27th December	Piano Concerto No. 5 in E-flat	L. van Beethoven	Kendall Taylor	Montague Birch
1943				
10th January	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Irene Kohler	Montague Birch
24th January	Piano Concerto No. 3 in E-flat	P. Tchaikovsky	Gordon Bryan	Montague Birch
7th February	Piano Concerto No. 2 in D minor	E. MacDowell	Frank Laffitte	Montague Birch
21st February	Piano Concerto in A minor	E. Grieg	Margaret Maddison	Montague Birch
28th February	Symphonic Variations for Piano and Orchestra	C. Franck	Doris Hibbert	Montague Birch
14th March	Piano Concerto No. 1 in E minor	F. Chopin	Iso Elinson	Montague Birch

21st March	Keyboard Concerto in D minor	J. S. Bach	Noel Mewton-Wood	Montague Birch
21st March	Concertstück for Piano and Orchestra	C. M. von Weber	Noel Mewton-Wood	Montague Birch
4th April	Piano Concerto No. 3 in C minor	L. van Beethoven	Daphne Spottiswoode	Montague Birch
25th April	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Maurice Cole	Montague Birch
2nd May	Piano Concerto No. 5 in E-flat	L. van Beethoven	Mantle Childe	Montague Birch
16th May	Piano Concerto in A minor	E. Grieg	Margaret Maddison	Montague Birch
30th May	Piano Concerto in F minor	A. Glazounow	Edward Mitchell	Montague Birch
6th June	Piano Concerto No. 1 in C	L. van Beethoven	Molly Garwood	Montague Birch
13th June	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Iso Elinson	Montague Birch
20th June	Piano Concerto in G minor	A. Dvorák	Irene Kohler	Montague Birch
4th July	Piano Concerto No. 2 in G minor	C. Saint-Saëns	Margaret Albu	Montague Birch
18th July	Concerto for Piano and Strings	R. Redman	Evelyn Amey	Reginald Redman
25th July	Piano Concerto No. 1 in E-flat	F. Liszt	Frederic Jackson	Montague Birch
1st August	Piano Concerto in G minor	A. Dvorák	Liza Fuchsová	Montague Birch
15th August	Piano Concerto No. 1 in E minor	F. Chopin	Dorothea Braus	Montague Birch
22nd August	Piano Concerto in A minor	E. Grieg	Maurice Cole	Montague Birch
5th September	Hungarian Fantasia	F. Liszt	Eric Hope	Montague Birch
12th September	Piano Concerto No. 4 in G	L. van Beethoven	Julius Isserlis	Montague Birch
19th September	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Benno Moiseiwitsch	Montague Birch
26th September	Piano Concerto No. 1 in G minor	F. Mendelssohn	Daphne Spottiswoode	Montague Birch
3rd October	Piano Concerto in E	M. Moszkowski	Austin Dewdney	Montague Birch
17th October	Symphonic Variations for Piano and Orchestra	C. Franck	Margaret Walter	Montague Birch
24th October	Keyboard Concerto in D minor	J. S. Bach	Irene Bennett	Montague Birch
7th November	Piano Concerto in A minor	R. Schumann	Iris Loveridge	Montague Birch
21st November	Piano Concerto No. 1 in C	L. van Beethoven	Margaret Maddison	Montague Birch
5th December	Piano Concerto in A minor	E. Grieg	Margaret Green	Montague Birch
19th December	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Irene Kohler	Montague Birch
26th December	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Maurice Cole	Montague Birch
1944				
9th January	Piano Concerto No. 1 in E-flat	F. Liszt	Noel Mewton-Wood	Montague Birch
23rd January	Piano Concerto No. 5 in E-flat	L. van Beethoven	Mark Hambourg	Montague Birch
30th January	Piano Concerto No. 2 in B-flat	J. Brahms	Kendall Taylor	Montague Birch
13th February	Piano Concerto No. 2 in G minor	C. Saint-Saëns	Margaret Good	Montague Birch
20th February	Piano Concerto in A minor	R. Schumann	Angus Morrison	Montague Birch
27th February	Fantaisie de Concert	P. Tchaikovsky	Gordon Bryan	Montague Birch
5th March	Piano Concerto No. 2 in F minor	F. Chopin	Julius Isserlis	Montague Birch
12th March	Piano Concerto No. 1 in E-flat	F. Liszt	Molly Garwood	Montague Birch
26th March	Piano Concerto No. 4 in G	L. van Beethoven	Frank Laffitte	Montague Birch
2nd April	Symphonic Variations for Piano and Orchestra	C. Franck	Anna Helsen	Montague Birch
9th April	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Nina Milkina	Montague Birch
23rd April	Piano Concerto in A minor	E. Grieg	Hilda Bor	Montague Birch
14th May	Piano Concerto No. 5 in E-flat	L. van Beethoven	Iso Elinson	Montague Birch

28th May	Piano Concerto No. 3 in D minor	S. Rachmaninoff	Irene Kohler	Montague Birch
4th June	Piano Concerto No. 1 in D minor	J. Brahms	Mark Hambourg	Montague Birch
18th June	Piano Concerto No. 4 in G	L. van Beethoven	Maurice Cole	Montague Birch
9th July	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Ruth Gipps	Montague Birch
23rd July	Symphonic Variations for Piano and Orchestra	C. Franck	Kendall Taylor	Montague Birch
30th July	Piano Concerto in C-sharp minor	N. Rimsky-Korsakov	Rhea Perren	Montague Birch
6th August	Piano Concerto in B-flat	H. Goetz	Dorothea Braus	Montague Birch
20th August	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Noel Mewton-Wood	Montague Birch
27th August	Piano Concerto in A minor	R. Schumann	Edward Mitchell	Montague Birch
3rd September	Piano Concerto No. 3 in C minor	L. van Beethoven	Margaret Maddison	Montague Birch
17th September	Piano Concerto No. 5 in E-flat	L. van Beethoven	Maria Donska	Montague Birch
8th October	Piano Concerto No. 2 in G	P. Tchaikovsky	Irene Kohler	Montague Birch
15th October	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Dushko Yovanovitch	Montague Birch
22nd October	Piano Concerto No. 3 in C minor	L. van Beethoven	Mark Hambourg	Basil Cameron
29th October	Piano Concerto No. 1 in E minor	F. Chopin	Rhea Perren	Montague Birch
5th November	Hungarian Fantasia	F. Liszt	Barbara Kerslake	Montague Birch
19th November	Piano Concerto in A minor	E. Grieg	Maurice Cole	Montague Birch
10th December	Piano Concerto No. 4 in G	L. van Beethoven	Hilda Bor	Montague Birch
17th December	Symphonic Variations for Piano and Orchestra	C. Franck	Dorothea Braus	Montague Birch
17th December	Concertstück for Piano and Orchestra	C. M. von Weber	Dorothea Braus	Montague Birch
24th December	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Julius Isserlis	Montague Birch
1945- Not available				
1946- Not available				
1947				
5th January	Piano Concerto No. 1 in E-flat	F. Liszt	Franz Reizenstein	Montague Birch
12th January	Piano Concerto in A minor	E. Grieg	Iris Loveridge	Montague Birch
26th January	Piano Concerto No. 2 in G	P. Tchaikovsky	Rhea Perren	Montague Birch
2nd February	Piano Concerto No. 2 in F minor	F. Chopin	Julius Isserlis	Montague Birch
16th February	Piano Concerto No. 3 in C minor	L. van Beethoven	Dorothea Braus	Montague Birch
9th March	Piano Concerto No. 4 in G	L. van Beethoven	Kyla Greenbaum	Byron Brooke
23rd March	Wanderer Fantasy	F. Schubert arr. Liszt	Leslie England	Foster Clark
30th March	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Noel Mewton-Wood	Victor Fleming
6th April	Piano Concerto in A minor	E. Grieg	Daphne Spottiswoode	Maurice Miles
20th April	Piano Concerto No. 3 in C minor	L. van Beethoven	John Hunt	Harold Gray
27th April	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Alexis Kligerman	Byron Brooke
8th June	Piano Concerto No. 1 in E-flat	F. Liszt	Molly Garwood	E. H. Warr
22nd June	Piano Concerto in A minor	R. Schumann	Yvonne Catterall	Byron Brooke
29th June	Piano Concerto No. 2 in G minor	C. Saint-Saëns	Irene Kohler	Byron Brooke
13th July	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Leslie England	Byron Brooke
27th July	Piano Concerto in E-flat	J. Ireland	Daphne Spottiswoode	Byron Brooke
3rd August	Piano Concerto No. 5 in E-flat	L. van Beethoven	Eric Hope	Byron Brooke
17th August	Symphonic Variations for Piano and Orchestra	C. Franck	Franz Reizenstein	Byron Brooke



24th August	Piano Concerto No. 3 in C minor	L. van Beethoven	Edna Iles	Byron Brooke
7th September	Piano Concerto in A minor	E. Grieg	Iris Loveridge	Byron Brooke
21st September	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Maurice Cole	Byron Brooke
19th October	Piano Concerto No. 5 in E-flat	L. van Beethoven	Monique de la Bruchollerie	Rudolf Schwarz
6th November	Piano Concerto in E-flat	J. Ireland	Ivey Dickson	Rudolf Schwarz
13th November	Piano Concerto No. 3 in C minor	L. van Beethoven	Isador Goodman	Rudolf Schwarz
27th November	Piano Concerto in A minor	E. Grieg	Kendall Taylor	Rudolf Schwarz
2nd December	Piano Concerto in A minor	E. Grieg	Anita Harrison	Rudolf Schwarz
11th December	Piano Concerto No. 2 in B-flat	J. Brahms	Denis Matthews	Rudolf Schwarz
16th December	Piano Concerto No. 2 in B-flat	J. Brahms	Eileen Ralf	Rudolf Schwarz
18th December	Piano Concerto No. 3 in C minor	L. van Beethoven	Raymond O'Connell	Rudolf Schwarz
30th December	Piano Concerto in A minor	R. Schumann	Ella Pounder	Rudolf Schwarz
1948				
15th January	Symphonic Variations for Piano and Orchestra	C. Franck	Kyla Greenbaum	Rudolf Schwarz
22nd January	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Isserlis	Rudolf Schwarz
29th January	Piano Concerto No. 24 in C minor	W. A. Mozart	Kathleen Long	Rudolf Schwarz
11th April	Piano Concerto No. 4 in G	L. van Beethoven	Leff Pouishnoff	Rudolf Schwarz
29th April	Fantasie for Piano in G	P. Tchaikovsky	Gordon Bryan	Rudolf Schwarz
6th May	Piano Concerto No. 20 in D minor	W. A. Mozart	Dorothea Braus	Rudolf Schwarz
6th May	Meditation for Piano and Strings	F. Liszt	Dorothea Braus	Rudolf Schwarz
5th August	Piano Concerto No. 1 in E-flat	F. Liszt	Ilona Kabos	Rudolf Schwarz
12th August	Piano Concerto No. 3 in C minor	L. van Beethoven	Alexis Kligerman	Rudolf Schwarz
21st August	Piano Concerto in A minor	R. Schumann	Marion Nicholls	Rudolf Schwarz
9th September	Piano Concerto in G minor	A. Dvorák	Franz Reizenstein	Rudolf Schwarz
14th September	Piano Concerto in E-flat	J. Ireland	Eileen Joyce	Rudolf Schwarz
7th October	Piano Concerto No. 23 in A	W. A. Mozart	Maurice Cole	Rudolf Schwarz
19th October	Piano Concerto No. 5 in E-flat	L. van Beethoven	Monique de la Bruchollerie	Rudolf Schwarz
21st October	Piano Concerto No. 2 in G minor	C. Saint-Saëns	Meyer Rosenstein	Rudolf Schwarz
24th October	Piano Concerto No. 3 in C minor	L. van Beethoven	Denis Matthews	Rudolf Schwarz
14th November	Piano Concerto No. 2 in B-flat	J. Brahms	Cyril Smith	Rudolf Schwarz
17th November	Piano Concerto No. 3 in D minor	S. Rachmaninoff	Gina Bachauer	Rudolf Schwarz
18th November	Piano Concerto No. 3 in D minor	S. Rachmaninoff	Gina Bachauer	Rudolf Schwarz
27th November	Symphonic Variations for Piano and Orchestra	C. Franck	Mantle Childe	Rudolf Schwarz
27th November	Concertstuck for Piano	C. M. von Weber	Mantle Childe	Rudolf Schwarz
2nd December	Piano Concerto No. 9 in E-flat	W. A. Mozart	Lili Kraus	Rudolf Schwarz
23rd December	Piano Concerto in A minor	R. Schumann	Irene Scharrer	Rudolf Schwarz
1949				
6th January	Piano Concerto No. 3 in D minor	S. Rachmaninoff	Moura Lympany	Rudolf Schwarz
24th February	Piano Concerto No. 1 in G minor	F. Mendelssohn	Eric Hope	Rudolf Schwarz
3rd March	Piano Concerto No. 1	A. Rawsthorne	James Gibb	Rudolf Schwarz
17th March	Suite: Scarlattiana for Piano, Strings, and Percussion	G. Bryan	Gordon Bryan	Rudolf Schwarz
17th March	Piano Concerto No. 3 in E-flat	P. Tchaikovsky	Gordon Bryan	Rudolf Schwarz

24th March	Concerto for Piano and Orchestra	H. Gal	Iso Elinson	Rudolf Schwarz
7th April	Concerto for Piano and Orchestra	L. Bridgewater	Leslie Bridgewater	Rudolf Schwarz
14th April	Piano Concerto No. 5 in E-flat	L. van Beethoven	Franz Osborn	Rudolf Schwarz
5th May	Variations on a Nursery Tune	E. Dohnányi	Daphne Spottiswoode	Rudolf Schwarz
26th May	Piano Concerto No. 2 in F minor	F. Chopin	Noel Mewton-Wood	Rudolf Schwarz
9th June	Piano Concerto No. 1 in D minor	J. Brahms	Denis Matthews	Rudolf Schwarz
11th June	Burleske	R. Strauss	Mantle Childe	Rudolf Schwarz
23rd June	Piano Concerto No. 25 in C	W. A. Mozart	Kathleen Long	Rudolf Schwarz
25th June	Piano Concerto in A minor	R. Schumann	Liza Fuchsova	Rudolf Schwarz
14th July	Piano Concerto No. 4 in G	L. van Beethoven	Cyril Preedy	Rudolf Schwarz
28th July	Piano Concerto No. 1 in E minor	F. Chopin	Jan Smeterlin	Rudolf Schwarz
29th July	Piano Concerto No. 2 in B-flat	J. Brahms	Solomon	Rudolf Schwarz
5th August	Piano Concerto No. 4 in C minor	C. Saint-Saëns	Mark Hambourg	Rudolf Schwarz
11th August	Piano Concerto in A minor	E. Grieg	Frank Merrick	Rudolf Schwarz
19th August	Piano Concerto No. 1 in F-sharp minor	S. Rachmaninoff	Benno Moiseiwitsch	Rudolf Schwarz
19th August	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Benno Moiseiwitsch	Rudolf Schwarz
25th August	Piano Concerto No. 3 in C	S. Prokofiev	Kendall Taylor	Rudolf Schwarz
8th September	Piano Concerto No. 2 in G	P. Tchaikovsky	Iris Loveridge	Rudolf Schwarz
16th September	Piano Concerto No. 3 in C minor	L. van Beethoven	Myra Hess	Rudolf Schwarz
29th September	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Gyorgy Sandor	Rudolf Schwarz
20th October	Piano Concerto in E-flat	J. Ireland	Colin Horsley	Rudolf Schwarz
10th November	Piano Concerto in A minor	R. Schumann	Themeli	Rudolf Schwarz
24th November	Piano Concerto No. 1 in C	L. van Beethoven	Lance Dosser	Rudolf Schwarz
8th December	Noches en los jardines de españa	M. de Falla	Gonzalo Soriano	Rudolf Schwarz
22nd December	Rhapsody on a Theme of Paganini	S. Rachmaninoff	Daphne Spottiswoode	Rudolf Schwarz
1950				
5th January	Piano Concerto No. 5 in E-flat	L. van Beethoven	Eric Harrison	Rudolf Schwarz
19th January	Piano Concerto No. 3 in C minor	L. van Beethoven	Kendall Taylor	Rudolf Schwarz
2nd February	Piano Concerto No. 17 in G	W. A. Mozart	Denis Matthews	Rudolf Schwarz
16th February	Keyboard Concerto in D minor	J. S. Bach	Joan Davies	Rudolf Schwarz
9th March	Piano Concerto No. 1 in D minor	J. Brahms	Iso Elinson	Rudolf Schwarz
19th March	Piano Concerto No. 1 in E-flat	F. Liszt	Leff Pouishnoff	Rudolf Schwarz
23rd March	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Gina Bachauer	Rudolf Schwarz
1st April	Rhapsody on a Theme of Paganini	S. Rachmaninoff	Daphne Spottiswoode	Rudolf Schwarz
13th April	Ballade for Piano and Orchestra	G. Fauré	Gordon Bryan	Rudolf Schwarz
27th April	Piano Concerto No. 4 in G	L. van Beethoven	Weingarten	Rudolf Schwarz
18th May	Piano Concerto No. 1 in C	L. van Beethoven	Franz Osborn	Rudolf Schwarz
27th July	Piano Concerto No. 23 in A	W. A. Mozart	Mierowski	Rudolf Schwarz
10th August	Piano Concerto No. 1 in E-flat	F. Liszt	Marguerite Wolff	Rudolf Schwarz
17th August	Dead Man' Variations	C. V. Stanford	Reginald Paul	Rudolf Schwarz
18th August	Piano Concerto No. 2 in A	F. Liszt	Louis Kentner	Rudolf Schwarz
18th August	Totentanz	F. Liszt	Louis Kentner	Rudolf Schwarz

31st August	Piano Concerto No. 2 in C minor	N. Medtner	Edna Iles	Rudolf Schwarz
15th September	Piano Concerto No. 2 in B-flat	J. Brahms	Myra Hess	Rudolf Schwarz
28th September	Piano Concerto in A minor	E. Grieg	Phyllis Sellick	Rudolf Schwarz
21st October	Scherzo from Piano Concerto in D minor	H. Litolf	Irene Kohler	Rudolf Schwarz
21st October	Legend of Lancelot	L. Bridgewater	Irene Kohler	Rudolf Schwarz
21st October	Warsaw Concerto	R. Addinsell	Irene Kohler	Rudolf Schwarz
26th October	Piano Concerto	R. Arnell	Ross Pratt	Rudolf Schwarz
1st November	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Themeli	Rudolf Schwarz
2nd November	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Themeli	Rudolf Schwarz
16th November	Piano Concerto No. 14 in E-flat	W. A. Mozart	Karl Ulrich Schnabel	Rudolf Schwarz
16th November	Andante Spianato et Grande Polonaise Brilliante in E-flat	W. A. Mozart	Karl Ulrich Schnabel	Rudolf Schwarz
30th November	Piano Concerto in B-flat	A. Bliss	Shulamith Shafir	Rudolf Schwarz
14th December	Concerto for Piano and Orchestra op. 28	S. Bate	Stanley Bate	Rudolf Schwarz
28th December	Piano Concerto No. 4 in G	L. van Beethoven	John Hunt	Rudolf Schwarz
1951				
11th January	Piano Concerto No. 5 in E-flat	L. van Beethoven	Cor de Groot	Rudolf Schwarz
25th January	Piano Concerto No. 21 in C major	W. A. Mozart	Maria Donska	Rudolf Schwarz
25th January	Concerto for Piano and Orchestra	C. M. von Weber	Maria Donska	Rudolf Schwarz
8th February	Piano Concerto No. 2 in G minor	C. Saint-Saëns	Aronowitz	Rudolf Schwarz
8th March	Piano Concerto No. 3	B. Martinu	Firkusny	Rudolf Schwarz
5th April	Piano Concerto No. 3 in C minor	L. van Beethoven	James Gibb	Rudolf Schwarz
14th April	Piano Concerto No. 20 in D minor	W. A. Mozart	Philippa Barnes	Rudolf Schwarz
19th April	Legend for Piano and Orchestra	J. Ireland	Gordon Bryan	Rudolf Schwarz
19th April	Piano Concerto No. 1 in D-flat	S. Prokofiev	Gordon Bryan	Rudolf Schwarz
17th May	Piano Concerto	A. Khatchaturian	Noel Mewton-Wood	Christopher Whelen
21st June	Piano Concerto No. 3 in D minor	S. Rachmaninoff	Colin Horsley	Rudolf Schwarz
5th July	Piano Concerto No. 2 in B-flat	L. van Beethoven	Iso Elinson	Rudolf Schwarz
19th July	Sinfonia Concertante	W. Walton	Ernest Lush	Rudolf Schwarz
2nd August	Piano Concerto No. 3 in C minor	L. van Beethoven	Eric Hope	Rudolf Schwarz
16th August	Piano Concerto in E-flat	J. Ireland	Daphne Spottiswoode	Rudolf Schwarz
24th August	Piano Concerto No. 4 in G	L. van Beethoven	Robert Casadesus	Rudolf Schwarz
27th December	Piano Concerto No. 26 in D	W. A. Mozart	Mantle Childe	Charles Groves
1952				
17th January	Piano Concerto No. 3 in C minor	L. van Beethoven	Cor de Groot	Charles Groves
24th January	Piano Concerto No. 3	B. Bartók	Livia Rev	Charles Groves
21st February	Piano Concerto No. 2 in F minor	F. Chopin	Noel Mewton-Wood	Charles Groves
21st February	Hungarian Fantasia	F. Liszt	Noel Mewton-Wood	Charles Groves
6th March	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Gina Bachauer	Charles Groves
20th March	Piano Concerto No. 1 in E-flat	F. Liszt	Cyril Preedy	Charles Groves
3rd April	Piano Concerto in A minor	R. Schumann	Joseph Cooper	Charles Groves
17th April	Piano Concerto No. 3 in D minor	S. Rachmaninoff	Cyril Smith	Charles Groves
22nd May	Piano Concerto No. 5 in E-flat	L. van Beethoven	Iso Elinson	Charles Groves

31st May	Piano Concerto No. 3 in C minor	L. van Beethoven	Bernard Vitebsky	Charles Groves
5th June	Piano Concerto No. 1 in C	L. van Beethoven	Yvonne Catterall	Charles Groves
26th June	Symphonie sur un chant montagnard francais	V. d'Indy	Kathleen Long	Charles Groves
18th July	Piano Concerto in G	M. Ravel	Daphne Spottiswoode	Charles Groves
15th August	Piano Concerto No. 3 in C minor	L. van Beethoven	Harry Isaacs	Charles Groves
5th September	Piano Concerto No. 2 in B-flat	J. Brahms	Richard Farrell	Charles Groves
19th September	Concerto Fantasia for Piano and Orchestra	L. Berkeley	Colin Horsley	Charles Groves
26th September	Piano Concerto No. 4 in G	L. van Beethoven	Denis Matthews	Charles Groves
2nd October	Piano Concerto No. 5 in E-flat	L. van Beethoven	Benno Moiseiwitsch	Charles Groves
30th October	Piano Concerto No. 20 in D minor	W. A. Mozart	Lili Kraus	Charles Groves
6th November	Suite: Scarlattiana for Piano, Strings, and Percussion	G. Bryan	Gordon Bryan	Charles Groves
6th November	Piano Concerto No. 4	S. Palmgren	Gordon Bryan	Charles Groves
22nd November	Keyboard Concerto in D minor	J. S. Bach	Irene Kohler	Charles Groves
22nd November	Rapsodia Sinfonica for Piano and Strings	J. Turina	Irene Kohler	Charles Groves
4th December	Piano Concerto in A minor	E. Grieg	Shulamith Shafir	Charles Groves
7th December	Piano Concerto No. 1 in E minor	F. Chopin	Hedwig Stein	Charles Groves
18th December	Piano Concerto in A minor	R. Schumann	Lance Dosser	Charles Groves
1953				
1st January	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Abbey Simon	Charles Groves
15th January	Piano Concerto in C minor	F. Delius	Iris Loveridge	Charles Groves
12th February	Piano Concerto No. 2 in B-flat	L. van Beethoven	Peter Katin	Charles Groves
21st February	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Meyer Rosenstein	Charles Groves
19th March	Piano Concerto	H. Rosenberg	Kabi Laretei	Charles Groves
28th March	Piano Concerto No. 1 in E-flat	F. Liszt	William Fellowes	Charles Groves
2nd April	Piano Concerto No. 26 in D	W. A. Mozart	France Ellegaard	Charles Groves
11th April	Piano Concerto No. 11 (Second mmt)	W. A. Mozart	Stella Serman	Charles Groves
11th April	A Little Classical Concerto	H. E. Piggott	Stella Serman	Charles Groves
24th May	Piano Concerto No. 2 in B-flat	J. Brahms	Clifford Curzon	John Barbirolli
11th June	Concerto for Piano and Orchestra 'The Air Mail'	F. Swain	Freda Swain	Charles Groves
18th June	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Gina Bachauer	Charles Groves
2nd July	Piano Concerto No. 5 in E-flat	L. van Beethoven	Daphne Spottiswoode	Charles Groves
12th July	Piano Concerto No. 4 in G	L. van Beethoven	Cor de Groot	Charles Groves
30th July	Piano Concerto in A minor	R. Schumann	Denis Matthews	Charles Groves
6th August	Piano Concerto No. 1 in D minor	J. Brahms	Rudolf Firkusny	Charles Groves
23rd August	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Magda Longari	Charles Groves
27th August	Piano Concerto No. 3 in C minor	L. van Beethoven	Edna Iles	Charles Groves
10th September	Noches en los jardines de españa	M. de Falla	Ornella Santoliquido	Charles Groves
13th September	Rhapsody in Blue	G. Gershwin	Cecil White	Charles Groves
20th September	Piano Concerto in A minor	E. Grieg	Valda Aveling	Charles Groves
24th September	Piano Concerto in E-flat	J. Ireland	Eric Parkin	Charles Groves
15th October	Piano Concerto No. 2 in B-flat	J. Brahms	Iso Elinson	Charles Groves
17th October	Piano Concerto No. 2 in F minor	F. Chopin	Philippa Barnes	Charles Groves

29th October	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Daniel Wayenberg	Charles Groves
21st November	Piano Concerto in A minor	R. Schumann	Sheila Randell	Charles Groves
5th December	Piano Concerto No. 23 in A	W. A. Mozart	John Vallier	Charles Groves
10th December	Piano Concerto No. 4 in G	L. van Beethoven	Monique Haas	Charles Groves
1954				
23rd January	Piano Concerto in A minor	E. Grieg	Bernard Vitebsky	Charles Groves
28th January	Piano Concerto No. 3 in C minor	L. van Beethoven	Colin Horsley	Charles Groves
7th February	Piano Concerto No. 3 in D minor	S. Rachmaninoff	Peter Katin	Charles Groves
18th February	Piano Concerto in A minor	E. Grieg	Julius Katchen	Charles Groves
27th February	Wanderer Fantasy	F. Schubert arr. Liszt	Dennis Murdoch	Charles Groves
4th March	Piano Concerto No. 1 in C	L. van Beethoven	Eric Harrison	Charles Groves
11th March	Piano Concerto No. 2 in B-flat	L. van Beethoven	Kathleen Long	Charles Groves
14th March	Piano Concerto No. 25 in C	W. A. Mozart	John Simons	Charles Groves
20th March	Piano Concerto No. 2 in C minor	S. Rachmaninoff	David Parkhouse	Charles Groves
27th March	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Melita Yannicosta	Charles Groves
15th April	Piano Concerto No. 5 in E-flat	L. van Beethoven	Jacques Abram	Charles Groves
17th June	Piano Concerto in B-flat	A. Bliss	Clive Lythgoe	Arthur Bliss
15th July	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	France Ellegaard	Charles Groves
25th July	Symphonic Variations for Piano and Orchestra	C. Franck	Diana Merrien	Charles Groves
29th July	Piano Concerto in A minor	R. Schumann	Dorothea Braus	Charles Groves
12th August	Piano Concerto in A minor	E. Grieg	Abbey Simon	Charles Groves
29th August	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Leff Pouishnoff	Charles Groves
2nd September	Piano Concerto No. 3 in E-flat	P. Tchaikovsky	Gordon Bryan	Charles Groves
30th September	Piano Concerto No. 1 in D minor	J. Brahms	Myra Hess	Charles Groves
16th October	Piano Concerto No. 3 in C minor	L. van Beethoven	Moura Lympany	Charles Groves
21st October	Piano Concerto No. 17 in G	W. A. Mozart	Denis Matthews	Charles Groves
24th October	Piano Concerto No. 2 in G minor	C. Saint-Saëns	Joseph Cooper	Stanford Robinson
27th October	Piano Concerto No. 5 in E-flat	L. van Beethoven	Solomon	Charles Groves
13th November	Piano Concerto No. 9 in E-flat	W. A. Mozart	Nina Milkina	Charles Groves
13th November	Piano Concerto No. 21 in C	W. A. Mozart	Nina Milkina	Charles Groves
2nd December	Piano Concerto No. 1 in D minor	J. Brahms	Rudolf Firkusny	Charles Groves
1955				
24th March	Piano Concerto No. 2 in F minor	F. Chopin	Julius Isserlis	Charles Groves
11th April	Piano Concerto No. 4 in G	L. van Beethoven	Denis Matthews	Charles Groves
21st April	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Benno Moiseiwitsch	Charles Groves
26th June	Concertstuck for Piano	C. M. von Weber	Natasha Litvin	Stanford Robinson
30th June	Piano Concerto No. 3 in D minor	S. Rachmaninoff	Gyorgy Sandor	Charles Groves
3rd July	Piano Concerto No. 1 in E-flat	F. Liszt	Gyorgy Sandor	Charles Groves
10th July	Symphonic Variations for Piano and Orchestra	C. Franck	Liza Fuchsova	Charles Groves
21st July	Piano Concerto No. 3 in C	S. Prokofiev	Daphne Spottiswoode	Charles Groves
22nd July	Piano Concerto in A minor	E. Grieg	Daphne Spottiswoode	Charles Groves
4th August	Piano Concerto No. 4 in G	L. van Beethoven	Frederick Marvin	Charles Groves

14th August	Wanderer Fantasy	F. Schubert arr. Liszt	Sidney Harrison	Charles Groves
18th August	Piano Concerto No. 2 in B-flat	J. Brahms	Maria Donska	Charles Groves
4th September	Piano Concerto in A minor	R. Schumann	Enid Clarke	Charles Groves
8th September	Piano Concerto No. 20 in D minor	W. A. Mozart	Cor de Groot	Charles Groves
9th September	Piano Concerto No. 23 in A	W. A. Mozart	Myra Hess	Charles Groves
10th September	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Dario Rauceca	Charles Groves
11th September	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Cor de Groot	Charles Groves
13th October	Piano Concerto No. 1 in D minor	J. Brahms	Daniel Wayenberg	Charles Groves
16th October	Piano Concerto No. 3 in D minor	S. Rachmaninoff	Gina Bachauer	Charles Groves
3rd November	Piano Concerto No. 3 in C minor	L. van Beethoven	Cor de Groot	Charles Groves
17th November	Piano Concerto in A minor	R. Schumann	Denis Matthews	Charles Groves
1st December	Piano Concerto in C minor	F. Delius	Iris Loveridge	Charles Groves

## Appendix IX

### List of Piano Concertante Performances at the Promenade Concerts (1895-1955)

Date	Work	Composer	Pianist	Conductor	Orchestra
1895					
28th August	Piano Concerto No. 1 in G minor	F. Mendelssohn	Sybil Palliser	Henry Wood	Queen's Hall Orchestra
4th September	Konzertstück	C. M. von Weber	Frederick Dawson	Henry Wood	Queen's Hall Orchestra
13th September	Piano Concerto No. 5 in E-flat major	L. van Beethoven	Frederick Dawson	Henry Wood	Queen's Hall Orchestra
18th September	Piano Concerto in A minor	R. Schumann	Frederick Dawson	Henry Wood	Queen's Hall Orchestra
25th September	Piano Concerto No. 1 in G minor	F. Mendelssohn	Frederick Dawson	Henry Wood	Queen's Hall Orchestra
3rd October	Piano Concerto No. 1 in E-flat major	F. Liszt	Frederick Dawson	Henry Wood	Queen's Hall Orchestra
1896					
4th September	Piano Concerto No. 4 in G major	L. van Beethoven	Frederick Dawson	Henry Wood	Queen's Hall Orchestra
18th September	Piano Concerto No. 3 in C minor	L. van Beethoven	Frederick Dawson	Henry Wood	Queen's Hall Orchestra
24th September	Hungarian Fantasia	F. Liszt	Elisabeth Reynolds	Henry Wood	Queen's Hall Orchestra
30th September	Piano Concerto No. 5 in E-flat major	L. van Beethoven	Frederick Dawson	Henry Wood	Queen's Hall Orchestra
7th October	Piano Concerto in A minor	R. Schumann	Muriel Elliot	Henry Wood	Queen's Hall Orchestra
9th October	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Frederick Dawson	Henry Wood	Queen's Hall Orchestra
10th October	Piano Concerto No. 1 in G minor	F. Mendelssohn	Frederick Dawson	Henry Wood	Queen's Hall Orchestra
1897					
1st October	Piano Concerto No. 4 in G major	L. van Beethoven	Bruno Steindel	Bruno Steindel	Queen's Hall Orchestra
14th October	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Adela Verne	Henry Wood	Queen's Hall Orchestra
1898					
9th September	Piano Concerto No. 1 in C major (mmts 1 and 2)	L. van Beethoven	Wolodia Roujitzky	Henry Wood	Queen's Hall Orchestra
16th September	Piano Concerto No. 5 in E-flat major	L. van Beethoven	Rudolf Zwintscher	Henry Wood	Queen's Hall Orchestra
20th September	Piano Concerto in A minor	E. Grieg	Madeline Payne	Henry Wood	Queen's Hall Orchestra
23rd September	Piano Concerto in A minor	R. Schumann	Rudolf Zwintscher	Henry Wood	Queen's Hall Orchestra
4th October	Capriccio Brillante	F. Mendelssohn	Wolodia Roujitzky	Henry Wood	Queen's Hall Orchestra
5th October	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Katharine Goodson	Henry Wood	Queen's Hall Orchestra
12th October	Piano Concerto No. 4 in D minor	A. Rubinstein	Rudolf Zwintscher	Henry Wood	Queen's Hall Orchestra
14th October	Piano Concerto No. 1 in E minor	F. Chopin	Benno Schönberger	Henry Wood	Queen's Hall Orchestra
1899					
19th September	Piano Concerto in A minor	E. Grieg	Carlos Sobrino	Henry Wood	Queen's Hall Orchestra
27th September	Piano Concerto in A minor	R. Schumann	Georg Liebling	Henry Wood	Queen's Hall Orchestra
6th October	Piano Concerto No. 5 in E-flat major	L. van Beethoven	Georg Liebling	Henry Wood	Queen's Hall Orchestra
10th October	Piano Concerto in A minor	R. Schumann	Georg Liebling	Henry Wood	Queen's Hall Orchestra
14th October	Piano Concerto No. 1 in E-flat major	F. Liszt	Georg Liebling	Henry Wood	Queen's Hall Orchestra
1900					
4th September	Piano Concerto No. 2 in G minor	C. Saint-Saëns	Evelyn Suart	Henry Wood	Queen's Hall Orchestra
11th September	Polacca Brillante	C. M. Weber (arr. Liszt)	Adela Verne	Henry Wood	Queen's Hall Orchestra
18th September	Piano Concerto in A minor	R. Schumann	Evelyn Suart	Henry Wood	Queen's Hall Orchestra
25th September	Piano Concerto in A minor	E. Grieg	Adela Verne	Henry Wood	Queen's Hall Orchestra
4th October	Piano Concerto No. 1 in F-sharp minor	S. Rachmaninoff	Evelyn Suart	Henry Wood	Queen's Hall Orchestra
5th October	Piano Concerto No. 5 in E-flat major	L. van Beethoven	Adela Verne	Henry Wood	Queen's Hall Orchestra
10th October	Piano Concerto No. 1 in E-flat major	F. Liszt	Ida Bloch	Henry Wood	Queen's Hall Orchestra

18th October	Piano Concerto No. 1 in G minor	F. Mendelssohn	Ida Bloch	Henry Wood	Queen's Hall Orchestra
24th October	Piano Concerto No. 2 in G major	P. Tchaikovsky	Mania Séguel	Henry Wood	Queen's Hall Orchestra
30th October	Piano Concerto No. 4 in G major	L. van Beethoven	Adela Verne	Henry Wood	Queen's Hall Orchestra
31st October	Polacca Brillante	C. M. Weber (arr. Liszt)	Anon.	Henry Wood	Queen's Hall Orchestra
1st November	Konzertstück	C. M. von Weber	Ida Bloch	Henry Wood	Queen's Hall Orchestra
8th November	Piano Concerto in A minor	E. Grieg	Tosta Benici	Henry Wood	Queen's Hall Orchestra
9th November	Introduction and Allegro appassionato	R. Schumann	Alfred H. West	Henry Wood	Queen's Hall Orchestra
1901					
27th August	Piano Concerto No. 1 in G minor	F. Mendelssohn	Wilhelm Backhaus	Henry Wood	Queen's Hall Orchestra
3rd September	Piano Concerto in A minor	E. Grieg	Wilhelm Backhaus	Henry Wood	Queen's Hall Orchestra
6th September	Piano Concerto No. 3 in C minor	L. van Beethoven	Adela Verne	Henry Wood	Queen's Hall Orchestra
12th September	Piano Concerto in A minor	R. Schumann	Wilhelm Backhaus	Henry Wood	Queen's Hall Orchestra
17th September	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Wilhelm Backhaus	Henry Wood	Queen's Hall Orchestra
25th September	Piano Concerto No. 4 in G major	L. van Beethoven	Wilhelm Backhaus	Henry Wood	Queen's Hall Orchestra
4th October	Piano Concerto No. 5 in E-flat major	L. van Beethoven	Wilhelm Backhaus	Henry Wood	Queen's Hall Orchestra
8th October	Piano Concerto No. 4 in D minor	A. Rubinstein	Mark Hambourg	Henry Wood	Queen's Hall Orchestra
11th October	Piano Concerto No. 3 in C minor	L. van Beethoven	Mark Hambourg	Henry Wood	Queen's Hall Orchestra
16th October	Piano Concerto No. 4 in C minor	C. Saint-Saëns	Mark Hambourg	Henry Wood	Queen's Hall Orchestra
18th October	Piano Concerto in A minor	R. Schumann	Mark Hambourg	Henry Wood	Queen's Hall Orchestra
24th October	Piano Concerto No. 1 in E-flat major	F. Liszt	Mark Hambourg	Henry Wood	Queen's Hall Orchestra
30th October	Piano Concerto No. 1 in E minor	F. Chopin	Mark Hambourg	Henry Wood	Queen's Hall Orchestra
6th November	Piano Concerto No. 1 in G minor	F. Mendelssohn	Mark Hambourg	Henry Wood	Queen's Hall Orchestra
1902					
3rd September	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Adela Verne	Henry Wood	Queen's Hall Orchestra
5th September	Piano Concerto No. 3 in C minor	L. van Beethoven	Victor Benham	Henry Wood	Queen's Hall Orchestra
9th September	Piano Concerto No. 1 in D minor	J. Brahms	Adela Verne	Henry Wood	Queen's Hall Orchestra
11th September	Piano Concerto in A minor	R. Schumann	Gertrude Peppercorn	Henry Wood	Queen's Hall Orchestra
12th September	Piano Concerto No. 4 in G major	L. van Beethoven	Fanny Davies	Henry Wood	Queen's Hall Orchestra
17th September	Piano Concerto No. 2 in G major	P. Tchaikovsky	Mania Séguel	Henry Wood	Queen's Hall Orchestra
20th September	Piano Concerto in A minor	E. Grieg	Katharine Goodson	Henry Wood	Queen's Hall Orchestra
23rd September	Piano Concerto No. 1 in E-flat major	F. Liszt	Katharine Goodson	Henry Wood	Queen's Hall Orchestra
26th September	Piano Concerto No. 5 in E-flat major	L. van Beethoven	Gertrude Peppercorn	Henry Wood	Queen's Hall Orchestra
30th September	Piano Concerto No. 1 in E minor	F. Chopin	Johanna Heymann	Henry Wood	Queen's Hall Orchestra
2nd October	Piano Concerto No. 4 in D minor	A. Rubinstein	Isabel Hirschfeld	Arthur W Payne	Queen's Hall Orchestra
3rd October	Piano Concerto No. 5 in E-flat major	L. van Beethoven	Mabel Monteith	Arthur W Payne	Queen's Hall Orchestra
8th October	Concert Fantasia in G major	P. Tchaikovsky	Herbert Fryer	Henry Wood	Queen's Hall Orchestra
15th October	Piano Concerto No. 3 in E-flat major	P. Tchaikovsky	Evelyn Suart	Arthur W Payne	Queen's Hall Orchestra
23rd October	Symphonic Variations	C. Franck	Adela Verne	Arthur W Payne	Queen's Hall Orchestra
28th October	Capriccio Brillante	F. Mendelssohn	Edith Gunthorpe	Arthur W Payne	Queen's Hall Orchestra
4th November	Piano Concerto No. 1 in F-sharp minor	S. Rachmaninoff	Mania Séguel	Arthur W Payne	Queen's Hall Orchestra
5th November	Piano Concerto No. 1 in G minor	F. Mendelssohn	Fanny Davies	Arthur W Payne	Queen's Hall Orchestra
6th November	Introduction and Allegro appassionato	R. Schumann	Margaret Wild	Arthur W Payne	Queen's Hall Orchestra
1903					
25th August	Concerto symphonique No. 3 in E flat major	H. Litoff	Frank Merrick	Henry Wood	Queen's Hall Orchestra
26th August	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Adela Verne	Henry Wood	Queen's Hall Orchestra



27th August	Concerto for Piano in F minor 'Concerto Dramatique'	J. Holbrooke	Joseph Holbrooke	Henry Wood	Queen's Hall Orchestra
3rd September	Piano Concerto in D major	H. Farjeon	Cuthbert Whitmore	Henry Wood	Queen's Hall Orchestra
10th September	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Herbert Parsons	Henry Wood	Queen's Hall Orchestra
11th September	Piano Concerto No. 5 in E-flat major	L. van Beethoven	Evlyn Howard-Jones	Henry Wood	Queen's Hall Orchestra
15th September	Piano Concerto No. 2 in G minor	C. Saint-Saëns	Gladys Naylor-Carne	Henry Wood	Queen's Hall Orchestra
16th September	Concert Fantasia in G major	P. Tchaikovsky	Herbert Fryer	Henry Wood	Queen's Hall Orchestra
18th September	Piano Concerto No. 4 in G major	L. van Beethoven	Fanny Davies	Henry Wood	Queen's Hall Orchestra
24th September	Piano Concerto No. 1 in E minor	F. Chopin	Elsie Hall	Henry Wood	Queen's Hall Orchestra
26th September	Hungarian Fantasia	F. Liszt	Adela Verne	Henry Wood	Queen's Hall Orchestra
1st October	Concerto for Piano in F major	R. Lenormand	Fanny Davies	Henry Wood	Queen's Hall Orchestra
6th October	Concert Allegro	N. Gatty	Evlyn Howard-Jones	Henry Wood	Queen's Hall Orchestra
7th October	Concert for Piano in C-sharp minor	N. Rimsky-Korsakov	Polyxena Fletcher	Henry Wood	Queen's Hall Orchestra
8th October	Concerto for Piano in A minor	R. Zwintscher	Rudolf Zwintscher	Henry Wood	Queen's Hall Orchestra
10th October	Hungarian Fantasia	F. Liszt	Ella Spravka	Henry Wood	Queen's Hall Orchestra
14th October	Concerto for Piano in F minor	A. Arensky	Mania Séguel	Henry Wood	Queen's Hall Orchestra
16th October	Piano Concerto No. 3 in C minor	L. van Beethoven	Mathilde Verne	Henry Wood	Queen's Hall Orchestra
20th October	Piano Concerto No. 1 in E minor	F. Chopin	Johanna Heymann	Henry Wood	Queen's Hall Orchestra
23rd October	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Ella Spravka	Henry Wood	Queen's Hall Orchestra
1904					
12th August	Piano Concerto No. 2 in G minor	C. Saint-Saëns	Olive Blume	Henry Wood	Queen's Hall Orchestra
17th August	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Percy Grainger	Henry Wood	Queen's Hall Orchestra
19th August	Piano Concerto No. 4 in C minor	C. Saint-Saëns	Julian Clifford	Henry Wood	Queen's Hall Orchestra
26th August	Fantasia in C major 'Wandererfantasie'	F. Schubert (arr. Liszt)	Herbert Parsons	Henry Wood	Queen's Hall Orchestra
6th September	Concerto for Piano No. 1 in G minor	E. Schütt	Carl Weber	Henry Wood	Queen's Hall Orchestra
17th September	Piano Concerto No. 1 in E-flat major	Y. Bowen	York Bowen	Henry Wood	Queen's Hall Orchestra
21st September	Piano Concerto No. 20 in D minor	W. A. Mozart	Donald Francis Tovey	Henry Wood	Queen's Hall Orchestra
23rd September	Piano Concerto No. 1 in D minor	J. Brahms	Egon Petri	Henry Wood	Queen's Hall Orchestra
27th September	Piano Concerto in A minor	R. Schumann	Benno Schönberger	Henry Wood	Queen's Hall Orchestra
29th September	Piano Concerto No. 5 in E-flat major	L. van Beethoven	Willibald Richter	Henry Wood	Queen's Hall Orchestra
4th October	Hungarian Fantasia	F. Liszt	Adela Verne	Henry Wood	Queen's Hall Orchestra
6th October	Scottish' Concerto	A. C. Mackenzie	York Bowen	Henry Wood	Queen's Hall Orchestra
7th October	Piano Concerto No. 21 in C major	W. A. Mozart	Adine O'Neill	Henry Wood	Queen's Hall Orchestra
11th October	Brandenburg Concerto No. 5	J. S. Bach	Lily Henkel	Henry Wood	Queen's Hall Orchestra
12th October	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Benno Schönberger	Henry Wood	Queen's Hall Orchestra
13th October	Konzertstück	C. M. von Weber	Marie Fromm	Henry Wood	Queen's Hall Orchestra
14th October	Piano Concerto No. 23 in A major	W. A. Mozart	Mania Séguel	Henry Wood	Queen's Hall Orchestra
20th October	Concerto for Piano in D-flat major	C. Sinding	Tosta Benici	Henry Wood	Queen's Hall Orchestra
1905					
29th August	Variations on 'Down amongst the dead men'	C. V. Stanford	Elsie Horne	Henry Wood	Queen's Hall Orchestra
30th August	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Percy Grainger	Henry Wood	Queen's Hall Orchestra
7th September	Piano Concerto No. 4 in D minor	A. Rubinstein	Arthur Cooke	Henry Wood	Queen's Hall Orchestra
8th September	Piano Concerto No. 5 in E-flat major	L. van Beethoven	Willibald Richter	Henry Wood	Queen's Hall Orchestra
13th September	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	York Bowen	Henry Wood	Queen's Hall Orchestra
19th September	Piano Concerto No. 2 in F minor	F. Chopin	Agnes Gardner-Eyre	Henry Wood	Queen's Hall Orchestra
20th September	Piano Concerto No. 1 in D minor	J. Brahms	Evlyn Howard-Jones	Henry Wood	Queen's Hall Orchestra

5th October	Piano Concerto No. 4 in C minor	C. Saint-Saëns	Ethel Newcomb	Henry Wood	Queen's Hall Orchestra
6th October	Piano Concerto No. 3 in C minor	L. van Beethoven	Archy Rosenthal	Henry Wood	Queen's Hall Orchestra
7th October	Fantasia in C major 'Wandererfantasie'	F. Schubert (arr. Liszt)	Herbert Parsons	Henry Wood	Queen's Hall Orchestra
12th October	Piano Concerto No. 1 in G minor	F. Mendelssohn	Madeline Payne	Henry Wood	Queen's Hall Orchestra
13th October	Piano Concerto No. 2 in B-flat major	J. Brahms	Adela Verne	Henry Wood	Queen's Hall Orchestra
19th October	Hungarian Fantasia	F. Liszt	Kathleen Chabot	Henry Wood	Queen's Hall Orchestra
21st October 1906	Piano Concerto No. 1 in E-flat major	F. Liszt	Tosta Benici	Henry Wood	Queen's Hall Orchestra
22nd August	Concerto for Piano in F minor	A. Henselt	Ethel Leginska	Henry Wood	Queen's Hall Orchestra
23rd August	Totentanz	F. Liszt	Arthur Cooke	Henry Wood	Queen's Hall Orchestra
24th August	Piano Concerto No. 1 in C major	L. van Beethoven	Edward Isaacs	Henry Wood	Queen's Hall Orchestra
30th August	Variations on 'Down amongst the dead men'	C. V. Stanford	Elsie Horne	Henry Wood	Queen's Hall Orchestra
31st August	Piano Concerto No. 5 in E-flat major	L. van Beethoven	York Bowen	Henry Wood	Queen's Hall Orchestra
1st September	Piano Concerto No. 1 in G minor	F. Mendelssohn	Kathleen Chabot	Henry Wood	Queen's Hall Orchestra
11th September	Fantasia in C major 'Wandererfantasie'	F. Schubert (arr. Liszt)	Frida Kindler	Henry Wood	Queen's Hall Orchestra
12th September	Piano Concerto in A minor	R. Schumann	Mathilde Verne	Henry Wood	Queen's Hall Orchestra
13th September	Concerto for Piano No. 2 in E major	E. d'Albert	Jean Chastain	Henry Wood	Queen's Hall Orchestra
14th September	Piano Concerto No. 3 in C minor	L. van Beethoven	Fanny Davies	Henry Wood	Queen's Hall Orchestra
18th September	Piano Concerto No. 4 in D minor	A. Rubinstein	Gertrude Meller	Henry Wood	Queen's Hall Orchestra
19th September	Piano Concerto No. 23 in A major	W. A. Mozart	Grace Smith	Henry Wood	Queen's Hall Orchestra
21st September	Piano Concerto No. 4 in G major	L. van Beethoven	Irene Scharrer	Henry Wood	Queen's Hall Orchestra
26th September	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Fanny Davies	Henry Wood	Queen's Hall Orchestra
27th September	Hungarian Fantasia	F. Liszt	Percy Grainger	Henry Wood	Queen's Hall Orchestra
28th September	Piano Concerto No. 2 in B-flat major	L. van Beethoven	Adine O'Neill	Henry Wood	Queen's Hall Orchestra
5th October	Piano Concerto No. 23 in A major	W. A. Mozart	Isabel Hirschfeld	Henry Wood	Queen's Hall Orchestra
6th October	Concertstück for Piano in C minor	E. Petri	Egon Petri	Henry Wood	Queen's Hall Orchestra
11th October	Piano Concerto in A minor	E. Grieg	Johanne Stockmarr	Henry Wood	Queen's Hall Orchestra
12th October	Piano Concerto No. 5 in E-flat major	L. van Beethoven	Adela Verne	Henry Wood	Queen's Hall Orchestra
25th October 1907	Piano Concerto No. 4 in C minor	C. Saint-Saëns	Tosta Benici	Henry Wood	Queen's Hall Orchestra
22nd August	Piano Concerto No. 4 in C minor	C. Saint-Saëns	Claude Gascoigne	Henry Wood	Queen's Hall Orchestra
28th August	Polish Fantasia on Original Themes	I. Paderewski	Isador Epstein	Henry Wood	Queen's Hall Orchestra
30th August	Piano Concerto No. 26 in D major	W. A. Mozart	Grace Smith	Henry Wood	Queen's Hall Orchestra
3rd September	Piano Concerto No. 1 in E-flat major	F. Liszt	Gertrude Meller	Henry Wood	Queen's Hall Orchestra
7th September	Piano Concerto No. 4 in C minor	C. Saint-Saëns	Irene Scharrer	Henry Wood	Queen's Hall Orchestra
10th September	Piano Concerto No. 1 in G minor	F. Mendelssohn	Charlton Keith	Henry Wood	Queen's Hall Orchestra
13th September	Piano Concerto in A minor	E. Grieg	Maud Agnes Winter	Henry Wood	Queen's Hall Orchestra
19th September	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Elsie Hall	Henry Wood	Queen's Hall Orchestra
20th September	Piano Concerto No. 1 in C major	L. van Beethoven	Philip E. Halstead	Henry Wood	Queen's Hall Orchestra
24th September	Piano Concerto in A minor	E. Grieg	Tora Hwass	Henry Wood	Queen's Hall Orchestra
25th September	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Percy Grainger	Henry Wood	Queen's Hall Orchestra
26th September	Piano Concerto No. 1 in D minor	J. Brahms	Willibald Richter	Henry Wood	Queen's Hall Orchestra
27th September	Piano Concerto No. 2 in B-flat major	L. van Beethoven	Mathilde Verne	Henry Wood	Queen's Hall Orchestra
2nd October	Concerto for Piano in C-sharp minor	E. Isaacs	Edward Isaacs	Henry Wood	Queen's Hall Orchestra
4th October	Piano Concerto No. 3 in C minor	L. van Beethoven	Mathilde Verne	Henry Wood	Queen's Hall Orchestra

9th October	Piano Concerto No. 2 in G minor	C. Saint-Saëns	Antoinette Szumowska	Henry Wood	Queen's Hall Orchestra
10th October	Fantasia in C major 'Wandererfantasie'	F. Schubert (arr. Liszt)	Irene Scharrer	Henry Wood	Queen's Hall Orchestra
11th October	Piano Concerto No. 4 in G major	L. van Beethoven	Fanny Davies	Henry Wood	Queen's Hall Orchestra
15th October	Concerto Pathétique	F. Liszt (orch. R Burmeister)	Arthur Cooke	Henry Wood	Queen's Hall Orchestra
18th October	Piano Concerto No. 5 in E-flat major	L. van Beethoven	Fanny Davies	Henry Wood	Queen's Hall Orchestra
22nd October	Concerto for Piano in C minor	F. Delius	Theodor Szántó	Henry Wood	Queen's Hall Orchestra
23rd October	Symphonie sur un chant montagnard français	V. d'Indy	Carlos Sobrino	Henry Wood	Queen's Hall Orchestra
24th October	Piano Concerto No. 2 in G minor	C. Saint-Saëns	Kathleen Chabot	Henry Wood	Queen's Hall Orchestra
25th October 1908	Piano Concerto in A minor	R. Schumann	Mathilde Verne	Henry Wood	Queen's Hall Orchestra
18th August	Piano Concerto No. 23 in A major	W. A. Mozart	Mme. Fischer Sobell	Henry Wood	Queen's Hall Orchestra
21st August	Piano Concerto in A minor	E. Grieg	Anna Hirzel-Langenhain	Henry Wood	Queen's Hall Orchestra
25th August	Fantasia in C major 'Wandererfantasie'	F. Schubert (arr. Liszt)	Evelyn Suart	Henry Wood	Queen's Hall Orchestra
27th August	Piano Concerto No. 21 in C major	W. A. Mozart	Mathilde Verne	Henry Wood	Queen's Hall Orchestra
28th August	Concerto for Piano No. 2 in E major	E. d'Albert	Myrtle Meggy	Henry Wood	Queen's Hall Orchestra
2nd September	Piano Concerto No. 1 in E-flat major	F. Liszt	Myra Hess	Henry Wood	Queen's Hall Orchestra
4th September	Piano Concerto No. 5 in E-flat major	L. van Beethoven	Vivian Hamilton	Henry Wood	Queen's Hall Orchestra
8th September	Piano Concerto No. 3 in G minor	Y. Bowen	York Bowen	Henry Wood	Queen's Hall Orchestra
11th September	Piano Concerto No. 1 in G minor	F. Mendelssohn	Charlton Keith	Henry Wood	Queen's Hall Orchestra
19th September	Rhapsodie espagnole	F. Liszt (arr. Busoni)	Arthur Cooke	Henry Wood	Queen's Hall Orchestra
23rd September	Symphonic Variations	C. Franck	Camille Creus	Henry Wood	Queen's Hall Orchestra
29th September	Piano Concerto No. 2 in G minor	C. Saint-Saëns	Myrta Stubbs	Henry Wood	Queen's Hall Orchestra
30th September	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	York Bowen	Henry Wood	Queen's Hall Orchestra
3rd October	Hungarian Fantasia	F. Liszt	John I Powell	Henry Wood	Queen's Hall Orchestra
6th October	Piano Concerto No. 4 in D minor	A. Rubinstein	Evlyn Howard-Jones	Edouard Colonne	Queen's Hall Orchestra
7th October	Piano Concerto No. 4 in C minor	C. Saint-Saëns	Archy Rosenthal	Edouard Colonne	Queen's Hall Orchestra
9th October	Piano Concerto No. 3 in C minor	L. van Beethoven	Elsie Hall	Edouard Colonne	Queen's Hall Orchestra
13th October	Piano Concerto No. 1 in E-flat major	F. Liszt	Paul Goldschmidt	Henry Wood	Queen's Hall Orchestra
16th October	Piano Concerto No. 4 in G major	L. van Beethoven	Tosta Benici	Henry Wood	Queen's Hall Orchestra
17th October	Keyboard Concerto in D minor	J. S. Bach	Grace Smith	Henry Wood	Queen's Hall Orchestra
20th October	Les Djinns	C. Franck	Johanne Stockmarr	Henry Wood	Queen's Hall Orchestra
21st October 1909	Polish Fantasia on Original Themes	I. Paderewski	Isador Epstein	Henry Wood	Queen's Hall Orchestra
17th August	Piano Concerto in A minor	E. Grieg	Percy Grainger	Henry Wood	Queen's Hall Orchestra
20th August	Piano Concerto No. 1 in E minor	F. Chopin	George Frederick Boyle	Henry Wood	Queen's Hall Orchestra
25th August	Piano Fantasia in C major	A. Rubinstein	Arthur Cooke	Henry Wood	Queen's Hall Orchestra
28th August	Concert Piece No. 1 in A minor	T. Matthey	York Bowen	Henry Wood	Queen's Hall Orchestra
2nd September	Piano Concerto in A minor	I. Paderewski	Elsie Horne	Henry Wood	Queen's Hall Orchestra
3rd September	Piano Concerto No. 4 in D minor	A. Rubinstein	Myrtle Meggy	Henry Wood	Queen's Hall Orchestra
8th September	Konzertstück	C. M. von Weber	Myrta Stubbs	Henry Wood	Queen's Hall Orchestra
14th September	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Vernon Warner	Henry Wood	Queen's Hall Orchestra
17th September	Piano Concerto No. 3 in C minor	L. van Beethoven	Isador Epstein	Henry Wood	Queen's Hall Orchestra
22nd September	Piano Concerto No. 1 in E-flat major	F. Liszt	Marie Novello	Henry Wood	Queen's Hall Orchestra
24th September	Piano Concerto in A minor	R. Schumann	Tora Hwass	Henry Wood	Queen's Hall Orchestra
28th September	Polish Fantasia on Original Themes	I. Paderewski	Christian Carpenter	Henry Wood	Queen's Hall Orchestra

2nd October	Hungarian Fantasia	F. Liszt	Percy Grainger	Henry Wood	Queen's Hall Orchestra
8th October	Piano Concerto No. 24 in C minor	W. A. Mozart	Adine O'Neill	Henry Wood	Queen's Hall Orchestra
9th October	Piano Concerto No. 5 in E-flat major	A. Rubinstein	John I Powell	Henry Wood	Queen's Hall Orchestra
15th October	Piano Concerto No. 5 in E-flat major	L. van Beethoven	Evlyn Howard-Jones	Henry Wood	Queen's Hall Orchestra
19th October	Symphonic Variations	C. Franck	Johanne Stockmarr	Henry Wood	Queen's Hall Orchestra
21st October	Piano Concerto in A minor	E. Grieg	Johanne Stockmarr	Henry Wood	Queen's Hall Orchestra
1910					
17th August	Piano Concerto No. 1 in G minor	F. Mendelssohn	Hélène Morsztyn	Henry Wood	Queen's Hall Orchestra
18th August	Piano Concerto in A minor	E. Grieg	Vernon Warner	Henry Wood	Queen's Hall Orchestra
20th August	Africa	C. Saint-Saëns	Auriol Jones	Henry Wood	Queen's Hall Orchestra
23rd August	Piano Concerto No. 1 in E-flat major	Y. Bowen	York Bowen	Henry Wood	Queen's Hall Orchestra
24th August	Piano Concerto No. 4 in D minor	A. Rubinstein	Myrtle Meggy	Henry Wood	Queen's Hall Orchestra
26th August	Piano Concerto No. 3 in C minor	L. van Beethoven	Herbert Fryer	Henry Wood	Queen's Hall Orchestra
31st August	Concerto for Piano No. 1 in B-flat minor	X. Scharwenka	Arthur Cooke	Henry Wood	Queen's Hall Orchestra
6th September	Concerto for Piano No. 2 in D minor	E. MacDowell	Cecil Baumer	Henry Wood	Queen's Hall Orchestra
14th September	Symphonic Variations	C. Franck	O'Neil Phillips	Henry Wood	Queen's Hall Orchestra
15th September	Piano Concerto in A minor	I. Paderewski	Elsie Horne	Henry Wood	Queen's Hall Orchestra
21st September	Piano Concerto in A minor	R. Schumann	Phyllis Emanuel	Henry Wood	Queen's Hall Orchestra
23rd October	Piano Concerto No. 1 in D minor	J. Brahms	Polyxena Fletcher	Henry Wood	Queen's Hall Orchestra
27th September	Polish Fantasia on Original Themes	I. Paderewski	Christian Carpenter	Henry Wood	Queen's Hall Orchestra
29th September	Concerto for Piano No. 2 in E major	E. d'Albert	Ernst Lévy	Henry Wood	Queen's Hall Orchestra
30th September	Piano Concerto No. 23 in A major	W. A. Mozart	Adine O'Neill	Henry Wood	Queen's Hall Orchestra
1st October	Piano Concerto No. 1 in E-flat major	F. Liszt	Marie Novello	Henry Wood	Queen's Hall Orchestra
7th October	Piano Concerto No. 5 in E-flat major	L. van Beethoven	Johanne Stockmarr	Henry Wood	Queen's Hall Orchestra
11th October	Piano Concerto in A minor	R. Schumann	Arthur Newstead	Henry Wood	Queen's Hall Orchestra
12th October	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Tosta Benici	Henry Wood	Queen's Hall Orchestra
19th October	Symphonic Variations	C. Franck	Johanne Stockmarr	Henry Wood	Queen's Hall Orchestra
19th October	Fantasia über Motive aus Beethovens Ruinen von Athen	F. Liszt	Johanne Stockmarr	Henry Wood	Queen's Hall Orchestra
20th October	Piano Concerto No. 2 in A major	F. Liszt	John I Powell	Henry Wood	Queen's Hall Orchestra
21st October	Piano Concerto No. 4 in G major	L. van Beethoven	Tosta Benici	Henry Wood	Queen's Hall Orchestra
1911					
15th August	Concerto for Piano in F minor	A. Arensky	Edward Goll	Henry Wood	Queen's Hall Orchestra
23rd August	Concerto for Piano No. 1 in B-flat minor	X. Scharwenka	Arthur Cooke	Henry Wood	Queen's Hall Orchestra
26th August	Piano Concerto No. 1 in E-flat major	F. Liszt	Susanne Morvay	Henry Wood	Queen's Hall Orchestra
29th August	Piano Concerto in A minor	E. Grieg	Ivy Parkin	Henry Wood	Queen's Hall Orchestra
31st August	Symphonic Variations	C. Franck	Louis Edger	Henry Wood	Queen's Hall Orchestra
5th September	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	York Bowen	George Henschel	Queen's Hall Orchestra
8th September	Piano Concerto No. 1 in D minor	J. Brahms	Polyxena Fletcher	Henry Wood	Queen's Hall Orchestra
13th September	Piano Concerto No. 1 in A minor	E. MacDowell	George Rathbone	Henry Wood	Queen's Hall Orchestra
19th September	Les Djinn	C. Franck	Winifred Christie	Henry Wood	Queen's Hall Orchestra
21st September	Piano Concerto in A minor	R. Schumann	Florence Smith	Henry Wood	Queen's Hall Orchestra
22nd September	Piano Concerto No. 3 in C minor	L. van Beethoven	Johan Wijsman	Henry Wood	Queen's Hall Orchestra
23rd September	Hungarian Fantasia	F. Liszt	Marie Novello	Henry Wood	Queen's Hall Orchestra
27th September	Fantaisie	L. Aubert	Adine O'Neill	Henry Wood	Queen's Hall Orchestra
28th September	Concerto for Piano No. 2 in D minor	E. MacDowell	Cecil Baumer	Henry Wood	Queen's Hall Orchestra

29th September	Piano Concerto No. 24 in C minor	W. A. Mozart	Herbert Fryer	Henry Wood	Queen's Hall Orchestra
30th September	Africa	C. Saint-Saëns	Auriol Jones	Henry Wood	Queen's Hall Orchestra
5th October	Piano Concerto No. 1 in E-flat major	F. Liszt	Norman Wilks	Henry Wood	Queen's Hall Orchestra
6th October	Piano Concerto No. 20 in D minor	W. A. Mozart	Isador Epstein	Henry Wood	Queen's Hall Orchestra
10th October	Piano Concerto No. 2 in G minor	C. Saint-Saëns	Marguerite Melville	George Henschel	Queen's Hall Orchestra
11th October	Piano Concerto in A minor	R. Schumann	Marmaduke Barton	Henry Wood	Queen's Hall Orchestra
13th October	Piano Concerto No. 4 in G major	L. van Beethoven	Johanne Stockmarr	Henry Wood	Queen's Hall Orchestra
14th October	Piano Concerto No. 1 in E-flat major	F. Liszt	Tosta Benici	Henry Wood	Queen's Hall Orchestra
19th October	Piano Concerto No. 2 in A major	F. Liszt	John I Powell	Henry Wood	Queen's Hall Orchestra
20th October	Piano Concerto No. 5 in E-flat major	L. van Beethoven	Johanne Stockmarr	Henry Wood	Queen's Hall Orchestra
21st October	Piano Concerto No. 1 in E minor	F. Chopin	Hélène Morsztyn	Henry Wood	Queen's Hall Orchestra
1912					
17th August	Hungarian Fantasia	F. Liszt	York Bowen	Henry Wood	Queen's Hall Orchestra
22nd August	Piano Concerto No. 4 in C minor	C. Saint-Saëns	Winifred Christie	Henry Wood	Queen's Hall Orchestra
27th August	Scottish' Concerto	A. C. Mackenzie	Arthur Cooke	Henry Wood	Queen's Hall Orchestra
3rd September	Piano Concerto No. 1 in G minor	F. Mendelssohn	Marie Novello	Henry Wood	Queen's Hall Orchestra
4th September	Piano Concerto No. 3 in C minor	L. van Beethoven	Isador Epstein	Henry Wood	Queen's Hall Orchestra
13th September	Keyboard Concerto in E major	J. S. Bach	Claud Biggs	Henry Wood	Queen's Hall Orchestra
27th September	Piano Concerto No. 26 in D major	W. A. Mozart	Frederick Kelly	Henry Wood	Queen's Hall Orchestra
3rd October	Piano Concerto No. 4 in D minor	A. Rubinstein	Christian Carpenter	George Henschel	Queen's Hall Orchestra
9th October	Hungarian Fantasia	F. Liszt	Marie Novello	Henry Wood	Queen's Hall Orchestra
10th October	Concerto for Piano in C minor	F. Delius	Theodor Szántó	Henry Wood	Queen's Hall Orchestra
11th October	Piano Concerto No. 1 in D minor	J. Brahms	Elly Ney	Henry Wood	Queen's Hall Orchestra
15th October	Piano Concerto No. 22 in E-flat major	W. A. Mozart	Bienvenido Socias	Henry Wood	Queen's Hall Orchestra
16th October	Piano Concerto No. 20 in D minor	W. A. Mozart	Guiomar Novaes	Henry Wood	Queen's Hall Orchestra
17th October	Symphonic Variations	C. Franck	Johanne Stockmarr	Henry Wood	Queen's Hall Orchestra
17th October	Fantasia über Motive aus Beethovens Ruinen von Athen	F. Liszt	Johanne Stockmarr	Henry Wood	Queen's Hall Orchestra
18th October	Piano Concerto No. 5 in E-flat major	L. van Beethoven	Tosta Benici	Henry Wood	Queen's Hall Orchestra
19th October	Piano Concerto No. 2 in A major	F. Liszt	John I Powell	Henry Wood	Queen's Hall Orchestra
22nd October	Piano Concerto No. 2 in F minor	F. Chopin	Marguerite Melville	Henry Wood	Queen's Hall Orchestra
24th October	Piano Concerto No. 4 in G major	L. van Beethoven	Marie Fromm	Henry Wood	Queen's Hall Orchestra
25th October	Piano Concerto No. 2 in B-flat major	J. Brahms	Johanne Stockmarr	Henry Wood	Queen's Hall Orchestra
1913					
19th August	Piano Concerto in A minor	E. Grieg	Sydney Rosenbloom	Henry Wood	Queen's Hall Orchestra
27th August	Concerto for Piano No. 2 in D minor	E. MacDowell	Cecil Baumer	Henry Wood	Queen's Hall Orchestra
28th August	Concerto for Piano No. 1 in F minor	A. Glazunov	Alfred Quaife	Henry Wood	Queen's Hall Orchestra
12th September	Piano Concerto No. 1 in G minor	F. Mendelssohn	Arthur Cooke	Henry Wood	Queen's Hall Orchestra
17th September	Piano Concerto No. 4 in C minor	C. Saint-Saëns	Norah Drewett	Henry Wood	Queen's Hall Orchestra
18th September	Concerto for Piano in C-sharp minor	N. Rimsky-Korsakov	Eleanor Spencer	Henry Wood	Queen's Hall Orchestra
19th September	Piano Concerto No. 5 in E-flat major	L. van Beethoven	Elly Ney	Henry Wood	Queen's Hall Orchestra
20th September	Les Djinns	C. Franck	Auriol Jones	Henry Wood	Queen's Hall Orchestra
26th September	Piano Concerto No. 2 in B-flat major	J. Brahms	Elly Ney	Henry Wood	Queen's Hall Orchestra
1st October	Piano Concerto No. 1 in E-flat major	F. Liszt	Susanne Morvay	Henry Wood	Queen's Hall Orchestra
2nd October	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Adela Verne	Henry Wood	Queen's Hall Orchestra
4th October	Piano Concerto No. 2 in G minor	C. Saint-Saëns	Max Darewski	Henry Wood	Queen's Hall Orchestra

8th October	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Herman Klum	Henry Wood	Queen's Hall Orchestra
11th October	Africa	C. Saint-Saëns	Marie Novello	Henry Wood	Queen's Hall Orchestra
14th October	Concerto for Piano No. 2 in D minor	E. MacDowell	Cecil Baumer	Henry Wood	Queen's Hall Orchestra
15th October	Piano Concerto No. 2 in G minor	C. Saint-Saëns	Tosta Benici	Henry Wood	Queen's Hall Orchestra
16th October	Concerto for Piano in C minor	F. Delius	Theodor Szántó	Henry Wood	Queen's Hall Orchestra
17th October	Piano Concerto No. 5 in E-flat major	L. van Beethoven	Johanne Stockmarr	Henry Wood	Queen's Hall Orchestra
24th October	Symphonic Variations	C. Franck	Johanne Stockmarr	Henry Wood	Queen's Hall Orchestra
24th October	Brandenburg Concerto No. 5	J. S. Bach	Johanne Stockmarr	Henry Wood	Queen's Hall Orchestra
25th October	Hungarian Fantasia	F. Liszt	John I Powell	Henry Wood	Queen's Hall Orchestra
1914					
18th August	Concerto for Piano No. 1 in E minor	E. Dohnányi	Frederick Morley	Henry Wood	Queen's Hall Orchestra
19th August	Piano Concerto in A minor	R. Schumann	Budden Morris	Henry Wood	Queen's Hall Orchestra
20th August	Africa	C. Saint-Saëns	Auriol Jones	Henry Wood	Queen's Hall Orchestra
21st August	Piano Concerto No. 2 in B-flat major	L. van Beethoven	Solomon	Henry Wood	Queen's Hall Orchestra
22nd August	Rhapsody on Ukrainian Themes	S. Lyapunov	Arthur Cooke	Henry Wood	Queen's Hall Orchestra
27th August	Suite fantastique	E. Schelling	Benno Moiseiwitsch	Henry Wood	Queen's Hall Orchestra
3rd September	Piano Concerto in A minor	E. Grieg	Solomon	Henry Wood	Queen's Hall Orchestra
8th September	Concerto for Piano in C-sharp minor	N. Rimsky-Korsakov	Myrtle Meggy	Henry Wood	Queen's Hall Orchestra
9th September	Piano Concerto No. 1 in E-flat major	F. Liszt	Allison Jeffrey	Henry Wood	Queen's Hall Orchestra
10th September	Concerto for Piano in C major	K. Bruckshaw	Kathleen Bruckshaw	Henry Wood	Queen's Hall Orchestra
11th September	Piano Concerto No. 5 in E-flat major	L. van Beethoven	Benno Moiseiwitsch	Henry Wood	Queen's Hall Orchestra
22nd September	Concert Piece No. 1 in A minor	T. Matthay	Vivian Langrish	Henry Wood	Queen's Hall Orchestra
24th September	Hungarian Fantasia	F. Liszt	Solomon	Henry Wood	Queen's Hall Orchestra
26th September	Piano Concerto No. 1 in G minor	F. Mendelssohn	Fanny Davies	Henry Wood	Queen's Hall Orchestra
30th September	Concerto for Piano No. 2 in D minor	E. MacDowell	Una Truman	Henry Wood	Queen's Hall Orchestra
3rd October	Africa	C. Saint-Saëns	Marie Novello	Henry Wood	Queen's Hall Orchestra
6th October	Piano Concerto No. 1 in E-flat major	F. Liszt	Maria Levinskaya	Henry Wood	Queen's Hall Orchestra
7th October	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Benno Moiseiwitsch	Henry Wood	Queen's Hall Orchestra
9th October	Piano Concerto No. 5 in E-flat major	L. van Beethoven	Fanny Davies	Henry Wood	Queen's Hall Orchestra
10th October	Piano Concerto No. 2 in G minor	C. Saint-Saëns	Max Darewski	Henry Wood	Queen's Hall Orchestra
13th October	Concerto for Piano No. 2 in D minor	E. MacDowell	Madeline Royle	Henry Wood	Queen's Hall Orchestra
14th October	Conversations	H. Walford Davies	Henry Walford Davies	Henry Wood	Queen's Hall Orchestra
16th October	Piano Concerto No. 3 in C minor	L. van Beethoven	Solomon	Henry Wood	Queen's Hall Orchestra
17th October	Konzertstück	C. M. von Weber	Adine O'Neill	Henry Wood	Queen's Hall Orchestra
20th October	Piano Concerto No. 2 in B-flat major	J. Brahms	John I Powell	Henry Wood	Queen's Hall Orchestra
21st October	Symphonic Variations	C. Franck	Emilienne Bompard	Henry Wood	Queen's Hall Orchestra
22nd October	Piano Concerto No. 17 in G major	W. A. Mozart	Fanny Davies	Henry Wood	Queen's Hall Orchestra
1915					
16th August	Fantasia in C major 'Wandererfantasie'	F. Schubert (arr. Liszt)	Solomon	Henry Wood	New Queen's Hall Orchestra
17th August	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Irene Scharrer	Henry Wood	New Queen's Hall Orchestra
19th August	Concerto for Piano in C minor	F. Delius	Evlyn Howard-Jones	Henry Wood	New Queen's Hall Orchestra
21st August	Hungarian Fantasia	F. Liszt	Solomon	Henry Wood	New Queen's Hall Orchestra
24th August	Concerto for Piano No. 2 in D minor	E. MacDowell	Cecil Baumer	Henry Wood	New Queen's Hall Orchestra
25th August	Piano Concerto No. 23 in A major	W. A. Mozart	Berthe Bernard	Henry Wood	New Queen's Hall Orchestra
26th August	Concerto for Piano in D minor	Haydn Wood	Auriol Jones	Henry Wood	New Queen's Hall Orchestra

27th August	Piano Concerto No. 1 in D minor	J. Brahms	Joseph Cheetham	Henry Wood	New Queen's Hall Orchestra
30th August	Piano Concerto No. 2 in A major	F. Liszt	Irene Scharrer	Henry Wood	New Queen's Hall Orchestra
31st August	Piano Concerto in A minor	E. Grieg	Tosta Benici	Henry Wood	New Queen's Hall Orchestra
1st September	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Solomon	Henry Wood	New Queen's Hall Orchestra
4th September	Piano Concerto No. 1 in E-flat major	F. Liszt	Irene Scharrer	Henry Wood	New Queen's Hall Orchestra
6th September	Concerto for Piano in C-sharp minor	N. Rimsky-Korsakov	Benno Moiseiwitsch	Henry Wood	New Queen's Hall Orchestra
7th September	Piano Concerto No. 2 in B-flat major	L. van Beethoven	Solomon	Henry Wood	New Queen's Hall Orchestra
9th September	Symphonic Variations	C. Franck	William Murdoch	Henry Wood	New Queen's Hall Orchestra
11th September	Concerto for Piano in C minor	F. Delius	Benno Moiseiwitsch	Henry Wood	New Queen's Hall Orchestra
14th September	Suite fantastique	E. Schelling	Benno Moiseiwitsch	Henry Wood	New Queen's Hall Orchestra
16th September	Piano Concerto in A minor	R. Schumann	Irene Scharrer	Henry Wood	New Queen's Hall Orchestra
20th September	Piano Concerto No. 2 in A major	F. Liszt	Benno Moiseiwitsch	Henry Wood	New Queen's Hall Orchestra
22nd September	Piano Concerto No. 2 in G minor	C. Saint-Saëns	Irene Scharrer	Henry Wood	New Queen's Hall Orchestra
22nd September	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Benno Moiseiwitsch	Henry Wood	New Queen's Hall Orchestra
24th September	Scottish' Concerto	A. C. Mackenzie	Irene Scharrer	Henry Wood	New Queen's Hall Orchestra
25th September	Concerto for Piano in C-sharp minor	N. Rimsky-Korsakov	Myrtle Meggy	Henry Wood	New Queen's Hall Orchestra
29th September	Piano Concerto in A minor	R. Schumann	Benno Moiseiwitsch	Henry Wood	New Queen's Hall Orchestra
29th September	Piano Concerto No. 2 in G minor	C. Saint-Saëns	Tosta Benici	Henry Wood	New Queen's Hall Orchestra
30th September	Piano Concerto No. 4 in G major	L. van Beethoven	Fanny Davies	Henry Wood	New Queen's Hall Orchestra
2nd October	Piano Concerto in A minor	E. Grieg	Solomon	Henry Wood	New Queen's Hall Orchestra
6th October	Hungarian Fantasia	F. Liszt	Solomon	Henry Wood	New Queen's Hall Orchestra
8th October	Piano Concerto No. 5 in E-flat major	L. van Beethoven	Fanny Davies	Henry Wood	New Queen's Hall Orchestra
8th October	Brandenburg Concerto No. 5	J. S. Bach	Fanny Davies	Henry Wood	New Queen's Hall Orchestra
11th October	Rondo brillant in E major	F. Mendelssohn	Solomon	Henry Wood	New Queen's Hall Orchestra
12th October	Totentanz	F. Liszt	Benno Moiseiwitsch	Henry Wood	New Queen's Hall Orchestra
14th October	Piano Concerto No. 3 in C minor	L. van Beethoven	Solomon	Henry Wood	New Queen's Hall Orchestra
16th October	Piano Concerto No. 2 in C minor	S. Rachmaninoff	William Murdoch	Henry Wood	New Queen's Hall Orchestra
18th October	Concerto symphonique No. 4 in D minor	H. C. Litloff	Irene Scharrer	Henry Wood	New Queen's Hall Orchestra
20th October	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Benno Moiseiwitsch	Henry Wood	New Queen's Hall Orchestra
21st October	Symphonic Variations 'Normandy'	A. Somervell	Auriol Jones	Henry Wood	New Queen's Hall Orchestra
22nd October	Piano Concerto No. 5 in E-flat major	L. van Beethoven	Benno Moiseiwitsch	Henry Wood	New Queen's Hall Orchestra
23rd October	Piano Concerto No. 2 in G minor	C. Saint-Saëns	Irene Scharrer	Henry Wood	New Queen's Hall Orchestra
1916					
26th August	Hungarian Fantasia	F. Liszt	Solomon	Henry Wood	New Queen's Hall Orchestra
29th August	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Benno Moiseiwitsch	Henry Wood	New Queen's Hall Orchestra
31st August	Symphonic Variations	C. Franck	William Murdoch	Henry Wood	New Queen's Hall Orchestra
1st September	Piano Concerto No. 15 in B-flat major	W. A. Mozart	Solomon	Henry Wood	New Queen's Hall Orchestra
2nd September	Piano Concerto No. 2 in G minor	C. Saint-Saëns	Irene Scharrer	Henry Wood	New Queen's Hall Orchestra
5th September	Concerto for Piano in C minor	F. Delius	Evlyn Howard-Jones	Henry Wood	New Queen's Hall Orchestra
8th September	Piano Concerto No. 4 in G major	L. van Beethoven	Irene Scharrer	Henry Wood	New Queen's Hall Orchestra
12th September	Piano Concerto No. 5 in E-flat major	L. van Beethoven	William Murdoch	Henry Wood	New Queen's Hall Orchestra
13th September	Hungarian Fantasia	F. Liszt	Arthur De Greef	Henry Wood	New Queen's Hall Orchestra
14th September	Piano Concerto in A minor	R. Schumann	Irene Scharrer	Henry Wood	New Queen's Hall Orchestra
15th September	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Benno Moiseiwitsch	Henry Wood	New Queen's Hall Orchestra
19th September	Piano Concerto in A minor	E. Grieg	Solomon	Henry Wood	New Queen's Hall Orchestra

20th September	Concerto symphonique No. 4 in D minor	H. C. Litolff	Irene Scharrer	Henry Wood	New Queen's Hall Orchestra
21st September	Piano Concerto No. 20 in D minor	W. A. Mozart	Myra Hess	Henry Wood	New Queen's Hall Orchestra
23rd September	Piano Concerto No. 1 in E-flat major	F. Liszt	Benno Moiseiwitsch	Henry Wood	New Queen's Hall Orchestra
26th September	Piano Concerto No. 5 in F major	C. Saint-Saëns	Arthur De Greef	Henry Wood	New Queen's Hall Orchestra
29th September	Piano Concerto No. 2 in A major	F. Liszt	Benno Moiseiwitsch	Henry Wood	New Queen's Hall Orchestra
3rd October	Totentanz	F. Liszt	William Murdoch	Henry Wood	New Queen's Hall Orchestra
4th October	Concerto for Piano No. 2 in D minor	E. MacDowell	Cecil Baumer	Henry Wood	New Queen's Hall Orchestra
5th October	Piano Concerto No. 3 in C minor	L. van Beethoven	Solomon	Henry Wood	New Queen's Hall Orchestra
7th October	Hungarian Fantasia	F. Liszt	Irene Scharrer	Henry Wood	New Queen's Hall Orchestra
10th October	Hungarian Fantasia	F. Liszt	Arthur De Greef	Henry Wood	New Queen's Hall Orchestra
13th October	Piano Concerto No. 5 in E-flat major	L. van Beethoven	Evlyn Howard-Jones	Henry Wood	New Queen's Hall Orchestra
14th October	Fantasia in C major 'Wandererfantasia'	F. Schubert (arr. Liszt)	Solomon	Henry Wood	New Queen's Hall Orchestra
20th October	Piano Concerto in A minor	R. Schumann	Myra Hess	Henry Wood	New Queen's Hall Orchestra
21st October	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Irene Scharrer	Henry Wood	New Queen's Hall Orchestra
1917					
25th August	Piano Concerto No. 1 in E-flat major	F. Liszt	Benno Moiseiwitsch	Henry Wood	New Queen's Hall Orchestra
28th August	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Benno Moiseiwitsch	Henry Wood	New Queen's Hall Orchestra
30th August	Piano Concerto No. 3 in C minor	L. van Beethoven	Dorothea Vincent	Henry Wood	New Queen's Hall Orchestra
31st August	Piano Concerto No. 1 in G minor	F. Mendelssohn	Lilia Kanevskaya	Henry Wood	New Queen's Hall Orchestra
1st September	Hungarian Fantasia	F. Liszt	Arthur De Greef	Henry Wood	New Queen's Hall Orchestra
5th September	Piano Concerto No. 4 in C minor	C. Saint-Saëns	William Garnet James	Henry Wood	New Queen's Hall Orchestra
7th September	Piano Concerto No. 5 in E-flat major	L. van Beethoven	Gertrude Peppercorn	Henry Wood	New Queen's Hall Orchestra
12th September	Piano Concerto No. 2 in A major	F. Liszt	Arthur De Greef	Henry Wood	New Queen's Hall Orchestra
15th September	Piano Concerto No. 4 in C minor	C. Saint-Saëns	Myra Hess	Henry Wood	New Queen's Hall Orchestra
18th September	Concerto for Piano in F sharp minor	A. Scriabin	William Murdoch	Henry Wood	New Queen's Hall Orchestra
21st September	Concerto for Piano in C-sharp minor	N. Rimsky-Korsakov	Benno Moiseiwitsch	Henry Wood	New Queen's Hall Orchestra
26th September	Rhapsodie espagnole	F. Liszt (arr. Busoni)	William Murdoch	Henry Wood	New Queen's Hall Orchestra
27th September	Piano Concerto No. 2 in G minor	C. Saint-Saëns	Arthur De Greef	Henry Wood	New Queen's Hall Orchestra
2nd October	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Benno Moiseiwitsch	Henry Wood	New Queen's Hall Orchestra
4th October	Piano Concerto in A minor	R. Schumann	Myra Hess	Henry Wood	New Queen's Hall Orchestra
5th October	Symphonic Variations	C. Franck	William Murdoch	Henry Wood	New Queen's Hall Orchestra
13th October	Symphonic Variations	C. Franck	Myra Hess	Henry Wood	New Queen's Hall Orchestra
16th October	Piano Concerto in C sharp minor	N. Tcherpnin	Benno Moiseiwitsch	Henry Wood	New Queen's Hall Orchestra
17th October	Piano Concerto in A minor	E. Grieg	Arthur De Greef	Henry Wood	New Queen's Hall Orchestra
19th October	Piano Concerto No. 23 in A major	W. A. Mozart	Myra Hess	Henry Wood	New Queen's Hall Orchestra
20th October	Totentanz	F. Liszt	William Murdoch	Henry Wood	New Queen's Hall Orchestra
1918					
10th August	Piano Concerto No. 1 in E-flat major	F. Liszt	Benno Moiseiwitsch	Henry Wood	New Queen's Hall Orchestra
13th August	Piano Concerto in A minor	I. Paderewski	Rachel Owen	Henry Wood	New Queen's Hall Orchestra
15th August	Piano Concerto No. 3 in G minor	Y. Bowen	York Bowen	Henry Wood	New Queen's Hall Orchestra
20th August	Piano Concerto No. 1 in E minor	F. Chopin	Victor Benham	Henry Wood	New Queen's Hall Orchestra
23rd August	Piano Concerto No. 2 in B-flat major	J. Brahms	Herbert Fryer	Henry Wood	New Queen's Hall Orchestra
31st August	Piano Concerto No. 23 in A major	W. A. Mozart	Berthe Bernard	Henry Wood	New Queen's Hall Orchestra
3rd September	Piano Concerto No. 2 in F minor	F. Chopin	Gertrude Peppercorn	Henry Wood	New Queen's Hall Orchestra
4th September	Piano Concerto No. 2 in G minor	C. Saint-Saëns	Lilia Kanevskaya	Henry Wood	New Queen's Hall Orchestra



5th September	Piano Concerto No. 2 in D minor	E. MacDowell	Winifred Purnell	Henry Wood	New Queen's Hall Orchestra
6th September	Brandenburg No. 5	J.S. Bach	Benno Moiseiwitsch	Henry Wood	New Queen's Hall Orchestra
7th September	Piano Concerto No. 4 in C minor	C. Saint-Saëns	Myra Hess	Henry Wood	New Queen's Hall Orchestra
12th September	Piano Concerto No. 5 in E-flat major	L. van Beethoven	Hilda Saxe	Henry Wood	New Queen's Hall Orchestra
17th September	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Irene Scharrer	Henry Wood	New Queen's Hall Orchestra
18th September	Introduction and Allegro Appassionato	R. Schumann	Elsie Hall	Henry Wood	New Queen's Hall Orchestra
19th September	Piano Concerto in A minor	E. Grieg	Arthur De Greef	Henry Wood	New Queen's Hall Orchestra
21st September	Piano Concerto No. 1 in G minor	F. Mendelssohn	Lilia Kanevskaya	Henry Wood	New Queen's Hall Orchestra
24th September	Piano Concerto No. 4 in D minor	A. Rubinstein	Christian Carpenter	Henry Wood	New Queen's Hall Orchestra
27th September	Piano Concerto No. 20 in D minor	W. A. Mozart	Myra Hess	Henry Wood	New Queen's Hall Orchestra
1st October	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Irene Scharrer	Henry Wood	New Queen's Hall Orchestra
2nd October	Piano Concerto No. 4 in G major	L. van Beethoven	Claud Biggs	Henry Wood	New Queen's Hall Orchestra
3rd October	Piano Concerto No. 5 in F major	C. Saint-Saëns	Arthur De Greef	Henry Wood	New Queen's Hall Orchestra
5th October	Africa	C. Saint-Saëns	York Bowen	Henry Wood	New Queen's Hall Orchestra
9th October	Piano Concerto No. 3 in C minor	L. van Beethoven	Winifred Purnell	Henry Wood	New Queen's Hall Orchestra
11th October	Piano Concerto in A minor	R. Schumann	Lilia Kanevskaya	Henry Wood	New Queen's Hall Orchestra
15th October	Symphonic Variations	C. Franck	Myra Hess	Henry Wood	New Queen's Hall Orchestra
17th October	Piano Concerto No. 2 in A major	F. Liszt	Arthur De Greef	Henry Wood	New Queen's Hall Orchestra
19th October 1919	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Irene Scharrer	Henry Wood	New Queen's Hall Orchestra
16th August	Konzertstück for Piano in F minor	C. M. Von Weber	Lilia Kanevskaya	Henry Wood	New Queen's Hall Orchestra
21st August	Piano Concerto No. 22 in E-flat major	W. A. Mozart	Elsie Hall	Henry Wood	New Queen's Hall Orchestra
22nd August	Piano Concerto No. 5 in E-flat major	L. van Beethoven	Evlyn Howard-Jones	Henry Wood	New Queen's Hall Orchestra
26th August	Piano Concerto in C minor	F. Delius	Evlyn Howard-Jones	Henry Wood	New Queen's Hall Orchestra
27th August	Concerto for Piano in F minor	A. Arensky	William Garnet James	Henry Wood	New Queen's Hall Orchestra
29th August	Piano Concerto No. 4 in G major	L. van Beethoven	York Bowen	Henry Wood	New Queen's Hall Orchestra
4th September	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Benno Moiseiwitsch	Henry Wood	New Queen's Hall Orchestra
5th September	Piano Concerto No. 3 in C minor	L. van Beethoven	Lilia Kanevskaya	Henry Wood	New Queen's Hall Orchestra
10th September	Introduction and Allegro Appassionato	R. Schumann	Berthe Bernard	Henry Wood	New Queen's Hall Orchestra
11th September	Piano Concerto No. 2 in A major	F. Liszt	Arthur De Greef	Henry Wood	New Queen's Hall Orchestra
12th September	Piano Concerto No. 2 in B-flat major	L. van Beethoven	Harold Samuel	Henry Wood	New Queen's Hall Orchestra
13th September	Africa	C. Saint-Saëns	Auriol Jones	Henry Wood	New Queen's Hall Orchestra
16th September	Piano Concerto in C-sharp minor	Nikolay Tcherpnin	Benno Moiseiwitsch	Henry Wood	New Queen's Hall Orchestra
19th September	Piano Concerto No. 1 in C major	L. van Beethoven	Fanny Davies	Henry Wood	New Queen's Hall Orchestra
23rd September	Symphonic Variations	C. Franck	Myra Hess	Henry Wood	New Queen's Hall Orchestra
24th September	Piano Concerto No. 2 in D minor	E. MacDowell	Winifred Purnell	Henry Wood	New Queen's Hall Orchestra
25th September	Piano Concerto in A minor	R. Schumann	Leonard Borwick	Henry Wood	New Queen's Hall Orchestra
27th September	Concert-Piece No. 1 in A minor	Tobias Matthay	Vivian Langrish	Henry Wood	New Queen's Hall Orchestra
1st October	Piano Concerto in A minor	E. Grieg	Arthur De Greef	Henry Wood	New Queen's Hall Orchestra
3rd October	Piano Concerto No. 1 in G minor	F. Mendelssohn	Elsie Horne	Henry Wood	New Queen's Hall Orchestra
4th October	Les Djinnis	C. Franck	Myra Hess	Henry Wood	New Queen's Hall Orchestra
7th October	Piano Concerto No. 4 in D minor	A. Rubinstein	Cecil Baumer	Henry Wood	New Queen's Hall Orchestra
8th October	Piano Concerto No. 4 in C minor	C. Saint-Saëns	Helen Guest	Henry Wood	New Queen's Hall Orchestra
11th October	Piano Concerto No. 1 in E-flat major	F. Liszt	York Bowen	Henry Wood	New Queen's Hall Orchestra
14th October	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Myra Hess	Henry Wood	New Queen's Hall Orchestra

15th October	Piano Concerto No. 2 in G minor	C. Saint-Saëns	Lilia Kanevskaya	Henry Wood	New Queen's Hall Orchestra
16th October	Symphonic Variations	C. Franck	Egerton Tidmarsh	Henry Wood	New Queen's Hall Orchestra
17th October	Piano Concerto No. 23 in A major	W. A. Mozart	Rachel Owen	Henry Wood	New Queen's Hall Orchestra
18th September	Hungarian Fantasia	F. Liszt	Arthur De Greef	Henry Wood	New Queen's Hall Orchestra
21st October	Polish Fantaisa on Original Themes	I. Paderewski	Christian Carpenter	Henry Wood	New Queen's Hall Orchestra
22nd October	Konzertstück for Piano in F minor	C. M. Von Weber	Harold Samuel	Henry Wood	New Queen's Hall Orchestra
24th October	Piano Concerto in A minor	R. Schumann	Myra Hess	Henry Wood	New Queen's Hall Orchestra
25th October 1920	Introduction and Allegro Appassionato	R. Schumann	Fanny Davies	Henry Wood	New Queen's Hall Orchestra
17th August	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Egerton Tidmarsh	Henry Wood	New Queen's Hall Orchestra
18th August	Piano Concerto in A minor	R. Schumann	Francis Bourguignon	Henry Wood	New Queen's Hall Orchestra
20th August	Piano Concerto No. 23 in A major	W. A. Mozart	Harold Craxton	Henry Wood	New Queen's Hall Orchestra
21st August	Konzertstück for Piano in F minor	C. M. Von Weber	Lilia Kanevskaya	Henry Wood	New Queen's Hall Orchestra
24th August	Piano Concerto No. 1 in D minor	S. Prokofiev	Ellen M Jensen	Henry Wood	New Queen's Hall Orchestra
25th August	Concerto for Piano in A-flat major	G. Catoire	Isabel Gray	Henry Wood	New Queen's Hall Orchestra
27th August	Piano Concerto No. 3 in C minor	L. van Beethoven	Leonard Borwick	Henry Wood	New Queen's Hall Orchestra
31st August	Piano Concerto No. 1 in F minor	A. Glazunov	York Bowen	Henry Wood	New Queen's Hall Orchestra
1st September	Piano Concerto No. 1 in D minor	J. Brahms	Evlyn Howard-Jones	Henry Wood	New Queen's Hall Orchestra
7th September	Piano Concerto No. 3 in G minor	Y. Bowen	Olga Carmine	Henry Wood	New Queen's Hall Orchestra
9th September	Piano Concerto No. 2 in E-flat major	M. Phillips	William Garnet James	Montague Phillips	New Queen's Hall Orchestra
11th September	Hungarian Fantasia	F. Liszt	Arthur De Greef	Henry Wood	New Queen's Hall Orchestra
15th September	Piano Concerto No. 2 in G minor	C. Saint-Saëns	Lilia Kanevskaya	Henry Wood	New Queen's Hall Orchestra
16th September	Scottish' Concerto	A. C. Mackenzie	Dorothy Howell	Henry Wood	New Queen's Hall Orchestra
17th September	Piano Concerto No. 5 in E-flat major	L. van Beethoven	Harold Samuel	Henry Wood	New Queen's Hall Orchestra
18th September	Symphonic Variations	C. Franck	Myra Hess	Henry Wood	New Queen's Hall Orchestra
21st September	Piano Concerto No. 1 in G minor	F. Mendelssohn	Francesco Ticciati	Henry Wood	New Queen's Hall Orchestra
23rd September	Symphonic Variations	A. Bax	Harriet Cohen	Henry Wood	New Queen's Hall Orchestra
25th September	Piano Concerto No. 1 in E-flat major	F. Liszt	Fanny Davies	Henry Wood	New Queen's Hall Orchestra
29th September	Piano Concerto No. 20 in D minor	W. A. Mozart	Myra Hess	Henry Wood	New Queen's Hall Orchestra
30th September	Piano Concerto in A minor	E. Grieg	Arthur De Greef	Henry Wood	New Queen's Hall Orchestra
5th October	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Anderson Tyrer	Henry Wood	New Queen's Hall Orchestra
6th October	Concert-Piece No. 1 in A minor	Tobias Matthay	Vivian Langrish	Henry Wood	New Queen's Hall Orchestra
8th October	Piano Concerto No. 17 in G major	W. A. Mozart	Fanny Davies	Henry Wood	New Queen's Hall Orchestra
9th October	Rhapsodie espagnole	F. Liszt (Orch. F. Busoni)	Francesco Ticciati	Henry Wood	New Queen's Hall Orchestra
13th October	Piano Concerto No. 2 in B-flat major	J. Brahms	Leonard Borwick	Henry Wood	New Queen's Hall Orchestra
14th October	Piano Concerto No. 2 in C-sharp minor	S. Palmgren	Johanne Stockmarr	Henry Wood	New Queen's Hall Orchestra
15th October	Piano Concerto No. 4 in G major	L. van Beethoven	Myra Hess	Henry Wood	New Queen's Hall Orchestra
16th October	Piano Concerto No. 1 in E-flat major	F. Liszt	Frederic Lamond	Henry Wood	New Queen's Hall Orchestra
19th October	Les Djinns	C. Franck	Kathleen Frise-Smith	Henry Wood	New Queen's Hall Orchestra
20th October	Concerto for Keyboard in D minor	J.S. Bach	Harold Samuel	Henry Wood	New Queen's Hall Orchestra
21st October	Piano Concerto No. 5 in E-flat major	L. van Beethoven	Frederic Lamond	Henry Wood	New Queen's Hall Orchestra
23rd October 1921	Burleske	R. Strauss	Johanne Stockmarr	Henry Wood	New Queen's Hall Orchestra
13th August	Konzertstück for Piano in F minor	C. M. Von Weber	Francesco Ticciati	Henry Wood	New Queen's Hall Orchestra
16th August	Polish Fantaisa on Original Themes	I. Paderewski	Christian Carpenter	Henry Wood	New Queen's Hall Orchestra

17th August	Piano Concerto No. 2 in D minor	Y. Bowen	York Bowen	Henry Wood	New Queen's Hall Orchestra
19th August	Piano Concerto No. 5 in E-flat major	L. van Beethoven	Leonard Borwick	Henry Wood	New Queen's Hall Orchestra
20th August	Les Djinns	C. Franck	Isabel Gray	Henry Wood	New Queen's Hall Orchestra
23rd August	Rhapsody on Ukranian Themes	S. Lyapunov	Olga Carmine	Henry Wood	New Queen's Hall Orchestra
24th August	Africa	C. Saint-Saëns	Harold Craxton	Henry Wood	New Queen's Hall Orchestra
25th August	Poema gregoriano	F. Ticcianti	Francesco Ticcianti	Henry Wood	New Queen's Hall Orchestra
26th August	Piano Concerto No. 4 in G major	L. van Beethoven	Myra Hess	Henry Wood	New Queen's Hall Orchestra
27th August	Hungarian Fantasia	F. Liszt	Irene Scharrer	Henry Wood	New Queen's Hall Orchestra
30th August	Concerto for Piano in F-sharp minor	A. Skriabin	Willoughby Walmisley	Henry Wood	New Queen's Hall Orchestra
31st August	Piano Concerto No. 1 in E-flat major	F. Liszt	Leff Pouishnoff	Henry Wood	New Queen's Hall Orchestra
2nd September	Piano Concerto No. 3 in C minor	L. van Beethoven	William Murdoch	Henry Wood	New Queen's Hall Orchestra
6th September	Concerto for Piano No.1 in C major	A. De Greef	Arthur De Greef	Henry Wood	New Queen's Hall Orchestra
7th September	Piano Concerto No. 23 in A major	W. A. Mozart	Leonard Borwick	Henry Wood	New Queen's Hall Orchestra
8th September	Piano Concerto No. 2 in E-flat major	M. Phillips	William Garnet James	Montague Phillips	New Queen's Hall Orchestra
9th September	Piano Concerto No. 2 in B-flat major	L. van Beethoven	Arthur Alexander	Henry Wood	New Queen's Hall Orchestra
13th September	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Benno Moiseiwitsch	Henry Wood	New Queen's Hall Orchestra
14th September	Piano Concerto No. 4 in G major	L. van Beethoven	Irene Scharrer	Henry Wood	New Queen's Hall Orchestra
15th September	Concerto for Piano No. 1 in F minor	A. Glazunov	Leff Pouishnoff	Henry Wood	New Queen's Hall Orchestra
16th September	Piano Concerto No. 1 in C major	L. van Beethoven	York Bowen	Henry Wood	New Queen's Hall Orchestra
20th September	Piano Concerto in C-sharp minor	N. Rimsky-Korsavok	Egerton Tidmarsh	Henry Wood	New Queen's Hall Orchestra
22nd September	Piano Concerto No. 1 in G minor	F. Mendelssohn	Lilia Kanevskaya	Henry Wood	New Queen's Hall Orchestra
24th September	Symphonic Variations	C. Franck	Myra Hess	Henry Wood	New Queen's Hall Orchestra
27th September	Conversations	H. Walford Davies	Henry Walford Davies	Henry Wood	New Queen's Hall Orchestra
29th September	Concerto for Piano in E-flat major	T. Ysaÿe	Arthur De Greef	Henry Wood	New Queen's Hall Orchestra
30th September	Piano Concerto No. 24 in C minor	W. A. Mozart	Fanny Davies	Henry Wood	New Queen's Hall Orchestra
4th October	Piano Concerto in A minor	E. Grieg	Alexander Brailowsky	Henry Wood	New Queen's Hall Orchestra
5th October	Piano Concerto No. 2 in G minor	C. Saint-Saëns	Lilia Kanevskaya	Henry Wood	New Queen's Hall Orchestra
8th October	Rhapsodie espagnole	F. Liszt (Orch. F Busoni)	William Murdoch	Henry Wood	New Queen's Hall Orchestra
11th October	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Jascha Spivakovsky	Henry Wood	New Queen's Hall Orchestra
12th October	Concertino	J. A. Carpenter	Isabel Gray	Henry Wood	New Queen's Hall Orchestra
15th October	Rhapsody for Piano	B. Bartók	Auriol Jones	Henry Wood	New Queen's Hall Orchestra
18th October	Piano Concerto No. 1 in F-sharp minor	S. Rachmaninoff	Toivo) Ilmari Hannikaine	Henry Wood	New Queen's Hall Orchestra
19th October	Piano Concerto in A minor	R. Schumann	Fanny Davies	Henry Wood	New Queen's Hall Orchestra
20th October	Piano Concerto in C minor	F. Delius	Theodor Szántó	Henry Wood	New Queen's Hall Orchestra
22nd October	Concerto for Keyboard in D minor	J.S. Bach	Harold Samuel	Henry Wood	New Queen's Hall Orchestra
1922					
12th August	Hungarian Fantasia	F. Liszt	York Bowen	Henry Wood	New Queen's Hall Orchestra
16th August	Piano Concerto No. 1 in G minor	F. Mendelssohn	Lilia Kanevskaya	Henry Wood	New Queen's Hall Orchestra
18th August	Piano Concerto No. 5 in E-flat major	L. van Beethoven	Francesco Ticcianti	Henry Wood	New Queen's Hall Orchestra
22nd August	Piano Concerto in C-sharp minor	Nikolay Tcherepnin	Benno Moiseiwitsch	Henry Wood	New Queen's Hall Orchestra
23rd August	Piano Concerto No. 1 in D minor	S. Prokofiev	Ellen M Jensen	Henry Wood	New Queen's Hall Orchestra
26th August	Piano Concerto No. 2 in G minor	C. Saint-Saëns	Irene Scharrer	Henry Wood	New Queen's Hall Orchestra
31st August	Piano Concerto No. 1 in E-flat major	F. Liszt	Belinda Heather	Henry Wood	New Queen's Hall Orchestra
1st September	Piano Concerto No. 4 in G major	L. van Beethoven	Leonard Borwick	Henry Wood	New Queen's Hall Orchestra
2nd September	Rhapsodie espagnole	F. Liszt (Orch. F Busoni)	William Murdoch	Henry Wood	New Queen's Hall Orchestra

5th September	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Leff Pouishnoff	Henry Wood	New Queen's Hall Orchestra
7th September	Piano Concerto No. 1 in C major	A. De Greef	Arthur De Greef	Henry Wood	New Queen's Hall Orchestra
12th September	Piano Concerto No. 1 in D minor	J. Brahms	Mitja Nikisch	Henry Wood	New Queen's Hall Orchestra
15th September	Piano Concerto No. 3 in C minor	L. van Beethoven	William Murdoch	Henry Wood	New Queen's Hall Orchestra
16th September	Piano Concerto in A minor	E. Grieg	Arthur De Greef	Henry Wood	New Queen's Hall Orchestra
19th September	Concerto for Piano No. 1 in F minor	A. Glazunov	Leff Pouishnoff	Henry Wood	New Queen's Hall Orchestra
20th September	Piano Concerto No. 2 in A major	F. Liszt	Mitja Nikisch	Henry Wood	New Queen's Hall Orchestra
22nd September	Concerto for Keyboard in D minor	J.S. Bach	Myra Hess	Henry Wood	New Queen's Hall Orchestra
23rd September	Poema gregoriano	F. Ticciati	Francesco Ticciati	Henry Wood	New Queen's Hall Orchestra
27th September	Piano Concerto in A minor	R. Schumann	Irene Scharrer	Henry Wood	New Queen's Hall Orchestra
28th September	Piano Concerto No. 20 in D minor	W. A. Mozart	Isabel Gray	Henry Wood	New Queen's Hall Orchestra
29th September	Piano Concerto No. 2 in B-flat major	L. van Beethoven	Norman Wilks	Henry Wood	New Queen's Hall Orchestra
3rd October	Piano Concerto No. 17 in G major	W. A. Mozart	Leonard Borwick	Henry Wood	New Queen's Hall Orchestra
5th October	Konzertstück for Piano in F minor	C. M. Von Weber	Lilia Kanevskaya	Henry Wood	New Queen's Hall Orchestra
10th October	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Myra Hess	Henry Wood	New Queen's Hall Orchestra
12th October	Les Djinns	C. Franck	Eugenia Galewska	Henry Wood	New Queen's Hall Orchestra
13th October	Piano Concerto No. 1 in C major	L. van Beethoven	York Bowen	Henry Wood	New Queen's Hall Orchestra
17th October	Africa	C. Saint-Saëns	Auriol Jones	Henry Wood	New Queen's Hall Orchestra
18th October	Symphonic Variations	A. Bax	Harriet Cohen	Henry Wood	New Queen's Hall Orchestra
21st October	Symphonic Variations	C. Franck	Leff Pouishnoff	Henry Wood	New Queen's Hall Orchestra
1923					
11th August	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Myra Hess	Henry Wood	New Queen's Hall Orchestra
15th August	Burleske	R. Strauss	Rae Robertson	Henry Wood	New Queen's Hall Orchestra
23rd August	Piano Concerto in D minor	D. Howell	Dorothy Howell	Henry Wood	New Queen's Hall Orchestra
24th August	Piano Concerto No. 4 in G major	L. van Beethoven	Myra Hess	Henry Wood	New Queen's Hall Orchestra
25th August	Hungarian Fantasia	F. Liszt	Arthur De Greef	Henry Wood	New Queen's Hall Orchestra
28th August	Rhapsodie espagnole	F. Liszt (Orch. F. Busoni)	Francesco Ticciati	Henry Wood	New Queen's Hall Orchestra
4th September	Sortilegi	R. Pick-Mangiagalli	York Bowen	Henry Wood	New Queen's Hall Orchestra
5th September	Variations on a Nursery Song	E. Dohnányi	Helen Guest	Henry Wood	New Queen's Hall Orchestra
6th September	Symphonic Variations	A. Bax	Harriet Cohen	Henry Wood	New Queen's Hall Orchestra
8th September	Piano Concerto No. 23 in A major	W. A. Mozart	Ethel Leginska	Henry Wood	New Queen's Hall Orchestra
11th September	Fantasia 'Hispania'	J. Cassadó	José Iturbi	Henry Wood	New Queen's Hall Orchestra
12th September	Noches en los jardines de españa	M. de Falla	Henri Gil-Marchex	Henry Wood	New Queen's Hall Orchestra
13th September	Concerto for Piano No. 1 in G major	L. Rózycki	Cecil Baumer	Henry Wood	New Queen's Hall Orchestra
19th September	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Jascha Spivakovsky	Henry Wood	New Queen's Hall Orchestra
20th September	Piano Concerto in A minor	E. Grieg	Arthur De Greef	Henry Wood	New Queen's Hall Orchestra
21st September	Piano Concerto No. 3 in C minor	L. van Beethoven	Walter Rummel	Henry Wood	New Queen's Hall Orchestra
25th September	Piano Concerto in A minor	R. Schumann	Fanny Davies	Henry Wood	New Queen's Hall Orchestra
26th September	Piano Concerto No. 2 in B-flat major	J. Brahms	Franciszek Goldenberg	Henry Wood	New Queen's Hall Orchestra
29th September	Piano Concerto No. 2 in D minor	F. Mendelssohn	Jascha Spivakovsky	Henry Wood	New Queen's Hall Orchestra
4th October	Poema gregoriano	F. Ticciati	Francesco Ticciati	Henry Wood	New Queen's Hall Orchestra
5th October	Piano Concerto No. 21 in C major	W. A. Mozart	Youra Guller	Henry Wood	New Queen's Hall Orchestra
6th October	Piano Concerto No. 1 in E-flat major	F. Liszt	Leff Pouishnoff	Henry Wood	New Queen's Hall Orchestra
9th October	Concerto for Piano in F minor	M. Reger	Victor Schiøler	Henry Wood	New Queen's Hall Orchestra
10th October	Piano Concerto No. 2 in G minor	C. Saint-Saëns	Jeanne M Darré	Henry Wood	New Queen's Hall Orchestra

11th October	Symphonic Variations	C. Franck	Youra Guller	Henry Wood	New Queen's Hall Orchestra
16th October	Piano Concerto No. 4 in C minor	C. Saint-Saëns	Leff Pouishnoff	Henry Wood	New Queen's Hall Orchestra
19th October	Piano Concerto No. 5 in E-flat major	L. van Beethoven	Winifred MacBride	Henry Wood	New Queen's Hall Orchestra
20th October	Fantasia in C major 'Wandererfantasie'	F. Schubert (arr. F. Liszt)	Jeanne M Darré	Henry Wood	New Queen's Hall Orchestra
1924					
9th August	Piano Concerto No. 2 in A major	F. Liszt	Arthur De Greef	Henry Wood	New Queen's Hall Orchestra
12th August	Piano Concerto No. 23 in A major	W. A. Mozart	Ethel Leginska	Henry Wood	New Queen's Hall Orchestra
14th August	Piano Concerto No. 1 in G minor	F. Mendelssohn	José Iturbi	Henry Wood	New Queen's Hall Orchestra
16th August	Piano Concerto No. 1 in E-flat major	F. Liszt	José Iturbi	Henry Wood	New Queen's Hall Orchestra
19th August	Concerto for Keyboard in F minor	J.S. Bach	Léon Kartun	Henry Wood	New Queen's Hall Orchestra
20th August	Concerto for Keyboard in D minor	J.S. Bach	Harriet Cohen	Henry Wood	New Queen's Hall Orchestra
26th August	Piano Concerto No. 20 in D minor	W. A. Mozart	Martha Baird	Henry Wood	New Queen's Hall Orchestra
28th August	Piano Concerto No. 4 in C minor	C. Saint-Saëns	Leslie England	Henry Wood	New Queen's Hall Orchestra
30th August	Hungarian Fantasia	F. Liszt	Ethel Leginska	Henry Wood	New Queen's Hall Orchestra
4th September	Piano Concerto in A minor	E. Grieg	Arthur De Greef	Henry Wood	New Queen's Hall Orchestra
11th September	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Benno Moiseiwitsch	Henry Wood	New Queen's Hall Orchestra
16th September	Piano Concerto in A minor	R. Schumann	Myra Hess	Henry Wood	New Queen's Hall Orchestra
18th September	Variations on a Nursery Song	E. Dohnányi	Helen Guest	Henry Wood	New Queen's Hall Orchestra
19th September	Andante Spianato in G major	F. Chopin (arr. X. Scharwenka)	Aldo Solito de Solis	Henry Wood	New Queen's Hall Orchestra
19th September	Grande polonaise brillante in E flat major	F. Chopin (arr. X. Scharwenka)	Aldo Solito de Solis	Henry Wood	New Queen's Hall Orchestra
24th September	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Aldo Solito de Solis	Henry Wood	New Queen's Hall Orchestra
26th September	Piano Concerto No. 4 in G major	L. van Beethoven	Myra Hess	Henry Wood	New Queen's Hall Orchestra
30th September	Symphonic Variations	C. Franck	Aldo Solito de Solis	Henry Wood	New Queen's Hall Orchestra
1st October	Piano Concerto No. 2 in D minor	J. Brahms	Mitja Nikisch	Henry Wood	New Queen's Hall Orchestra
2nd October	Symphonic Variations	A. Bax	Harriet Cohen	Henry Wood	New Queen's Hall Orchestra
8th October	Piano Concerto No. 1 in E minor	F. Chopin	Alexander Brailowsky	Henry Wood	New Queen's Hall Orchestra
9th October	Piano Concerto in G minor	G. Sgambati	Aldo Solito de Solis	Henry Wood	New Queen's Hall Orchestra
10th October	Piano Concerto No. 3 in C minor	L. van Beethoven	Marcel Ciampi	Henry Wood	New Queen's Hall Orchestra
11th October	Piano Concerto No. 3 in G minor	Y. Bowen	York Bowen	Henry Wood	New Queen's Hall Orchestra
14th October	Piano Concerto No. 2 in B-flat major	J. Brahms	Franciszek Goldenberg	Henry Wood	New Queen's Hall Orchestra
16th August	Concerto for Piano in F minor	M. Reger	Victor Schiøler	Henry Wood	New Queen's Hall Orchestra
18th October	Totentanz	F. Liszt	Aldo Solito de Solis	Henry Wood	New Queen's Hall Orchestra
1925					
11th August	Piano Concerto No. 1 in G minor	F. Mendelssohn	José Iturbi	Henry Wood	New Queen's Hall Orchestra
12th August	Concerto for Keyboard in D minor	J.S. Bach	Harriet Cohen	Henry Wood	New Queen's Hall Orchestra
15th August	Piano Concerto No. 1 in E-flat major	F. Liszt	José Iturbi	Henry Wood	New Queen's Hall Orchestra
19th August	Piano Concerto No. 12 in A major	W. A. Mozart	Harriet Cohen	Henry Wood	New Queen's Hall Orchestra
21st August	Piano Concerto No. 5 in E-flat major	L. van Beethoven	Reginald Paul	Henry Wood	New Queen's Hall Orchestra
25th August	Piano Concerto in A minor	R. Schumann	Helen Guest	Henry Wood	New Queen's Hall Orchestra
27th August	Noches en los jardines de españa	M. de Falla	Harriet Cohen	Henry Wood	New Queen's Hall Orchestra
2nd September	Piano Concerto No. 20 in D minor	W. A. Mozart	Betty Humby	Henry Wood	New Queen's Hall Orchestra
10th September	Hungarian Fantasia	F. Liszt	Arthur De Greef	Henry Wood	New Queen's Hall Orchestra
11th September	Piano Concerto No. 1 in C major	L. van Beethoven	Belinda Heather	Henry Wood	New Queen's Hall Orchestra
12th September	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Myra Hess	Henry Wood	New Queen's Hall Orchestra
15th September	Piano Concerto No. 23 in A major	W. A. Mozart	Myra Hess	Henry Wood	New Queen's Hall Orchestra

17th September	Piano Concerto in A minor	E. Grieg	Arthur De Greef	Henry Wood	New Queen's Hall Orchestra
18th September	Piano Concerto No. 2 in B-flat major	L. van Beethoven	Harriet Cohen	Henry Wood	New Queen's Hall Orchestra
19th September	Piano Concerto No. 3 in D minor	S. Rachmaninoff	Arthur Benjamin	Henry Wood	New Queen's Hall Orchestra
24th September	Symphonic Variations	C. Franck	Denise Lassimonne	Henry Wood	New Queen's Hall Orchestra
26th September	Piano Concerto No. 2 in A major	F. Liszt	Arthur De Greef	Henry Wood	New Queen's Hall Orchestra
29th September	Piano Concerto No. 21 in C major	W. A. Mozart	Walter Giesecking	Henry Wood	New Queen's Hall Orchestra
30th September	Concerto for Piano No. 2 in C-sharp minor	S. Palmgren	Victor Schiøler	Henry Wood	New Queen's Hall Orchestra
1st October	Piano Concerto No. 2 in E-flat major	M. Phillips	Clifford Curzon	Montague Phillips	New Queen's Hall Orchestra
2nd October	Piano Concerto No. 4 in G major	L. van Beethoven	Myra Hess	Henry Wood	New Queen's Hall Orchestra
3rd October	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Walter Giesecking	Henry Wood	New Queen's Hall Orchestra
9th October	Piano Concerto No. 3 in C minor	L. van Beethoven	Marcel Ciampi	Henry Wood	New Queen's Hall Orchestra
10th October	Variations on a Nursery Song	E. Dohnányi	Fridtjof Backer-Grøndahl	Henry Wood	New Queen's Hall Orchestra
13th October	Piano Concerto No. 1 in D minor	J. Brahms	Franciszek Goldenberg	Henry Wood	New Queen's Hall Orchestra
15th October	Concert Piece No. 1 in A minor	T. Matthey	Betty Humby	Henry Wood	New Queen's Hall Orchestra
1926					
14th August	Les Djinns	C. Franck	Myra Hess	Henry Wood	New Queen's Hall Orchestra
14th August	Symphonic Variations	C. Franck	Marcel Ciampi	Henry Wood	New Queen's Hall Orchestra
17th August	Piano Concerto No. 23 in A major	W. A. Mozart	Nicolas Orloff	Henry Wood	New Queen's Hall Orchestra
18th August	Concerto for Keyboard in D minor	J.S. Bach	Harriet Cohen	Henry Wood	New Queen's Hall Orchestra
19th August	Piano Concerto No. 22 in E-flat major	W. A. Mozart	Reginald Paul	Henry Wood	New Queen's Hall Orchestra
21st August	Hungarian Fantasia	F. Liszt	Arthur De Greef	Henry Wood	New Queen's Hall Orchestra
26th August	Suite Fantastique	E. Schelling	Leslie England	Henry Wood	New Queen's Hall Orchestra
27th August	Piano Concerto No. 5 in E-flat major	L. van Beethoven	Nicolas Orloff	Henry Wood	New Queen's Hall Orchestra
28th August	Piano Concerto No. 4 in C minor	C. Saint-Saëns	Betty Humby	Henry Wood	New Queen's Hall Orchestra
2nd September	Piano Concerto No. 2 in G minor	C. Saint-Saëns	Arthur De Greef	Henry Wood	New Queen's Hall Orchestra
3rd September	Piano Concerto No. 4 in G major	L. van Beethoven	Myra Hess	Henry Wood	New Queen's Hall Orchestra
4th September	Rhapsodie espagnole	F. Liszt (Orch. F. Busoni)	Egon Petri	Henry Wood	New Queen's Hall Orchestra
7th September	Piano Concerto No. 24 in C minor	W. A. Mozart	Egon Petri	Henry Wood	New Queen's Hall Orchestra
11th September	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Benno Moiseiwitsch	Henry Wood	New Queen's Hall Orchestra
18th September	Piano Concerto No. 1 in E-flat major	F. Liszt	Irene Scharrer	Henry Wood	New Queen's Hall Orchestra
22nd September	Ballade	G. Tailleferre	Clifford Curzon	Henry Wood	New Queen's Hall Orchestra
23rd September	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Irene Scharrer	Henry Wood	New Queen's Hall Orchestra
28th September	Piano Concerto No. 20 in D minor	W. A. Mozart	Benno Moiseiwitsch	Henry Wood	New Queen's Hall Orchestra
29th September	Piano Concerto in A minor	R. Schumann	Myra Hess	Henry Wood	New Queen's Hall Orchestra
30th September	Romantic Piano Concerto in E major	J. Marx	Victor Schiøler	Henry Wood	New Queen's Hall Orchestra
6th October	Variations on a Nursery Song	E. Dohnányi	Fridtjof Backer-Grøndahl	Henry Wood	New Queen's Hall Orchestra
7th October	Piano Concerto No. 2 in B-flat major	J. Brahms	Franciszek Goldenberg	Henry Wood	New Queen's Hall Orchestra
12th October	Piano Concerto No. 3 in C minor	L. van Beethoven	Marcel Ciampi	Henry Wood	New Queen's Hall Orchestra
14th October	Africa	C. Saint-Saëns	Germaine Schnitzer	Henry Wood	New Queen's Hall Orchestra
16th October	Piano Concerto in A minor	E. Grieg	Arthur Benjamin	Henry Wood	New Queen's Hall Orchestra
1927					
13th August	Piano Concerto in A minor	E. Grieg	Arthur De Greef	Henry Wood	Henry Wood Symphony Orchestra
17th August	Concerto for Keyboard in D minor	J.S. Bach	Harold Samuel	Henry Wood	Henry Wood Symphony Orchestra
18th August	Concerto for Piano in D minor	D. Howell	Dorothy Howell	Henry Wood	Henry Wood Symphony Orchestra
19th August	Piano Concerto No. 5 in E-flat major	L. van Beethoven	Leslie England	Henry Wood	Henry Wood Symphony Orchestra

20th August	Symphonic Variations	A. Bax	Harriet Cohen	Henry Wood	Henry Wood Symphony Orchestra
23rd August	Piano Concerto No. 23 in A major	W. A. Mozart	Gordon Bryan	Henry Wood	Henry Wood Symphony Orchestra
25th August	Piano Concerto No. 1 in E-flat major	F. Liszt	Charles Kelly	Henry Wood	Henry Wood Symphony Orchestra
31st August	Piano Concerto No. 1 in D minor	J. Brahms	Harold Samuel	Henry Wood	Henry Wood Symphony Orchestra
1st September	Rhapsodie espagnole	F. Liszt (Orch. F. Busoni)	Egon Petri	Henry Wood	Henry Wood Symphony Orchestra
2nd September	Piano Concerto No. 2 in B-flat major	L. van Beethoven	Angus Morrison	Henry Wood	Henry Wood Symphony Orchestra
3rd September	Kammermusik No. 2 Op. 36 No. 1	Paul Hindemith	Gerda Nette	Henry Wood	?
7th September	Piano Concerto No. 2 in B-flat major	J. Brahms	Evlyn Howard-Jones	Henry Wood	Henry Wood Symphony Orchestra
8th September	Hungarian Fantasia	F. Liszt	Stephen Wearing	Henry Wood	Henry Wood Symphony Orchestra
9th September	Piano Concerto No. 3 in C minor	L. van Beethoven	Maurice Cole	Henry Wood	Henry Wood Symphony Orchestra
10th September	Variations on a Nursery Song	E. Dohnányi	Isabel Gray	Henry Wood	Henry Wood Symphony Orchestra
16th September	Piano Concerto No. 4 in G major	L. van Beethoven	Myra Hess	Henry Wood	Henry Wood Symphony Orchestra
17th September	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Leff Pouishnoff	Henry Wood	Henry Wood Symphony Orchestra
22nd September	Symphonic Variations	C. Franck	Frank Laffitte	Henry Wood	Henry Wood Symphony Orchestra
24th September 1928	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Solomon	Henry Wood	Henry Wood Symphony Orchestra
11th August	Fantasia in C major 'Wandererfantasie'	F. Schubert (arr. F. Liszt)	Solomon	Henry Wood	Henry Wood Symphony Orchestra
14th August	Concerto for Keyboard in D major	J. Haydn	Harriet Cohen	Henry Wood	Henry Wood Symphony Orchestra
16th August	Piano Concerto No. 1	A. Tansman	Victor Hely-Hutchinson	Henry Wood	Henry Wood Symphony Orchestra
21st August	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Katharine Goodson	Henry Wood	Henry Wood Symphony Orchestra
23rd August	Variations on a Nursery Song	E. Dohnányi	Isabel Gray	Henry Wood	Henry Wood Symphony Orchestra
24th August	Piano Concerto No. 2 in B-flat major	L. van Beethoven	Harold Samuel	Henry Wood	Henry Wood Symphony Orchestra
25th August	Parergon zur Symphonia Domestica	R. Strauss	Paul Wittgenstein	Henry Wood	Henry Wood Symphony Orchestra
29th August	Piano Concerto No. 2 in B-flat major	J. Brahms	Evlyn Howard-Jones	Henry Wood	Henry Wood Symphony Orchestra
31st August	Piano Concerto No. 5 in E-flat major	L. van Beethoven	Winifred MacBride	Henry Wood	Henry Wood Symphony Orchestra
1st September	Piano Concertino	A. Benjamin	Arthur Benjamin	Henry Wood	Henry Wood Symphony Orchestra
4th September	Piano Concerto in A minor	R. Schumann	Maurice Cole	Henry Wood	Henry Wood Symphony Orchestra
11th September	Piano Concerto No. 2 in A major	F. Liszt	Gerda Nette	Henry Wood	Henry Wood Symphony Orchestra
12th September	Piano Concerto No. 1 in D minor	J. Brahms	Katharine Goodson	Henry Wood	Henry Wood Symphony Orchestra
13th September	Partita	A. Casella	Egon Petri	Henry Wood	Henry Wood Symphony Orchestra
14th September	Piano Concerto No. 24 in C minor	W. A. Mozart	Fanny Davies	Henry Wood	Henry Wood Symphony Orchestra
15th September	Piano Concerto No. 4 in C minor	C. Saint-Saëns	Leff Pouishnoff	Henry Wood	Henry Wood Symphony Orchestra
19th September	Concerto for Keyboard in F minor	J.S. Bach	Myra Hess	Henry Wood	Henry Wood Symphony Orchestra
19th September	Brandenburg Concerto No. 5	J.S. Bach	Myra Hess	Henry Wood	Henry Wood Symphony Orchestra
21st September	Piano Concerto No. 1 in C major	L. van Beethoven	Edward Isaacs	Henry Wood	Henry Wood Symphony Orchestra
22nd September	Burleske	R. Strauss	James Ching	Henry Wood	Henry Wood Symphony Orchestra
28th September	Piano Concerto No. 3 in C minor	L. van Beethoven	Johanne Stockmarr	Henry Wood	Henry Wood Symphony Orchestra
29th September	Noches en los jardines de españa	M. de Falla	Harriet Cohen	Henry Wood	Henry Wood Symphony Orchestra
5th October 1929	Piano Concerto No. 4 in G major	L. van Beethoven	Angus Morrison	Henry Wood	Henry Wood Symphony Orchestra
13th August	Piano Concerto No. 24 in C minor	W. A. Mozart	Harold Craxton	Henry Wood	Henry Wood Symphony Orchestra
17th August	Piano Concerto No. 1 in E-flat major	F. Liszt	Eunice Norton	Henry Wood	Henry Wood Symphony Orchestra
22nd August	Concerto for Keyboard in G minor	T. Arne	Angus Morrison	Henry Wood	Henry Wood Symphony Orchestra
23rd August	Piano Concerto No. 2 in B-flat major	L. van Beethoven	Harriet Cohen	Henry Wood	Henry Wood Symphony Orchestra
24th August	Concertino for Piano	A. Honegger	Elsa Karen	Henry Wood	Henry Wood Symphony Orchestra

27th August	Piano Concerto No. 23 in A major	W. A. Mozart	Maurice Cole	Henry Wood	Henry Wood Symphony Orchestra
28th August	Concerto for Keyboard in F minor	J.S. Bach	Myra Hess	Henry Wood	Henry Wood Symphony Orchestra
30th August	Piano Concerto No. 4 in G major	L. van Beethoven	Myra Hess	Henry Wood	Henry Wood Symphony Orchestra
31st August	Piano Concerto in A minor	R. Schumann	Victor Schiøler	Henry Wood	Henry Wood Symphony Orchestra
3rd September	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Solomon	Henry Wood	Henry Wood Symphony Orchestra
4th September	Piano Concerto No. 2 in B-flat major	J. Brahms	Johanne Stockmarr	Henry Wood	Henry Wood Symphony Orchestra
7th September	Concerto for Piano	Stanley Wilson	James Ching	Stanley Wilson	Henry Wood Symphony Orchestra
10th September	Piano Concerto No. 19 in F major	W. A. Mozart	Egon Petri	Henry Wood	Henry Wood Symphony Orchestra
13th September	Piano Concerto No. 1 in C major	L. van Beethoven	Edward Isaacs	Henry Wood	Henry Wood Symphony Orchestra
14th September	Sinfonia Concertante	W. Walton	Victor Hely-Hutchinson	William Walton	Henry Wood Symphony Orchestra
18th September	Piano Concerto No. 1 in D minor	J. Brahms	Katharine Goodson	Henry Wood	Henry Wood Symphony Orchestra
19th September	Concerto Fantasia	E. Bainton	Edgar Bainton	Henry Wood	Henry Wood Symphony Orchestra
20th September	Piano Concerto No. 3 in C minor	L. van Beethoven	Elsie Hall	Henry Wood	Henry Wood Symphony Orchestra
21st September	Scottish' Concerto	A. C. Mackenzie	Irene Scharrer	Henry Wood	Henry Wood Symphony Orchestra
27th September	Piano Concerto No. 5 in E-flat major	L. van Beethoven	Frederic Lamond	Henry Wood	Henry Wood Symphony Orchestra
1930					
9th August	Piano Concerto in A minor	E. Grieg	Arthur De Greef	Henry Wood	BBC Symphony Orchestra
12th August	Les Djinns	C. Franck	Shepherd Munn	Henry Wood	BBC Symphony Orchestra
13th August	Concerto for Keyboard in D minor	J.S. Bach	Harold Samuel	Henry Wood	BBC Symphony Orchestra
13th August	Brandenburg Concerto No. 5	J.S. Bach	Harold Samuel	Henry Wood	BBC Symphony Orchestra
16th August	Polish Fantaisa on Original Themes	I. Paderewski	Leslie England	Henry Wood	BBC Symphony Orchestra
19th August	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Elly Ney	Henry Wood	BBC Symphony Orchestra
22nd August	Piano Concerto No. 5 in E-flat major	L. van Beethoven	Katharine Goodson	Henry Wood	BBC Symphony Orchestra
26th August	Piano Concerto No. 4 in C minor	C. Saint-Saëns	Hilda Bor	Henry Wood	BBC Symphony Orchestra
27th August	Concerto for Keyboard in F minor	J.S. Bach	Harriet Cohen	Henry Wood	BBC Symphony Orchestra
29th August	Piano Concerto No. 3 in C minor	L. van Beethoven	James Ching	Henry Wood	BBC Symphony Orchestra
30th August	Piano Concerto No. 2 in A major	F. Liszt	Elsa Karen	Henry Wood	BBC Symphony Orchestra
2nd September	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Solomon	Henry Wood	BBC Symphony Orchestra
3rd September	Piano Concerto No. 2 in B-flat major	J. Brahms	Cyril Smith	Henry Wood	BBC Symphony Orchestra
4th September	The Rio Grande	C. Lambert	Angus Morrison	Constant Lambert	BBC Symphony Orchestra
7th September	Piano Concerto No. 3 in C major	S. Prokofiev	Eileen Joyce	Henry Wood	BBC Symphony Orchestra
12th September	Piano Concerto No. 4 in G major	L. van Beethoven	Johanne Stockmarr	Henry Wood	BBC Symphony Orchestra
13th September	Fantasia in C major 'Wandererfantasia'	F. Schubert (arr. F. Liszt)	Laszlo Gergely	Henry Wood	BBC Symphony Orchestra
17th September	Piano Concerto No. 1 in D minor	J. Brahms	Myra Hess	Henry Wood	BBC Symphony Orchestra
19th September	Piano Concerto No. 2 in B-flat major	L. van Beethoven	Frederic Lamond	Henry Wood	BBC Symphony Orchestra
20th September	Symphonic Variations	C. Franck	Irene Scharrer	Henry Wood	BBC Symphony Orchestra
23rd September	Piano Concerto No. 18 in B-flat major	W. A. Mozart	Kathleen Long	Henry Wood	BBC Symphony Orchestra
25th September	Sinfonia Concertante	W. Walton	Harriet Cohen	William Walton	BBC Symphony Orchestra
26th September	Piano Concerto No. 1 in C major	L. van Beethoven	Nicolas Orloff	Henry Wood	BBC Symphony Orchestra
27th September	Piano Concerto No. 4 in G minor	S. Rachmaninoff	Leff Pouishnoff	Henry Wood	BBC Symphony Orchestra
27th September	The Young Idea	V. Hely-Hutchinson	Victor Hely-Hutchinson	Henry Wood	BBC Symphony Orchestra
30th September	Piano Concerto in A minor	R. Schumann	Maurice Cole	Henry Wood	BBC Symphony Orchestra
2nd October	Piano Concerto in E-flat major	J. Ireland	Helen Perkin	Henry Wood	BBC Symphony Orchestra
1931					
8th August	Hungarian Fantasia	F. Liszt	Adela Verne	Henry Wood	BBC Symphony Orchestra



14th August	Piano Concerto No. 1 in C major	L. van Beethoven	Ania Dorfmann	Henry Wood	BBC Symphony Orchestra
15th August	Piano Concerto No. 2 in G minor	C. Saint-Saëns	Leff Pouishnoff	Henry Wood	BBC Symphony Orchestra
18th August	Kammermusik No. 2 Op. 36 No. 1	Paul Hindemith	Emma Lübbecke-Job	Henry Wood	BBC Symphony Orchestra
19th August	Brandenburg Concerto No. 5	J.S. Bach	James Ching	Henry Wood	BBC Symphony Orchestra
21st August	Piano Concerto No. 5 in E-flat major	L. van Beethoven	Frederic Lamond	Henry Wood	BBC Symphony Orchestra
22nd August	Fantasia in C major 'Wandererfantasie'	F. Schubert (arr. F. Liszt)	Clifford Curzon	Henry Wood	BBC Symphony Orchestra
26th August	Piano Concerto No. 2 in B-flat major	J. Brahms	Eduard Steuermann	Henry Wood	BBC Symphony Orchestra
28th August	Piano Concerto No. 3 in C minor	L. van Beethoven	Lucie Stern	Henry Wood	BBC Symphony Orchestra
1st September	Piano Concerto No. 19 in F major	W. A. Mozart	Kathleen Long	Henry Wood	BBC Symphony Orchestra
5th September	Aubade	F. Poulenc	Francis Poulenc	Henry Wood	BBC Symphony Orchestra
10th September	The Rio Grande	C. Lambert	Angus Morrison	Constant Lambert	BBC Symphony Orchestra
11th September	Piano Concerto No. 2 in B-flat major	L. van Beethoven	Cyril Smith	Henry Wood	BBC Symphony Orchestra
12th September	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Benno Moiseiwitsch	Henry Wood	BBC Symphony Orchestra
15th September	Piano Concerto No. 1	C. Scott	Cyril Scott	Henry Wood	BBC Symphony Orchestra
16th September	Concerto for Keyboard in F minor	J.S. Bach	Harriet Cohen	Henry Wood	BBC Symphony Orchestra
17th September	Piano Concerto in C minor	F. Delius	Katharine Goodson	Henry Wood	BBC Symphony Orchestra
18th September	Piano Concerto No. 4 in G major	L. van Beethoven	Donald Francis Tovey	Henry Wood	BBC Symphony Orchestra
22nd September	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Solomon	Henry Wood	BBC Symphony Orchestra
23rd September	Piano Concerto No. 1 in D minor	J. Brahms	Myra Hess	Henry Wood	BBC Symphony Orchestra
24th September	Piano Concerto in E-flat major	J. Ireland	Helen Perkin	Henry Wood	BBC Symphony Orchestra
29th September	Piano Concerto No. 23 in A major	W. A. Mozart	Frank Merrick	Henry Wood	BBC Symphony Orchestra
3rd October	Piano Concerto No. 1 in E-flat major	F. Liszt	Irene Scharrer	Henry Wood	BBC Symphony Orchestra
1932					
6th August	Hungarian Fantasia	F. Liszt	Katharine Goodson	Henry Wood	BBC Symphony Orchestra
16th August	Piano Concerto in D major for Left Hand	M. Ravel	Paul Wittgenstein	Henry Wood	BBC Symphony Orchestra
19th August	Piano Concerto No. 1 in C major	L. van Beethoven	Cyril Smith	Henry Wood	BBC Symphony Orchestra
20th August	The Rio Grande	C. Lambert	Angus Morrison	Constant Lambert	BBC Symphony Orchestra
24th August	Concerto for Keyboard in D minor	J.S. Bach	Harold Samuel	Henry Wood	BBC Symphony Orchestra
24th August	Brandenburg Concerto No. 5	J.S. Bach	Harold Samuel	Henry Wood	BBC Symphony Orchestra
25th August	Piano Concerto No. 15 in B-flat major	W. A. Mozart	Kathleen Long	Henry Wood	BBC Symphony Orchestra
26th August	Piano Concerto No. 3 in C minor	L. van Beethoven	Solomon	Henry Wood	BBC Symphony Orchestra
27th August	Piano Concerto No. 2 in G minor	C. Saint-Saëns	Arthur De Greef	Henry Wood	BBC Symphony Orchestra
31st August	Piano Concerto No. 2 in B-flat major	J. Brahms	Frederic Lamond	Henry Wood	BBC Symphony Orchestra
1st September	Symphonic Variations	C. Franck	Irene Scharrer	Henry Wood	BBC Symphony Orchestra
1st September	Concerto Symphonique No.4 Mmt 2	H. C. Litloff	Isabel Gray	Henry Wood	BBC Symphony Orchestra
2nd September	Piano Concerto No. 2 in B-flat major	L. van Beethoven	Harold Samuel	Henry Wood	BBC Symphony Orchestra
8th September	Sinfonia Concertante	W. Walton	Harriet Cohen	Henry Wood	BBC Symphony Orchestra
9th September	Piano Concerto No. 5 in E-flat major	L. van Beethoven	Frederic Lamond	Henry Wood	BBC Symphony Orchestra
10th September	Noches en los jardines de españa	M. de Falla	Harriet Cohen	Henry Wood	BBC Symphony Orchestra
13th September	Piano Concerto No. 3 in C major	S. Prokofiev	Helen Perkin	Henry Wood	BBC Symphony Orchestra
15th September	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Katharine Goodson	Henry Wood	BBC Symphony Orchestra
17th September	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Solomon	Henry Wood	BBC Symphony Orchestra
22nd September	Piano Concerto No. 23 in A major	W. A. Mozart	Egon Petri	Henry Wood	BBC Symphony Orchestra
23rd September	Piano Concerto No. 4 in G major	L. van Beethoven	Myra Hess	Henry Wood	BBC Symphony Orchestra
24th September	Piano Concerto No. 1 in E-flat major	F. Liszt	Egon Petri	Henry Wood	BBC Symphony Orchestra

27th September	Piano Concerto in A minor	R. Schumann	Myra Hess	Henry Wood	BBC Symphony Orchestra
28th September	Piano Concerto No. 1 in D minor	J. Brahms	Myra Hess	Henry Wood	BBC Symphony Orchestra
29th September	Piano Concerto in A minor	E. Grieg	Johanne Stockmarr	Henry Wood	BBC Symphony Orchestra
1st October	Fantasia in C major 'Wandererfantasie'	F. Schubert (arr. F. Liszt)	Clifford Curzon	Henry Wood	BBC Symphony Orchestra
1933					
15th August	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Benno Moiseiwitsch	Henry Wood	BBC Symphony Orchestra
17th August	Piano Concerto No. 1 in G major	M. Ravel	Marcelle Meyer	Henry Wood	BBC Symphony Orchestra
18th August	Piano Concerto No. 5 in E-flat major	L. van Beethoven	Solomon	Henry Wood	BBC Symphony Orchestra
19th August	Piano Concerto in A minor	R. Schumann	Irene Scharrer	Henry Wood	BBC Symphony Orchestra
22nd August	Piano Concerto in C major	R. Vaughan Williams	Harriet Cohen	Henry Wood	BBC Symphony Orchestra
24th August	Piano Concerto No. 24 in C minor	W. A. Mozart	Kathleen Long	Henry Wood	BBC Symphony Orchestra
25th August	Piano Concerto No. 1 in C major	L. van Beethoven	Kendall Taylor	Henry Wood	BBC Symphony Orchestra
26th August	Noches en los jardines de españa	M. de Falla	Harriet Cohen	Henry Wood	BBC Symphony Orchestra
29th August	Burleske	R. Strauss	Clifford Curzon	Henry Wood	BBC Symphony Orchestra
31st August	Piano Concerto in A minor	E. Grieg	Katharine Goodson	Henry Wood	BBC Symphony Orchestra
2nd September	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Leff Pouishnoff	Henry Wood	BBC Symphony Orchestra
5th September	Piano Concerto in E-flat major	J. Ireland	Angus Morrison	Henry Wood	BBC Symphony Orchestra
7th September	Piano Concerto No. 1 in E-flat major	F. Liszt	Leff Pouishnoff	Henry Wood	BBC Symphony Orchestra
14th September	Piano Concerto in A minor	R. Schumann	Myra Hess	Henry Wood	BBC Symphony Orchestra
15th September	Piano Concerto No. 4 in G major	L. van Beethoven	Frederic Lamond	Henry Wood	BBC Symphony Orchestra
16th September	Rhapsodie espagnole	F. Liszt (Orch. F. Busoni)	Frank Mannheimer	Henry Wood	BBC Symphony Orchestra
20th September	Piano Concerto No. 2 in B-flat major	J. Brahms	Myra Hess	Henry Wood	BBC Symphony Orchestra
22nd September	Piano Concerto No. 2 in B-flat major	L. van Beethoven	Harold Samuel	Henry Wood	BBC Symphony Orchestra
27th September	Concerto for Piano in E major	J.S. Bach	Harold Samuel	Henry Wood	BBC Symphony Orchestra
27th September	Concerto for Piano in A major	J.S. Bach	Harold Samuel	Henry Wood	BBC Symphony Orchestra
29th September	Choral Fantasia	L. van Beethoven	Frederic Lamond	Henry Wood	BBC Symphony Orchestra
3rd October	Piano Concerto No. 1 in E minor	F. Chopin	Benno Moiseiwitsch	Henry Wood	BBC Symphony Orchestra
4th October	Piano Concerto No. 1 in D minor	J. Brahms	Solomon	Henry Wood	BBC Symphony Orchestra
6th October	Piano Concerto No. 3 in C minor	L. van Beethoven	Helen Perkin	Henry Wood	BBC Symphony Orchestra
7th October	Piano Concerto No. 1 in G minor	F. Mendelssohn	Maurice Cole	Henry Wood	BBC Symphony Orchestra
1934					
11th August	Symphonic Variations	C. Franck	Irene Kohler	Henry Wood	BBC Symphony Orchestra
15th August	Piano Concerto No. 1 in D minor	J. Brahms	Solomon	Henry Wood	BBC Symphony Orchestra
17th August	Piano Concerto No. 5 in E-flat major	L. van Beethoven	Katharine Goodson	Henry Wood	BBC Symphony Orchestra
20th August	Concerto for Piano No. 2	E. Toch	Ernst Toch	Henry Wood	BBC Symphony Orchestra
22nd August	Concerto for Keyboard in F minor	J.S. Bach	John Hunt	Henry Wood	BBC Symphony Orchestra
22nd August	Brandenburg Concerto No. 5	J.S. Bach	John Hunt	Henry Wood	BBC Symphony Orchestra
23rd August	Piano Concerto in C minor	F. Delius	Clifford Curzon	Henry Wood	BBC Symphony Orchestra
25th August	Piano Concerto No. 3 in D minor	S. Rachmaninoff	Benno Moiseiwitsch	Henry Wood	BBC Symphony Orchestra
28th August	Legend	J. Ireland	Harriet Cohen	Henry Wood	BBC Symphony Orchestra
31st August	Piano Concerto No. 1 in C major	L. van Beethoven	Evlyn Howard-Jones	Henry Wood	BBC Symphony Orchestra
1st September	Burleske	R. Strauss	Frederic Lamond	Henry Wood	BBC Symphony Orchestra
3rd September	Variations on a Nursery Song	E. Dohnányi	Isabel Gray	Henry Wood	BBC Symphony Orchestra
7th September	Piano Concerto No. 2 in B-flat major	L. van Beethoven	Harriet Cohen	Henry Wood	BBC Symphony Orchestra
8th September	Piano Concerto No. 1 in E minor	F. Chopin	Mitja Nikisch	Henry Wood	BBC Symphony Orchestra

11th September	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Benno Moiseiwitsch	Henry Wood	BBC Symphony Orchestra
14th September	Piano Concerto No. 4 in G major	L. van Beethoven	Solomon	Henry Wood	BBC Symphony Orchestra
15th September	Piano Concerto No. 2 in G minor	C. Saint-Saëns	Irene Scharrer	Henry Wood	BBC Symphony Orchestra
18th September	Piano Concerto No. 17 in G major	W. A. Mozart	Kathleen Long	Henry Wood	BBC Symphony Orchestra
19th September	Concerto for Keyboard in D minor	J.S. Bach	Donald Francis Tovey	Henry Wood	BBC Symphony Orchestra
20th September	Piano Concerto No. 2 in A major	F. Liszt	Frederic Lamond	Henry Wood	BBC Symphony Orchestra
25th September	The Rio Grande	C. Lambert	Angus Morrison	Constant Lambert	BBC Symphony Orchestra
26th September	Piano Concerto No. 2 in B-flat major	J. Brahms	Myra Hess	Henry Wood	BBC Symphony Orchestra
28th September	Piano Concerto No. 3 in C minor	L. van Beethoven	Myra Hess	Henry Wood	BBC Symphony Orchestra
29th September	Piano Concerto in E-flat major	J. Ireland	Helen Perkin	Henry Wood	BBC Symphony Orchestra
2nd October	Piano Concerto No. 1 in F minor	A. Glazunov	Stephen Wearing	Henry Wood	BBC Symphony Orchestra
4th October	Piano Concerto in A minor	E. Grieg	Myra Hess	Henry Wood	BBC Symphony Orchestra
5th October	Choral Fantasia	L. van Beethoven	Frederic Lamond	Henry Wood	BBC Symphony Orchestra
5th October	Totentanz	F. Liszt	Frederic Lamond	Henry Wood	BBC Symphony Orchestra
6th October	Indianische Fantasie	F. Busoni	Eileen Joyce	Henry Wood	BBC Symphony Orchestra
1935					
10th August	Polish Fantasia on Original Themes	I. Paderewski	Leslie England	Henry Wood	BBC Symphony Orchestra
13th August	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Clifford Curzon	Henry Wood	BBC Symphony Orchestra
14th August	Concerto for Keyboard in D minor	J.S. Bach	Harold Samuel	Henry Wood	BBC Symphony Orchestra
15th August	Piano Concerto No. 1 in G major	M. Ravel	Marcelle Meyer	Henry Wood	BBC Symphony Orchestra
16th August	Piano Concerto No. 5 in E-flat major	L. van Beethoven	Solomon	Henry Wood	BBC Symphony Orchestra
17th August	Piano Concerto in A minor	E. Grieg	Leff Pouishnoff	Henry Wood	BBC Symphony Orchestra
22nd August	Symphonic Variations	A. Bax	Harriet Cohen	Henry Wood	BBC Symphony Orchestra
24th August	Piano Concerto in A minor	R. Schumann	Irene Scharrer	Henry Wood	BBC Symphony Orchestra
28th August	Concerto for Keyboard in D minor	J.S. Bach	Harold Samuel	Henry Wood	BBC Symphony Orchestra
30th August	Piano Concerto No. 4 in G major	L. van Beethoven	Leff Pouishnoff	Henry Wood	BBC Symphony Orchestra
3rd September	Piano Concerto No. 4 in C minor	C. Saint-Saëns	Leff Pouishnoff	Henry Wood	BBC Symphony Orchestra
4th September	Piano Concerto No. 1 in D minor	J. Brahms	Solomon	Henry Wood	BBC Symphony Orchestra
6th September	Piano Concerto No. 3 in C minor	L. van Beethoven	Eduard Erdmann	Henry Wood	BBC Symphony Orchestra
10th September	Piano Concerto No. 1 in E-flat major	F. Liszt	Benno Moiseiwitsch	Henry Wood	BBC Symphony Orchestra
12th September	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Solomon	Henry Wood	BBC Symphony Orchestra
13th September	Piano Concerto No. 2 in B-flat major	L. van Beethoven	Eileen Joyce	Henry Wood	BBC Symphony Orchestra
19th September	Piano Concerto No. 3 in C major	S. Prokofiev	Helen Perkin	Henry Wood	BBC Symphony Orchestra
21st August	Rhapsody on a Theme of Paganini	S. Rachmaninoff	Benno Moiseiwitsch	Henry Wood	BBC Symphony Orchestra
23rd September	Piano Concerto No. 23 in A major	W. A. Mozart	Myra Hess	Henry Wood	BBC Symphony Orchestra
25th September	Concerto for Keyboard in F minor	J.S. Bach	Irene Kohler	Henry Wood	BBC Symphony Orchestra
27th September	Piano Concerto No. 5 in E-flat major	L. van Beethoven	Frederic Lamond	Henry Wood	BBC Symphony Orchestra
28th August	Legend	J. Ireland	John Ireland	Henry Wood	BBC Symphony Orchestra
1st October	Fantasia in C major 'Wandererfantasie'	F. Schubert (arr. F. Liszt)	Frederic Lamond	Henry Wood	BBC Symphony Orchestra
2nd October	Piano Concerto No. 15 in B-flat major	J. Brahms	Myra Hess	Henry Wood	BBC Symphony Orchestra
4th October	Choral Fantasia	L. van Beethoven	Cyril Smith	Henry Wood	BBC Symphony Orchestra
5th October	Hungarian Fantasia	F. Liszt	Stephen Wearing	Henry Wood	BBC Symphony Orchestra
1936					
12th August	Piano Concerto No. 2 in B-flat major	J. Brahms	Leff Pouishnoff	Henry Wood	BBC Symphony Orchestra
14th August	Piano Concerto No. 2 in B-flat major	L. van Beethoven	Solomon	Henry Wood	BBC Symphony Orchestra

18th August	Symphonic Variations	C. Franck	Irene Kohler	Henry Wood	BBC Symphony Orchestra
20th August	Piano Concerto No. 1 in G major	M. Ravel	Marcelle Meyer	Henry Wood	BBC Symphony Orchestra
22nd August	Piano Concerto in A minor	R. Schumann	Solomon	Henry Wood	BBC Symphony Orchestra
25th August	Piano Concerto No. 1 in E-flat major	F. Liszt	Leff Pouishnoff	Henry Wood	BBC Symphony Orchestra
27th August	Piano Concerto No. 4 in C minor	C. Saint-Saëns	Leslie England	Henry Wood	BBC Symphony Orchestra
28th August	Piano Concerto No. 5 in E-flat major	P. Tchaikovsky	Solomon	Henry Wood	BBC Symphony Orchestra
29th August	Rhapsody on a Theme of Paganini	S. Rachmaninoff	Benno Moiseiwitsch	Henry Wood	BBC Symphony Orchestra
1st September	Piano Concerto in E-flat major	J. Ireland	Arthur Rubinstein	Henry Wood	BBC Symphony Orchestra
2nd September	Concerto for Keyboard in F minor	J.S. Bach	Harriet Cohen	Henry Wood	BBC Symphony Orchestra
2nd September	Concerto (Concertino) for Piano	E. Maconchy	Harriet Cohen	Henry Wood	BBC Symphony Orchestra
4th September	Piano Concerto No. 3 in C minor	L. van Beethoven	Arthur Rubinstein	Henry Wood	BBC Symphony Orchestra
9th September	Piano Concerto No. 1 in D minor	J. Brahms	Solomon	Henry Wood	BBC Symphony Orchestra
11th September	Piano Concerto No. 4 in G major	L. van Beethoven	Nicolas Medtner	Henry Wood	BBC Symphony Orchestra
12th September	Piano Concerto No. 1 in E minor	F. Chopin	Leff Pouishnoff	Henry Wood	BBC Symphony Orchestra
15th September	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Benno Moiseiwitsch	Henry Wood	BBC Symphony Orchestra
16th September	Concerto for Keyboard in D minor	J.S. Bach	Myra Hess	Henry Wood	BBC Symphony Orchestra
16th September	Brandenburg Concerto No. 5	J.S. Bach	Myra Hess	Henry Wood	BBC Symphony Orchestra
17th September	Piano Concerto in A minor	E. Grieg	Cyril Smith	Henry Wood	BBC Symphony Orchestra
18th September	Piano Concerto No. 1 in C major	L. van Beethoven	Helen Perkin	Henry Wood	BBC Symphony Orchestra
19th September	Dead Men' Concert Variations	C. V. Stanford	Maurice Cole	Henry Wood	BBC Symphony Orchestra
22nd September	The Rio Grande	C. Lambert	Angus Morrison	Leslie Woodgate	BBC Symphony Orchestra
24th September	Piano Concerto No. 2 in C minor	N. Medtner	Nicolas Medtner	Henry Wood	BBC Symphony Orchestra
26th September	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Clifford Curzon	Henry Wood	BBC Symphony Orchestra
29th September	Piano Concerto No. 20 in D minor	W. A. Mozart	Myra Hess	Henry Wood	BBC Symphony Orchestra
1st October	Piano Concerto in A minor	R. Schumann	Irene Scharrer	Henry Wood	BBC Symphony Orchestra
3rd October	Piano Concerto No. 2 in G minor	C. Saint-Saëns	Stephen Wearing	Henry Wood	BBC Symphony Orchestra
1937					
7th August	Symphonic Variations	C. Franck	Irene Scharrer	Henry Wood	BBC Symphony Orchestra
11th August	Brandenburg Concerto No. 5	J.S. Bach	Angus Morrison	Henry Wood	BBC Symphony Orchestra
11th August	Concerto for Piano in B-flat major	G. F. Handel (arr. Lambert)	Angus Morrison	Henry Wood	BBC Symphony Orchestra
13th August	Piano Concerto No. 4 in G major	L. van Beethoven	Solomon	Henry Wood	BBC Symphony Orchestra
14th August	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Leff Pouishnoff	Henry Wood	BBC Symphony Orchestra
19th August	Piano Concerto No. 24 in C minor	W. A. Mozart	Solomon	Henry Wood	BBC Symphony Orchestra
20th August	Piano Concerto No. 1 in C major	L. van Beethoven	Ania Dorfmann	Henry Wood	BBC Symphony Orchestra
21st August	Piano Concerto No. 1 in G major	M. Ravel	Marcelle Meyer	Henry Wood	BBC Symphony Orchestra
24th August	Piano Concerto No. 3 in C major	S. Prokofiev	Helen Perkin	Henry Wood	BBC Symphony Orchestra
25th August	Concerto for Keyboard in D minor	J.S. Bach	Kathleen Long	Henry Wood	BBC Symphony Orchestra
27th August	Piano Concerto No. 2 in B-flat major	L. van Beethoven	Frank Mannheimer	Henry Wood	BBC Symphony Orchestra
1st September	Piano Concerto No. 1 in D minor	J. Brahms	Clifford Curzon	Henry Wood	BBC Symphony Orchestra
4th September	Piano Concerto No. 2 in A major	F. Liszt	Louis Kentner	Henry Wood	BBC Symphony Orchestra
14th September	Piano Concerto in C major	R. Vaughan Williams	Cyril Smith	Henry Wood	BBC Symphony Orchestra
17th September	Piano Concerto No. 3 in C minor	L. van Beethoven	Myra Hess	Henry Wood	BBC Symphony Orchestra
18th September	Piano Concerto in A minor	E. Grieg	Cyril Smith	Henry Wood	BBC Symphony Orchestra
22nd September	Concerto for Piano in E major	J.S. Bach	Frank Merrick	Henry Wood	BBC Symphony Orchestra
23rd September	Capriccio	I. Stravinsky	Soulima Stravinsky	Henry Wood	BBC Symphony Orchestra

24th September	Piano Concerto No. 5 in E-flat major	L. van Beethoven	Frederic Lamond	Henry Wood	BBC Symphony Orchestra
25th September	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Leff Pouishnoff	Henry Wood	BBC Symphony Orchestra
28th September	Piano Concerto in A minor	R. Schumann	Myra Hess	Henry Wood	BBC Symphony Orchestra
29th September	Piano Concerto No. 2 in B-flat major	J. Brahms	Egon Petri	Henry Wood	BBC Symphony Orchestra
30th September	Rhapsody on a Theme of Paganini	S. Rachmaninoff	Benno Moiseiwitsch	Henry Wood	BBC Symphony Orchestra
2nd October 1938	Sinfonia Concertante	W. Walton	Clifford Curzon	Henry Wood	BBC Symphony Orchestra
10th August	Brandenburg Concerto No. 5	J.S. Bach	John Hunt	Henry Wood	BBC Symphony Orchestra
11th August	Rhapsody on a Theme of Paganini	S. Rachmaninoff	Benno Moiseiwitsch	Henry Wood	BBC Symphony Orchestra
11th August	Piano Concerto No. 1 in E-flat major	F. Liszt	Benno Moiseiwitsch	Henry Wood	BBC Symphony Orchestra
12th August	Piano Concerto No. 1 in C major	L. van Beethoven	Lance Dossor	Henry Wood	BBC Symphony Orchestra
13th August	Piano Concerto No. 5 in E-flat major	L. van Beethoven	Frederic Lamond	Henry Wood	BBC Symphony Orchestra
17th August	Piano Concerto No. 1 in D minor	J. Brahms	Solomon	Henry Wood	BBC Symphony Orchestra
18th August	Piano Concerto	B. Britten	Benjamin Britten	Henry Wood	BBC Symphony Orchestra
19th August	Piano Concerto No. 3 in C minor	L. van Beethoven	Walter Rummel	Henry Wood	BBC Symphony Orchestra
20th August	The Rio Grande	C. Lambert	Angus Morrison	Constant Lambert	BBC Symphony Orchestra
24th August	Concerto for Piano in E major	J.S. Bach	James Ching	Henry Wood	BBC Symphony Orchestra
25th August	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Frederic Lamond	Henry Wood	BBC Symphony Orchestra
26th August	Piano Concerto No. 2 in B-flat major	L. van Beethoven	Lili Kraus	Henry Wood	BBC Symphony Orchestra
30th August	Piano Concerto No. 15 in B-flat major	W. A. Mozart	Solomon	Henry Wood	BBC Symphony Orchestra
1st September	Symphonic Variations	A. Bax	Harriet Cohen	Henry Wood	BBC Symphony Orchestra
2nd September	Concerto for Piano in B-flat major	G. F. Handel (arr. Lambert)	Frank Merrick	Henry Wood	BBC Symphony Orchestra
3rd September	Piano Concerto No. 2 in G major	P. Tchaikovsky	Benno Moiseiwitsch	Henry Wood	BBC Symphony Orchestra
6th September	Piano Concerto in A minor	R. Schumann	Maurice Cole	Henry Wood	BBC Symphony Orchestra
8th September	Symphonic Variations	C. Franck	Leslie England	Henry Wood	BBC Symphony Orchestra
10th September	Piano Concerto No. 3 in D minor	S. Rachmaninoff	Cyril Smith	Henry Wood	BBC Symphony Orchestra
14th September	Piano Concerto No. 2 in B-flat major	J. Brahms	Egon Petri	Henry Wood	BBC Symphony Orchestra
15th September	Concerto for Piano in F minor	A. Glazunov	Yelena Glazunov	Henry Wood	BBC Symphony Orchestra
16th September	Piano Concerto No. 4 in G major	L. van Beethoven	Myra Hess	Henry Wood	BBC Symphony Orchestra
17th September	Piano Concerto No. 2 in G minor	C. Saint-Saëns	Michal Hambourg	Henry Wood	BBC Symphony Orchestra
22nd September	Piano Concerto in C minor	F. Delius	Clifford Curzon	Henry Wood	BBC Symphony Orchestra
23rd September	Piano Concerto No. 5 in E-flat major	L. van Beethoven	Egon Petri	Henry Wood	BBC Symphony Orchestra
24th September	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Benno Moiseiwitsch	Henry Wood	BBC Symphony Orchestra
27th September	Piano Concerto No. 23 in A major	W. A. Mozart	Myra Hess	Henry Wood	BBC Symphony Orchestra
29th September	Piano Concerto in A minor	E. Grieg	Moura Lympany	Henry Wood	BBC Symphony Orchestra
30th September	Choral Fantasia	L. van Beethoven	Cyril Smith	Henry Wood	BBC Symphony Orchestra
1st October 1939	Piano Concerto in E-flat major	J. Ireland	Clifford Curzon	Henry Wood	BBC Symphony Orchestra
	Season cancelled after the interval of 1st September concert				
12th August	Rhapsody on a Theme of Paganini	S. Rachmaninoff	Benno Moiseiwitsch	Henry Wood	BBC Symphony Orchestra
15th August	Piano Concerto No. 2 in A major	F. Liszt	Louis Kentner	Henry Wood	BBC Symphony Orchestra
17th August	Piano Concerto in B-flat major	A. Bliss	Solomon	Henry Wood	BBC Symphony Orchestra
18th August	Piano Concerto No. 1 in C major	L. van Beethoven	Maurice Cole	Henry Wood	BBC Symphony Orchestra
24th August	Piano Concerto No. 1 in F-sharp minor	S. Rachmaninoff	Benjamin Britten	Henry Wood	BBC Symphony Orchestra
26th September	Concerto for Piano No. 1 in F minor	A. Glazunov	Leff Pouishnoff	Henry Wood	BBC Symphony Orchestra
29th August	Piano Concerto No. 24 in C minor	W. A. Mozart	Solomon	Henry Wood	BBC Symphony Orchestra

29th August	Piano Concerto in A minor	R. Schumann	Solomon	Henry Wood	BBC Symphony Orchestra
30th August	Concerto for Keyboard in D minor	J.S. Bach	James Ching	Henry Wood	BBC Symphony Orchestra
31st August	Piano Concerto in C major	R. Vaughan Williams	Cyril Smith	Henry Wood	BBC Symphony Orchestra
1st September	Piano Concerto No. 2 in B-flat major	L. van Beethoven	Harriet Cohen	Henry Wood	BBC Symphony Orchestra
1940	Season cancelled from 7th September due to Blitz				
10th August	Piano Concerto No. 1 in E-flat major	F. Liszt	Leff Pouishnoff	Henry Wood	London Symphony Orchestra
13th August	Concerto for Piano No. 4 'April'	S. Palmgren	Cyril Smith	Henry Wood	London Symphony Orchestra
14th August	Piano Concerto No. 1 in D minor	J. Brahms	Frederic Lamond	Henry Wood	London Symphony Orchestra
15th August	Piano Concerto No. 1 in F-sharp minor	S. Rachmaninoff	Benno Moiseiwitsch	Henry Wood	London Symphony Orchestra
16th August	Piano Concerto No. 2 in B-flat major	L. van Beethoven	James Ching	Henry Wood	London Symphony Orchestra
17th August	Piano Concerto No. 2 in A major	F. Liszt	Louis Kentner	Henry Wood	London Symphony Orchestra
20th August	Piano Concerto No. 23 in A major	W. A. Mozart	Myra Hess	Henry Wood	London Symphony Orchestra
21st August	Concerto for Keyboard in D minor	J.S. Bach	James Ching	Henry Wood	London Symphony Orchestra
22nd August	Piano Concerto No. 2 in G minor	C. Saint-Saëns	Moura Lympany	Henry Wood	London Symphony Orchestra
23rd August	Piano Concerto No. 4 in G major	L. van Beethoven	Myra Hess	Henry Wood	London Symphony Orchestra
24th August	Polish Fantasia on Original Themes	I. Stravinsky	Leslie England	Henry Wood	London Symphony Orchestra
29th August	Rhapsody on a Theme of Paganini	S. Rachmaninoff	Benno Moiseiwitsch	Henry Wood	London Symphony Orchestra
30th August	Piano Concerto No. 5 in E-flat major	L. van Beethoven	Myra Hess	Henry Wood	London Symphony Orchestra
31st August	Piano Concerto in A minor	R. Schumann	Maurice Cole	Henry Wood	London Symphony Orchestra
3rd September	Concerto for Keyboard in D major	J. Haydn	Michal Hambourg	Henry Wood	London Symphony Orchestra
4th September	Concerto for Keyboard in F minor	J.S. Bach	Clifford Curzon	Henry Wood	London Symphony Orchestra
4th September	Concerto for Piano or Harpsichord in F major	A. Rowley	A. Rowley	Henry Wood	London Symphony Orchestra
5th September	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Clifford Curzon	Henry Wood	London Symphony Orchestra
7th September	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Benno Moiseiwitsch	Henry Wood	London Symphony Orchestra
11th September	Piano Concerto No. 2 in B-flat major	J. Brahms	Leff Pouishnoff	Henry Wood	London Symphony Orchestra
12th September	Piano Concerto in C minor	F. Delius	Clifford Curzon	Henry Wood	London Symphony Orchestra
13th September	Piano Concerto No. 3 in C minor	L. van Beethoven	Frederic Lamond	Henry Wood	London Symphony Orchestra
14th September	Piano Concerto No. 4 in G major	L. van Beethoven	Irene Scharrer	Henry Wood	London Symphony Orchestra
20th September	Piano Concerto No. 1 in C major	L. van Beethoven	Lance Dossor	Henry Wood	London Symphony Orchestra
21st September	Variations on a Nursery Song	E. Dohnányi	yril Smith or Phyllis Sellie	Henry Wood	London Symphony Orchestra
26th September	Fantasia in C major 'Wandererfantasie'	F. Schubert (arr. F. Liszt)	Clifford Curzon	Henry Wood	London Symphony Orchestra
26th September	Dialogue	E. Maconchy	Clifford Curzon	Henry Wood	London Symphony Orchestra
28th September	Piano Concerto in A minor	E. Grieg	Myra Hess	Henry Wood	London Symphony Orchestra
1st October	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Leff Pouishnoff	Henry Wood	London Symphony Orchestra
3rd October	Concert Fantasia in G major	P. Tchaikovsky	Moura Lympany	Henry Wood	London Symphony Orchestra
4th October	Choral Fantasia	L. van Beethoven	Cyril Smith	Henry Wood	London Symphony Orchestra
5th October	Piano Concerto No. 3 in D minor	S. Rachmaninoff	Benno Moiseiwitsch	Henry Wood	London Symphony Orchestra
1941					
12th July	Rhapsody on a Theme of Paganini	S. Rachmaninoff	Cyril Smith	Henry Wood	London Symphony Orchestra
14th July	Piano Concerto No. 2 in G major	P. Tchaikovsky	Benno Moiseiwitsch	Henry Wood	London Symphony Orchestra
15th July	Piano Concerto No. 5 in E-flat major	L. van Beethoven	Clifford Curzon	Henry Wood	London Symphony Orchestra
16th July	Piano Concerto No. 2 in B-flat major	J. Brahms	Myra Hess	Basil Cameron	London Symphony Orchestra
17th July	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Clifford Curzon	Henry Wood	London Symphony Orchestra
19th July	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Leff Pouishnoff	Henry Wood	London Symphony Orchestra
21st July	Piano Concerto No. 4 in G major	L. van Beethoven	Moura Lympany	Henry Wood	London Symphony Orchestra

22nd July	Piano Concerto No. 1 in F-sharp minor	S. Rachmaninoff	Benno Moiseiwitsch	Henry Wood	London Symphony Orchestra
24th July	Piano Concerto No. 3 in D minor	S. Rachmaninoff	Cyril Smith	Henry Wood	London Symphony Orchestra
24th July	Variations on a Nursery Song	E. Dohnányi	Cyril Smith	Henry Wood	London Symphony Orchestra
25th July	Piano Concerto No. 2 in B-flat major	L. van Beethoven	Kendall Taylor	Basil Cameron	London Symphony Orchestra
26th July	Piano Concerto in A minor	E. Grieg	Moura Lympany	Henry Wood	London Symphony Orchestra
29th July	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Leff Pouishnoff	Henry Wood	London Symphony Orchestra
1st August	Piano Concerto No. 5 in E-flat major	L. van Beethoven	Benno Moiseiwitsch	Henry Wood	London Symphony Orchestra
2nd August	Hungarian Fantasia	F. Liszt	Moura Lympany	Henry Wood	London Symphony Orchestra
5th August	Suite Fantastique	E. Schelling	Benno Moiseiwitsch	Henry Wood	London Symphony Orchestra
6th August	Piano Concerto No. 1 in D minor	J. Brahms	Clifford Curzon	Henry Wood	London Symphony Orchestra
6th August	Les Djinns	C. Franck	Clifford Curzon	Basil Cameron	London Symphony Orchestra
8th August	Piano Concerto No. 3 in C minor	L. van Beethoven	Myra Hess	Basil Cameron	London Symphony Orchestra
9th August	Piano Concerto No. 1 in G minor	F. Mendelssohn	Leslie England	Basil Cameron	London Symphony Orchestra
11th August	Piano Concerto No. 1 in E-flat major	F. Liszt	Leff Pouishnoff	Basil Cameron	London Symphony Orchestra
12th August	Piano Concerto No. 20 in D minor	W. A. Mozart	Michal Hambourg	Henry Wood	London Symphony Orchestra
12th August	Sortilegi	R. Pick-Mangiagalli	Michal Hambourg	Basil Cameron	London Symphony Orchestra
13th August	Brandenburg Concerto No. 5	J.S. Bach	Harriet Cohen	Henry Wood	London Symphony Orchestra
14th August	Piano Concerto No. 1 in E minor	F. Chopin	Louis Kentner	Henry Wood	London Symphony Orchestra
14th August	Piano Concerto No. 2 in F minor	F. Chopin	Louis Kentner	Henry Wood	London Symphony Orchestra
15th August	Piano Concerto No. 1 in C major	L. van Beethoven	Cyril Smith	Basil Cameron	London Symphony Orchestra
16th August	Piano Concerto No. 23 in A major	W. A. Mozart	Myra Hess	Basil Cameron	London Symphony Orchestra
21st August	Piano Concerto No. 4 in C minor	C. Saint-Saëns	Clifford Curzon	Henry Wood	London Symphony Orchestra
21st August	Fantasia in C major 'Wandererfantasia'	F. Schubert (arr. F. Liszt)	Clifford Curzon	Basil Cameron	London Symphony Orchestra
22nd August	Piano Concerto No. 4 in G major	L. van Beethoven	Clifford Curzon	Basil Cameron	London Symphony Orchestra
22nd August	Konzertstück for Piano in F minor	C. M. Von Weber	Clifford Curzon	Henry Wood	London Symphony Orchestra
23rd August	Piano Concerto in A minor	R. Schumann	Maurice Cole	Henry Wood	London Symphony Orchestra
1942					
27th June	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Leff Pouishnoff	Henry Wood	London Philharmonic Orchestra
29th June	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Clifford Curzon	Basil Cameron	London Philharmonic Orchestra
1st July	Concerto for Keyboard in D major	J.S. Bach	Myra Hess	Henry Wood	London Philharmonic Orchestra
1st July	Piano Concerto No. 2 in B-flat major	J. Brahms	Myra Hess	Basil Cameron	London Philharmonic Orchestra
2nd July	Piano Concerto in A minor	R. Schumann	Solomon	Basil Cameron	London Philharmonic Orchestra
3rd July	Piano Concerto No. 4 in G major	L. van Beethoven	Michal Hambourg	Henry Wood	London Philharmonic Orchestra
4th July	Piano Concerto No. 3 in C minor	L. van Beethoven	Benno Moiseiwitsch	Henry Wood	London Philharmonic Orchestra
7th July	Piano Concerto in A minor	E. Grieg	Moura Lympany	Henry Wood	London Philharmonic Orchestra
8th July	Brandenburg Concerto No. 5	J.S. Bach	Berkeley Mason	Basil Cameron	London Philharmonic Orchestra
9th July	Fantasia in C major 'Wandererfantasia'	F. Schubert (arr. F. Liszt)	Clifford Curzon	Basil Cameron	London Philharmonic Orchestra
10th July	Piano Concerto No. 5 in E-flat major	L. van Beethoven	Solomon	Henry Wood	London Philharmonic Orchestra
11th July	The Rio Grande	C. Lambert	Margaret Good	Basil Cameron	London Philharmonic Orchestra
13th July	Piano Concerto No. 2 in G major	P. Tchaikovsky	Benno Moiseiwitsch	Henry Wood	London Philharmonic Orchestra
15th July	Piano Concerto No. 2 in F minor	F. Chopin	Michal Hambourg	Basil Cameron	London Philharmonic Orchestra
16th July	Piano Concerto No. 2 in B-flat major	J. Brahms	Clifford Curzon	Henry Wood	London Philharmonic Orchestra
17th July	Piano Concerto No. 1 in C major	L. van Beethoven	Louis Kentner	Henry Wood	London Philharmonic Orchestra
17th July	Concerto for Piano No. 1	A. Rawsthorne	Louis Kentner	Alan Rawsthorne	London Philharmonic Orchestra
18th July	Piano Concerto in A minor	R. Schumann	Maurice Cole	Basil Cameron	London Philharmonic Orchestra

20th July	Piano Concerto No. 1 in D minor	J. Brahms	Solomon	Henry Wood	London Philharmonic Orchestra
21st July	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Leff Pouishnoff	Henry Wood	London Philharmonic Orchestra
23rd July	Piano Concerto No. 3 in C major	S. Prokofiev	Noel Mewton-Wood	Basil Cameron	London Philharmonic Orchestra
25th July	Rhapsody on a Theme of Paganini	S. Rachmaninoff	Benno Moiseiwitsch	Henry Wood	BBC Symphony Orchestra
27th July	Concerto for Piano	A. Khachaturian	Moura Lympany	Adrian Boult	BBC Symphony Orchestra
28th July	Piano Concerto No. 3 in D minor	S. Rachmaninoff	Cyril Smith	Henry Wood	BBC Symphony Orchestra
29th July	Concerto for Keyboard in F minor	J.S. Bach	Harriet Cohen	Henry Wood	BBC Symphony Orchestra
29th July	Noches en los jardines de españa	M. de Falla	Harriet Cohen	Adrian Boult	BBC Symphony Orchestra
30th July	Symphonic Variations	C. Franck	Clifford Curzon	Henry Wood	BBC Symphony Orchestra
31st July	Piano Concerto No. 15 in B-flat major	W. A. Mozart	Solomon	Adrian Boult	BBC Symphony Orchestra
31st July	Piano Concerto No. 2 in B-flat major	L. van Beethoven	Solomon	Henry Wood	BBC Symphony Orchestra
1st August	Hungarian Fantasia	F. Liszt	Phyllis Sellick	Henry Wood	BBC Symphony Orchestra
3rd August	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Eileen Joyce	Henry Wood	BBC Symphony Orchestra
4th August	Piano Concerto in A minor	E. Grieg	Maurice Cole	Adrian Boult	BBC Symphony Orchestra
6th August	Piano Concerto No. 20 in D minor	W. A. Mozart	Leff Pouishnoff	Henry Wood	BBC Symphony Orchestra
7th August	Piano Concerto No. 3 in C minor	L. van Beethoven	Myra Hess	Henry Wood	BBC Symphony Orchestra
10th August	Piano Concerto No. 17 in G major	L. van Beethoven	Myra Hess	Henry Wood	BBC Symphony Orchestra
11th August	Piano Concerto in B-flat major	A. Bliss	Solomon	Adrian Boult	BBC Symphony Orchestra
13th August	Piano Concerto No. 5 in E-flat major	L. van Beethoven	Clifford Curzon	Henry Wood	BBC Symphony Orchestra
14th August	Piano Concerto No. 4 in G major	L. van Beethoven	Irene Scharrer	Henry Wood	BBC Symphony Orchestra
15th August	Rhapsody on a Theme of Paganini	S. Rachmaninoff	Cyril Smith	Adrian Boult	BBC Symphony Orchestra
15th August	Variations on a Nursery Song	E. Dohnányi	Cyril Smith	Henry Wood	BBC Symphony Orchestra
18th August	Piano Concerto No. 1 in F-sharp minor	S. Rachmaninoff	Benno Moiseiwitsch	Henry Wood	BBC Symphony Orchestra
20th August	Piano Concerto No. 24 in C minor	W. A. Mozart	Solomon	Henry Wood	BBC Symphony Orchestra
22nd August	Piano Concerto No. 2 in A major	F. Liszt	Louis Kentner	Basil Cameron	BBC Symphony Orchestra
1943					
19th June	Piano Concerto No. 2 in G minor	C. Saint-Saëns	Moura Lympany	Henry Wood	London Philharmonic Orchestra
21st June	Piano Concerto No. 15 in B-flat major	W. A. Mozart	Myra Hess	Henry Wood	London Philharmonic Orchestra
22nd June	Piano Concerto in A minor	E. Grieg	Clifford Curzon	Basil Cameron	London Philharmonic Orchestra
23rd June	Concerto for Keyboard in F minor	J.S. Bach	Harriet Cohen	Basil Cameron	London Philharmonic Orchestra
23rd June	Brandenburg Concerto No. 5	J.S. Bach	Harriet Cohen	Basil Cameron	London Philharmonic Orchestra
24th June	Piano Concerto in A minor	R. Schumann	Cyril Smith	Basil Cameron	London Philharmonic Orchestra
25th June	Piano Concerto No. 5 in E-flat major	L. van Beethoven	Benno Moiseiwitsch	Basil Cameron	London Philharmonic Orchestra
26th June	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Vina Barnden	Basil Cameron	London Philharmonic Orchestra
29th June	Piano Concerto No. 1 in F-sharp minor	S. Rachmaninoff	Benno Moiseiwitsch	Basil Cameron	London Philharmonic Orchestra
30th June	Piano Concerto No. 2 in A major	F. Liszt	Louis Kentner	Basil Cameron	London Philharmonic Orchestra
2nd July	Piano Concerto No. 3 in C minor	L. van Beethoven	Myra Hess	Basil Cameron	London Philharmonic Orchestra
5th July	Piano Concerto No. 2 in B-flat major	J. Brahms	Iso Elinson	Basil Cameron	London Philharmonic Orchestra
6th July	Rhapsody on a Theme of Paganini	S. Rachmaninoff	Cyril Smith	Basil Cameron	London Philharmonic Orchestra
8th July	Piano Concerto No. 3 in D minor	S. Rachmaninoff	Benno Moiseiwitsch	Basil Cameron	London Philharmonic Orchestra
9th July	Piano Concerto No. 24 in C minor	W. A. Mozart	Joan Davies	Basil Cameron	London Philharmonic Orchestra
10th July	Piano Concerto in E-flat major	J. Ireland	Clifford Curzon	Basil Cameron	London Philharmonic Orchestra
12th July	Piano Concerto No. 1 in D minor	J. Brahms	Solomon	Basil Cameron	London Philharmonic Orchestra
13th July	Variations on a Nursery Song	E. Dohnányi	Iris Loveridge	Basil Cameron	London Philharmonic Orchestra
14th July	Piano Concerto No. 17 in G major	W. A. Mozart	Myra Hess	Basil Cameron	London Philharmonic Orchestra



17th July	Piano Concerto in E-flat major	F. Liszt	Phyllis Sellick	Adrian Boult	BBC Symphony Orchestra
19th July	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Clifford Curzon	Adrian Boult	BBC Symphony Orchestra
20th July	Piano Concerto No. 5 in E-flat major	L. van Beethoven	Solomon	Adrian Boult	BBC Symphony Orchestra
22nd July	Piano Concerto No. 4 in G major	L. van Beethoven	Irene Scharrer	Adrian Boult	BBC Symphony Orchestra
24th July	Piano Concerto in A minor	R. Schumann	Michal Hambourg	Adrian Boult	BBC Symphony Orchestra
27th July	Konzertstück for Piano in F minor	C. M. Von Weber	Louis Kentner	Adrian Boult	BBC Symphony Orchestra
28th July	Piano Concerto No. 23 in A major	W. A. Mozart	Nina Milkina	Henry Wood	BBC Symphony Orchestra
29th July	Piano Concerto in F	G. Gershwin	Irene Kohler	Adrian Boult	BBC Symphony Orchestra
30th July	Piano Concerto No. 1 in C major	L. van Beethoven	Cyril Smith	Adrian Boult	BBC Symphony Orchestra
2nd August	Piano Concerto No. 2 in G major	P. Tchaikovsky	Benno Moiseiwitsch	Adrian Boult	BBC Symphony Orchestra
3rd August	Symphonic Variations	C. Franck	Eileen Joyce	Adrian Boult	BBC Symphony Orchestra
4th August	Concerto for Keyboard in D minor	J.S. Bach	Noel Mewton-Wood	Adrian Boult	BBC Symphony Orchestra
5th August	Rhapsody on a Theme of Paganini	S. Rachmaninoff	Maurice Cole	Adrian Boult	BBC Symphony Orchestra
6th August	Piano Concerto No. 2 in B-flat major	L. van Beethoven	Solomon	Adrian Boult	BBC Symphony Orchestra
7th August	Piano Concerto in A minor	E. Grieg	Moura Lympany	Henry Wood	BBC Symphony Orchestra
9th August	Piano Concerto No. 22 in E-flat major	W. A. Mozart	Victor Hely-Hutchinson	Adrian Boult	BBC Symphony Orchestra
10th August	Hungarian Fantasia	F. Liszt	Eric Hope	Adrian Boult	BBC Symphony Orchestra
10th August	Sinfonia Concertante	E. Rubbra	Edmund Rubbra	Adrian Boult	BBC Symphony Orchestra
12th August	Piano Concerto No. 2 in F minor	F. Chopin	Iso Elinson	Adrian Boult	BBC Symphony Orchestra
13th August	Piano Concerto No. 4 in G major	L. van Beethoven	Moura Lympany	Adrian Boult	BBC Symphony Orchestra
14th August	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Solomon	Henry Wood	BBC Symphony Orchestra
19th August	Rhapsody No. 3 in F-sharp minor	E. J. Moeran	Harriet Cohen	Adrian Boult	BBC Symphony Orchestra
21st August	Scottish' Concerto	A. C. Mackenzie	Ivey Dickson	Adrian Boult	London Philharmonic Orchestra
1944	after 29th June due to V-1 Rockets (13th July concert was broadcast from Bedford)				
10th June	Piano Concerto in A minor	E. Grieg	Moura Lympany	Henry Wood	London Philharmonic Orchestra
12th June	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Benno Moiseiwitsch	Basil Cameron	London Philharmonic Orchestra
13th June	Piano Concerto in A minor	R. Schumann	Solomon	Basil Cameron	London Philharmonic Orchestra
14th June	Brandenburg Concerto No. 5	J.S. Bach	Joan Davies	Basil Cameron	London Philharmonic Orchestra
16th June	Piano Concerto No. 4 in G major	L. van Beethoven	Myra Hess	Basil Cameron	London Philharmonic Orchestra
17th June	Piano Concerto in C minor	F. Delius	Clifford Curzon	Basil Cameron	London Philharmonic Orchestra
19th June	Sinfonia Concertante	E. Rubbra	Irene Kohler	Basil Cameron	London Philharmonic Orchestra
20th June	Piano Concerto No. 1 in E-flat major	F. Liszt	Leff Pouishnoff	Basil Cameron	London Philharmonic Orchestra
20th June	Concerto for Piano in F-sharp minor	A. N. Scriabin	Leff Pouishnoff	Henry Wood	London Philharmonic Orchestra
21st June	Piano Concerto No. 1 in D minor	J. Brahms	Iso Elinson	Basil Cameron	London Philharmonic Orchestra
23rd June	Piano Concerto No. 5 in E-flat major	L. van Beethoven	Frederic Lamond	Basil Cameron	London Philharmonic Orchestra
24th June	Piano Concerto No. 3 in D minor	S. Rachmaninoff	Cyril Smith	Basil Cameron	London Philharmonic Orchestra
27th June	Piano Concerto No. 23 in A major	W. A. Mozart	Myra Hess	Basil Cameron	London Philharmonic Orchestra
29th June	Symphonic Variations	C. Franck	Nina Milkina	Henry Wood	London Philharmonic Orchestra
13th July	Piano Concerto in B-flat major	A. Bliss	Solomon	Adrian Boult	BBC Symphony Orchestra
1945					
21st July	Rhapsody on a Theme of Paganini	S. Rachmaninoff	Benno Moiseiwitsch	Basil Cameron	London/BBC Symphony Orchestra
23rd July	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Cyril Smith	Basil Cameron	London Symphony Orchestra
25th July	Concerto for Keyboard in D minor	J.S. Bach	Frank Merrick	Basil Cameron	London Symphony Orchestra
26th July	Piano Concerto No. 1 in E-flat major	F. Liszt	Louis Kentner	Basil Cameron	London Symphony Orchestra
27th July	Piano Concerto No. 4 in G major	L. van Beethoven	Irene Scharrer	Basil Cameron	London Symphony Orchestra

30th July	Piano Concerto No. 1 in D minor	J. Brahms	Clifford Curzon	Basil Cameron	London Symphony Orchestra
2nd August	Symphonic Variations	C. Franck	Maurice Cole	Basil Cameron	London Symphony Orchestra
3rd August	Piano Concerto No. 2 in B-flat major	L. van Beethoven	Angus Morrison	Basil Cameron	London Symphony Orchestra
4th August	Concerto for Piano No. 1 in F minor	A. Glazunov	Leff Pouishnoff	Adrian Boult	London Symphony Orchestra
6th August	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Moura Lympany	Adrian Boult	London Symphony Orchestra
7th August	Fantasia in C major 'Wandererfantasie'	F. Schubert (arr. F. Liszt)	Louis Kentner	Constant Lambert	London Symphony Orchestra
10th August	Piano Concerto No. 1 in C major	L. van Beethoven	Valda Aveling	Adrian Boult	London Symphony Orchestra
13th August	Piano Concerto No. 2 in G minor	P. Tchaikovsky	Benno Moiseiwitsch	Basil Cameron	London Symphony Orchestra
14th August	Piano Concerto No. 2 in F minor	F. Chopin	Witold Malcuzyński	Basil Cameron	London Symphony Orchestra
14th August	Piano Concerto No. 2 in A major	F. Liszt	Witold Malcuzyński	Basil Cameron	London Symphony Orchestra
15th August	Piano Concerto No. 20 in D minor	W. A. Mozart	Denis Matthews	Basil Cameron	London Symphony Orchestra
16th August	Piano Concerto in E-flat major	J. Ireland	Clifford Curzon	Basil Cameron	London Symphony Orchestra
16th August	Noches en los jardines de España	M. de Falla	Clifford Curzon	Basil Cameron	London Symphony Orchestra
17th August	Piano Concerto No. 3 in C minor	L. van Beethoven	Iso Elinson	Basil Cameron	London Symphony Orchestra
18th August	Piano Concerto No. 21 in C major	W. A. Mozart	Moura Lympany	Adrian Boult	BBC Symphony Orchestra
21st August	Sinfonia Concertante	W. Walton	Phyllis Sellick	Constant Lambert	BBC Symphony Orchestra
25th August	Piano Concerto in A minor	E. Grieg	Eileen Joyce	Adrian Boult	BBC Symphony Orchestra
27th August	Piano Concerto in A minor	R. Schumann	Leff Pouishnoff	Adrian Boult	BBC Symphony Orchestra
28th August	The Rio Grande	C. Lambert	Kyla Greenbaum	Constant Lambert	BBC Symphony Orchestra
29th August	Piano Concerto No. 24 in C minor	W. A. Mozart	Kathleen Long	Constant Lambert	BBC Symphony Orchestra
31st August	Piano Concerto No. 5 in E-flat major	L. van Beethoven	Louis Kentner	Adrian Boult	BBC Symphony Orchestra
1st September	Piano Concerto No. 3 in D minor	S. Rachmaninoff	Colin Horsley	Basil Cameron	BBC Symphony Orchestra
4th September	Piano Concerto in B-flat major	A. Bliss	Shulamith Shafir	Basil Cameron	BBC Symphony Orchestra
5th September	Concerto for Keyboard in F minor	J.S. Bach	Harriet Cohen	Basil Cameron	BBC Symphony Orchestra
5th September	Brandenburg Concerto No. 5	J.S. Bach	Harriet Cohen	Basil Cameron	BBC Symphony Orchestra
7th September	Concerto for Piano	A. Schoenberg	Kyla Greenbaum	Basil Cameron	BBC Symphony Orchestra
8th September	Piano Concerto No. 4 in G major	L. van Beethoven	Myra Hess	Adrian Boult	BBC Symphony Orchestra
10th September	Piano Concerto No. 2 in B-flat major	J. Brahms	Cyril Smith	Adrian Boult	BBC Symphony Orchestra
11th September	Piano Concerto No. 1 in F-sharp minor	S. Rachmaninoff	Benno Moiseiwitsch	Adrian Boult	BBC Symphony Orchestra
12th September	Piano Concerto No. 23 in A major	W. A. Mozart	Myra Hess	Adrian Boult	BBC Symphony Orchestra
13th September	Piano Concerto No. 3 in C major	S. Prokofiev	Kendall Taylor	Constant Lambert	BBC Symphony Orchestra
15th September	Concerto for Piano No. 1	A. Rawsthorne	Phyllis Sellick	Constant Lambert	BBC Symphony Orchestra
1946					
27th July	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Leff Pouishnoff	Adrian Boult	London Symphony Orchestra
29th July	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Clifford Curzon	Basil Cameron	London Symphony Orchestra
31st July	Rhapsody on a Theme of Paganini	S. Rachmaninoff	Cyril Smith	Basil Cameron	London Symphony Orchestra
1st August	Concerto for Keyboard in D minor	J.S. Bach	Harriet Cohen	Basil Cameron	London Symphony Orchestra
1st August	Brandenburg Concerto No. 5	J.S. Bach	Harriet Cohen	Basil Cameron	London Symphony Orchestra
2nd August	Piano Concerto No. 3 in C minor	L. van Beethoven	Noel Mewton-Wood	Basil Cameron	London Symphony Orchestra
2nd August	Piano Concerto	B. Britten	Noel Mewton-Wood	Basil Cameron	London Symphony Orchestra
5th August	Piano Concerto in A minor	E. Grieg	Eileen Joyce	Basil Cameron	London Symphony Orchestra
6th August	Piano Concerto No. 2 in A major	F. Liszt	Witold Malcuzyński	Basil Cameron	London Symphony Orchestra
7th August	Piano Concerto No. 5 in E-flat major	L. van Beethoven	Clifford Curzon	Basil Cameron	London Symphony Orchestra
7th August	Noches en los jardines de España	M. de Falla	Clifford Curzon	Basil Cameron	London Symphony Orchestra
8th August	Variations on a Nursery Song	E. Dohnányi	Leff Pouishnoff	Basil Cameron	London Symphony Orchestra

10th August	Piano Concerto No. 3 in D minor	S. Rachmaninoff	Witold Malcuzyński	Adrian Boult	London Symphony Orchestra
12th August	Piano Concerto No. 2 in F minor	F. Chopin	Michal Hambourg	Adrian Boult	London Symphony Orchestra
14th August	Concerto for Piano No. 1	A. Rawsthorne	Louis Kentner	Constant Lambert	London Symphony Orchestra
14th August	Fantasia in C major 'Wandererfantasie'	F. Schubert (arr. F. Liszt)	Louis Kentner	Constant Lambert	London Symphony Orchestra
17th August	Piano Concerto No. 3 in C minor	L. van Beethoven	Denis Matthews	Basil Cameron	London Symphony Orchestra
19th August	Concerto for Keyboard in D major	J. Haydn	Kathleen Long	Basil Cameron	London Symphony Orchestra
21st August	Piano Concerto No. 1 in F-sharp minor	S. Rachmaninoff	Benno Moiseiwitsch	Basil Cameron	London Symphony Orchestra
21st August	Concerto for Piano No. 3 in E minor	N. Medtner	Benno Moiseiwitsch	Basil Cameron	London Symphony Orchestra
22nd August	Symphonic Variations	C. Franck	Ivey Dickson	Constant Lambert	London Symphony Orchestra
23rd August	Piano Concerto No. 4 in G major	L. van Beethoven	Moura Lympany	Basil Cameron	London Symphony Orchestra
24th August	Piano Concerto in B-flat major	A. Bliss	Shulamith Shafir	Adrian Boult	BBC Symphony Orchestra
30th August	Piano Concerto No. 2 in B-flat major	L. van Beethoven	Cyril Smith	Adrian Boult	BBC Symphony Orchestra
31st August	The Rio Grande	C. Lambert	Kyla Greenbaum	Constant Lambert	BBC Symphony Orchestra
2nd September	Piano Concerto No. 2 in G major	P. Tchaikovsky	Eileen Joyce	Adrian Boult	BBC Symphony Orchestra
4th September	Introduction and Allegro Appassionato	R. Schumann	Maurice Cole	Adrian Boult	BBC Symphony Orchestra
6th September	Piano Concerto No. 5 in E-flat major	L. van Beethoven	Benno Moiseiwitsch	Constant Lambert	BBC Symphony Orchestra
7th September	Piano Concerto in E-flat major	J. Ireland	Kendall Taylor	Basil Cameron	BBC Symphony Orchestra
9th September	Piano Concerto No. 1 in D minor	J. Brahms	Iso Elinson	Basil Cameron	BBC Symphony Orchestra
10th September	Piano Concerto in C minor	F. Delius	Iris Loveridge	Basil Cameron	BBC Symphony Orchestra
11th September	Piano Concerto in A minor	R. Schumann	Louis Kentner	Basil Cameron	BBC Symphony Orchestra
13th September	Piano Concerto No. 1 in C major	L. van Beethoven	Franz Osborn	Basil Cameron	BBC Symphony Orchestra
13th September	Malédiction	F. Liszt	Franz Osborn	Basil Cameron	BBC Symphony Orchestra
14th September	Rhapsody on a Theme of Paganini	S. Rachmaninoff	Benno Moiseiwitsch	Adrian Boult	BBC Symphony Orchestra
16th September	Piano Concerto No. 2 in B-flat major	J. Brahms	Leff Pouishnoff	Adrian Boult	BBC Symphony Orchestra
21st September	Sinfonia Concertante	W. Walton	Phyllis Sellick	Constant Lambert	BBC Symphony Orchestra
1947					
19th July	Rhapsody on a Theme of Paganini	S. Rachmaninoff	Eric Harrison	Basil Cameron	London Symphony Orchestra
23rd July	Piano Concerto No. 1 in D minor	J. Brahms	Kathleen Long	Adrian Boult	BBC Symphony Orchestra
24th July	Piano Concerto No. 2 in A major	F. Liszt	Kyla Greenbaum	Malcolm Sargent	London Symphony Orchestra
25th July	Piano Concerto No. 3 in C minor	L. van Beethoven	Denis Matthews	Adrian Boult	BBC Symphony Orchestra
26th July	Concerto for Piano	Jean Françaix	Margaret Good	Adrian Boult	BBC Symphony Orchestra
28th July	Piano Concerto No. 2 in G major	P. Tchaikovsky	Eileen Joyce	Malcolm Sargent	London Symphony Orchestra
29th July	Piano Concerto in E-flat major	J. Ireland	Kendall Taylor	Stanford Robinson	BBC Symphony Orchestra
1st August	Piano Concerto No. 2 in B-flat major	L. van Beethoven	Solomon	Malcolm Sargent	London Symphony Orchestra
2nd August	Piano Concerto No. 1 in E-flat major	F. Liszt	Leff Pouishnoff	Malcolm Sargent	London Symphony Orchestra
4th August	Piano Concerto No. 2 in F minor	F. Liszt	Michal Hambourg	Adrian Boult	BBC Symphony Orchestra
9th August	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Moura Lympany	Adrian Boult	BBC Symphony Orchestra
13th August	Concerto for Keyboard in D minor	J.S. Bach	Harriet Cohen	Malcolm Sargent	London Symphony Orchestra
13th August	Morning Song	A. Bax	Harriet Cohen	Malcolm Sargent	London Symphony Orchestra
14th August	Piano Concerto in B-flat major	A. Bliss	Solomon	Adrian Boult	BBC Symphony Orchestra
15th August	Rhapsody No. 3 in F-sharp minor	E. J. Moeran	Irene Kohler	Malcolm Sargent	London Symphony Orchestra
16th August	Symphonic Variations	C. Franck	Cyril Smith	Basil Cameron	London Philharmonic Orchestra
19th August	Piano Concerto No. 21 in C major	W. A. Mozart	Moura Lympany	Basil Cameron	London Philharmonic Orchestra
20th August	Piano Concerto in A minor	R. Schumann	Maurice Cole	Adrian Boult	BBC Symphony Orchestra
21st August	Piano Concerto No. 5 in E-flat major	L. van Beethoven	Solomon	Basil Cameron	London Philharmonic Orchestra

22nd August	Piano Concerto No. 4 in G major	L. van Beethoven	Leff Pouishnoff	Adrian Boult	BBC Symphony Orchestra
23rd August	The Rio Grande	C. Lambert	Kyla Greenbaum	Constant Lambert	BBC Symphony Orchestra
25th August	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Shulamith Shafir	Basil Cameron	London Philharmonic Orchestra
26th August	Sinfonia Concertante	W. Walton	Ernest Lush	Adrian Boult	BBC Symphony Orchestra
27th August	Piano Concerto No. 2 in B-flat major	J. Brahms	Denis Matthews	Basil Cameron	London Philharmonic Orchestra
28th August	Piano Concerto No. 3	B. Bartók	Louis Kentner	Adrian Boult	BBC Symphony Orchestra
29th August	Piano Concerto No. 1 in C major	L. van Beethoven	Marjorie Blackburn	Basil Cameron	London Philharmonic Orchestra
30th August	Piano Concerto in A minor	E. Grieg	Lance Dossor	Basil Cameron	London Philharmonic Orchestra
4th September	Piano Concerto No. 23 in A major	W. A. Mozart	Clifford Curzon	Basil Cameron	London Philharmonic Orchestra
5th September	Piano Concerto No. 5 in E-flat major	L. van Beethoven	Myra Hess	Adrian Boult	BBC Symphony Orchestra
6th September	Piano Concerto No. 3 in D minor	S. Rachmaninoff	Cyril Smith	Adrian Boult	BBC Symphony Orchestra
10th September	Concerto for Piano	William Schuman	Iris Loveridge	Basil Cameron	London Philharmonic Orchestra
11th September	Concerto for Piano No. 1	Humphrey Searle	Noel Mewton-Wood	Adrian Boult	BBC Symphony Orchestra
13th September	Piano Concerto No. 1 in G minor	F. Mendelssohn	Natasha Litvin	Malcolm Sargent	BBC Symphony Orchestra
1948					
24th July	Piano Concerto No. 5 in E-flat major	L. van Beethoven	Clifford Curzon	Malcolm Sargent	BBC Symphony Orchestra
28th July	Piano Concerto No. 27 in B-flat major	W. A. Mozart	Denis Matthews	Malcolm Sargent	BBC Symphony Orchestra
29th July	Piano Concerto No. 1 in F-sharp minor	S. Rachmaninoff	Albert Ferber	Stanford Robinson	BBC Symphony Orchestra
30th July	Piano Concerto No. 3 in C minor	L. van Beethoven	Solomon	Malcolm Sargent	BBC Symphony Orchestra
31st July	Piano Concerto No. 3 in D minor	S. Rachmaninoff	Irene Kohler	Malcolm Sargent	BBC Symphony Orchestra
2nd August	Piano Concerto in A minor	E. Grieg	Eileen Joyce	Basil Cameron	London Symphony Orchestra
3rd August	Piano Concerto No. 24 in C minor	W. A. Mozart	Clifford Curzon	Basil Cameron	London Symphony Orchestra
4th August	Piano Concerto in A minor	R. Schumann	Solomon	Basil Cameron	London Symphony Orchestra
4th August	Hungarian Fantasia	F. Liszt	Solomon	Basil Cameron	London Symphony Orchestra
5th August	Concerto for Piano	B. Martinů	Liza Fuchsova	Stanford Robinson	London Symphony Orchestra
6th August	Piano Concerto No. 2 in B-flat major	L. van Beethoven	Kendall Taylor	Basil Cameron	London Symphony Orchestra
9th August	Piano Concerto No. 2 in G major	P. Tchaikovsky	Noel Mewton-Wood	Stanford Robinson	BBC Symphony Orchestra
10th August	Piano Concerto in C minor	F. Delius	Clifford Curzon	Malcolm Sargent	BBC Symphony Orchestra
12th August	Variations on a Nursery Song	E. Dohnányi	Ivey Dickson	Malcolm Sargent	BBC Symphony Orchestra
13th August	Piano Concerto No. 4 in G major	L. van Beethoven	Cyril Preedy	Malcolm Sargent	BBC Symphony Orchestra
14th August	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Colin Horsley	Malcolm Sargent	BBC Symphony Orchestra
16th August	Piano Concerto No. 3 in E-flat major	P. Tchaikovsky	Iris Loveridge	Basil Cameron	London Symphony Orchestra
17th August	Piano Concerto No. 2 in B-flat major	J. Brahms	Solomon	Basil Cameron	London Symphony Orchestra
18th August	Piano Concerto No. 21 in C major	W. A. Mozart	Nina Milkina	Basil Cameron	London Symphony Orchestra
19th August	The Rio Grande	C. Lambert	Eric Harrison	Stanford Robinson	London Symphony Orchestra
21st August	Piano Concerto No. 3 in C major	S. Prokofiev	Kendall Taylor	Basil Cameron	London Symphony Orchestra
23rd August	Concerto for Piano No. 2 in G minor	D. Kabalevsky	Noel Mewton-Wood	Malcolm Sargent	BBC Symphony Orchestra
24th August	Concerto for Keyboard in D minor	J.S. Bach	Eric Harrison	Malcolm Sargent	BBC Symphony Orchestra
26th August	Piano Concerto No. 3	B. Bartók	Monique Haas	Stanford Robinson	London Symphony Orchestra
27th August	Piano Concerto No. 1 in C major	L. van Beethoven	Denis Matthews	Stanford Robinson	BBC Symphony Orchestra
30th August	Piano Concerto No. 2 in A major	F. Liszt	Louis Kentner	Basil Cameron	London Symphony Orchestra
31st August	Concerto for Piano in B-flat major	L. Berkeley	Colin Horsley	Basil Cameron	London Symphony Orchestra
3rd September	Piano Concerto No. 5 in E-flat major	L. van Beethoven	Myra Hess	Basil Cameron	London Symphony Orchestra
4th September	Sinfonia Concertante	W. Walton	Phyllis Sellick	Basil Cameron	London Symphony Orchestra
6th September	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Cyril Smith	Basil Cameron	London Symphony Orchestra

7th September	Concerto for Keyboard in D major	J. Haydn	Kathleen Long	Stanford Robinson	London Symphony Orchestra
8th September	Piano Concerto No. 1 in D minor	J. Brahms	Myra Hess	Basil Cameron	London Symphony Orchestra
10th September	Legend	J. Ireland	Kyla Greenbaum	Basil Cameron	London Symphony Orchestra
11th September	Rhapsody on a Theme of Paganini	S. Rachmaninoff	Cyril Smith	Basil Cameron	London Symphony Orchestra
15th September	Fantasia in C major 'Wandererfantasie'	F. Schubert (arr. F. Liszt)	Louis Kentner	Malcolm Sargent	BBC Symphony Orchestra
15th September	Rhapsodie Espagnole	F. Liszt (arr. Busoni)	Louis Kentner	Malcolm Sargent	BBC Symphony Orchestra
18th August 1949	Piano Concerto in E-flat major	J. Ireland	Eileen Joyce	Basil Cameron	London Symphony Orchestra
23rd July	Piano Concerto No. 2 in G minor	C. Saint-Saëns	Moura Lympany	Malcolm Sargent	London Symphony Orchestra
25th July	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Julius Katchen	Malcolm Sargent	London Symphony Orchestra
26th July	Piano Concerto in A minor	E. Grieg	Iris Loveridge	Malcolm Sargent	London Symphony Orchestra
27th July	Piano Concerto No. 2 in B-flat major	J. Brahms	Moura Lympany	Malcolm Sargent	London Symphony Orchestra
28th July	Piano Concerto No. 3 in D minor	S. Rachmaninoff	Colin Horsley	Malcolm Sargent	London Symphony Orchestra
29th July	Piano Concerto No. 23 in A major	W. A. Mozart	Denis Matthews	Malcolm Sargent	London Symphony Orchestra
30th July	Variations on a Nursery Song	E. Dohnányi	James Gibb	Malcolm Sargent	London Symphony Orchestra
1st August	The Rio Grande	C. Lambert	Eric Harrison	Malcolm Sargent	BBC Symphony Orchestra
2nd August	Piano Concerto No. 3 in C major	S. Prokofiev	Kendall Taylor	Malcolm Sargent	BBC Symphony Orchestra
4th August	Piano Concerto No. 20 in D minor	W. A. Mozart	Monique Haas	Malcolm Sargent	BBC Symphony Orchestra
4th August	Piano Concerto No. 3	B. Bartók	Monique Haas	Malcolm Sargent	BBC Symphony Orchestra
5th August	Piano Concerto No. 5 in E-flat major	L. van Beethoven	Solomon	Malcolm Sargent	BBC Symphony Orchestra
6th August	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Louis Kentner	Malcolm Sargent	BBC Symphony Orchestra
8th August	Piano Concerto No. 2 in G major	P. Tchaikovsky	Leslie England	Basil Cameron	London Symphony Orchestra
9th August	Piano Concerto in B-flat major	A. Bliss	Noel Mewton-Wood	Basil Cameron	London Symphony Orchestra
11th August	Piano Concerto in A minor	R. Schumann	Cyril Preedy	Basil Cameron	London Symphony Orchestra
12th August	Piano Concerto No. 2 in B-flat major	L. van Beethoven	Ronald Smith	Basil Cameron	London Symphony Orchestra
13th August	Rhapsody on a Theme of Paganini	S. Rachmaninoff	Colin Horsley	Basil Cameron	London Symphony Orchestra
15th August	Phantasy Concerto	E. Goossens	Irene Kohler	Eugene Goossens	BBC Symphony Orchestra
16th August	Piano Concerto No. 2 in A major	F. Liszt	Louis Kentner	Malcolm Sargent	BBC Symphony Orchestra
19th August	Piano Concerto No. 3 in C minor	L. van Beethoven	Kendall Taylor	Malcolm Sargent	BBC Symphony Orchestra
20th August	Piano Concerto No. 2 in F minor	F. Chopin	Iso Elinson	Malcolm Sargent	BBC Symphony Orchestra
24th August	Piano Concerto No. 1 in D minor	J. Brahms	Solomon	Basil Cameron	London Philharmonic Orchestra
25th August	Concerto for Piano, Trumpet and Strings	D. Shostakovich	Noel Mewton-Wood	Basil Cameron	London Philharmonic Orchestra
26th August	Piano Concerto No. 1 in C major	L. van Beethoven	Lance Dossor	Basil Cameron	London Philharmonic Orchestra
27th August	Piano Concerto No. 1 in E-flat major	F. Liszt	Cyril Smith	Basil Cameron	London Philharmonic Orchestra
31st August	Concerto for Keyboard in D minor	J.S. Bach	Myra Hess	Malcolm Sargent	BBC Symphony Orchestra
2nd September	Piano Concerto No. 4 in G major	L. van Beethoven	Myra Hess	Malcolm Sargent	BBC Symphony Orchestra
5th September	Noches en los jardines de españa	M. de Falla	Gonzalo Soriano	Adrian Boult	London Philharmonic Orchestra
6th September	Concerto Symphonique	E. Bloch	Corinne Lacomblé	Ernest Bloch	London Philharmonic Orchestra
7th September	Concerto for Piano No. 1	A. Rawsthorne	Kyla Greenbaum	Adrian Boult	London Philharmonic Orchestra
8th September	Piano Concerto No. 15 in B-flat major	W. A. Mozart	Solomon	Adrian Boult	London Philharmonic Orchestra
10th September	Piano Concerto in E-flat major	J. Ireland	Eileen Joyce	Adrian Boult	London Philharmonic Orchestra
14th September	Piano Concerto No. 19 in F major	W. A. Mozart	Myra Hess	Adrian Boult	BBC Symphony Orchestra
17th September 1950	Piano Concerto No. 5 in E-flat major	L. van Beethoven	Denis Matthews	Adrian Boult	BBC Symphony Orchestra
22nd July	Symphonic Variations	C. Franck	Phyllis Sellick	Malcolm Sargent	BBC Symphony Orchestra

24th July	Concerto for Keyboard in D major	J. Haydn	Nina Milkina	Malcolm Sargent	BBC Symphony Orchestra
25th July	Concertante	A. Bax	Harriet Cohen	Malcolm Sargent	BBC Symphony Orchestra
27th July	Concerto for Keyboard in F minor	J.S. Bach	Cyril Preedy	Basil Cameron	London Symphony Orchestra
27th July	Brandenburg Concerto No. 5	J.S. Bach	Cyril Preedy	Basil Cameron	London Symphony Orchestra
28th July	Piano Concerto No. 5 in E-flat major	L. van Beethoven	Cyril Smith	Basil Cameron	London Symphony Orchestra
29th July	Concerto for Piano	A. Khachaturian	Noel Mewton-Wood	Basil Cameron	London Symphony Orchestra
1st August	Piano Concerto No. 27 in B-flat major	W. A. Mozart	Denis Matthews	Malcolm Sargent	BBC Symphony Orchestra
4th August	Piano Concerto No. 2 in B-flat major	L. van Beethoven	Kathleen Long	Basil Cameron	London Symphony Orchestra
7th August	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Moura Lympany	Basil Cameron	London Symphony Orchestra
9th August	Piano Concerto No. 17 in G major	W. A. Mozart	Iris Loveridge	Basil Cameron	London Symphony Orchestra
11th August	Piano Concerto No. 1 in C major	L. van Beethoven	James Gibb	Malcolm Sargent	BBC Symphony Orchestra
16th August	Piano Concerto No. 1 in F-sharp minor	S. Rachmaninoff	Kendall Taylor	Basil Cameron	London Symphony Orchestra
17th August	Piano Concerto in A minor	R. Schumann	Georges Théméli	Malcolm Sargent	BBC Symphony Orchestra
19th August	The Rio Grande	C. Lambert	Eric Harrison	Stanford Robinson	BBC Opera Orchestra
21st August	Piano Concerto No. 2 in G major	P. Tchaikovsky	Irene Kohler	Malcolm Sargent	BBC Symphony Orchestra
22nd August	Rhapsody on a Theme of Paganini	S. Rachmaninoff	Colin Horsley	Malcolm Sargent	BBC Symphony Orchestra
22nd August	Piano Concerto in E-flat major	J. Ireland	Colin Horsley	Malcolm Sargent	BBC Symphony Orchestra
25th August	Piano Concerto No. 4 in G major	L. van Beethoven	Moura Lympany	Basil Cameron	London Philharmonic Orchestra
26th August	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Cyril Smith	Basil Cameron	London Philharmonic Orchestra
29th August	Piano Concerto No. 26 in D major 'Coronation'	W. A. Mozart	Robert Casadesus	Malcolm Sargent	BBC Symphony Orchestra
30th August	Piano Concerto No. 2 in A major	F. Liszt	Louis Kentner	John Hollingsworth	BBC Symphony Orchestra
4th September	Piano Concerto No. 2 in B-flat major	J. Brahms	Myra Hess	Basil Cameron	London Philharmonic Orchestra
6th September	Piano Concerto No. 5 in E-flat major	L. van Beethoven	Benno Moiseiwitsch	Basil Cameron	London Philharmonic Orchestra
8th September	Piano Concerto No. 3 in C minor	L. van Beethoven	Myra Hess	Malcolm Sargent	BBC Symphony Orchestra
9th September	Piano Concerto in A minor	E. Grieg	Eileen Joyce	Malcolm Sargent	BBC Symphony Orchestra
9th September	Variations on a Nursery Song	E. Dohnányi	Eileen Joyce	Malcolm Sargent	BBC Symphony Orchestra
11th September	Piano Concerto No. 4 in G major	L. van Beethoven	Clifford Curzon	Basil Cameron	London Philharmonic Orchestra
12th September	Fantasia in C major 'Wandererfantasie'	F. Schubert (arr. F. Liszt)	Louis Kentner	Basil Cameron	London Philharmonic Orchestra
13th September	Piano Concerto No. 24 in C minor	W. A. Mozart	Clifford Curzon	Basil Cameron	London Philharmonic Orchestra
13th September	Noches en los jardines de España	M. de Falla	Clifford Curzon	Basil Cameron	London Philharmonic Orchestra
14th September	Piano Concerto No. 1 in D minor	J. Brahms	Solomon	Malcolm Sargent	BBC Symphony Orchestra
15th September	Fantasia (quasi variazioni) on the 'Old 104th'	R. Vaughan Williams	Michael Mullinar	Malcolm Sargent	BBC Symphony Orchestra
16th September 1951	Piano Concerto No. 1 in E-flat major	F. Liszt	Kendall Taylor	Malcolm Sargent	BBC Symphony Orchestra
28th July	Symphonic Variations	C. Franck	Moura Lympany	Malcolm Sargent	BBC Symphony Orchestra
28th July	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Moura Lympany	Malcolm Sargent	BBC Symphony Orchestra
30th July	Sinfonia Concertante	W. Walton	Phyllis Sellick	Malcolm Sargent	BBC Symphony Orchestra
31st July	Piano Concerto in E-flat major	J. Ireland	Kendall Taylor	Malcolm Sargent	BBC Symphony Orchestra
1st August	Piano Concerto in B-flat major	A. Bliss	Noel Mewton-Wood	Arthur Bliss	BBC Symphony Orchestra
4th August	Piano Concerto No. 1 in E-flat major	F. Liszt	Louis Kentner	Basil Cameron	London Philharmonic Orchestra
6th August	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Louis Kentner	Malcolm Sargent	BBC Symphony Orchestra
7th August	Rhapsody on a Theme of Paganini	S. Rachmaninoff	Eric Harrison	John Hollingsworth	BBC Symphony Orchestra
8th August	Piano Concerto No. 2 in B-flat major	J. Brahms	Cyril Smith	John Hollingsworth	BBC Symphony Orchestra
9th August	Concertante	A. Bax	Harriet Cohen	Basil Cameron	London Symphony Orchestra
10th August	Piano Concerto No. 4 in G major	L. van Beethoven	Moura Lympany	Basil Cameron	London Symphony Orchestra

13th August	Piano Concerto in D major for Left Hand	M. Ravel	Paul Wittgenstein	John Hollingsworth	BBC Symphony Orchestra
13th August	Diversions	B. Britten	Paul Wittgenstein	John Hollingsworth	BBC Symphony Orchestra
15th August	The Rio Grande	C. Lambert	Kyla Greenbaum	Constant Lambert	BBC Symphony Orchestra
16th August	Concerto for Keyboard in D minor	J.S. Bach	Ernest Lush	Trevor Harvey	London Symphony Orchestra
17th August	Piano Concerto No. 2 in B-flat major	L. van Beethoven	Solomon	Basil Cameron	London Symphony Orchestra
18th August	Symphonie sur un chant montagnard français	V. d'Indy	Kathleen Long	Basil Cameron	London Symphony Orchestra
21st August	Piano Concerto No. 4 in G major	L. van Beethoven	Solomon	Trevor Harvey	BBC Symphony Orchestra
22nd August	Piano Concerto No. 2 in G major	P. Tchaikovsky	Noel Mewton-Wood	John Hollingsworth	BBC Symphony Orchestra
23rd August	Noches en los jardines de españa	M. de Falla	Phyllis Sellick	Basil Cameron	London Symphony Orchestra
24th August	Piano Concerto No. 23 in A major	W. A. Mozart	Denis Matthews	Basil Cameron	London Symphony Orchestra
25th August	Variations on a Nursery Song	E. Dohnányi	James Gibb	John Hollingsworth	London Symphony Orchestra
27th August	Concerto for Piano No. 1	A. Rawsthorne	Iris Loveridge	Basil Cameron	London Philharmonic Orchestra
28th August	Piano Concerto No. 2 in A major	F. Liszt	Kyla Greenbaum	Basil Cameron	London Philharmonic Orchestra
29th August	Piano Concerto No. 1 in F-sharp minor	S. Rachmaninoff	Cyril Preedy	Basil Cameron	London Philharmonic Orchestra
31st August	Piano Concerto No. 5 in E-flat major	L. van Beethoven	Myra Hess	Malcolm Sargent	BBC Symphony Orchestra
1st September	Piano Concerto in A minor	E. Grieg	Cyril Smith	Malcolm Sargent	BBC Symphony Orchestra
3rd September	Concerto for Piano in B-flat major	L. Berkeley	Colin Horsley	Basil Cameron	London Philharmonic Orchestra
3rd September	Fantasia in C major 'Wandererfantasie'	F. Schubert (arr. F. Liszt)	Colin Horsley	Basil Cameron	London Philharmonic Orchestra
4th September	Piano Concerto No. 1 in D minor	J. Brahms	Solomon	Basil Cameron	London Philharmonic Orchestra
7th September	Piano Concerto No. 1 in C major	L. van Beethoven	Franz Osborn	Malcolm Sargent	BBC Symphony Orchestra
10th September	Scherzo fantasque	E. Bloch	Iris Loveridge	Basil Cameron	London Philharmonic Orchestra
12th September	Piano Concerto in A minor	R. Schumann	Celia Arieli	Basil Cameron	London Philharmonic Orchestra
12th September	Ballade	G. Fauré	Celia Arieli	Basil Cameron	London Philharmonic Orchestra
14th September	Piano Concerto No. 3 in C minor	L. van Beethoven	Benno Moiseiwitsch	Malcolm Sargent	BBC Symphony Orchestra
15th September	Piano Concerto No. 3 in D minor	S. Rachmaninoff	Kendall Taylor	Malcolm Sargent	BBC Symphony Orchestra
18th September	Sinfonia Concertante	E. Rubbra	Edmund Rubbra	Basil Cameron	London Symphony Orchestra
22nd September	Piano Concerto No. 2 in G minor	C. Saint-Saëns	Eileen Joyce	Malcolm Sargent	BBC Symphony Orchestra
1952					
26th July	Variations on a Nursery Song	E. Dohnányi	Joyce Hedges	Malcolm Sargent	BBC Symphony Orchestra
28th July	Piano Concerto No. 2 in B-flat major	J. Brahms	Solomon	Malcolm Sargent	BBC Symphony Orchestra
29th July	Symphonic Variations	C. Franck	Louis Kentner	Malcolm Sargent	BBC Symphony Orchestra
29th July	Sinfonia Concertante	W. Walton	Louis Kentner	John Hollingsworth	BBC Symphony Orchestra
30th July	Piano Concerto No. 2 in G major	P. Tchaikovsky	Peter Katin	Malcolm Sargent	BBC Symphony Orchestra
1st August	Piano Concerto No. 5 in E-flat major	L. van Beethoven	Solomon	Basil Cameron	London Symphony Orchestra
2nd August	Piano Concerto in E-flat major	J. Ireland	Colin Horsley	Basil Cameron	London Symphony Orchestra
4th August	Piano Concerto in A minor	E. Grieg	Gina Bachauer	Malcolm Sargent	BBC Symphony Orchestra
6th August	Piano Concerto No. 27 in B-flat major	W. A. Mozart	Nina Milkina	Malcolm Sargent	BBC Symphony Orchestra
7th August	Concerto for Keyboard in D minor	J.S. Bach	Angus Morrison	Basil Cameron	Royal Philharmonic Orchestra
8th August	Piano Concerto No. 2 in B-flat major	L. van Beethoven	Franz Osborn	Basil Cameron	Royal Philharmonic Orchestra
9th August	Piano Concerto No. 2 in A major	F. Liszt	Louis Kentner	Basil Cameron	Royal Philharmonic Orchestra
11th August	Piano Concerto	B. Britten	Jacques Abram	Malcolm Sargent	BBC Symphony Orchestra
15th August	Piano Concerto No. 4 in G major	L. van Beethoven	Solomon	Basil Cameron	London Symphony Orchestra
16th August	Piano Concerto No. 1 in F-sharp minor	S. Rachmaninoff	Cyril Smith	Basil Cameron	London Symphony Orchestra
18th August	Piano Concerto No. 3 in D minor	S. Rachmaninoff	Cyril Smith	Malcolm Sargent	BBC Symphony Orchestra
19th August	Piano Concerto No. 26 in D major 'Coronation'	W. A. Mozart	Phyllis Sellick	Malcolm Sargent	BBC Symphony Orchestra

22nd August	Piano Concerto No. 1 in C major	L. van Beethoven	Noel Mewton-Wood	Basil Cameron	London Symphony Orchestra
23rd August	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Julius Katchen	Basil Cameron	London Symphony Orchestra
25th August	Concerto for Piano	D. Carwithen	Iris Loveridge	Trevor Harvey	London Symphony Orchestra
29th August	Piano Concerto No. 3 in C minor	L. van Beethoven	Edith Vogel	Malcolm Sargent	BBC Symphony Orchestra
30th August	Hungarian Fantasia	F. Liszt	Noel Mewton-Wood	Malcolm Sargent	BBC Symphony Orchestra
1st September	Piano Concerto No. 1 in D minor	J. Brahms	Richard Farrell	Basil Cameron	London Philharmonic Orchestra
2nd September	Piano Concerto No. 17 in G major	W. A. Mozart	Denis Matthews	Basil Cameron	London Philharmonic Orchestra
3rd September	Concerto for Piano No. 2	A. Rawsthorne	Louis Kentner	Basil Cameron	London Philharmonic Orchestra
3rd September	Noches en los jardines de españa	M. de Falla	Louis Kentner	Basil Cameron	London Philharmonic Orchestra
5th September	Piano Concerto No. 14 in E-flat major	W. A. Mozart	Denis Matthews	Malcolm Sargent	BBC Symphony Orchestra
6th September	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Benno Moiseiwitsch	Malcolm Sargent	BBC Symphony Orchestra
9th September	Rhapsody No. 3 in F-sharp minor	E. J. Moeran	Joseph Weingarten	Basil Cameron	London Philharmonic Orchestra
10th September	Rhapsody on a Theme of Paganini	S. Rachmaninoff	Cyril Smith	Basil Cameron	London Philharmonic Orchestra
13th September	Piano Concerto No. 2 in B minor	E. Dohnányi	James Gibb	Malcolm Sargent	BBC Symphony Orchestra
18th September	Concerto for Piano	H. Ferguson	Myra Hess	Malcolm Sargent	BBC Symphony Orchestra
18th September	Piano Concerto in A minor	R. Schumann	Myra Hess	Malcolm Sargent	BBC Symphony Orchestra
20th September	Piano Concerto No. 1 in E-flat major	F. Liszt	Kendall Taylor	Basil Cameron	BBC Symphony Orchestra
1953					
25th July	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Benno Moiseiwitsch	Malcolm Sargent	BBC Symphony Orchestra
28th July	Piano Concerto No. 24 in C minor	W. A. Mozart	Denis Matthews	Malcolm Sargent	BBC Symphony Orchestra
29th July	Piano Concerto No. 2	B. Martinů	Rudolf Firkušný	Malcolm Sargent	BBC Symphony Orchestra
1st August	Rhapsody on a Theme of Paganini	S. Rachmaninoff	Cyril Smith	Basil Cameron	London Symphony Orchestra
3rd August	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Noel Mewton-Wood	Malcolm Sargent	BBC Symphony Orchestra
4th August	Piano Concerto No. 23 in A major	W. A. Mozart	Monique Haas	Malcolm Sargent	BBC Symphony Orchestra
4th August	Piano Concerto in G major	M. Ravel	Monique Haas	Malcolm Sargent	BBC Symphony Orchestra
5th August	Piano Concerto No. 1 in F-sharp minor	S. Rachmaninoff	Cyril Smith	Malcolm Sargent	BBC Symphony Orchestra
7th August	Piano Concerto No. 2 in B-flat major	L. van Beethoven	Joseph Weingarten	Basil Cameron	London Symphony Orchestra
8th August	Sinfonia Concertante	W. Walton	Noel Mewton-Wood	Basil Cameron	London Symphony Orchestra
8th August	Hungarian Fantasia	F. Liszt	Noel Mewton-Wood	Basil Cameron	London Symphony Orchestra
11th August	Concerto for Keyboard in D major	J. Haydn	Grete Scherzer	Malcolm Sargent	BBC Symphony Orchestra
12th August	Piano Concerto No. 3 in D minor	S. Rachmaninoff	Peter Katin	John Hollingsworth	BBC Symphony Orchestra
13th August	Piano Concerto No. 2 in F minor	F. Chopin	Celia Arieli	Basil Cameron	London Symphony Orchestra
14th August	Piano Concerto No. 3 in C minor	L. van Beethoven	Franz Osborn	Basil Cameron	London Symphony Orchestra
15th August	Piano Concerto No. 1 in E-flat major	F. Liszt	Andor Földes	Basil Cameron	London Symphony Orchestra
17th August	Brandenburg Concerto No. 5	J.S. Bach	Malcolm Sargent	Malcolm Sargent	BBC Symphony Orchestra
18th August	Piano Concerto No. 26 in D major 'Coronation'	W. A. Mozart	Phyllis Sellick	Malcolm Sargent	BBC Symphony Orchestra
20th August	Piano Concerto No. 2 in B-flat major	J. Brahms	Gina Bachauer	Malcolm Sargent	BBC Symphony Orchestra
21st August	Piano Concerto No. 1 in C major	L. van Beethoven	Kendall Taylor	Basil Cameron	London Philharmonic Orchestra
22nd August	The Rio Grande	C. Lambert	Eric Harrison	Basil Cameron	London Philharmonic Orchestra
24th August	Noches en los jardines de españa	M. de Falla	Iris Loveridge	John Barbirolli	Hallé
1st September	Fantasia (quasi variazioni) on the 'Old 104th'	F. Schubert (arr. F. Liszt)	James Gibb	Basil Cameron	London Philharmonic Orchestra
2nd September	Piano Concerto No. 2 in G major	P. Tchaikovsky	Joseph I Cooper	Basil Cameron	London Philharmonic Orchestra
3rd September	Piano Concerto No. 1 in D minor	J. Brahms	Solomon	Malcolm Sargent	BBC Symphony Orchestra
5th September	Piano Concerto in E-flat major	J. Ireland	Eric Parkin	Malcolm Sargent	BBC Symphony Orchestra
8th September	Symphonic Variations	C. Franck	Colin Horsley	Adrian Boult	London Philharmonic Orchestra



8th September	Piano Concerto No. 2	A. Rawsthorne	Colin Horsley	Adrian Boult	London Philharmonic Orchestra
9th September	Piano Concerto No. 23 in A major	W. A. Mozart	Denis Matthews	Adrian Boult	London Philharmonic Orchestra
10th September	Variations on a Nursery Song	E. Dohnányi	Eileen Joyce	Malcolm Sargent	BBC Symphony Orchestra
11th September	Piano Concerto No. 5 in E-flat major	L. van Beethoven	Benno Moiseiwitsch	Malcolm Sargent	BBC Symphony Orchestra
12th September	Piano Concerto in A minor	E. Grieg	Livia Rév	Malcolm Sargent	BBC Symphony Orchestra
17th September	Piano Concerto No. 4 in G major	L. van Beethoven	Myra Hess	Malcolm Sargent	BBC Symphony Orchestra
19th September	Piano Concerto in A minor	R. Schumann	Eileen Joyce	Basil Cameron	BBC Symphony Orchestra
1954					
24th July	Piano Concerto No. 3 in C major	S. Prokofiev	Eileen Joyce	Malcolm Sargent	BBC Symphony Orchestra
26th July	Piano Concerto No. 5 in E-flat major	L. van Beethoven	Julius Katchen	Basil Cameron	London Symphony Orchestra
27th July	Concerto for Piano No. 2	A. Rawsthorne	Colin Horsley	Basil Cameron	London Symphony Orchestra
28th July	Piano Concerto No. 2 in A major	F. Liszt	Gordon Watson	Basil Cameron	London Symphony Orchestra
29th July	Piano Concerto No. 1 in E-flat major	F. Liszt	Richard Farrell	Malcolm Sargent	BBC Symphony Orchestra
30th July	Piano Concerto No. 3 in C minor	L. van Beethoven	Louis Kentner	Malcolm Sargent	BBC Symphony Orchestra
31st July	Noches en los jardines de España	M. de Falla	Cyril Smith	Malcolm Sargent	BBC Symphony Orchestra
31st July	Variations on a Nursery Song	E. Dohnányi	Cyril Smith	Malcolm Sargent	BBC Symphony Orchestra
2nd August	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Abbey Simon	Basil Cameron	London Symphony Orchestra
3rd August	Sinfonia Concertante	W. Walton	Phyllis Sellick	Basil Cameron	London Symphony Orchestra
6th August	Piano Concerto No. 1 in C major	L. van Beethoven	Joseph I Cooper	Malcolm Sargent	BBC Symphony Orchestra
7th August	Piano Concerto No. 1 in F-sharp minor	S. Rachmaninoff	Peter Katin	Malcolm Sargent	BBC Symphony Orchestra
10th August	Hungarian Fantasia	F. Liszt	Mark Hambourg	Malcolm Sargent	BBC Symphony Orchestra
12th August	Piano Concerto in G minor	A. Dvořák	Franz Reizenstein	Basil Cameron	London Symphony Orchestra
13th August	Choral Fantasia	L. van Beethoven	Joseph Weingarten	Malcolm Sargent	BBC Symphony Orchestra
13th August	Piano Concerto in E-flat major	J. Ireland	Eric Parkin	Malcolm Sargent	BBC Symphony Orchestra
16th August	Piano Concerto in B-flat major	A. Bliss	Clive Lythgoe	Arthur Bliss	London Philharmonic Orchestra
17th August	Concerto for Keyboard in D minor	J.S. Bach	Rosalyn Tureck	Basil Cameron	London Philharmonic Orchestra
21st August	Piano Concerto No. 3 in D minor	S. Rachmaninoff	Gina Bachauer	Malcolm Sargent	BBC Symphony Orchestra
25th August	Piano Concerto in A minor	E. Grieg	Gina Bachauer	John Barbirolli	Hallé
1st September	Piano Concerto in C minor	F. Delius	Iris Loveridge	Malcolm Sargent	BBC Symphony Orchestra
2nd September	Concerto for Keyboard in F minor	J.S. Bach	Harriet Cohen	Malcolm Sargent	BBC Symphony Orchestra
2nd September	Concerto for Piano	P. R. Fricker	Harriet Cohen	John Hollingsworth	BBC Symphony Orchestra
3rd September	Piano Concerto No. 4 in G major	L. van Beethoven	Solomon	Basil Cameron	London Philharmonic Orchestra
4th September	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Benno Moiseiwitsch	Basil Cameron	London Philharmonic Orchestra
8th September	Rhapsody on a Theme of Paganini	S. Rachmaninoff	Benno Moiseiwitsch	Malcolm Sargent	BBC Symphony Orchestra
9th September	Piano Concerto No. 2 in B-flat major	J. Brahms	France Ellegaard	Adrian Boult	London Philharmonic Orchestra
10th September	Piano Concerto No. 2 in B-flat major	L. van Beethoven	Myra Hess	Adrian Boult	London Philharmonic Orchestra
10th September	Concerto for Piano	Howard Ferguson	Myra Hess	Adrian Boult	London Philharmonic Orchestra
11th September	Piano Concerto in A minor	R. Schumann	Denis Matthews	Adrian Boult	London Philharmonic Orchestra
13th September	Piano Concerto No. 12 in A major	W. A. Mozart	Moura Lympny	Malcolm Sargent	BBC Symphony Orchestra
14th September	Piano Concerto No. 1 in D minor	J. Brahms	Myra Hess	Malcolm Sargent	BBC Symphony Orchestra
17th September	Brandenburg Concerto No. 5	J.S. Bach	James Ching	John Hollingsworth	BBC Symphony Orchestra
18th September	Symphonic Variations	C. Franck	Moura Lympny	Basil Cameron	BBC Symphony Orchestra
1955					
23rd July	Piano Concerto No. 5 in E-flat major	L. van Beethoven	Benno Moiseiwitsch	Malcolm Sargent	BBC Symphony Orchestra
26th July	Variations on a Nursery Song	E. Dohnányi	Phyllis Sellick	Malcolm Sargent	BBC Symphony Orchestra

27th July	Piano Concerto No. 2 in G major	P. Tchaikovsky	Joseph I Cooper	Malcolm Sargent	BBC Symphony Orchestra
28th July	Piano Concerto No. 2 in A major	F. Liszt	Louis Kentner	Basil Cameron	London Symphony Orchestra
28th July	Noches en los jardines de españa	M. de Falla	Louis Kentner	Basil Cameron	London Symphony Orchestra
30th July	Piano Concerto No. 1 in E-flat major	F. Liszt	Leff Pouishnoff	Basil Cameron	London Symphony Orchestra
1st August	Piano Concerto in A minor	E. Grieg	Eileen Joyce	Malcolm Sargent	BBC Symphony Orchestra
2nd August	Symphonic Variations	C. Franck	Michal Hambourg	Malcolm Sargent	BBC Symphony Orchestra
5th August	Piano Concerto No. 3 in C minor	L. van Beethoven	Solomon	Basil Cameron	Royal Philharmonic Orchestra
6th August	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Shura Cherkassky	Malcolm Sargent	BBC Symphony Orchestra
11th August	Piano Concerto No. 3 in D minor	S. Rachmaninoff	Cyril Smith	Malcolm Sargent	BBC Symphony Orchestra
12th August	Piano Concerto No. 2 in B-flat major	L. van Beethoven	Rosalyn Tureck	Malcolm Sargent	BBC Symphony Orchestra
13th August	Piano Concerto No. 1 in F-sharp minor	S. Rachmaninoff	Peter Katin	Malcolm Sargent	BBC Symphony Orchestra
19th August	Piano Concerto No. 1 in C major	L. van Beethoven	Kendall Taylor	Malcolm Sargent	BBC Symphony Orchestra
22nd August	Piano Concerto in A minor	R. Schumann	Eileen Joyce	Malcolm Sargent	BBC Symphony Orchestra
23rd August	Piano Concerto No. 2 in B-flat major	J. Brahms	Gina Bachauer	Malcolm Sargent	BBC Symphony Orchestra
25th August	Piano Concerto No. 20 in D minor	W. A. Mozart	Louis Kentner	Basil Cameron	London Symphony Orchestra
26th August	Piano Concerto No. 2 in G minor	S. Prokofiev	Kyla Greenbaum	Basil Cameron	London Symphony Orchestra
31st August	Piano Concerto No. 1 in D minor	J. Brahms	Iso Elinson	John Barbirolli	Hallé
2nd September	Piano Concerto No. 5 in E-flat major	L. van Beethoven	Denis Matthews	John Barbirolli	Hallé
5th September	Piano Concerto No. 14 in E-flat major	W. A. Mozart	Denis Matthews	Malcolm Sargent	BBC Symphony Orchestra
8th September	Rhapsody on a Theme of Paganini	S. Rachmaninoff	Benno Moiseiwitsch	Malcolm Sargent	BBC Symphony Orchestra
9th September	Piano Concerto No. 23 in A major	W. A. Mozart	Myra Hess	Charles Groves	Bournemouth Symphony Orchestra
10th September	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Dario Rauceca	Charles Groves	Bournemouth Symphony Orchestra
12th September	Piano Concerto No. 4 in G major	L. van Beethoven	Myra Hess	Malcolm Sargent	BBC Symphony Orchestra
13th September	Piano Concerto in C minor	F. Delius	Benno Moiseiwitsch	Malcolm Sargent	BBC Symphony Orchestra
17th September	Piano Concerto in E-flat major	J. Ireland	Gina Bachauer	Basil Cameron	BBC Symphony Orchestra

## Appendix X

### List of Piano Concertante Performances by the LSO (1904-1955)

Date	Work	Composer	Pianist	Conductor
1904				
27 October	Piano Concerto in A minor	E. Grieg	Adela Verne	Dr. F.H. Cowen
12 December	Piano Concerto No 2 in G minor	C. Saint-Saens	Arthur Newstead	Alexander Mackenzie
12 December	Piano Concerto No 1 in E-flat	F. Liszt	Arthur Newstead	Alexander Mackenzie
12 December	Piano Concerto No 5 in E-flat	L. van Beethoven	Arthur Newstead	Alexander Mackenzie
1905				
14 January	Piano Concerto No 1 in E minor	F. Chopin	Evelyn Stuart	René Ortman
14 January	Piano Concerto No 2 in E flat major	C. M. von Weber	Evelyn Stuart	René Ortman
26 January	Piano Concerto No 2 in B-flat	J. Brahms	Leonard Borwick	Sir Charles V. Stanford
26 January	Piano Concerto No 2 in B-flat	J. Brahms	Leonard Borwick	Sir Charles V. Stanford
07 March	Piano Concerto No 2 in G minor	C. Saint-Saens	Fanny Davies	Edouard Colonne
07 March	Piano Concerto No 17 in G	W. A. Mozart	Fanny Davies	Edouard Colonne
07 March	Piano Concerto No 1 in D minor	J. Brahms	Fanny Davies	Edouard Colonne
22 March	Piano Concerto in D minor	J. S. Bach	Dora Bright	Landon Ronald
22 March	Piano Concerto No 3 in C minor	L. van Beethoven	Dora Bright	Landon Ronald
22 March	Piano Concerto No 1 in E minor	F. Chopin	Dora Bright	Landon Ronald
03 April	Piano Concerto No 20 in D minor	W. A. Mozart	Dora Bright	Landon Ronald
03 April	Piano Concerto in A minor	R. Schumann	Dora Bright	Landon Ronald
03 April	Piano Concerto in F-sharp minor	F. Hiller	Dora Bright	Landon Ronald
23 April	Piano Concerto in A minor	E. Grieg	Adela Verne	Dr. Frederic H. Cowen
05 November	Piano Concerto in A minor	E. Grieg	Percy Grainger	Sir Charles Villiers Stanford
09 December	Piano Concerto No 3 in C minor	L. van Beethoven	Mark Hambourg	Walter Hedgcock
13 December	Piano Concerto No 1 in B-flat minor	P. Tchaikovsky	Boris Hambourg	Landon Ronald
16 December	Piano Concerto in A minor	R. Schumann	Fanny Davies	Landon Ronald
1906				
18 January	Piano Concerto in A minor	E. Grieg	Arthur de Greef	Sir Charles Villiers Stanford
18 January	Piano Concerto in A minor	E. Grieg	Arthur de Greef	Sir Charles Villiers Stanford
11 February	Piano Concerto No 1 in E minor	F. Chopin	Benno Schonberger	Sir Alexander C. Mackenzie
01 April	Piano Concerto No 1 in E-flat	F. Liszt	Emma Nevada	Arthur W. Payne
08 April	Scherzo from Piano Concerto No 4	H. Litolff	Irene Scharrer	Sir Alexander C. Mackenzie
08 April	Piano Concerto No 1 in E-flat	F. Liszt	Irene Scharrer	Sir Alexander C. Mackenzie
20 May	Piano Concerto no 5 in E flat major	L. van Beethoven	Not specified	Sir Charles Villiers Stanford
25 June	Piano Concerto No 20 in D minor	W. A. Mozart	Lionel Ovenden	Landon Ronald
25 June	Piano Concerto No 1 in E-flat	F. Liszt	Lionel Ovenden	Landon Ronald
25 June	Piano Concerto No 20 in D minor	W. A. Mozart	Arthur Friedheim	Arthur Nikisch
25 June	Piano Concerto No 1 in E-flat	F. Liszt	Arthur Friedheim	Arthur Nikisch
10 October	Piano Concerto 5 in E flat major	A. Rubinstein	Josef Lhevinne	Sir Charles Villiers Stanford
10 October	Piano Concerto No 5 in E-flat	L. van Beethoven	Josef Lhevinne	Sir Charles Villiers Stanford
14 October	Piano Concerto No 3 in C minor	L. van Beethoven	Pepito Arriola	Dr. Frederic H. Cowen

05 November	Piano Concerto No 1 in D minor	J. Brahms	Fanny Davies	Hans Richter
18 November	Piano Concerto in A minor	R. Schumann	Percy Grainger	Sir Charles Villiers Stanford
18 November	Piano Concerto in A minor	R. Schumann		
02 December	Piano Concerto No. 2 in G minor	C. Saint-Saëns	Irene Scharrer	Sir Alexander C. Mackenzie
02 December	Piano Concerto No. 2 in G minor	C. Saint-Saëns		
09 December	Piano Concerto No 1 in E-flat	F. Liszt	Irene Ainsley	Landon Ronald
17 December	Piano Concerto in A	D. Tovey	Donald Francis Tovey	Hans Richter
17 December	Piano Concerto in A	D. Tovey	Not specified	Hans Richter
1907				
20 January	Piano Concerto in G minor	F. Mendelssohn	Not specified	Fernandez Arbos
17 February	Piano Concerto No 4 in C minor	C. Saint-Saëns	Edna Thornton	Arthur W. Payne
11 March	Piano Concerto No. 1 in B flat minor	P. Tchaikovsky	Harold Bauer	Hans Richter
17 March	Piano Concerto in F minor	F. Chopin	Vladimir de Pachmann	Dr. F.H. Cowen
24 March	Piano Concerto No 2	C. M. von Weber	Evelyn Suart	Sir Alexander C. Mackenzie
31 March	Piano Concerto No. 2 in G minor	F. Mendelssohn	Ben Davies	George Riseley
21 April	Piano Concerto No 3 in C minor	L. van Beethoven	Benno Schonberger	Sir Alexander C. Mackenzie
28 April	Piano Concerto No. 1 in B flat minor	P. Tchaikovsky	Mark Hambourg	Landon Ronald
23 May	Piano Concerto No 4 in G	L. van Beethoven	Leopold Godowsky	Fernandez Arbos
13 July	Piano Concerto No. 2 in G minor	F. Mendelssohn	Feruccio Busoni	Landon Ronald
13 October	Piano concerto no. 2 in G minor	F. Mendelssohn	Leopold Godowsky	Landon Ronald
27 October	Piano Concerto in A minor	R. Schumann	Ada Crossley	Frederic H. Cowen
03 November	Piano Concerto No 3 in C minor	L. van Beethoven	Alice Ripper	Frederick H. Cowen
10 November	Piano Concerto No 5 in E-flat	L. van Beethoven	Louise Dale	Fernandez Arbos
18 November	Piano Concerto No 1 in E-flat	F. Liszt	Irene Scharrer	Hans Richter
24 November	Piano Concerto No 1 in E-flat	F. Liszt	Evelyn Suart	Emil Mlynarski
02 December	Piano Concerto in A minor	R. Schumann	Archy Rosenthal	Max Fiedler
15 December	Piano Concerto No. 2 in G minor	C. Saint-Saëns	Percy Grainger	Max Fiedler
22 December	Piano Concerto No. 1 in B flat minor	P. Tchaikovsky	Johanne Stockmarr	Percy Pitt
29 December	Piano Concerto No. 2 in D minor	F. Mendelssohn	Johanne Stockmarr	Percy Pitt
1908				
05 January	Piano Concerto in A minor	E. Grieg	Emil Sauer	Emil Mlynarski
02 February	Piano Concerto No. 2 in G major	P. Tchaikovsky	Not specified	Emil Reichwein
02 February	Piano Concerto No. 2 in G major	P. Tchaikovsky	Howard Jones	Leopold Reichwein
09 February	Piano Concerto No 1 in E-flat	F. Liszt	Sapellnikoff	Arthur W. Payne
16 February	Piano Concerto No. 1 in E minor	E. von Sauer	Master Lengyel	Arthur W. Payne
02 March	Piano Concerto No 5 in E-flat	L. van Beethoven	Mark Hambourg	Hans Richter
22 March	Piano Concerto No 1 in E-flat	F. Liszt	Arthur Mason	Arthur Nikisch
05 April	Piano Concerto in A minor	E. Grieg	Amy Castles	Peter Raabe
12 April	Piano Concerto No. 24 in C minor	W. A. Mozart	Howard-Jones	Landon Ronald
03 May	Piano Concerto in A minor	E. Grieg	Backhaus	Landon Ronald
03 May	Piano Concerto in A minor	E. Grieg	Mark Hambourg	Landon Ronald
09 May	Piano Concerto No 4 in G	L. van Beethoven	Irene Scharrer	Arthur Nikisch

10 May	Piano Concerto No 2 in B-flat	J. Brahms	Rudolph Ganz	Landon Ronald
17 May	Piano Concerto No 2 in F minor	F. Chopin	Busoni	Dr. F.H. Cowen
31 May	Piano Concerto No 1 in E-flat	F. Liszt	Myra Hess	Sir Alexander C. Mackenzie
14 June	Piano Concerto in A minor	E. Grieg	Mme Albani	Landon Ronald
28 June	Piano Concerto No. 1 in B flat minor	P. Tchaikovsky	Feruccio Busoni	Sir Alexander C. Mackenzie
08 November	Piano Concerto No 1 in E-flat	F. Liszt	Feruccio Busoni	Landon Ronald
22 November	Piano Concerto No. 4 in C minor	C. Saint-Saëns	Amy Castles	Fernandez Arbos
23 November	Piano Concerto No. 2 in B flat	J. Brahms	Fanny Davies	Hans Richter
06 December	Piano Concerto Op 79	C. M. von Weber	Benno Schonberger	Fernandez Arbos
06 December	Piano Concerto No. 20 in D minor	W. A. Mozart	Alice Ripper	Fernandez Arbos
19 December	Piano Concerto No 4 in G	L. van Beethoven	Mark Hambourg	Hans Richter
1909				
10 January	Piano Concerto No 1 in E-flat	F. Liszt	Olga Samaroff	Landon Ronald
17 January	Piano Concerto No. 2 in G minor	C. Saint-Saëns	Evelyn Suart	Landon Ronald
24 January	Piano Concerto No. 1 in B flat minor	P. Tchaikovsky	Gervase Elwes	Fernandez Arbos
31 January	Piano Concerto No. 4 in D minor	A. Rubinstein	Frederic Lamond	Fernandez Arbos
21 February	Piano Concerto No. 1 in B flat minor	P. Tchaikovsky	York Bowen	Landon Ronald
07 March	Piano Concerto in A minor	R. Schumann	Elena Gerhardt	Arthur Nikisch
14 March	Piano Concerto No. 2 in G minor	C. Saint-Saëns	Irene Scharrer	Arthur W. Payne
22 March	Piano Concerto No. 17 in G	W. A. Mozart	Leonard Borwick	Hans Richter
28 March	Piano Concerto No. 1 in B flat minor	P. Tchaikovsky	Ethel Hook	Arthur W. Payne
07 April	Triple Piano Concerto in C major	J. S. Bach	Leonard Borwick	Hans Richter
17 April	Piano Concerto in A minor	E. Grieg	Olga Samaroff	Emil Mlynarski
18 April	Piano Concerto No 1 in E-flat	F. Liszt	Godowsky	Frederic H. Cowen
25 April	Piano Concerto in A minor	E. Grieg	Signe von Rappe	Frederic H. Cowen
29 April	Piano Concerto No 2 in A	F. Liszt	Jolanda Mero	Emil Mlynarski
29 April	Piano Concerto No. 2 in G major	P. Tchaikovsky	Myra Hess	Emil Mlynarski
02 May	Piano Concerto No 1 in E-flat	F. Liszt	Alys Bateman	Arthur W. Payne
16 May	Piano Concerto No. 1 in B flat minor	P. Tchaikovsky	Neville Swainson	Frederic H. Cowen
14 July	Piano Concerto in D minor	H. Wood		
25 October	Piano Concerto No 1 in E-flat	F. Liszt	Katharine Goodson	Hans Richter
31 October	Piano Concerto No 1 in E-flat	F. Liszt	J. Campbell McInnes	Fernandez Arbos
08 November	Piano Concerto No 5 in E-flat	L. van Beethoven	Ignace J. Paderewski	Hans Richter
05 December	Piano Concerto in A minor	E. Grieg	Not specified	Fernandez Arbos
18 December	Piano Concerto No. 4 in C minor	C. Saint-Saëns	Ignace Paderewski	Hans Richter
1910				
17 January	Piano Concerto in D	H. Huber	Ernest Lochbrunner	Wassili Safonoff
13 February	Piano Concerto in A minor	R. Schumann	Not specified	Arthur W. Payne
07 November	Piano Concerto No 1 in D minor	J. Brahms	Katherine Goodson	Hans Richter
21 November	Piano Concerto No. 2 'The Song of Gwyn-ap-Nudd'	J. Holbrooke	Harold Bauer	Hans Richter
05 December	Piano Concerto in A minor	R. Schumann	Tina Lerner	Hans Richter
1911				

12 February	Piano Concerto No. 9 in E flat	W. A. Mozart	Raoul Pugno	Fernandez Arbos
12 February	Piano Concerto in A minor	E. Grieg	Adela Verne	Fernandez Arbos
12 February	Piano Concerto No. 9 in E flat	W. A. Mozart	Not specified	Julian Clifford
12 February	Piano Concerto in A minor	E. Grieg	Not specified	Julian Clifford
13 February	Piano Concerto No 2 in F minor	F. Chopin	Not specified	Hans Richter
19 February	Piano Concerto in A minor	E. Grieg	Maggie Teyte	Fernandez Arbos
12 March	Piano Concerto Op. 53	J. Holbrooke	Harold Bauer	Josef Holbrooke
12 March	Piano Concerto Op. 53	J. Holbrooke	Sapellnikoff	Josef Holbrooke
19 March	Piano Concerto No. 2 in G minor	C. Saint-Saëns	Robert Burnett	Fernandez Arbos
15 May	Piano Concerto in A	I. Paderewski	Ernest Schelling	Arthur Nikisch
12 June	Piano Concerto No 3 in C minor	L. van Beethoven	Eleanor Spencer	Arthur Nikisch
15 June	Piano Concerto No. 2 in G minor	C. Saint-Saëns	Dorothy Lindey	Sir Edward Elgar
06 November	Piano Concerto No 2 in B-flat	J. Brahms	Donald Tovey	Sir Edward Elgar
04 December	Piano Concerto No 1 in E-flat	F. Liszt	Tina Lerner	Sir Edward Elgar
1912				
15 January	Piano Concerto No. 4	A. Rubinstein	Wesley Weyman	Wassili Safonoff
12 February	Piano Concerto No. 2 in G minor	C. Saint-Saëns	Jules Wertheim	Sir Edward Elgar
20 May	Piano Concerto in A minor	R. Schumann	Paula Hegner	Arthur Nikisch
20 May	Piano Concerto in A minor	R. Schumann	Not specified	Not Specified
14 June	Piano Concerto in A minor	E. Grieg	Terese Carreno	Arthur Nikisch
15 June	Piano Concerto No 5 in E-flat	L. van Beethoven	Ernest Schelling	Willem Mengelberg
17 June	Piano Concerto No 2 in F minor	F. Chopin	Ignace Paderewski	Gustave Doret
1913				
23 May	Piano Concerto in A minor	E. Grieg	Frederic Lamond	Henry Hadley
26 May	Piano Concerto No. 1 in B flat minor	P. Tchaikovsky	Josef Lhevinne	Willem Mengelberg
02 June	Piano Concerto in D minor	H. Wood	Tina Lerner	Willem Mengelberg
16 June	Piano Concerto No 5 in E-flat	L. van Beethoven	Ignace Paderewski	Arthur Nikisch
23 June	Piano Concerto No. 2	S. Stojowski	Sigismund Stojowski	Arthur Nikisch
01 October	Piano Concerto No. 1 in B flat minor	P. Tchaikovsky	Max Pauer	Arthur Nikisch
01 October	Piano Concerto No. 1 in B flat minor	P. Tchaikovsky	Muriel Foster	Sir Edward Elgar
08 December	Piano Concerto (No. not specified)	P. Tchaikovsky	Mark Hambourg	Fritz Steinbach
1914				
20 April	Piano Concerto No 5 in E-flat	L. van Beethoven		Henri Verbrugghen
20 April	Piano Concerto No 5 in E-flat	L. van Beethoven	Not specified	Henri Verbrugghen
21 April	Piano Concerto No 1 in C	L. van Beethoven	Arthur Rubinstein	Henri Verbrugghen
21 April	Piano Concerto No 2 in B-flat	L. van Beethoven		Henri Verbrugghen
21 April	Piano Concerto No 1 in C	L. van Beethoven	Ernst von Dohnanyi	Henri Verbrugghen
21 April	Piano Concerto No 2 in B-flat	L. van Beethoven	Ernst von Dohnanyi	Henri Verbrugghen
22 April	Piano Concerto No 4 in G	L. van Beethoven	Arthur De Greef	Henri Verbrugghen
22 April	Piano Concerto No 4 in G	L. van Beethoven	Mr. Howard-Jones	Henri Verbrugghen
25 April	Piano Concerto No 3 in C minor	L. van Beethoven	Arthur Rubinstein	Henri Verbrugghen
25 May	Piano Concerto No. 2 in G minor	C. Saint-Saëns	Howard Jones	Willem Mengelberg

15 June	Piano Concerto in A	I. Paderewski	Ignace Paderewski	Arthur Nikisch
09 November	Piano Concerto No. 3	A. Rubinstein	Solomon	Wassili Safonoff
07 December	Piano Concerto No 2 in B-flat	J. Brahms	Arthur Rubinstein	Henri Verbrugghen
17 December	Piano Concerto	A. Scriabin	Pachmann	Wassili Safonoff
1915				
08 February	Piano Concerto in C minor	F. Delius	Benno Moiseiwitsch	Thomas Beecham
14 February	Piano Concerto in C minor	F. Delius	Benno Moiseiwitsch	Thomas Beecham
21 April	Piano Concerto No 5 in E-flat	L. van Beethoven	Sybil Vane	Henri Verbrugghen
23 April	Piano Concerto No 2 in B-flat	J. Brahms	Kirkby Lunn	Henri Verbrugghen
10 May	Piano Concerto No. 24 in C minor	W. A. Mozart	Fanny Davies	Thomas Beecham
13 May	Piano Concerto	F. Delius	Agnes Nicholls	Emil Mlynarski
15 May	Piano Concerto	C. Scott	Kirkby Lunn	Emil Mlynarski
06 December	Piano Concerto No 2 in F minor	F. Chopin	Arthur de Greef	Wassili Safonoff
1916				
24 January	Piano Concerto in A minor	R. Schumann	Fanny Davies	Fernandez Arbos
03 April	Piano Concerto No 2 in F minor	F. Chopin	Not specified	Sir Thomas Beecham
23 October	Piano Concerto No 5 in E-flat	L. van Beethoven	Benno Moiseiwitsch	Wassili Safonoff
1917				
05 February	Piano Concerto No 4 in G	L. van Beethoven	Irene Scharrer	Hamilton Harty
03 March	Piano Concerto	A. de Greef	Arthur de Greef	Hamilton Harty
19 March	Piano Concerto	A. de Greef	Arthur de Greef	Hamilton Harty
1920				
01 November	Piano Concerto No. 3 in D minor	S. Rachmaninoff	Alfred Cortot	Albert Coates
07 November	Hungarian Rhapsody	F. Liszt	Edith Barnett	Adrian Boult
1921				
17 January	Piano Concerto No. 2 in B-flat	J. Brahms	Frederic Lamond	Albert Coates
30 January	Hungarian Rhapsody	F. Liszt	Jessie Snow	Adrian Boult
18 April	Piano Concerto No. 5 in E flat	L. van Beethoven	Alexander Siloti	Albert Coates
20 June	Piano Concerto No. 20 in D minor	W. A. Mozart	Myra Hess	Albert Coates
28 November	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Lev Pouishnoff	Albert Coates
1922				
13 February	Piano Concerto No. 5 in E flat	L. van Beethoven	Ferruccio Busoni	Walter Damrosch
23 April	Hungarian Rhapsody	F. Liszt	No name given	Albert Coates
24 April	Piano Concerto No. 3 in C	S. Prokofiev	Sergei Prokofiev	Albert Coates
04 October	Piano Concerto No. 5 in E flat	L. van Beethoven	Not specified	Albert Coates
04 October	Piano Concerto No. 5 in E flat	L. van Beethoven	Alfred Cortot	Albert Coates
04 December	Piano Concerto (Number not specified)	P. Tchaikovsky	Katharine Goodson	Albert Coates
1923				
19 February	Piano Concerto No. 1 in E-flat	F. Liszt	Moriz Rosenthal	Eugene Goossens
19 March	Piano Concerto No. 5 in E flat	L. van Beethoven	Mitja Nikisch	Albert Coates
28 May	Piano Concerto No. 1	J. Holbrooke	Frederic Lamond	Felix Weingartner
28 May	Piano Concerto No 1 in E-flat	F. Liszt	Frederic Lamond	Felix Weingartner

22 October	Piano Concerto in A minor	R. Schumann	Alfred Cortot	Albert Coates
19 December	Piano Concerto No. 2 in E major	J. S. Bach	Harold Samuel	Ralph Vaughan Williams
1924				
21 January	Piano Concerto No. 3 in C	S. Prokofiev	Sergei Prokofiev	Eugene Goossens
1925				
12 January	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Tine Lerner	Vladimir Shavitch
09 June	Hungarian Rhapsody	F. Liszt	No name given	Sir Edward Elgar
19 October	Piano Concerto No. 4 in G	L. van Beethoven	Alfred Cortot	Albert Coates
1926				
12 April	Piano Concerto in D minor	J. S. Bach	Alexander Borovsky	Vladimir Shavitch
18 October	Piano Concerto in A minor	R. Schumann	Walter Gieskeing	Albert Coates
1927				
31 January	Piano Concerto No. 4 in G	L. van Beethoven	Ignaz Friedman	Felix Weingartner
28 February	Piano Concerto No. 5 in E flat	L. van Beethoven	Franciszek Goldenberg	Hermann Abendroth
25 April	Piano Concerto No. 17 in G	W. A. Mozart	Martha Reid	Thomas Beecham
17 October	Piano Concerto in A minor	R. Schumann	Mischa Levitzki	Thomas Beecham
14 November	Piano Concerto No. 2 in F minor	F. Chopin	Ernest Schelling	Leo Blech
1928				
02 April	Piano Concerto No. 2 in B-flat	J. Brahms	Franciszek Goldenberg	Felix Weingartner
15 June	Piano Concerto No. 1 in D minor	J. Brahms	Arthur Rubinsten	Emil Kahn
26 November	Piano Concerto No. 14 in E-flat	W. A. Mozart	Myra Hess	Emil Cooper
10 December	Piano Concerto No. 4 in G	L. van Beethoven	Mecicio Horszowski	Pablo Casals
1929				
14 October	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Shura Cherkassky	Albert Coates
18 November	Piano Concerto No. 4 in G minor	S. Rachmaninoff	Sergei Rachmaninoff	Albert Coates
1930				
23 February	Piano Concerto (Number not specified)	C. Saint-Saëns	Ania Dorfmann	Albert Coates
10 March	Piano Concerto in A minor	E. Grieg	Alfred Cortot	Hermann Abendroth
30 March	Hungarian Rhapsody	F. Liszt	No name given	Leginska
06 April	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Reginald Stewart	Reginal Stewart
22 October	Piano Concerto No. 3 in C minor	L. van Beethoven	Edna Iles	Willem Mengelberg
23 October	Piano Concerto No. 3 in C minor	L. van Beethoven	Edna Iles	Willem Mengelberg
24 October	Piano Concerto No. 3 in C minor	L. van Beethoven	Edna Iles	Willem Mengelberg
26 October	Piano Concerto No. 2 in G minor	C. Saint-Saëns	Ania Dorfmann	Willem Mengelberg
27 October	Piano Concerto No. 3 in D minor	S. Rachmaninoff	Vladimir Horowitz	Willem Mengelberg
01 December	Piano Concerto No. 20 in D minor	W. A. Mozart	Ania Dorfmann	Issay Dobrowen
08 December	Piano Concerto No. 5 in F minor	J. S. Bach	Vitya Vronsky	Adrian Boult
1931				
25 January	Piano Concerto No. 2 in A	F. Liszt	Vitya Vronsky	Willem Mengelberg
04 February	Piano Concerto No. 3 in C minor	L. van Beethoven	Edna Iles	Willem Mengelberg
06 February	Piano Concerto No. 3 in C minor	L. van Beethoven	Edna Iles	Willem Mengelberg
07 February	Piano Concerto No. 3 in C minor	L. van Beethoven	Edna Iles	Willem Mengelberg



09 February	Piano Concerto No. 3 in C minor	L. van Beethoven	Edna Iles	Willem Mengelberg
10 February	Piano Concerto No. 3 in C minor	L. van Beethoven	Edna Iles	Willem Mengelberg
11 February	Piano Concerto No. 3 in C minor	L. van Beethoven	Edna Iles	Willem Mengelberg
12 February	Piano Concerto No. 3 in C minor	L. van Beethoven	Edna Iles	Willem Mengelberg
13 February	Piano Concerto No. 3 in C minor	L. van Beethoven	Edna Iles	Willem Mengelberg
14 February	Piano Concerto No. 3 in C minor	L. van Beethoven	Edna Iles	Willem Mengelberg
17 February	Piano Concerto No. 3 in C minor	L. van Beethoven	Edna Iles	Willem Mengelberg
18 February	Piano Concerto No. 3 in C minor	L. van Beethoven	Edna Iles	Willem Mengelberg
19 February	Piano Concerto No. 3 in C minor	L. van Beethoven	Edna Iles	Willem Mengelberg
16 March	Piano Concerto No. 1 in E minor	F. Chopin	Moriz Rosenthal	Hans Weisbach
26 October	Piano Concerto No. 1 in D minor	J. Brahms	Katharine Goodson	Thomas Beecham
01 November	Piano Concerto No. 5 in E flat	L. van Beethoven	Katharine Goodson	Thomas Beecham
09 November	Piano Concerto No. 1 in E minor	F. Chopin	Gualtiero Volterra	Thomas Beecham
1932				
03 January	Piano Concerto No. 1 in E-flat	F. Liszt	Gualtiero Volterra	Stanley Chapple
11 January	Piano Concerto No. 1 in G minor	F. Mendelssohn	Ania Dorfmann	Hans Weisbach
1933				
20 March	Piano Concerto in A minor	R. Schumann	Solomon Cutner	Hamilton Harty
23 October	Piano Concerto No. 2 in B-flat	J. Brahms	Myra Hess	Hamilton Harty
1934				
19 February	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Arthur Rubinsten	Hamilton Harty
05 November	Piano Concerto in A minor	E. Grieg	Wilhelm Backhaus	Hamilton Harty
1935				
22 October	Piano Concerto No. 5 in E flat	L. van Beethoven	Lila Krauss	Enrich Kleiber
1936				
16 March	Paganini Rhapsody	S. Rachmaninoff	Benno Moiseiwitsch	Issay Dobrowen
16 October	Paganini Rhapsody	S. Rachmaninoff	Sergei Rachmaninoff	Hamilton Harty
26 November	Piano Concerto No. 5 in E flat	L. van Beethoven	Not specified	Albert Coates
26 November	Piano Concerto No. 5 in E flat	L. van Beethoven	Benno Moiseiwitsch	Georg Szell
1937				
27 October	Piano Concerto No. 5 in E flat	L. van Beethoven	Benno Moiseiwitsch	Georg Szell
16 December	Piano Concerto No. 1 in D minor	J. Brahms	Solomon Cutner	Leonard Walker
1938				
20 January	Piano Concerto No. 26 in D	W. A. Mozart	Wanda Landowska	Anthony Collins
03 March	Piano Concerto No. 3 in C minor	L. van Beethoven	Myra Hess	Charles Hambourg
24 October	Piano Concerto No. 4 in G	L. van Beethoven	Benno Moiseiwitsch	Georg Szell
30 October	Piano Concerto No. 5 in E flat	L. van Beethoven	Solomon Cutner	Charles Hambourg
20 November	Piano Concerto No. 3 in D minor	S. Rachmaninoff	Aleksandr Helmann	Charles Hambourg
1939				
05 February	Piano Concerto No. 23 in A	W. A. Mozart	Clifford Curzon	Charles Hambourg
26 February	Piano Concerto No. 2 in B-flat	J. Brahms	Aleksandr Helmann	Charles Hambourg
19 March	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Benno Moiseiwitsch	Charles Hambourg

08 October	Piano Concerto No. 4 in G	L. van Beethoven	Myra Hess	Charles Hambourg
14 October	Piano Concerto No. 5 in E flat	L. van Beethoven	Benno Moiseiwitsch	Henry Wood
15 October	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Mark Hambourg	Charles Hambourg
12 November	Piano Concerto No. 5 in E flat	L. van Beethoven	Benno Moiseiwitsch	Charles Hambourg
18 November	Piano Concerto in A minor	R. Schumann	Myra Hess	Henry Wood
19 November	Piano Concerto No. 5 in E flat	L. van Beethoven	Solomon Cutner	Henry Wood
21 November	Piano Concerto No. 3 in C minor	L. van Beethoven	Mark Hambourg	Charles Hambourg
02 December	Piano Concerto No. 1 in D minor	J. Brahms	Solomon Cutner	Charles Hambourg
03 December	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Lev Pouishnoff	Henry Wood
10 December	Piano Concerto No. 4 in D minor	A. Rubinstien	Geoffrey Tankard	Henry Wood
17 December	Piano Concerto in A minor	R. Schumann	Benno Moiseiwitsch	Henry Wood
17 December	Hungarian Rhapsody	F. Liszt	Benno Moiseiwitsch	Sir Henry Wood
1940				
14 January	Piano Concerto No. 4 in G	L. van Beethoven	Myra Hess	Henry Wood
21 January	Piano Concerto in A minor	E. Grieg	Solomon Cutner	Charles Hambourg
27 January	Piano Concerto No. 2 in B-flat	J. Brahms	Myra Hess	Heathcote Statham
28 January	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Lev Pouishnoff	Henry Wood
18 February	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Benno Moiseiwitsch	Charles Hambourg
25 February	Piano Concerto in A minor	E. Grieg	Solomon Cutner	Henry Wood
02 March	Piano Concerto No. 3 in D minor	S. Rachmaninoff	Benno Moiseiwitsch	Henry Wood
10 March	Piano Concerto No. 1 in E minor	F. Chopin	Lev Pouishnoff	Albert Heinig
17 March	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Lev Pouishnoff	Charles Hambourg
07 April	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Lev Pouishnoff	Albert Heinig
27 April	Piano Concerto No. 24 in C minor	W. A. Mozart	Betty Humby	Adrian Boult
12 May	Paganini Rhapsody	S. Rachmaninoff	Benno Moiseiwitsch	Enrique Jorda
10 August	Piano Concerto No. 1 in E-flat	F. Liszt	Lev Pouishnoff	Henry Wood
13 August	Piano Concerto No. 4	S. Palmgren	Cyril Smith	Henry Wood
14 August	Piano Concerto No. 1 in D minor	J. Brahms	Frederic Lamond	Henry Wood
15 August	Piano Concerto No. 1 in F-sharp minor	S. Rachmaninoff	Benno Moiseiwitsch	Henry Wood
16 August	Piano Concerto No. 2 in B-flat	L. van Beethoven	James Ching	Henry Wood
17 August	Piano Concerto No. 2 in A	F. Liszt	Louis Kentner	Henry Wood
20 August	Les Djinns	C. Franck	Myra Hess	Henry Wood
20 August	Piano Concerto No. 23 in A	W. A. Mozart	Myra Hess	Henry Wood
21 August	Piano Concerto No. 1 in D minor	J. S. Bach	James Ching	Henry Wood
22 August	Piano Concerto No. 2 in G minor	C. Saint-Saëns	Moura Lympany	Henry Wood
23 August	Piano Concerto No. 4 in G	L. van Beethoven	Myra Hess	Henry Wood
24 August	Hungarian Rhapsody	F. Liszt	Leslie England	Henry Wood
29 August	Paganini Rhapsody	S. Rachmaninoff	Benno Moiseiwitsch	Henry Wood
30 August	Piano Concerto No. 5 in E flat	L. van Beethoven	Myra Hess	Henry Wood
31 August	Piano Concerto in A minor	R. Schumann	Maurice Cole	Henry Wood
1941				
01 February	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Benno Moiseiwitsch	Keith Douglas

08 February	Piano Concerto in A minor	E. Grieg	Myra Hess	Keith Douglas
09 February	Piano Concerto No. 5 in E flat	L. van Beethoven	Myra Hess	Keith Douglas
13 February	Piano Concerto No. 5 in E flat	L. van Beethoven	Myra Hess	Keith Douglas
13 February	Piano Concerto No. 5 in E flat	L. van Beethoven	Myra Hess	Keith Douglas
14 February	Piano Concerto No. 5 in E flat	L. van Beethoven	Myra Hess	Keith Douglas
17 February	Piano Concerto No. 5 in E flat	L. van Beethoven	Myra Hess	Keith Douglas
20 February	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Benno Moiseiwitsch	Keith Douglas
22 February	Piano Concerto in A minor	E. Grieg	Myra Hess	Keith Douglas
23 February	Piano Concerto No. 5 in E flat	L. van Beethoven	Myra Hess	Basil Cameron
25 February	Piano Concerto in A minor	E. Grieg	Myra Hess	Keith Douglas
03 April	Piano Concerto No. 1 in E-flat	F. Liszt	Moura Lympany	Henry Wood
05 April	Piano Concerto in A minor	E. Grieg	Moura Lympany	Henry Wood
01 May	Piano Concerto No. 4 in G	L. van Beethoven	Myra Hess	Basil Cameron
04 May	Piano Concerto No. 4 in G	L. van Beethoven	Benno Moiseiwitsch	Basil Cameron
06 May	Piano Concerto in A minor	R. Schumann	Benno Moiseiwitsch	Basil Cameron
14 May	Piano Concerto No. 4 in G	L. van Beethoven	Myra Hess	Richard Austin
17 May	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Benno Moiseiwitsch	Keith Douglas
21 May	Piano Concerto in A minor	R. Schumann	Benno Moiseiwitsch	Basil Cameron
22 May	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Benno Moiseiwitsch	Basil Cameron
05 July	Piano Concerto No. 2 in B-flat	L. van Beethoven	Benno Moiseiwitsch	Basil Cameron
12 July	Paganini Rhapsody	S. Rachmaninoff	Cyril Smith	Henry Wood
26 July	Hungarian Rhapsody	F. Liszt	Moura Lympany	Henry Wood/Basil Cameron
02 August	Hungarian Rhapsody	F. Liszt	Moura Lympany	Henry Wood/Basil Cameron
06 August	Les Djinns	C. Franck	Clifford Curzon	Henry Wood/Basil Cameron
21 August	Wanderer Fantasy	F. Schubert (arr. F Liszt)	Clifford Curzon	Not specified
22 August	Konzertstück	C. M. Weber	Clifford Curzon	Landon Ronald
11 November	Piano Concerto in A minor	R. Schumann	Benno Moiseiwitsch	Basil Cameron
12 November	Piano Concerto in A minor	R. Schumann	Not specified	Basil Cameron
12 November	Piano Concerto in A minor	R. Schumann	Irene Scharrer	Basil Cameron
13 November	Piano Concerto in A minor	R. Schumann	Irene Scharrer	Keith Douglas
13 November	Piano Concerto in A minor	R. Schumann	Not specified	Basil Cameron
14 November	Piano Concerto in A minor	R. Schumann	Irene Scharrer	Keith Douglas
14 November	Piano Concerto in A minor	R. Schumann	No name given	Keith Douglas
15 November	Piano Concerto in A minor	E. Grieg	Moura Lympany	George Weldon
16 November	Piano Concerto No. 2 in B-flat	J. Brahms	Cyril Smith	George Weldon
1942				
11 January	Piano Concerto No. 3 in C minor	L. van Beethoven	Myra Hess	Richard Austin
26 April	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Irene Kohler	Mosco Carner
26 April	Piano Concerto No. 23 in A	W. A. Mozart	Irene Kohler	Mosco Carner
16 May	Piano Concerto No. 4 in G	L. van Beethoven	Louis Kentner	John Barbirolli
10 June	Piano Concerto in A minor	E. Grieg	Cyril Smith	John Barbirolli
19 July	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Eileen Joyce	George Weldon

19 September	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Eileen Joyce	Frederick Haggis
20 September	Piano Concerto in A minor	R. Schumann	Dorothea Braus	Anatole Fistoulari
07 October	Piano Concerto No. 27 in B-flat	W. A. Mozart	Benno Moiseiwitsch	George Weldon
07 October	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Benno Moiseiwitsch	George Weldon
07 October	Piano Concerto No. 27 in B-flat	W. A. Mozart	Eileen Joyce	George Weldon
07 October	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Eileen Joyce	George Weldon
04 November	Piano Concerto in A minor	R. Schumann	Marjorie Few	Bruce Huyilton Stewart
02 December	Piano Concerto No. 5 in E flat	L. van Beethoven	Benno Moiseiwitsch	George Weldon
03 December	Piano Concerto No. 5 in E flat	L. van Beethoven	Benno Moiseiwitsch	George Weldon
1943				
17 January	Piano Concerto No. 5 in E flat	L. van Beethoven	Frederic Lamond	Anatole Fistoulari
24 January	Piano Concerto No. 1 in D minor	J. S. Bach	Noel Mewton Wood	Henry Wood
24 January	Piano Concerto No. 1 in D minor	J. S. Bach	Not specified	Edric Cundell
31 January	Piano Concerto in A minor	E. Grieg	Not specified	Anatole Fistoulari
31 January	Piano Concerto in A minor	E. Grieg	Sidney Harrison	Charles Hambourg
28 February	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Not specified	Anatole Fistoulari
28 February	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Benno Moiseiwitsch	Vilem Tausky
08 March	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	No name given	No name given
08 March	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	No name given	No name given
10 March	Piano Concerto in A minor	R. Schumann	Not specified	Malcolm Sargent
10 March	Piano Concerto in A minor	R. Schumann	Myra Hess	Alec Sherman
11 March	Piano Concerto in A minor	E. Grieg	Moura Lympany	Henry Wood
12 March	Piano Concerto in C (no number given)	W. A. Mozart	Nina Milkina	Anatole Fistoulari
13 March	Piano Concerto No. 4 in G	L. van Beethoven	No name given	Charles Proctor
15 March	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Eileen Joyce	Anatole Fistoulari
15 March	Piano Concerto in A minor	E. Grieg	Eileen Joyce	Anatole Fistoulari
15 March	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Lev Pouishnoff	Henry Wood
15 March	Piano Concerto in A minor	E. Grieg	Lev Pouishnoff	Henry Wood
17 March	Piano Concerto No. 5 in E flat	L. van Beethoven	Frederic Lamond	Henry Wood
17 March	Hungarian Rhapsody	F. Liszt	Frederic Lamond	Henry Wood
17 March	Hungarian Rhapsody	F. Liszt	Clifford Curzon	Basil Cameron
17 March	Piano Concerto No. 5 in E flat	L. van Beethoven	Clifford Curzon	Basil Cameron
18 March	Piano Concerto No. 2 in B-flat	J. Brahms	Myra Hess	Leslie Heward
20 March	Piano Concerto No. 1 in D minor	J. S. Bach	Harriet Cohen	Henry Wood
20 March	Noches en los jardines de España	M. de Falla	Harriet Cohen	Henry Wood
20 March	Piano Concerto No. 1 in D minor	J. S. Bach	Kathleen Ferrier	Charles Proctor
20 March	Noches en los jardines de España	M. de Falla	Kathleen Ferrier	Charles Proctor
22 March	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Cyril Smith	George Weldon
22 March	Piano Concerto No. 2 in G minor	C. Saint-Saëns	Cyril Smith	George Weldon
22 March	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Eileen Joyce	Malcolm Sargent
22 March	Piano Concerto No. 2 in G minor	C. Saint-Saëns	Eileen Joyce	Malcolm Sargent
23 March	Piano Concerto No. 3 in C minor	L. van Beethoven	Solomon Cutner	Anatole Fistoulari

24 March	Piano Concerto No. 5 in E flat	L. van Beethoven	Benno Moiseiwitsch	Henry Wood
24 March	Piano Concerto in A minor	R. Schumann	Benno Moiseiwitsch	Henry Wood
24 March	Piano Concerto No. 5 in E flat	L. van Beethoven	Peter Stadlen	Anatole Fistoulari
24 March	Piano Concerto in A minor	R. Schumann	Peter Stadlen	Anatole Fistoulari
25 March	Piano Concerto No. 4 in G	L. van Beethoven	Irene Scharrer	Henry Wood
26 March	Piano Concerto No. 2 in B-flat	L. van Beethoven	Denis Matthews	Anatole Fistoulari
27 March	Piano Concerto No. 23 in A	W. A. Mozart	Louis Kentner	Anatole Fistoulari
27 March	Piano Concerto No. 27 in B-flat	W. A. Mozart	Louis Kentner	Anatole Fistoulari
27 March	Piano Concerto No. 23 in A	W. A. Mozart	Eileen Joyce	Muir Mathieson
27 March	Piano Concerto No. 27 in B-flat	W. A. Mozart	Eileen Joyce	Muir Mathieson
29 March	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Clifford Curzon	Henry Wood
29 March	Piano Concerto No. 1 in D minor	J. Brahms	Clifford Curzon	Henry Wood
29 March	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Benno Moiseiwitsch	Richard Austin
29 March	Piano Concerto No. 1 in D minor	J. Brahms	Benno Moiseiwitsch	Richard Austin
30 March	Piano Concerto No. 5 in E flat	L. van Beethoven	Solomon Cutner	Basil Cameron
31 March	Piano Concerto No. 3 in D minor	S. Rachmaninoff	Cyril Smith	Henry Wood
31 March	Piano Concerto No. 3 in D minor	S. Rachmaninoff	Not specified	Basil Cameron
02 April	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Phyllis Sellick	Adrian Boult
03 April	Piano Concerto in A minor	E. Grieg	Myra Hess	Henry Wood
03 April	Piano Concerto in A minor	E. Grieg	Lev Pouishnoff	Adrian Boult
25 April	Piano Concerto No 5 in E-flat	L. van Beethoven	Frederic Lamond	George Weldon
25 April	Piano Concerto No 5 in E-flat	L. van Beethoven	Not specified	Charles Proctor
01 May	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Noel Mewton-Wood	George Weldon
08 May	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Benno Moiseiwitsch	George Weldon
10 May	Piano Concerto No 2 in C minor	S. Rachmaninoff	Benno Moiseiwitsch	George Weldon
15 May	Piano Concerto No. 3 in D minor	S. Rachmaninoff	Benno Moiseiwitsch	Basil Cameron
25 May	Piano Concerto No. 3 in D minor	S. Rachmaninoff	Benno Moiseiwitsch	Basil Cameron
28 May	Piano Concerto No. 3 in D minor	S. Rachmaninoff	Moiseiwitsch	George Weldon
12 June	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Clifford Curzon	George Weldon
08 August	Piano Concerto No 2 in B-flat	J. Brahms	Louis Kentner	George Weldon
01 September	Hungarian Rhapsody	F. Liszt	No name given	Basil Cameron
02 September	Piano Concerto No 3 in D minor	S. Rachmaninov	Benno Moiseiwitsch	Basil Cameron
15 September	Piano Concerto No 3 in D minor	S. Rachmaninov	Benno Moiseiwitsch	Irwyn Walters
21 September	Piano Concerto No 3 in D minor	S. Rachmaninov	Cyril Smith	John Barbirolli
24 September	Piano Concerto No. 2 in C minor	S. Rachmaninov	Benno Moiseiwitsch	Anatole Fistoulari
25 September	Piano Concerto No. 3 in D minor	S. Prokofiev	Noel Mewton-Wood	Basil Cameron
26 September	Piano Concerto	D. Kabalevsky	Harriet Cohen	Anatole Fistoulari
30 October	Piano Concerto No 5 in E-flat	L. van Beethoven	Benno Moiseiwitsch	George Weldon
01 November	Piano Concerto No. 1 in B-flat minor	L. van Beethoven	Moura Lympany	George Weldon
1944				
02 January	Piano Concerto in A minor	E. Grieg	Eileen Joyce	Hubert Foster Clark
09 January	Piano Concerto No 2 in B-flat	J. Brahms	Peter Stadlen	Basil Cameron

10 January	Piano Concerto in C minor	F. Delius	Clifford Curzon	Hubert Foster Clark
15 January	Piano Concerto No 5 in E-flat	L. van Beethoven	Benno Moiseiwitsch	Adrian Boult
15 January	Piano Concerto No 3 in C minor	L. van Beethoven	Benno Moiseiwitsch	Adrian Boult
16 January	Piano Concerto No 1 in B-flat minor	P. Tchaikovsky	Louis Kentner	Heathcote Statham
23 January	Piano Concerto No 21 in C	W. A. Mozart	Moura Lympany	Richard Austin
30 January	Piano Concerto No 5 in E-flat	L. van Beethoven	Paul Weingarten	Anatole Fistoulari
31 January	Piano Concerto No 2 in C minor	S. Rachmaninoff	Louis Kentner	Hubert Foster Clark
06 February	Piano Concerto No 26 Coronation	W. A. Mozart	Clifford Curzon	Heathcote Statham
26 February	Piano Concerto No 4 in G	L. van Beethoven	Myra Hess	Sir Adrian Boult
02 March	The Rio Grande	C. Lambert	Angus Morrison	Thomas Armstrong
05 March	Piano Concerto in A minor	R. Schumann	Maria Donska	Hubert Foster Clark
06 March	Piano Concerto in G	M. Ravel	Phyllis Sellick	Hubert Foster Clark
12 March	Piano Concerto No 23 in A major	W. A. Mozart	Myra Hess	Heathcote Statham
19 March	Piano Concerto No 2 in G minor	C. Saint-Saëns	Irene Scharrer	Clarence Raybould
21 March	Piano Concerto No 2 in C minor	S. Rachmaninoff	Pouishnoff	Pouishnoff
26 March	Piano Concerto	D. Kabalevsky	Harriet Cohen	Anatole Fistoulari
01 April	Piano Concerto No 2 in B-flat	L. van Beethoven	Solomon	George Weldon
01 April	Piano Concerto No 3 in C minor	L. van Beethoven	Solomon	George Weldon
02 April	Piano Concerto No 3	N. Medtner	Benno Moiseiwitsch	Basil Cameron
09 April	Piano Concerto No 5 in E-flat	L. van Beethoven	Cyril Smith	Hugo Weisgall
16 April	Piano Concerto No. 2 in C minor	L. van Beethoven	Moura Lympany	Warwick Braithwaite
17 April	Piano Concerto No 5 in E-flat	L. van Beethoven	Cyril Smith	Hubert Foster Clark
22 April	Piano Concerto No 5 in E-flat	L. van Beethoven	Mark Hambourg	Charles Hambourg
23 April	Piano Concerto No 3 in C minor	L. van Beethoven	Noel Mewton-Wood	Malcolm Sargent
30 April	Piano Concerto No 27 in B-flat	W. A. Mozart	Eileen Joyce	Anatole Fistoulari
30 April	Piano Concerto No 1 in C	L. van Beethoven	Eileen Joyce	Anatole Fistoulari
01 May	Piano Concerto No 24 in C	W. A. Mozart	Victor Hely-Hutchinson	Hubert Foster Clark
08 May	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Clifford Curzon	Warwick Braithwaite
10 May	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Benno Moiseiwitsch	Irwyn Walters
14 May	Piano Concerto No 4 in G	L. van Beethoven	Nicolas Medtner	Anatole Fistoulari
21 May	Piano Concerto in A minor	E. Grieg	Not specified	Heathcote Statham
21 May	Piano Concerto in A minor	E. Grieg	Eileen Joyce	Basil Cameron
28 May	Piano Concerto No 1 in D minor	J. Brahms	Clifford Curzon	George Weldon
31 May	Piano Concerto No. 3 in D minor	S. Rachmaninoff	Cyril Smith	Muir Mathieson
02 June	Piano Concerto No 1 in B-flat minor	P. Tchaikovsky	Solomon	Adrian Boult
04 June	Piano Concerto	A. Khatchaturyan	Moura Lympany	Albert Coates
05 June	Piano Concerto No. 3	N. Medtner	Nicolas Medtner	Sir Adrian Boult
07 June	Paganini Rhapsody	S. Rachmaninoff	Benno Moiseiwitsch	Anatole Fistoulari
08 June	Piano Concerto No. 3 in C	S. Prokofiev	Eileen Joyce	Albert Coates
09 June	Hungarian Rhapsody	F. Liszt	No name given	Adrian Boult
11 June	Piano Concerto No 5 in E-flat	L. van Beethoven	Cyril Smith	Heathcote Statham
18 June	Piano Concerto No 1 in B-flat minor	P. Tchaikovsky	Moura Lympany	Stanford Robinson

24 June	Piano Concerto No 3 in D minor	S. Rachmaninoff	Cyril Smith	Basil Cameron
25 June	Piano Concerto No 23 in A major	W. A. Mozart	Iris Loveridge	Anatole Fistoulari
27 June	Piano Concerto No 12	W. A. Mozart	Myra Hess	Basil Cameron
01 July	Piano Concerto in A minor	R. Schumann	Eileen Joyce	Muir Mathieson
03 July	Hungarian Rhapsody	F. Liszt	No name given	George Stratton
21 July	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Cyril Smith	George Stratton
22 July	Hungarian Rhapsody	F. Liszt	No name given	George Stratton
28 August	Piano Concerto No 1 in E-flat	F. Liszt	Moura Lympany	Hubert Foster Clark
24 September	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Benno Moiseiwitsch	Anatole Fistoulari
01 October	Piano Concerto No 3 in C minor	L. van Beethoven	Frederic Lamond	Anatole Fistoulari
05 October	Piano Concerto No 4 in G	L. van Beethoven	Phyllis Sellick	Claud Powell
08 October	Piano Concerto No 2 in F minor	F. Chopin	Michal Hambourg	Malcolm Sargent
09 October	Piano Concerto No 5 in E-flat	L. van Beethoven	Louis Kentner	Hubert Foster Clark
14 October	Piano Concerto No 5 in E-flat	L. van Beethoven	Myra Hess	Sir Adrian Boult
15 October	Piano Concerto No 2 in C minor	S. Rachmaninoff	Benno Moiseiwitsch	Louis Cohen
22 October	Piano Concerto No 21 in C minor	W. A. Mozart	Clifford Curzon	Anatole Fistoulari
28 October	Piano Concerto No 20 in D minor	W. A. Mozart	Louis Kentner	Basil Cameron
29 October	Piano Concerto No 1 in D minor	J. Brahms	Franz Osborn	Heathcote Statham
05 November	Piano Concerto No 4 in G	L. van Beethoven	Myra Hess	Alec Sherman
12 November	Variations on a Nursey Song	E. Dohnányi	Cyril Smith	Malcolm Sargent
19 November	Piano Concerto No 2 in C minor	S. Rachmaninoff	Eileen Joyce	Basil Cameron
20 November	Piano Concerto No 2 in C minor	S. Rachmaninoff	Cyril Smith	Basil Cameron
23 November	Piano Concerto in B-flat	A. Bliss	Not specified	Sir John Barbirolli
25 November	Piano Concerto No. 1 in F-sharp minor	S. Rachmaninoff	Benno Moiseiwitsch	Anatole Fistoulari
26 November	Piano Concerto in A minor	E. Grieg	Benno Moiseiwitsch	George Weldon
03 December	Piano Concerto No 5 in E-flat	L. van Beethoven	Clifford Curzon	Mosco Carner
11 December	Piano Concerto No 18 in B flat	W. A. Mozart	Myra Hess	Louis Cohen
17 December	Piano Concerto No 4 in G	L. van Beethoven	Nina Milkina	Albert Coates
24 December	Piano Concerto No. 3 in C	S. Prokofiev	Noel Mewton-Wood	Basil Cameron
31 December	Piano Concerto in A minor	R. Schumann	Eileen Joyce	Muir Mathieson
1945				
14 January	Piano Concerto in D minor	J. S. Bach	Irene Scharrer	Albert Coates
20 January	Variations on a Nursey Song	E. Dohnányi	Cyril Smith	Basil Cameron
21 January	Piano Concerto No 21 in C	W. A. Mozart	Iso Elinson	Anatole Fistoulari
27 January	Piano Concerto No 3 in C minor	L. van Beethoven	Myra Hess	George Weldon
27 January	Piano Concerto No 2 in B-flat	L. van Beethoven	Myra Hess	George Weldon
28 January	Piano Concerto No 4 in G	L. van Beethoven	Michal Hambourg	Basil Cameron
28 January	Piano Concerto No 3 in C minor	L. van Beethoven	Michal Hambourg	Basil Cameron
28 January	Piano Concerto No 4 in G	L. van Beethoven	Solomon	Albert Coates
28 January	Piano Concerto No 3 in C minor	L. van Beethoven	Solomon	Albert Coates
04 February	Piano Concerto No. 2	P. Tchaikovsky	Benno Moiseiwitsch	Heathcote Statham
17 February	Piano Concerto No. 18 in B-flat	W. A. Mozart	Myra Hess	George Weldon

17 February	Piano Concerto No. 18 in B-flat	W. A. Mozart	Myra Hess	George Weldon
18 February	Piano Concerto No 1 in D minor	J. Brahms	Clifford Curzon	Basil Cameron
25 February	Piano Concerto in G	J. Haydn	Elizabeth Vernon-Powell	Anatole Fistoulari
26 February	Piano Concerto No 3 in D minor	S. Rachmaninoff	Benno Moiseiwitsch	Muir Mathieson
10 March	Piano Concerto No 5 in E-flat	L. van Beethoven	Benno Moiseiwitsch	Anatole Fistoulari
10 March	Piano Concerto No 1 in C	L. van Beethoven	Benno Moiseiwitsch	Anatole Fistoulari
11 March	Piano Concerto No 21 in C K467	W. A. Mozart	Myra Hess	George Weldon
25 March	Piano Concerto No 3 in C minor	L. van Beethoven	Benno Moiseiwitsch	Anatole Fistoulari
26 March	Piano Concerto No 5 in E-flat	L. van Beethoven	Solomon	Anatole Fistoulari
01 April	Piano Concerto in A minor	E. Grieg	Moura Lympany	Eric Cundell
07 April	Piano Concerto No 4 in G	L. van Beethoven	Myra Hess	Alec Sherman
08 April	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Colin Horsley	Basil Cameron
11 April	Piano Concerto No 1 in C	L. van Beethoven	Margaret Maddison	Charles Hambourg
15 April	Piano Concerto No. 3 in D minor	S. Rachmaninoff	Irene Kohler	Anatole Fistoulari
17 April	Piano Concerto No 1 in C	L. van Beethoven	Frank Merrick	Basil Cameron
21 April	Piano Concerto No 4 in G	L. van Beethoven	Moura Lympany	Edric Cundell
22 April	Piano Concerto in E flat K482	W. A. Mozart	Franz Osborn	Sir Adrian Boult
22 April	Piano Concerto No 2 in A	F. Liszt	Franz Osborn	Sir Adrian Boult
25 April	Piano Concerto No 2 in B-flat	L. van Beethoven	Denis Matthews	Anatole Fistoulari
28 April	Hungarian Rhapsody	F. Liszt	Sidney Harrison	Karl Rankl
29 April	Piano Concerto No 4 in G	L. van Beethoven	Michal Hambourg	Maurice Miles
30 April	Piano Concerto No 1 in D minor	J. Brahms	Clifford Curzon	Charles Hambourg
06 May	Variations on a Nursey Song	E. Dohnányi	Cyril Smith	Anatole Fistoulari
13 May	Piano Concerto No 2 in C minor	S. Rachmaninoff	Eileen Joyce	Warwick Braithwaite
16 May	Piano Concerto No 1 in B-flat minor	P. Tchaikovsky	Benno Moiseiwitsch	Basil Cameron
20 May	Piano Concerto No 1 in C	L. van Beethoven	Benno Moiseiwitsch	Richard Austin
27 May	Piano Concerto in A minor	E. Grieg	Not specified	Anatole Fistoulari
27 May	Piano Concerto in A minor	E. Grieg	Shulamith Shafer	Alec Sherman
03 June	Piano Concerto No 4 in G	L. van Beethoven	Clifford Curzon	Heathcote Statham
10 June	Piano Concerto No 1 in B-flat minor	P. Tchaikovsky	Benno Moiseiwitsch	Anatole Fistoulari
17 June	Piano Concerto No 5 in E-flat	L. van Beethoven	Denis Matthews	Anthony Collins
24 June	Piano Concerto in A minor	R. Schumann	Julian Isserlis	Basil Cameron
01 July	Piano Concerto	L. Bridgwater	Iris Loveridge	Anatole Fistoulari
15 July	Piano Concerto No 2 in B-flat	J. Brahms	Irene Kohler	Anatole Fistoulari
21 July	Paganini Rhapsody	S. Rachmaninoff	Benno Moiseiwitsch	Basil Cameron
22 July	Piano Concerto No 27 in B-flat	W. A. Mozart	Eileen Joyce	Robert Ainsworth
23 July	Piano Concerto No 1 in B-flat minor	P. Tchaikovsky	Cyril Smith	Basil Cameron
25 July	Piano Concerto No. 1 in D minor	J. S. Bach	Frank Merrick	Basil Cameron
26 July	Piano Concerto No 1 in E-flat	F. Liszt	Moura Lympany	Muir Mathieson
26 July	Piano Concerto No 4 in G	L. van Beethoven	Moura Lympany	Muir Mathieson
26 July	Piano Concerto No 1 in E-flat	F. Liszt	Louis Kentner	Basil Cameron
26 July	Piano Concerto No 4 in G	L. van Beethoven	Louis Kentner	Basil Cameron



27 July	Piano Concerto No 4 in G	L. van Beethoven	Moura Lympany	Muir Mathieson
27 July	Piano Concerto No 4 in G	L. van Beethoven	Moura Lympany	Muir Mathieson
27 July	Piano Concerto No 4 in G	L. van Beethoven	Irene Scharrer	Basil Cameron
27 July	Piano Concerto No 4 in G	L. van Beethoven	Irene Scharrer	Basil Cameron
28 July	Piano Concerto No 4 in G	L. van Beethoven	Louis Kentner	Muir Mathieson
28 July	Piano Concerto No 4 in G	L. van Beethoven	Ginette Neveu	Basil Cameron
29 July	Piano Concerto No 4 in G	L. van Beethoven	Louis Kentner	Muir Mathieson
30 July	Piano Concerto No 1 in D minor	J. Brahms	Eileen Joyce	Muir Mathieson
30 July	Piano Concerto in A minor	R. Schumann	Eileen Joyce	Muir Mathieson
30 July	Piano Concerto No 1 in D minor	J. Brahms	Clifford Curzon	Basil Cameron
30 July	Piano Concerto in A minor	R. Schumann	Clifford Curzon	Basil Cameron
31 July	Piano Concerto in A minor	R. Schumann	Eileen Joyce	Muir Mathieson
31 July	Piano Concerto in A minor	R. Schumann	Not specified	Basil Cameron
03 August	Piano Concerto No 2 in B-flat	L. van Beethoven	Angus Morrison	Basil Cameron
04 August	Piano Concerto No 1	A. Glazunov	Lev Pouishnoff	Adrian Boult
05 August	Piano Concerto No 1 in B-flat minor	P. Tchaikovsky	Clifford Curzon	Louis Cohen
06 August	Piano Concerto No 2 in C minor	S. Rachmaninoff	Moura Lympany	Adrian Boult
10 August	Piano Concerto No 1 in C	L. van Beethoven	Valda Aveling	Adrian Boult
13 August	Piano Concerto No 2 in G major	P. Tchaikovsky	Benno Moiseiwitsch	Basil Cameron
14 August	Piano Concerto No 2 in A	F. Liszt	Witold Malcuzyński	Basil Cameron
14 August	Piano Concerto No 2 in F minor	F. Chopin	Witold Malcuzyński	Basil Cameron
15 August	Piano Concerto No 20 in D minor	W. A. Mozart	Denis Matthews	Basil Cameron
16 August	Piano Concerto in E-flat	J. Ireland	Clifford Curzon	Basil Cameron
16 August	Noches en los jardines de España	M. de Falla	Clifford Curzon	Basil Cameron
17 August	Piano Concerto No 3 in C minor	L. van Beethoven	Iso Elinson	Basil Cameron
19 August	Piano Concerto in A minor	E. Grieg	Cyril Smith	Anatole Fistoulari
26 August	Piano Concerto No 5	L. van Beethoven	Edith Vogel	Anatole Fistoulari
02 September	Piano Concerto in A minor	R. Schumann	Irene Scharrer	George Weldon
15 September	Piano Concerto	A. Rawsthorne	Kathleen Ferrier	Adrian Boult
23 September	Piano Concerto No 1 in D minor	J. Brahms	Solomon	Basil Cameron
30 September	Piano Concerto in A minor	R. Schumann	Lev Pouishnoff	Basil Cameron
11 October	Piano Concerto No 5 in E-flat	L. van Beethoven	Lev Pouishnoff	Sir Adrian Boult
14 October	Piano Concerto No 1 in B-flat minor	P. Tchaikovsky	Eugene List	Louis Cohen
16 October	Piano Concerto No 5 in E-flat	L. van Beethoven	Frederic Lamond	Basil Cameron
21 October	Piano Concerto No 3 in D minor	S. Rachmaninoff	Moura Lympany	Basil Cameron
03 November	Piano Concerto No 1 in B-flat minor	P. Tchaikovsky	Irene Kohler	Charles Hambourg
03 November	Piano Concerto No 1 in B-flat minor	P. Tchaikovsky	Irene Kohler	Charles Hambourg
03 November	Piano Concerto No 1 in B-flat minor	P. Tchaikovsky	Irene Kohler	Charles Hambourg
03 November	Piano Concerto No 1 in B-flat minor	P. Tchaikovsky	Irene Kohler	Charles Hambourg
11 November	Piano Concerto No 3 in C minor	L. van Beethoven	Solomon	Malcolm Sargent
02 December	Piano Concerto No 2 in B-flat	J. Brahms	Iso Elinson	George Weldon
04 December	Piano Concerto in A minor	E. Grieg	Marian Blaszczynski	Basil Cameron

05 December	Piano Concerto No 5 in E-flat	L. van Beethoven	Alfred Blumen	Sir Adrian Boult
16 December	Piano Concerto No 1 in B-flat minor	P. Tchaikovsky	Adela Verne	Charles Hambourg
30 December 1946	Piano Concerto No 22 in E-flat	W. A. Mozart	Tara Berry	Maurice Miles
06 January	Piano Concerto No 2 in B-flat	J. Brahms	Edward Kilenyi	Enrique Jorda
11 January	Piano Concerto No 1	N. Medtner	Edna Iles	George Weldon
11 January	Piano Concerto No 4 in G	L. van Beethoven	Edna Iles	George Weldon
13 January	Piano Concerto No 5 in E-flat	L. van Beethoven	Lev Pouishnoff	Basil Cameron
19 January	Piano Concerto No 1 in E-flat	F. Liszt	Louis Kentner	Constant Lambert
20 January	Piano Concerto No 2 in C minor	S. Rachmaninoff	Moura Lympany	Malcolm Sargent
26 January	Hungarian Rhapsody	F. Liszt	Clifford Curzon	Charles Hambourg
28 January	Piano Concerto No 1 in B-flat minor	P. Tchaikovsky	Shulamith Shafir	Charles Hambourg
30 January	Piano Concerto No 2	N. Medtner	Edna Iles	George Weldon
03 February	Piano Concerto No 3 in C minor	L. van Beethoven	Iso Elinson	Edric Cundell
16 February	Piano Concerto in E-flat	J. Ireland	Clifford Curzon	Basil Cameron
16 February	Piano Concerto in E-flat	J. Ireland	Clifford Curzon	Basil Cameron
17 February	Piano Concerto No 4 in G	L. van Beethoven	Shulamith Shafir	George Weldon
17 February	Piano Concerto No 4 in G	L. van Beethoven	Shulamith Shafir	George Weldon
17 February	Piano Concerto No 4 in G	L. van Beethoven	Shulamith Shafir	George Weldon
17 February	Piano Concerto No 4 in G	L. van Beethoven	Shulamith Shafir	George Weldon
20 February	Piano Concerto No 2 in C minor	S. Rachmaninoff	Irene Kohler	Harold Grace
23 February	Piano Concerto No 2 in C minor	S. Rachmaninoff	Benno Moiseiwitsch	Charles Hambourg
23 February	Piano Concerto No 2 in C minor	S. Rachmaninoff	Benno Moiseiwitsch	Charles Hambourg
23 February	Piano Concerto No 2 in C minor	S. Rachmaninoff	Moiseiwitsch	Charles Hambourg
23 February	Piano Concerto No 2 in C minor	S. Rachmaninoff	Moiseiwitsch	Charles Hambourg
04 March	Piano Concerto No 4 in G	L. van Beethoven	Moura Lympany	Harold Grace
08 March	Piano Concerto No 3	N. Medtner	Edna Iles	George Weldon
08 March	Piano Concerto No 3 in C minor	L. van Beethoven	Edna Iles	George Weldon
09 March	Hungarian Rhapsody	F. Liszt	Rhea Perren	Warwick Braithwaite
09 March	Piano Concerto	N. Rimsky Korsakov	Rhea Perren	Warwick Braithwaite
10 March	Piano Concerto No 1 in B-flat minor	P. Tchaikovsky	Not specified	Malcolm Sargent
10 March	Piano Concerto No 1 in B-flat minor	P. Tchaikovsky	Louis Kentner	Basil Cameron
17 March	Piano Concerto No 17 in G	W. A. Mozart	Peter Stadlen	Malcolm Sargent
30 March	Piano Concerto No 3 in D minor	S. Rachmaninoff	Cyril Smith	Charles Hambourg
31 March	Variations on a Nursey Song	E. Dohnányi	Lev Pouishnoff	Basil Cameron
06 April	Piano Concerto No 5 in E-flat	L. van Beethoven	Cyril Smith	Muir Mathieson
24 April	Piano Concerto No 1 in E-flat	F. Liszt	Marguerite Wolfe	John Foster
27 April	Piano Concerto No 2 in C minor	S. Rachmaninoff	Benno Moiseiwitsch	Anthony Collins
28 April	Piano Concerto No 5 in E-flat	L. van Beethoven	Frederic Lamond	Karl Rankl
28 April	Piano Concerto No 1 in B-flat minor	P. Tchaikovsky	Frederic Lamond	Karl Rankl
28 April	Piano Concerto No 5 in E-flat	L. van Beethoven	Iso Elinson	Charles Hambourg
28 April	Piano Concerto No 1 in B-flat minor	P. Tchaikovsky	Iso Elinson	Charles Hambourg

09 May	Piano Concerto No 1 in E-flat	F. Liszt	Rhea Perren	Warwick Braithwaite
12 May	Paganini Rhapsody	S. Rachmaninoff	Moura Lympany	Albert Coates
12 May	Piano Concerto No 2	S. Rachmaninoff	Moura Lympany	Albert Coates
12 May	Paganini Rhapsody	S. Rachmaninoff	Benno Moiseiwitsch	Enrique Jorda
26 May	Piano Concerto	S. Rachmaninoff	Dorothy Pouishnoff	George Weldon
02 June	Piano Concerto No 1 in B-flat minor	P. Tchaikovsky	Lev Pouishnoff	Albert Coates
16 June	Piano Concerto No 2 in C minor	S. Rachmaninoff	Eugene List	Malcolm Sargent
27 June	Piano Concerto No 2 in C minor	S. Rachmaninoff	Jan Smeterlin	Basil Cameron
27 July	Piano Concerto No 2 in C minor	S. Rachmaninoff	Lev Pouishnoff	Basil Cameron
29 July	Piano Concerto No 1 in B-flat minor	P. Tchaikovsky	Clifford Curzon	Basil Cameron
31 July	Paganini Rhapsody	S. Rachmaninoff	Cyril Smith	Basil Cameron
02 August	Piano Concerto No 3 in C minor	L. van Beethoven	Noel Mewton-Wood	Basil Cameron
02 August	Piano Concerto (revised)#	B. Britten	Noel Mewton-Wood	Basil Cameron
05 August	Piano Concerto in A minor	E. Grieg	Eileen Joyce	Basil Cameron
06 August	Piano Concerto No 2 in A	F. Liszt	Witold Malcuzyński	Basil Cameron
07 August	Piano Concerto No 5 in E-flat	L. van Beethoven	Clifford Curzon	Basil Cameron
07 August	Noches en los jardines de España	M. de Falla	Clifford Curzon	Basil Cameron
08 August	Variations on a Nursey Song	E. Dohnányi	Lev Pouishnoff	Basil Cameron
10 August	Piano Concerto No 3 in D minor	S. Rachmaninoff	Witold Macluzyński	Adrian Boult
12 August	Piano Concerto No 2 in F minor	F. Chopin	Michal Hambourg	Adrian Boult
14 August	Piano Concerto No 1	A. Rawsthorne	Louis Kentner	Constant Lambert
17 August	Piano Concerto No 3 in C minor	L. van Beethoven	Denis Matthews	Basil Cameron
19 August	Piano Concerto No 11	J. Haydn	Kathleen Long	Basil Cameron
21 August	Piano Concerto No 1 in F-sharp minor	S. Rachmaninoff	Benno Moiseiwitsch	Basil Cameron
21 August	Piano Concerto No 3	N. Medtner	Benno Moiseiwitsch	Basil Cameron
23 August	Piano Concerto No 4 in G	L. van Beethoven	Moura Lympany	Basil Cameron
21 September	Sinfonia Concertante	W. Walton	Phyllis Sellick	Adrian Boult
13 October	Piano Concerto No 1 in B-flat minor	P. Tchaikovsky	Lev Pouishnoff	Basil Cameron
13 October	Piano Concerto No 3 in C minor	L. van Beethoven	Lev Pouishnoff	Basil Cameron
13 October	Piano Concerto No 1 in B-flat minor	P. Tchaikovsky	Benno Moiseiwitsch	Basil Cameron
13 October	Piano Concerto No 3 in C minor	L. van Beethoven	Benno Moiseiwitsch	Basil Cameron
01 November	Piano Concerto in A minor	E. Grieg	Michal Hambourg	Charles Hambourg
06 November	The Rio Grande	C. Lambert	Angus Morrison	Warwick Braithwaite
09 November	Piano Concerto in A minor	F. Schumann	George Chavchavadze	Malcolm Sargent
09 November	Piano Concerto No 4 in G	L. van Beethoven	George Chavchavadze	Malcolm Sargent
09 November	Piano Concerto in A minor	E. Grieg	George Chavchavadze	Malcolm Sargent
17 November	Piano Concerto No 3 in D minor	S. Rachmaninoff	Witold Malcuzyński	Eric Cundell
23 November	Piano Concerto No 3 in D minor	S. Rachmaninoff	Cyril Smith	Charles Hambourg
24 November	Piano Concerto No 3 in D minor	S. Rachmaninoff	Raffi Petrossian	Malcolm Sargent
24 November	Piano Concerto No 3 in D minor	S. Rachmaninoff	Not specified	Enrique Jorda
24 November	Piano Concerto No 3 in D minor	S. Rachmaninoff	Not specified	Enrique Jorda
01 December	Piano Concerto No 5 in E-flat	L. van Beethoven	Arturo Benedetti Michelangeli	Louis Cohen

06 December	Piano Concerto No 5 in E-flat	L. van Beethoven	Alexis Kligerman	Malcolm Sargent
13 December	Piano Concerto No 3 in D minor	S. Rachmaninoff	Irene Kohler	Charles Hambourg
15 December 1947	Piano Concerto No 1 in E-flat	F. Liszt	Arturo Benedetti Michelangeli	Warwick Braithwaite
05 January	Piano Concerto No 4 in G	L. van Beethoven	Claudio Arrau	Malcolm Sargent
12 January	Piano Concerto No 5 in E-flat	L. van Beethoven	Solomon	George Weldon
13 January	Piano Concerto No 2 in C minor	S. Rachmaninoff	Cyril Smith	John Foster
19 January	Piano Concerto No 3 in C minor	L. van Beethoven	Louis Kentner	Karl Rankl
19 January	Piano Concerto No 1 in B-flat minor	P. Tchaikovsky	Louis Kentner	Karl Rankl
19 January	Piano Concerto No 3 in C minor	L. van Beethoven	Iso Elinson	Walter Susskind
19 January	Piano Concerto No 1 in B-flat minor	P. Tchaikovsky	Iso Elinson	Walter Susskind
24 January	Piano Concerto	H. Searle	Colin Horsley	Charles Hambourg
24 January	Piano Concerto No 2 in C minor	S. Rachmaninoff	Colin Horsley	Charles Hambourg
02 February	Piano Concerto No 2 in B-flat	J. Brahms	Iso Elinson	Basil Cameron
09 February	Piano Concerto No 2 in C minor	S. Rachmaninoff	Moura Lympany	George Weldon
16 February	Piano Concerto No 5 in E-flat	L. van Beethoven	Pnina Salzman	Malcolm Sargent
16 February	Piano Concerto No 1 in B-flat minor	P. Tchaikovsky	Pnina Salzman	Malcolm Sargent
16 February	Piano Concerto No 5 in E-flat	L. van Beethoven	Monique de la Bruchollerie	Constant Lambert
16 February	Piano Concerto No 1 in B-flat minor	P. Tchaikovsky	Monique de la Bruchollerie	Constant Lambert
23 February	Piano Concerto No 5 in E-flat	L. van Beethoven	Peter Stadlen	John Hollingsworth
01 March	Piano Concerto in F minor	C. Proctor	Iris Loveridge	Charles Proctor
08 March	Piano Concerto in A minor	R. Schumann	Noel Mewton-Wood	Charles Hambourg
09 March	Piano Concerto in A minor	R. Schumann	Adela Verne	Basil Cameron
30 March	Piano Concerto No 4 in G	L. van Beethoven	Moura Lympany	Royalton Kisch
01 April	Paganini Rhapsody	S. Rachmaninoff	Benno Moiseiwitsch	Basil Cameron
01 April	Piano Concerto No 2 in C minor	S. Rachmaninoff	Benno Moiseiwitsch	Basil Cameron
01 April	Piano Concerto No 3 in D minor	S. Rachmaninoff	Benno Moiseiwitsch	Basil Cameron
06 April	Piano Concerto No 2 in C minor	S. Rachmaninoff	Lev Pouishnoff	Stanford Robinson
13 April	Piano Concerto No 2 in B-flat	L. van Beethoven	Solomon	George Weldon
13 April	Hungarian Rhapsody	F. Liszt	Solomon	George Weldon
19 April	Piano Concerto	W. Wordsworth	John Hunt	Charles Hambourg
19 April	Piano Concerto No 3 in C minor	L. van Beethoven	John Hunt	Charles Hambourg
20 April	Piano Concerto No 1 in D minor	J. Brahms	Franz Reizenstein	Louis Cohen
20 April	Piano Concerto No 1 in B-flat minor	P. Tchaikovsky	Franz Reizenstein	Louis Cohen
20 April	Piano Concerto No 1 in D minor	J. Brahms	Katharine Goodson	Sir Thomas Beecham
20 April	Piano Concerto No 1 in B-flat minor	P. Tchaikovsky	Katharine Goodson	Sir Thomas Beecham
27 April	Piano Concerto No 3 in C minor	L. van Beethoven	Shulamith Shafir	Sir Adrian Boult
04 May	Piano Concerto No 1 in E minor	F. Chopin	Alexander Uninsky	Malcolm Sargent
07 May	Piano Concerto No 1 in B-flat minor	P. Tchaikovsky	Solomon	Malcolm Sargent
18 May	Piano Concerto No 1 in B-flat minor	P. Tchaikovsky	Alexander Brailowsky	Malcolm Sargent
01 June	Piano Concerto in A minor	E. Grieg	Gina Bachauer	Alastair Royalton-Kisch
24 June	Piano Concerto No 2 in C minor	S. Rachmaninoff	Lev Pouishnoff	Stanford Robinson

25 June	Piano Concerto No 5 in E-flat	L. van Beethoven	Solomon	George Weldon
19 July	Piano Concerto No 2 in C minor	S. Rachmaninoff	Eileen Joyce	George Weldon
19 July	Paganini Rhapsody	S. Rachmaninoff	Eileen Joyce	George Weldon
19 July	Paganini Rhapsody	S. Rachmaninoff	Eric Harrison	Not specified
15 August	Third Rhapsody	E. J. Moeran	Irene Kohler	Malcolm Sargent
03 November	Piano Concerto No. 23 in A major	W. Walton	Not specified	Gaston Poulet
03 November 1948	Piano Concerto	F. Elizalde	Not specified	Gaston Poulet
03 August	Piano Concerto No 24 in C minor	W. Walton	Clifford Curzon	Basil Cameron
04 August	Hungarian Rhapsody	F. Liszt	Solomon	Basil Cameron
19 August	The Rio Grande	C. Lambert	Eric Harrison	Stanford Robinson
04 September	Sinfonia Concertante	W. Walton	Phyllis Sellick	Basil Cameron
10 September	Legend	J. Ireland	Kyla Greenbaum	Basil Cameron
11 September	Paganini Rhapsody	S. Rachmaninoff	Cyril Smith	Basil Cameron
19 October	Piano Concerto No 2 in B-flat	J. Brahms	Wilhelm Backhaus	Malcolm Sargent
24 October	Piano Concerto No 5 in E-flat	L. van Beethoven	Wilhelm Backhaus	George Weldon
31 October	Piano Concerto No 4 in G	L. van Beethoven	Artur Schnabel	Malcolm Sargent
31 October	Paganini Rhapsody	S. Rachmaninoff	Artur Schnabel	Malcolm Sargent
02 November	Piano Concerto#	F. Elizalde	Frederico Elizalde	Gaston Poulet
16 November	Piano Concerto No. 3 in D minor	S. Rachmaninoff	Witold Malcuzyński	Artur Rodzinski
21 November	Piano Concerto in A minor	E. Grieg	Mary Munn	Malcolm Sargent
28 November	Piano Concerto No 1 in D minor	J. Brahms	Marguerite Wolff	Artur Rodzinski
28 November	Piano Concerto No 1 in D minor	J. Brahms	Not specified	Walter Susskind
05 December 1949	Piano Concerto No 2 in B-flat	J. Brahms	Claudio Arrau	Artur Rodzinski
09 January	Piano Concerto No. 17 in G major	W. A. Mozart	Peter Stadlen	John Hollingsworth
16 January	Piano Concerto No 4 in G	L. van Beethoven	Not specified	
16 January	Piano Concerto No 4 in G	L. van Beethoven	Victor Schioler	George Weldon
23 January	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Not specified	
23 January	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Lev Pouishnoff	Royalton Kisch
13 February	Piano Concerto No 5 in E-flat	L. van Beethoven	Shulamith Shafir	Malcolm Sargent
27 February	Piano Concerto No. 3 in D minor	S. Rachmaninoff	Moura Lympany	Walter Susskind
08 March	Variations on a Nurse Song	E. Dohnányi	Cyril Smith	Malcolm Sargent
27 March	Hungarian Rhapsody	F. Liszt	Amparo Iturbi	Walter Susskind
20 March	Piano Concerto No 5 in E-flat	L. van Beethoven	Andor Foldes	Basil Cameron
20 May	Piano Concerto in B-flat	L. Berkeley	Colin Horsley	Basil Cameron
12 August	Piano Concerto No 2 in B-flat	L. van Beethoven	Ronald Smith	Basil Cameron
13 August	Paganini Rhapsody	S. Rachmaninoff	Colin Horsley	Basil Cameron
16 October	Piano Concerto No 1 in E minor	F. Chopin	Pouishnoff	Walter Susskind
23 October	Paganini Rhapsody	S. Rachmaninoff	Eric Harrison	Anthony Collins
11 December	Piano Concerto No 2 in F-sharp minor	F. Liszt	Claudio Arrau	Gaston Poulet
11 December	Piano Concerto No 1 in E minor	F. Chopin	Claudio Arrau	Gaston Poulet

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08 January	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Leff Poushnoff	George Weldon
08 January	Piano Concerto No 1 in E minor	F. Liszt	Leff Poushnoff	George Weldon
15 January	Piano Concerto No. 3 in D minor	S. Rachmaninoff	Aleksandr Helmann	Anthony Collins
05 February	Piano Concerto No 4 in G	L. van Beethoven	Amparo Iturbi	Walter Susskind
05 March	Piano Concerto No 1 in D minor	J. Brahms	Andor Foldes	George Weldon
12 March	Piano Concerto (1945)	B. Britten	Mewton-Wood	Sir Adrian Boult
26 March	Piano Concerto in A minor	R. Schumann	Ruth Fermoy	Josef Krips
02 April	Piano Concerto No 2 in B-flat	J. Brahms	Abbey Simon	Malcolm Sargent
07 May	Piano Concerto No 4 in G	L. van Beethoven	Moura Lympany	Malcolm Sargent
08 October	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Eileen Joyce	Muir Mathieson
15 October	Piano Concerto No 2 in B-flat	J. Brahms	Claudio Arrau	Josef Krips
22 October	Piano Concerto No 4 in G	L. van Beethoven	Moura Lympany	Josef Krips
05 November	Piano Concerto No 1 in D minor	J. Brahms	Backhaus	Malcolm Sargent
19 November	Piano Concerto No 1 in D minor	J. Brahms	Richard Glas	Josef Krips
10 December	Piano Concerto No. 23 in A major	W. A. Mozart	Clifford Curzon	Basil Cameron
1951				
04 January	Piano Concerto No. 20 in D minor	W. A. Mozart	Ruth Fermoy	Josef Krips
07 January	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Leff Pouishnoff	George Weldon
07 January	Piano Concerto No 1 in E-flat	F. Liszt	Leff Pouishnoff	George Weldon
14 January	Piano Concerto No. 20 in D minor	W. A. Mozart	Livia Rev	Josef Krips
21 January	Piano Concerto in A minor	R. Schumann	Abbey Simon	Josef Krips
04 March	Variations on a Nursey Song	E. Dohnányi	Eileen Joyce	Malcolm Sargent
23 August	Noches en los jardines de España	M. de Falla	Phyllis Sellick	Basil Cameron
11 March	Piano Concerto No 4 in G	L. van Beethoven	Denis Matthews	Josef Krips
18 March	Piano Concerto No 3 in C minor	L. van Beethoven	Backhaus	Josef Krips
20 March	Piano Concerto No 5 in E-flat	L. van Beethoven	Backhaus	Josef Krips
27 May	Piano Concerto in E flat	J. Ireland	Eileen Joyce	Malcolm Sargent
17 June	Piano Concerto No. 2	A. Rawsthorne	Clifford Curzon	Malcolm Sargent
12 October	Piano Concerto No 5 in E-flat	L. van Beethoven	Kathleen Ferrier	Basil Cameron
07 December	Piano Concerto No. 24 in C minor	W. A. Mozart	Clifford Curzon	Josef Krips
1952				
10 February	Piano Concerto No 2 in B-flat	L. van Beethoven	Edna Iles	George Weldon
15 April	Piano Concerto No 4 in G	L. van Beethoven	Denis Matthews	Josef Krips
18 April	Piano Concerto No 3 in C minor	L. van Beethoven	Denis Matthews	Josef Krips
22 April	Piano Concerto No 5 in E-flat	L. van Beethoven	Friedrich Wuhler	Josef Krips
16 May	Piano Concerto No 2 in B-flat	L. van Beethoven	Denis Matthews	Josef Krips
06 July	Paganini Rhapsody	S. Rachmaninoff	Colin Horsley	Anthony Collins
13 July	Piano Concerto No 5 in E-flat	L. van Beethoven	Mewton-Wood	George Stratton
02 October	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Patricia Carroll	George Stratton
19 October	Piano Concerto in A minor	E. Grieg	Edna Iles	Anatole Fistoulari
03 November	Piano Concerto No 1 in D minor	J. Brahms	Franz Osborn	Eduard van Beinum

16 November	Piano Concerto No 2	B. Bartok	Gordon Watson	Robert Irving
30 November	Piano Concerto No 1 in D minor	J. Brahms	Leon Fleisher	Josef Krips
07 December	Piano Concerto No 2 in B-flat	J. Brahms	Clifford Curzon	Josef Krips
1953				
11 January	Piano Concerto No 1 in E-flat	F. Liszt	Shura Cherkassky	George Stratton
12 January	Piano Concerto No 5 in E-flat	L. van Beethoven	Denis Matthews	Sir Adrian Boult
15 January	Piano Concerto in A minor	E. Grieg	Colin Horsley	George Weldon
17 January	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Eileen Ralf	George Weldon
08 February	Piano Concerto No. 26 in D	W. A. Mozart	Magda Tagliaferro	Gaston Poulet
08 February	Piano Concerto No. 26 in D	W. A. Mozart		
17 February	Piano Concerto in A minor	E. Grieg	Livia Rev	Malcolm Sargent
24 February	Piano Concerto No 5 in E-flat	L. van Beethoven	Denis Matthews	Royalton Kisch
28 February	Piano Concerto No. 3 in D minor	S. Rachmaninoff	Edna Iles	George Weldon
22 March	Piano Concerto in A minor	R. Schumann		
22 March	Piano Concerto in A minor	R. Schumann	Wilhelm Kempff	Josef Krips
07 April	Piano Concerto No 2 in B-flat	L. van Beethoven	Denis Matthews	Josef Krips
12 April	Piano Concerto No 3 in C minor	L. van Beethoven	Magda Tagliaferro	Josef Krips
17 April	Piano Concerto No 5 in E-flat	L. van Beethoven	Freidrich Wuhrer	Josef Krips
06 May	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Shura Cherkassky	Royalton Kisch
31 May	Piano Concerto No 5 in E-flat	L. van Beethoven	Claudio Arrau	Josef Krips
05 June	Piano Concerto No 2 in B-flat	J. Brahms	Clifford Curzon	Sir John Barbirolli
21 June	Piano Concerto No 5 in E-flat	L. van Beethoven	Eric Harrison	Federico Elizalde (photo)
01 August	Paganini Rhapsody	S. Rachmaninoff	Not specified	Basil Cameron
08 August	Hungarian Rhapsody	F. Liszt	Noel Mewton-Wood	Basil Cameron
08 August	Sinfonia Concertante	W. Walton	Noel Mewton-Wood	Basil Cameron
15 August	Piano Concerto No 1 in E-flat	F. Liszt	Andor Foldes	Basil Cameron
25 October	Piano Concerto No. 24 in C minor	W. A. Mozart	Clifford Curzon	Josef Krips
08 November	Paganini Rhapsody	S. Rachmaninoff	Richard Farrell	Eugene Goossens
27 November	Piano Concerto No. 4 in G	L. van Beethoven	Edna Iles	Clarence Raybould
06 December	Piano Concerto No. 3 in D minor	S. Rachmaninoff	Cyril Smith	Leighton Lucas
1954				
24 January	Piano Concerto No. 3 in D minor	S. Rachmaninoff	Peter Katin	Hermann Scherchen
29 January	Piano Concerto No 5 in E-flat	L. van Beethoven	Edna Iles	Clarence Raybould
07 February	Piano Concerto No .22 in E flat	W. A. Mozart	Jose Iturbi	Edouard van Remoortel
07 February	Hungarian Rhapsody	F. Liszt	Jose Iturbi	Basil Cameron
20 March	Piano Concerto No. 1	P. Tchaikovsky	Peter Katin	Leighton Lucas
21 March	Piano Concerto	P. Fricker	Harriet Cohen	Sir Adrian Boult
22 May	Piano Concerto No 4 in G	L. van Beethoven	Clifford Curzon	Josef Krips
25 May	Piano Concerto No 3 in C minor	L. van Beethoven	Paul Badura-Skoda	Josef Krips
28 May	Piano Concerto No 5 in E-flat	L. van Beethoven	Claudio Arrau	Josef Krips
01 June	Piano Concerto No 2 in B-flat	L. van Beethoven	Wilhelm Kempff	Josef Krips
06 June	Piano Concerto No. 2	A. Rawsthorne	Clifford Curzon	Josef Krips

09 June	Hungarian Rhapsody	F. Liszt	No name given	Not specified
27 June	Noches en los jardines de España	M. de Falla	Gonzalo Soriano	Gaston Poulet
03 August	Sinfonia Concertante	W. Walton	Phyllis Sellick	Basil Cameron
19 October	Piano Concerto No 2 in B-flat	J. Brahms	Leon Fleisher	Anthony Collins
22 October	Piano Concerto No 1 in D minor	J. Brahms	Richard Farrell	Anthony Collins
31 October	Piano Concerto No 3 in C minor	L. van Beethoven	Myra Hess	Anthony Collins
07 December	Piano Concerto No 3 in C minor	L. van Beethoven	Benno Moiseiwitsch	Sir John Barbirolli
07 December	Piano Concerto No 3 in C minor	L. van Beethoven	Benno Moiseiwitsch	Sir John Barbirolli
12 December	Piano Concerto in A minor	E. Grieg	Rudolf Firkusny	Rudolf Kempe
1955				
14 March	Piano Concerto No 1 in E minor	F. Chopin	Pnina Salzman	Walter Susskind
20 March	Piano Concerto No 1 in E-flat	F. Liszt	Julius Katchen	Hugo Rignold
20 March	Piano Concerto No. 20 in D minor	W. A. Mozart	Julius Katchen	Hugo Rignold
03 April	Piano Concerto in E flat	J. Ireland	Iso Elinson	Charles Groves+
10 April	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Moura Lympany	Walter Goehr
13 April	Piano Concerto No 1 in C	L. van Beethoven	Magda Tagliaferro	Anthony Collins
17 April	Piano Concerto No 2 in B-flat	L. van Beethoven	Friedrich Guldaro	Anthony Collins
19 April	Piano Concerto No 4 in G	L. van Beethoven	Denis Matthews	Anthony Collins
25 April	Piano Concerto No 5 in E-flat	L. van Beethoven	Benno Moiseiwitsch	Anthony Collins
30 April	Piano Concerto No 3 in C minor	L. van Beethoven	Moura Lympany	Anthony Collins
24 September	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Sidney Harrison	Muir Mathieson
10 October	Piano Concerto No. 13 in C	W. A. Mozart	Julius Katchen	Hermann Scherchen
10 October	Piano Concerto No 1 in E-flat	F. Liszt	Julius Katchen	Hermann Scherchen
13 November	Piano Concerto No. 3 in C	S. Prokofiev	Eileen Joyce	Rudolf Kempe
04 December	Piano Concerto in A minor	E. Grieg	Eileen Joyce	Muir Mathieson
11 December	Piano Concerto No. 20 in D Minor	W. A. Mozart	Gonzalo Soriano	Sir Eugene Goossens
11 December	Noches en los jardines de España	M. de Falla	Gonzalo Soriano	Eugene Goossens



**Appendix XI**  
**List of Piano Concertante Performances by the LPO (1932-1955)**

<b>Date</b>	<b>Work</b>	<b>Composer</b>	<b>Pianist</b>	<b>Conductor</b>
1932				
20th October	Piano Concerto No. 24 in C minor	W. A. Mozart	Myra Hess	Thomas Beecham
10th November	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Anthony Horowitz	Thomas Beecham
27th November	Piano Concerto No. 17 in G major	W. A. Mozart	Katherine Goodson	Thomas Beecham
11th December	Piano Concerto No. 2 in D minor	F. Mendelssohn	Friedrich Wuhrer	Thomas Beecham
1933				
15th January	Winter Legends	A. Bax	Harriet Cohen	Robert Heger
24th January	Piano Concerto No. 23 in A major	W. A. Mozart	Malcolm Sargent	Sidney Beer
27th January	Piano Concerto	K. Szymanowski	Jan Smeterlin	Nicolai Malco
6th February	Piano Concerto No. 2 in F minor	F. Chopin	Alfred Cortot	Malcolm Sargent
6th February	Symphonic Variations	C. Franck	Alfred Cortot	Malcolm Sargent
7th February	Piano Concerto No. 2 in F minor	F. Chopin	Alfred Cortot	Malcolm Sargent
7th February	Symphonic Variations	C. Franck	Alfred Cortot	Malcolm Sargent
8th February	Piano Concerto No. 2 in F minor	F. Chopin	Alfred Cortot	Malcolm Sargent
8th February	Symphonic Variations	C. Franck	Alfred Cortot	Malcolm Sargent
9th April	Piano Concerto No. 27 in B-flat	W. A. Mozart	Clifford Curzon	Thomas Beecham
11th April	Piano Concerto No. 23 in A major	W. A. Mozart	Katherine Goodson	Thomas Beecham
13th November	Piano Concerto No. 1 in D minor	J. S. Bach	Beveridge Webster	Leslie Heward
13th November	Aubade	F. Poulenc	Beveridge Webster	Leslie Heward
14th November	Piano Concerto No. 1 in D minor	J. S. Bach	Beveridge Webster	Leslie Heward
14th November	Aubade	F. Poulenc	Beveridge Webster	Leslie Heward
19th October	Concertino for Piano and Orchestra	A. Honneger	Walter Giesking	Albert Coates
16th November	Piano Concerto No. 5 in E-flat	L. van Beethoven	Nicolai Orloff	Thomas Beecham
26th November	Piano Concerto No. 2 in B-flat Major	J. Brahms	Vladimir Horowitz	Albert Coates
1934				
14th January	Piano Concerto in A minor	E. Grieg	Ania Dorfman	Thomas Beecham
1st February	Piano Concerto No. 1 in E minor	F. Chopin	Mauritz Rosenthal	Thomas Beecham
5th February	Piano Concerto No. 25 in C major	W. A. Mozart	Artur Schnabel	Julius Harrison
5th February	Piano Concerto No. 20 in D minor	W. A. Mozart	Artur Schnabel	Julius Harrison
5th February	Piano Concerto No. 27 in B-flat	W. A. Mozart	Artur Schnabel	Julius Harrison
6th February	Piano Concerto No. 25 in C major	W. A. Mozart	Artur Schnabel	Julius Harrison
6th February	Piano Concerto No. 20 in D minor	W. A. Mozart	Artur Schnabel	Julius Harrison
6th February	Piano Concerto No. 27 in B-flat	W. A. Mozart	Artur Schnabel	Julius Harrison
22nd February	Piano Concerto No. 2 in B-flat	J. Brahms	Artur Schnabel	Thomas Beecham
11th March	Piano Concerto in F minor	J. S. Bach	Harriet Cohen	Thomas Beecham
12th March	Sinfonia Concertante	W. Walton	Harriet Cohen	Thomas Beecham
25th March	Piano Concerto in C minor	F. Delius	Katherine Goodson	Thomas Beecham

18th October	Piano Concerto No. 4 in G major	L. van Beethoven	Myra Hess	Thomas Beecham
1st November	Piano Concerto No. 19 in F	W. A. Mozart	Jan Smeterlin	Hamilton Harty
12th November	Piano Concerto in A minor	R. Schumann	Edwin Fischer	Malcolm Sargent
13th November	Piano Concerto in A minor	R. Schumann	Edwin Fischer	Malcolm Sargent
25th November	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Simon Barer	Thomas Beecham
16th December	Symphonic Variations	C. Franck	Eileen Joyce	Thomas Beecham
1935				
20th January	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Benno Moiseiwitsch	Landon Ronald
10th February	Piano Concerto No. 4 in G major	L. van Beethoven	Friedrich Wuhrer	Thomas Beecham
10th March	Piano Concerto in C minor	F. Delius	Katherine Goodson	Thomas Beecham
21st March	Rhapsody on a Theme of Paganini	S. Rachmaninoff	Sergei Rachmaninoff	Thomas Beecham
10th November	Piano Concerto No. 1 in E-flat major	F. Liszt	Edward Kilenyi	Thomas Beecham
1936				
30th January	Piano Concerto No. 3 in C minor	L. van Beethoven	Wilhelm Backhaus	Adrian Boult
9th February	Keyboard Concerto (not specified)	F. Haydn	Katherine Goodson	Thomas Beecham
8th March	Piano Concerto No. 2 in B-flat Major	J. Brahms	Iso Elinson	Thomas Beecham
12th March	Noches en las jardines de españa	M. de Falla	Clifford Curzon	Thomas Beecham
30th March	Piano Concerto No. 3 in D minor	S. Rachmaninoff	Sergei Rachmaninoff	Malcolm Sargent
31st March	Piano Concerto No. 3 in D minor	S. Rachmaninoff	Sergei Rachmaninoff	Malcolm Sargent
12th October	Piano Concerto No. 3 in C minor	L. van Beethoven	José Iturbi	José Iturbi
13th October	Piano Concerto No. 3 in C minor	L. van Beethoven	José Iturbi	José Iturbi
29th October	Piano Concerto in A minor	R. Schumann	Rudolf Serkin	Julius Harrison
7th December	Piano Concerto No. 26 in D	W. A. Mozart	Egon Petri	Malcolm Sargent
7th December	Piano Concerto No. 2 in A	F. Liszt	Egon Petri	Malcolm Sargent
8th December	Piano Concerto No. 26 in D	W. A. Mozart	Egon Petri	Malcolm Sargent
8th December	Piano Concerto No. 2 in A	F. Liszt	Egon Petri	Malcolm Sargent
27th October	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Artur Schnabel	George Zaslavsky
1937				
24th January	Piano Concerto No. 1 in E minor	F. Chopin	Edward Kilenyi	Thomas Beecham
28th January	Piano Concerto No. 24 in C minor	W. A. Mozart	Louis Kentner	Thomas Beecham
23rd February	Piano Concerto in A minor	R. Schumann	Alexander Helmann	Malcolm Sargent
23rd February	Piano Concerto No. 3 in D minor	S. Rachmaninoff	Alexander Helmann	Malcolm Sargent
25th February	Piano Concerto In E-flat	H. Pfitzner	Edwin Fischer	Thomas Beecham
28th February	Piano Concerto No. 24 in C minor	W. A. Mozart	Louis Kentner	Thomas Beecham
11th March	Piano Concerto No. 1 in C major	L. van Beethoven	Cyril Smith	Felix Weingartner
8th November	Piano Concerto No. 22 in E-flat major	W. A. Mozart	Artur Schnabel	Malcolm Sargent
8th November	Piano Concerto No. 4 in G major	L. van Beethoven	Artur Schnabel	Malcolm Sargent
9th November	Piano Concerto No. 22 in E-flat major	W. A. Mozart	Artur Schnabel	Malcolm Sargent
9th November	Piano Concerto No. 4 in G major	L. van Beethoven	Artur Schnabel	Malcolm Sargent
14th November	Piano Concerto No. 22 in E-flat major	W. A. Mozart	Julian Karolyi	Albert Coates
28th November	Piano Concerto in C minor	F. Delius	Edward Kilenyi	Thomas Beecham
12th December	Piano Concerto No. 2 in B	A. Glazunov	Elena Glazunov	Thomas Beecham

1938				
13th January	Piano Concerto in D minor	J. Brahms	Myra Hess	Leslie Heward
7th February	Piano Concerto	J. Francaix	Jean Francaix	Malcolm Sargent
8th February	Piano Concerto	J. Francaix	Jean Francaix	Malcolm Sargent
13th February	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Anatole Krein	George Schneevoigt
14th February	Piano Concerto No. 20 in D minor	W. A. Mozart	Egon Petri	Herbert Menges
20th February	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Iso Elinson	George Schneevoigt
18th March	Piano Concerto No. 17 in G major	W. A. Mozart	Louis Kentner	Thomas Beecham
20th March	Piano Concerto No. 18 in B-flat major	W. A. Mozart	Lili Kraus	Boyd Neel
7th April	Piano Concerto in E-flat	J. Ireland	Clifford Curzon	Thomas Beecham
12th April	Rhapsody on a Theme of Paganini	S. Rachmaninoff	Sergei Rachmaninoff	Thomas Beecham
5th October	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Sergei Rachmaninoff	Henry Wood
17th November	Piano Concerto No. 4 in G major	L. van Beethoven	Artur Schnabel	Adrian Boult
10th December	Piano Concerto in A minor	R. Schumann	Artur Schnabel	Thomas Beecham
10th December	Concertstück	C. M. von Weber	Artur Schnabel	Thomas Beecham
11th December	Piano Concerto No. 4 in G major	L. van Beethoven	Artur Rubinstein	Thomas Beecham
1939				
21st January	Piano Concerto No. 27 in B-flat	W. A. Mozart	Artur Schnabel	Thomas Beecham
26th January	Piano Concerto No. 5 in E-flat	L. van Beethoven	Solomon	Henry Wood
19th February	Piano Concerto No. 20 in D minor	W. A. Mozart	Edna Iles	Thomas Beecham
25th February	Piano Concerto	F. Poulenc	Francis Poulenc	Thomas Beecham
5th March	Piano Concerto No. 5 in E-flat	L. van Beethoven	Claudio Arrau	Thomas Beecham
27th March	Piano Concerto No. 2 in B-flat Major	J. Brahms	John Hunt	Malcolm Sargent
28th March	Piano Concerto No. 2 in B-flat Major	J. Brahms	John Hunt	Malcolm Sargent
28th April	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Benno Moiseiwitsch	Henry Wood
19th November	Piano Concerto No. 1 in E-flat major	F. Liszt	Louis Kentner	Sidney Beer
1940				
1st February	Piano Concerto in A minor	R. Schumann	Benno Moiseiwitsch	Hamilton Harty
11th February	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Leff Pouishnoff	Basil Cameron
22nd February	Piano Concerto No. 4 in G major	L. van Beethoven	Myra Hess	Malcolm Sargent
16th March	Piano Concerto No. 1 in F-sharp Minor	S. Rachmaninoff	Benno Moiseiwitsch	Malcolm Sargent
31st March	Piano Concerto No. 3 in C minor	L. van Beethoven	Noel Mewton-Wood	Thomas Beecham
9th April	Piano Concerto No. 4 in G major	L. van Beethoven	Moura Lympany	Basil Cameron
13th April	Piano Concerto	A. Khachaturian	Moura Lympany	Alan Bush
28th April	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Cyril Smith	Dennis Stoll
8th May	Piano Concerto No. 1 in D minor	J. S. Bach	Eileen Ralph	Malcolm Sargent
9th May	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Cyril Smith	Malcolm Sargent
18th June	Piano Concerto In E-flat	J. Ireland	Clifford Curzon	Basil Cameron
18th July	Piano Concerto in A minor	E. Grieg	Eileen Joyce	Basil Cameron
8th August	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Eileen Joyce	Malcolm Sargent
16th August	Rhapsody in Blue	G. Gershwin	Eileen Joyce	Basil Cameron
24th November	Piano Concerto No. 4 in G major	L. van Beethoven	Michal Hambourg	Charles Hambourg

30th November	Piano Concerto No. 1 in F-sharp Minor	S. Rachmaninoff	Benno Moiseiwitsch	Malcolm Sargent
1st December	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Cyril Smith	Charles Hambourg
8th December	Piano Concerto No. 2 in B-flat Major	J. Brahms	Leff Pouishnoff	Charles Hambourg
14th December	Piano Concerto No. 1 in D minor	J. S. Bach	Kendall Taylor	Reginald Jacques
1941				
12th January	Piano Concerto	A. Khachaturian	Moura Lympany	Charles Hambourg
2nd February	Piano Concerto No. 2 in F minor	F. Chopin	Iso Elinson	Malcolm Sargent
9th February	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Eileen Joyce	Charles Hambourg
16th February	Piano Concerto No. 1 in E-flat major	F. Liszt	Moura Lympany	Charles Hambourg
9th March	Piano Concerto in A minor	R. Schumann	Solomon	Charles Hambourg
22nd March	Piano Concerto No. 2 in B-flat Major	J. Brahms	Myra Hess	Basil Cameron
27th April	Piano Concerto in A minor	R. Schumann	Myra Hess	Adrian Boulton
4th May	Rhapsody on a Theme of Paganini	S. Rachmaninoff	Cyril Smith	Leslie Heward
11th May	Symphonic Variations	C. Franck	Moura Lympany	Maurice Miles
1st June	Piano Concerto No. 5 in E-flat	L. van Beethoven	Joseph Weingarten	Malcolm Sargent
2nd June	Piano Concerto No. 1 in C major	L. van Beethoven	Benno Moiseiwitsch	Malcolm Sargent
2nd June	Piano Concerto No. 1 in F-sharp Minor	S. Rachmaninoff	Benno Moiseiwitsch	Malcolm Sargent
5th June	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Leff Pouishnoff	Malcolm Sargent
6th June	Piano Concerto in A minor	R. Schumann	Moura Lympany	Malcolm Sargent
9th June	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Leff Pouishnoff	Malcolm Sargent
11th June	Piano Concerto No. 5 in E-flat	L. van Beethoven	Louis Kentner	Malcolm Sargent
12th June	Piano Concerto No. 3 in D minor	S. Rachmaninoff	Cyril Smith	Malcolm Sargent
14th June	Piano Concerto No. 4 in G major	L. van Beethoven	Moura Lympany	Malcolm Sargent
17th June	Piano Concerto No. 1 in D minor	J. Brahms	Louis Kentner	Malcolm Sargent
19th June	Piano Concerto No. 1 in E-flat major	F. Liszt	Louis Kentner	Malcolm Sargent
20th June	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Cyril Smith	Malcolm Sargent
4th October	Piano Concerto in A minor	R. Schumann	Benno Moiseiwitsch	Leslie Heward
12th October	Piano Concerto in A minor	E. Grieg	Eileen Joyce	Basil Cameron
19th October	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Benno Moiseiwitsch	Charles Hambourg
26th October	Piano Concerto in A minor	R. Schumann	Shulamith Shafir	Sidney Beer
2nd November	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Leff Pouishnoff	Henry Wood
9th November	Piano Concerto No. 3 in C minor	L. van Beethoven	Solomon	Sidney Beer
16th November	Piano Concerto No. 4 in G major	L. van Beethoven	Myra Hess	Charles Hambourg
29th November	Piano Concerto	D. Shostakovich	Eileen Joyce	Sidney Beer
30th November	Piano Concerto No. 5 in E-flat	L. van Beethoven	Leff Pouishnoff	Basil Cameron
7th December	Piano Concerto in A minor	R. Schumann	Noel Mewton-Wood	Henry Wood
13th December	Piano Concerto No. 3 in D minor	S. Rachmaninoff	Benno Moiseiwitsch	Sidney Beer
21st December	Piano Concerto No. 2 in B-flat Major	J. Brahms	Myra Hess	Basil Cameron
1942				
4th January	Piano Concerto No. 3 in C minor	L. van Beethoven	Benno Moiseiwitsch	Sidney Beer
11th January	Piano Concerto No. 4 in G major	L. van Beethoven	Michal Hambourg	Henry Wood
17th January	Piano Concerto No. 4 in G major	L. van Beethoven	Myra Hess	Adrian Boulton

18th January	Piano Concerto No. 2 in B-flat Major	L. van Beethoven	Solomon	Sidney Beer
8th February	Variations on a Nursery Song	E. Dohnanyi	Cyril Smith	Henry Wood
14th February	Piano Concerto	A. Bliss	Solomon	Adrian Boult
15th February	Piano Concerto No. 21 in C major	W. A. Mozart	Myra Hess	Charles Hambourg
21st February	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Leff Pouishnoff	Sidney Beer
22nd February	Piano Concerto No. 5 in E-flat	L. van Beethoven	Solomon	Adrian Boult
1st March	Piano Concerto No. 1 in B-flat major	P. Tchaikovsky	Benno Moiseiwitsch	Sidney Beer
8th March	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Leff Pouishnoff	Sidney Beer
15th March	Piano Concerto No. 1 in D minor	J. Brahms	Clifford Curzon	Charles Hambourg
22nd March	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Leff Pouishnoff	Leslie Heward
28th March	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Solomon	Sidney Beer
29th March	Piano Concerto No. 2 in B-flat Major	J. Brahms	Leff Pouishnoff	Adrian Boult
5th April	Piano Concerto No. 4 in G major	L. van Beethoven	Myra Hess	Malcolm Sargent
11th April	Rhapsody on a Theme of Paganini	S. Rachmaninoff	Benno Moiseiwitsch	Sidney Beer
19th April	Piano Concerto in A minor	R. Schumann	Solomon	Malcolm Sargent
25th April	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Moura Lympany	Sidney Beer
17th May	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Benno Moiseiwitsch	Malcolm Sargent
24th May	Piano Concerto in A minor	R. Schumann	Myra Hess	Henry Wood
31st May	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Solomon	Malcolm Sargent
3rd June	Piano Concerto No. 1 in E minor	F. Chopin	Benno Moiseiwitsch	Basil Cameron
7th June	Piano Concerto No. 2	F. Reizenstein	Franz Reizenstein	Adrian Boult
11th June	Piano Concerto No. 5 in E-flat	L. van Beethoven	Myra Hess	John Barbirolli
27th September	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Benno Moiseiwitsch	Hamilton Harty
4th October	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Cyril Smith	Charles Hambourg
11th October	Piano Concerto No. 3 in C minor	L. van Beethoven	Myra Hess	Leslie Heward
17th October	Piano Concerto No. 2 in B-flat Major	J. Brahms	Myra Hess	Leslie Heward
18th October	Piano Concerto No. 24 in C minor	W. A. Mozart	Iso Elinson	Charles Hambourg
1st November	Piano Concerto No. 4 in G major	L. van Beethoven	Noel Mewton-Wood	Leslie Heward
8th November	Piano Concerto No. 3 in C minor	L. van Beethoven	Benno Moiseiwitsch	Henry Wood
15th November	Piano Concerto	A. Khachaturian	Moura Lympany	Charles Hambourg
22nd November	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Solomon	George Weldon
6th December	Piano Concerto No. 5 in E-flat	L. van Beethoven	Benno Moiseiwitsch	Basil Cameron
13th December	Piano Concerto No. 4 in G major	L. van Beethoven	Shalamith Shafir	Hamilton Harty
20th December	Piano Concerto in A minor	E. Grieg	Eileen Joyce	Charles Hambourg
27th December	Piano Concerto No. 3 in C minor	L. van Beethoven	Mark Hambourg	Rudolph Dunbar
1943				
3rd January	Piano Concerto No. 1 in C major	L. van Beethoven	Louis Kentner	Ernest Gross
16th January	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Frederic Lamond	Constant Lambert
17th January	Piano Concerto No. 5 in E-flat	L. van Beethoven	Solomon	Charles Hambourg
23rd January	Piano Concerto No. 20 in D minor	W. A. Mozart	Clifford Curzon	Basil Cameron
24th January	Piano Concerto in A minor	R. Schumann	Francis Cassel	Leslie Heward
31st January	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Benno Moiseiwitsch	Clarence Raybould

7th February	Piano Concerto No. 2 in B-flat Major	J. Brahms	Iso Elinson	Adrian Boult
29th February	Piano Concerto No. 4 in G major	L. van Beethoven	Henryk Mierowski	Henry Wood
9th March	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Mark Hambourg	Malcolm Sargent
20th March	Piano Concerto No. 3 in C major	S. Prokofiev	Kendall Taylor	Adrian Boult
21st March	Piano Concerto No. 3 in C minor	L. van Beethoven	Benno Moiseiwitsch	Edric Cundell
17th April	Piano Concerto No. 5 in E-flat	L. van Beethoven	Solomon	Edric Cundell
18th April	Piano Concerto	A. Glazunov	Leff Pouishnoff	Adrian Boult
25th April	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Katherine Goodson	Henry Wood
2nd May	Piano Concerto No. 4 in G major	L. van Beethoven	Solomon	Basil Cameron
9th May	Rhapsody on a Theme of Paganini	S. Rachmaninoff	Iso Elinson	George Weldon
16th May	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Shalamith Shafir	Charles Hambourg
23rd May	Piano Concerto No. 4 in G major	L. van Beethoven	Michal Hambourg	Richard Austin
30th May	Piano Concerto No. 1 in D minor	J. Brahms	Solomon	Henry Wood
13th June	Piano Concerto in A minor	R. Schumann	Myra Hess	Malcolm Sargent
4th July	Rhapsody in Blue	G. Gershwin	Sydney Harrison	Benjamin Frankel
3rd October	Piano Concerto No. 5 in E-flat	L. van Beethoven	Benno Moiseiwitsch	Basil Cameron
10th October	Piano Concerto No. 25 in C major	W. A. Mozart	Myra Hess	Adrian Boult
17th October	Piano Concerto in A minor	E. Grieg	Cyril Smith	Anatole Fistoulari
24th October	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Louis Kentner	Anatole Fistoulari
7th November	Piano Concerto No. 4 in G major	L. van Beethoven	Susan Slivko	Vilem Tausky
14th November	Piano Concerto in A minor	R. Schumann	Myra Hess	Anatole Fistoulari
21st November	Piano Concerto No. 2 in B-flat Major	L. van Beethoven	Eileen Joyce	Warwick Braithwaite
27th November	Rhapsody on a Theme of Paganini	S. Rachmaninoff	Eric Harrison	Anatole Fistoulari
28th November	Piano Concerto No. 1 in D minor	J. Brahms	Solomon	Richard Austin
4th December	Piano Concerto No. 1 in D minor	J. Brahms	Myra Hess	Basil Cameron
12th December	Fantasia for Piano and Orchestra	C. Debussy	Marcel Gazelle	Anatole Fistoulari
1944				
19th February	Piano Concerto No. 3	N. Medtner	Nicolai Medtner	Adrian Boult
27th February	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Eileen Joyce	Anatole Fistoulari
12th March	Piano Concerto	N. Rimsky-Korsakov	Susan Slivko	Anatole Fistoulari
19th March	Piano Concerto No. 4 in G major	L. van Beethoven	Solomon	Edric Cundell
25th March	Piano Concerto No. 3 in C minor	L. van Beethoven	Solomon	Wood, Boult or Cameron
26th March	Rhapsody in Blue	G. Gershwin	Marc Blitzstein	Hugo Weisgall
14th May	Piano Concerto No. 5 in E-flat	L. van Beethoven	Solomon	Adrian Boult
25th May	Piano Concerto in A minor	R. Schumann	Myra Hess	Adrian Boult
6th June	Piano Concerto	F. Delius	Katherine Goodson	Adrian Boult
8th October	Piano Concerto No. 23 in A major	W. A. Mozart	Shalamith Shafir	Basil Cameron
15th October	Hungarian Fantasia	F. Liszt	Adela Verne	Basil Cameron
21st October	Piano Concerto No. 2 in G	P. Tchaikovsky	Benno Moiseiwitsch	Albert Coates
29th October	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Eileen Joyce	Charles Hambourg
30th October	Piano Concerto	A. Dvorak	Liza Fuchsova	Vilem Tausky
5th November	Piano Concerto No. 5 in E-flat	L. van Beethoven	Solomon	Anatole Fistoulari

12th November	Piano Concerto No. 1 in E-flat major	F. Liszt	Nicole Henroit	Charles Munch
2nd December	Piano Concerto	Handel/Beecham	Betty Humby-Beecham	Thomas Beecham
3rd December	Piano Concerto No. 1 in D minor	J. Brahms	Solomon	Basil Cameron
10th December	Piano Concerto No. 2 in B-flat Major	J. Brahms	Leff Pouishnoff	Louis Cohen
31st December 1945	Piano Concerto in C minor	F. Delius	Katherine Goodson	Basil Cameron
7th January	Piano Concerto No. 4 in G major	L. van Beethoven	Myra Hess	Charles Hambourg
21st January	Piano Concerto in A minor	E. Grieg	Shalamith Shafir	George Weldon
28th January	Piano Concerto No. 3 in C minor	L. van Beethoven	Iso Elinson	Heinz Unger
25th February	Piano Concerto No. 3 in D minor	S. Rachmaninoff	Benno Moiseiwitsch	Charles Hambourg
18th March	Piano Concerto No. 4 in G major	L. van Beethoven	Yvonne Leferbure	Paul Paray
25th March	Piano Concerto No. 1 in E-flat major	F. Liszt	Dorothy Pouishnoff	Leff Pouishnoff
1st April	Piano Concerto No. 3 in C minor	L. van Beethoven	Michal Hambourg	Charles Hambourg
9th April	Piano Concerto in A minor	E. Grieg	Eileen Joyce	Albert Coates
11th April	Piano Concerto No. 24 in C minor	W. A. Mozart	Solomon	Basil Cameron
14th April	Piano Concerto No. 3 in D minor	S. Rachmaninoff	Colin Horsley	Karl Rankl
15th April	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Benno Moiseiwitsch	George Weldon
16th April	Variations on a Nursery Song	E. Dohnanyi	Eileen Joyce	Albert Coates
17th April	Piano Concerto No. 2 in F minor	F. Chopin	Witold Malczuznski	Heinz Unger
19th April	Piano Concerto in G major	M. Ravel	Monique Haas	Basil Cameron
21st April	Piano Concerto in A minor	R. Schumann	Solomon	Basil Cameron
23rd April	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Cyril Smith	Albert Coates
24th April	Piano Concerto No. 1	A. Rawsthorne	Moura Lympany	Adrian Boulton
25th April	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Eileen Joyce	Basil Cameron
26th April	Piano Concerto No. 5 in E-flat	L. van Beethoven	Cyril Smith	Albert Coates
28th April	Piano Concerto in A minor	E. Grieg	Eileen Joyce	Cameron, Coates or Cundell
29th April	Piano Concerto No. 5 in E-flat	L. van Beethoven	Katherine Goodson	Reginald Jacques
13th May	Piano Concerto No. 2 in A	F. Liszt	Witold Malczuznski	Charles Hambourg
23rd May	Ballade for Piano and Orchestra	G. Faure	Kathleen Long	Charles Munch
27th May	Piano Concerto in A minor	R. Schumann	Peter Stadlen	Basil Cameron
3rd June	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Moura Lympany	Albert Coates
22nd June	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Nicole Henroit	Karl Rankl
24th June	Piano Concerto in C minor	F. Delius	Betty Humby-Beecham	Thomas Beecham
21st October	Piano Concerto in A minor	R. Schumann	Eileen Joyce	Heinz Unger
27th October	Piano Concerto In E-flat	J. Ireland	Eileen Joyce	Basil Cameron
15th November	Piano Concerto No. 4 in G major	L. van Beethoven	Eileen Joyce	Basil Cameron
17th November	Piano Concerto No. 1 in C major	L. van Beethoven	Denis Matthews	Thomas Beecham
24th November	Noches en las jardines de españa	M. de Falla	Eileen Joyce	Edward van Beinum
29th November	Piano Concerto in A minor	E. Grieg	Cyril Smith	Karl Rankl
2nd December	Piano Concerto No. 5 in E-flat	L. van Beethoven	Cyril Smith	Karl Rankl
6th December	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Kendall Taylor	Walter Susskind
15th December	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Moura Lympany	Ernest Ansermet

1946				
10th January	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Cyril Smith	Albert Coates
13th January	Piano Concerto No. 2 in G	P. Tchaikovsky	Eileen Joyce	Edward van Beinum
14th January	Piano Concerto No. 3 in C minor	L. van Beethoven	Maurice Coal	Walter Susskind
27th January	Piano Concerto No. 1 in C major	L. van Beethoven	Denis Matthews	Ernest Ansermet
10th February	Piano Concerto No. 3 in C minor	L. van Beethoven	Kendall Taylor	Basil Cameron
17th February	Piano Concerto No. 20 in D minor	W. A. Mozart	Monique Haas	Ernest Ansermet
18th January	Piano Concerto in A minor	E. Grieg	Eileen Joyce	Basil Cameron
24th January	Piano Concerto No. 5 in E-flat	L. van Beethoven	Denis Matthews	Basil Cameron
14th February	Piano Concerto No. 2 in B-flat Major	J. Brahms	Eileen Joyce	Ernest Ansermet
24th February	Piano Concerto in A minor	E. Grieg	Eileen Joyce	Ernest Ansermet
7th March	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Cyril Smith	Albert Coates
21st March	Piano Concerto No. 2 in G	P. Tchaikovsky	Eileen Joyce	Basil Cameron
24th March	Piano Concerto No. 4 in G major	L. van Beethoven	Solomon	Edward van Beinum
28th March	Piano Concerto No. 4 in G major	L. van Beethoven	Denis Matthews	Karl Rankl
14th April	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Eileen Joyce	Gregor Fitelberg
19th May	Piano Concerto No. 4 in G major	L. van Beethoven	Eileen Joyce	Victor de Sabata
19th May	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Kendall Taylor	Jean Martinon
21st May	Piano Concerto in A minor	E. Grieg	Kendall Taylor	Gregor Fitelberg
9th June	Piano Concerto No. 5 in E-flat	L. van Beethoven	Clifford Curzon	Gregor Fitelberg
21st June	Piano Concerto in A minor	E. Grieg	Eileen Joyce	Leonard Bernstein
17th October	Piano Concerto in A minor	E. Grieg	Eileen Joyce	Eugene Goossens
14th November	Piano Concerto No. 5 in E-flat	L. van Beethoven	Cyril Smith	Antonia Brico
5th December	Piano Concerto No. 2 in G	P. Tchaikovsky	Eileen Joyce	Basil Cameron
15th December	Piano Concerto No. 2 in B-flat Major	L. van Beethoven	Solomon	Basil Cameron
19th December	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Cyril Smith	Basil Cameron
1947				
5th January	Piano Concerto in A minor	E. Grieg	Eileen Joyce	Adrian Boult
12th January	Piano Concerto No. 20 in D minor	W. A. Mozart	Monique Haas	Jean Martinon
30th January	Piano Concerto in A minor	E. Grieg	Cyril Smith	Basil Cameron
13th February	Piano Concerto No. 4 in G major	L. van Beethoven	Eileen Joyce	Adrian Boult
27th February	Piano Concerto No. 5 in E-flat	L. van Beethoven	Kendall Taylor	Adrian Boult
2nd March	Piano Concerto No. 2 in B-flat Major	J. Brahms	Cyril Smith	Adrian Boult
13th March	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Eileen Joyce	George Weldon
20th March	Piano Concerto No. 3 in C minor	L. van Beethoven	Benno Moiseiwitsch	Basil Cameron
27th March	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Louis Backx	Basil Cameron
3rd April	Piano Concerto No. 4 in G major	L. van Beethoven	Cyril Smith	Basil Cameron
12th June	Piano Concerto No. 4 in G major	L. van Beethoven	Moura Lympany	Carlo Zecchi
28th September	Variations on a Nursery Song	E. Dohnanyi	Eileen Joyce	Georges Enesco
12th October	Piano Concerto No. 9 in E-flat Major	W. A. Mozart	Clara Haskil	Ernest Ansermet
19th October	Piano Concerto No. 2 in B-flat Major	J. Brahms	Edwin Fischer	Basil Cameron
20th November	Piano Concerto in A minor	E. Grieg	Eileen Joyce	Edward van Beinum



23rd November	Piano Concerto No. 2 in B-flat Major	L. van Beethoven	Solomon	Edward van Beinum
4th December	Piano Concerto No. 9 in E-flat Major	L. van Beethoven	Cyril Smith	Edward van Beinum
1948				
18th January	Piano Concerto	K. B Koppel	Joyce Riddle	Jean Martinon
22nd January	Piano Concerto No. 3 in C minor	L. van Beethoven	Louis Kentner	Jean Martinon
26th February	Piano Concerto No. 9 in E-flat Major	L. van Beethoven	Solomon	Basil Cameron
8th April	Piano Concerto No. 9 in E-flat Major	L. van Beethoven	Cor de Groot	Sergiu Schricht
15th April	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Cyril Smith	Basil Cameron
22nd April	Piano Concerto in A minor	E. Grieg	Moura Lympany	Basil Cameron
27th May	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Solomon	Edward van Beinum
12th October	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Leff Pouishnoff	Jean Martinon
14th October	Piano Concerto No. 1 in C major	L. van Beethoven	Solomon	Jean Martinon
14th October	Piano Concerto No. 2 in B-flat Major	L. van Beethoven	Solomon	Jean Martinon
21st October	Piano Concerto No. 3 in C minor	L. van Beethoven	Solomon	Jean Martinon
4th November	Piano Concerto No. 4 in G major	L. van Beethoven	Solomon	Jean Martinon
11th November	Piano Concerto No. 5 in E-flat	L. van Beethoven	Solomon	Jean Martinon
9th December	Piano Concerto No. 9 in E-flat Major	W. A. Mozart	Myra Hess	Jean Martinon
1949				
31st March	Piano Concerto in A minor	E. Grieg	Moura Lympany	Edward van Beinum
17th April	Piano Concerto	P. Ben-Haim	Not Stated	Edward van Beinum
5th June	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Moura Lympany	Jean Martinon
9th June	Piano Concerto No. 5 in E-flat	L. van Beethoven	Clifford Curzon	Georg Szell
3rd November	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Cyril Preedy	Nicolai Malco
24th November	Piano Concerto No. 2 in G	P. Tchaikovsky	Iris Loveridge	Nicolai Malco
1950				
5th February	Piano Concerto in A minor	E. Grieg	Cyril Smith or Phyllis Sellick	Edward van Beinum
19th February	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Leff Pouishnoff	Edward van Beinum
14th May	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Cyril Smith	Edward van Beinum
21st May	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Moura Lympany	Basil Cameron
21st May	Hungarian Fantasia	F. Liszt	Moura Lympany	Basil Cameron
2nd June	Piano Concerto No. 3 in C minor	L. van Beethoven	Myra Hess	Edward van Beinum
1951				
5th February	Piano Concerto in A minor	E. Grieg	Eileen Joyce	Adrian Boult
8th March	Piano Concerto in A minor	R. Schumann	Louis Kentner	Jean Martinon
19th April	Piano Concerto No. 3 in C minor	L. van Beethoven	Myra Hess	Adrian Boult
7th May	Piano Concerto No. 4 in G major	L. van Beethoven	Myra Hess	Adrian Boult
17th May	Piano Concerto No. 1 in E minor	F. Chopin	Halina Stefanska	Adrian Boult
23rd May	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Benno Moiseiwitsch	Basil Cameron
28th May	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Fabienne Jacquinot	Anatole Fistoulari
21st July	Sinfonia Concertante	W. Walton	Phyllis Sellick	William Walton
29th July	Piano Concerto No. 5 in E-flat	L. van Beethoven	Shura Cherkassky	Adrian Boult
27th August	Piano Concerto No. 1	A. Rawsthorne	Iris Loveridge	Basil Cameron

16th November	Piano Concerto No. 3 in C minor	L. van Beethoven	Myra Hess	Boult or Sargent
29th November	Piano Concerto No. 21 in C major	W. A. Mozart	Halina Stefanska	Georg Solti
29th November	Piano Concerto in A minor	E. Grieg	Halina Stefanska	Georg Solti
16th December	The Rio Grande	C. Lambert	Kyla Greenbaum	Adrian Boult
1952				
20th January	Piano Concerto in A minor	R. Schumann	Clara Haskil	Adrian Boult
26th February	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Eliane Richepin	Adrian Boult
18th March	Piano Concerto No. 5 in E-flat	L. van Beethoven	Denis Matthews	Edward van Beinum
22nd May	Piano Concerto No. 1 in E-flat major	F. Liszt	Cyril Smith	Adrian Boult
22nd May	Rhapsody on a Theme of Paganini	S. Rachmaninoff	Cyril Smith	Adrian Boult
29th May	Piano Concerto	H. Ferguson	Myra Hess	Adrian Boult
29th May	Piano Concerto in A minor	E. Grieg	Myra Hess	Adrian Boult
2nd June	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Moura Lympany	Adrian Boult
19th June	Piano Concerto No. 4 in G major	L. van Beethoven	Denis Matthews	Norman del Mar
25th June	Piano Concerto No. 5 in E-flat	L. van Beethoven	Karl Ulrich Schnabel	Adrian Boult
16th July	Piano Concerto No. 3 in C minor	L. van Beethoven	Solomon	Adrian Boult
6th October	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Alfred Kitchin	Adrian Boult
2nd November	Piano Concerto No. 3 in D minor	S. Rachmaninoff	Cyril Smith	Adrian Boult
6th November	Piano Concerto in A minor	E. Grieg	Moura Lympany	Adrian Boult
16th November	Piano Concerto No. 4 in G major	L. van Beethoven	Denis Matthews	Norman del Mar
17th November	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Anderson Tyrer	Adrian Boult
28th November	Piano Concerto No. 1 in C major	L. van Beethoven	Myra Hess	Adrian Boult
1st December	Piano Concerto No. 23 in A major	W. A. Mozart	Halina Stefanska	Basil Cameron
1st December	Symphonic Variations	C. Franck	Halina Stefanska	Basil Cameron
2nd December	Piano Concerto No. 2 in B-flat Major	L. van Beethoven	Myra Hess	Adrian Boult
5th December	Piano Concerto No. 3 in C minor	L. van Beethoven	Myra Hess	Adrian Boult
9th December	Piano Concerto No. 4 in G major	L. van Beethoven	Myra Hess	Adrian Boult
11th December	Piano Concerto No. 5 in E-flat	L. van Beethoven	Myra Hess	Adrian Boult
19th December	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Leff Pouishnoff	Basil Cameron
1953				
16th January	Piano Concerto No. 23 in A major	W. A. Mozart	Jascha Spivakovsky	Adrian Boult
30th January	Piano Concerto No. 20 in D minor	W. A. Mozart	Rudolf Firkusny	Georg Solti
1st February	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Moura Lympany	Adrian Boult
10th February	Piano Concerto No. 3 in D minor	S. Rachmaninoff	Moura Lympany	Adrian Boult
16th February	Piano Concerto No. 3 in C minor	L. van Beethoven	Denis Matthews	Edward van Beinum
6th March	Piano Concerto No. 2	E. Chisholm	Erik Chisholm	Adrian Boult
20th March	Rhapsody on a Theme of Paganini	S. Rachmaninoff	Cyril Smith	Walter Susskind
25th March	Piano Concerto in A minor	E. Grieg	Stell Anderson	Adrian Boult
29th March	Noches en las jardines de españa	M. de Falla	Phyllis Sellick	Adrian Boult
24th April	Piano Concerto No. 2 in B-flat Major	J. Brahms	Cyril Smith	Adrian Boult
25th April	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Grete Scherzer	Jean Martinon
29th April	Piano Concerto No. 4 in G major	L. van Beethoven	Livia Rev	Adrian Boult

10th May	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Phyllis Sellick	Adrian Boult
25th May	Piano Concerto No. 27 in B-flat	W. A. Mozart	Denis Matthews	Adrian Boult
30th September	Symphonic Variations	C. Franck	Ida Krehm	Adrian Boult
7th October	Piano Concerto No. 5 in E-flat	L. van Beethoven	Cyril Smith	Adrian Boult
15th October	Piano Concerto No. 5 in E-flat	L. van Beethoven	Rudolf Firkusny	Fernando Previtali
18th October	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Eileen Joyce	George Weldon
19th November	Piano Concerto No. 2 in B-flat Major	J. Brahms	Cyril Smith	Royalton Kish
19th December	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Joseph Weingarten	Alceo Galliera
1954				
21st January	Piano Concerto No. 4 in G major	L. van Beethoven	Denis Matthews	Hans Schmidt-Isserstedt
31st January	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Jan Smeterlin	Anatole Fistoulari
4th February	Piano Concerto in A minor	E. Grieg	Shura Cherkassky	Jean Martinon
28th February	Piano Concerto No. 5 in E-flat	L. van Beethoven	Friedrich Gulda	Adrian Boult
5th March	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Colin Horsley	Basil Cameron
14th March	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Eileen Joyce	Basil Cameron
18th March	Piano Concerto No. 3 in C minor	L. van Beethoven	Ventsislav Yankoff	Paul Kletski
9th April	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Cyril Smith	Jean Martinon
15th April	Piano Concerto No. 1 in D minor	J. Brahms	Clifford Curzon	Adrian Boult
18th April	Piano Concerto No. 4 in G major	L. van Beethoven	Claudio Arrau	Adrian Boult
25th April	Rhapsody on a Theme of Paganini	S. Rachmaninoff	Cyril Smith	Georg Solti
28th April	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Clifford Curzon	Adrian Boult
9th May	Piano Concerto No. 3 in D minor	S. Rachmaninoff	Cyril Smith	Adrian Boult
19th May	Hungarian Fantasia	F. Liszt	Daniel Wayenberg	Adrian Boult
19th May	Piano Concerto in A minor	E. Grieg	Daniel Wayenberg	Adrian Boult
23rd May	Hungarian Fantasia	F. Liszt	Daniel Wayenberg	Adrian Boult
23rd May	Piano Concerto in A minor	E. Grieg	Daniel Wayenberg	Adrian Boult
1st October	Piano Concerto No. 2 in B-flat Major	J. Brahms	Moura Lympany	Royalton Kish
7th October	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Cyril Smith	Anatole Fistoulari
12th October	Piano Concerto No. 3 in C minor	L. van Beethoven	Rudolf Firkusny	Massimo Freccia
17th October	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Eileen Joyce	George Weldon
5th November	Piano Concerto in A minor	E. Grieg	Moura Lympany	Anatole Fistoulari
9th November	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Cyril Smith	Adrian Boult
11th November	Symphonic Variations	C. Franck	Eileen Joyce	Jean Martinon
19th November	Piano Concerto in G major	M. Ravel	Nicole Henroit	Jean Martinon
21st November	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Nicole Henroit	Jean Martinon
3rd December	Rhapsody on a Theme of Paganini	S. Rachmaninoff	Rudolf Firkusny	Alceo Galliera
9th December	Piano Concerto No. 1 in E-flat major	F. Liszt	Colin Horsley	Alceo Galliera
9th December	Rhapsody on a Theme of Paganini	S. Rachmaninoff	Colin Horsley	Alceo Galliera
1955				
16th January	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Cyril Smith or Phyllis Sellick	George Weldon
27th January	Piano Concerto No. 3 in C minor	L. van Beethoven	Peter Katin	Adrian Boult
30th January	Piano Concerto No. 4 in G major	L. van Beethoven	Ventsislav Yankoff	Adrian Boult

31st January	Piano Concerto No. 5 in E-flat	L. van Beethoven	Cyril Smith	Adrian Boult
18th February	Piano Concerto No. 20 in D minor	W. A. Mozart	Denis Matthews	Adrian Boult
4th March	Piano Concerto No. 4 in G major	L. van Beethoven	Denis Matthews	Georg Solti
11th March	Piano Concerto in A minor	E. Grieg	Gina Bachauer	George Weldon
18th March	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Myrtha Perez	Jean Martinon
1st April	Piano Concerto No. 5 in F major	C. Saint-Saëns	Marie-Therese Fourneau	Hugo Rignold
5th April	Piano Concerto No. 5 in E-flat	L. van Beethoven	Robert Casadesus	Walter Susskind
10th April	Piano Concerto No. 5 in E-flat	L. van Beethoven	Friedrich Gulda	Adrian Boult
22nd April	Piano Concerto in A minor	R. Schumann	Nibya Marino	Jean Martinon
8th May	Piano Concerto No. 5	H. Villa-Lobos	Felicja Blumenthal	Jean Martinon
27th May	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Gyorgy Sandor	Richard Austin
27th May	Rhapsody on a Theme of Paganini	S. Rachmaninoff	Gyorgy Sandor	Richard Austin
19th June	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Nibya Marino	Massimo Freccia
19th September	Piano Concerto No. 4 in G major	L. van Beethoven	Peter Katin	Adrian Boult
7th October	Piano Concerto in A minor	E. Grieg	Julius Katchen	Massimo Freccia
14th October	Piano Concerto No. 4 in G major	L. van Beethoven	Peter Katin	George Hurst
21st October	Piano Concerto No. 4 in G major	L. van Beethoven	Peter Katin	George Hurst
23rd October	Rhapsody on a Theme of Paganini	S. Rachmaninoff	Cyril Smith	Anatole Fistoulari
27th October	Piano Concerto No. 5 in E-flat	L. van Beethoven	Artur Rubinstein	Adrian Boult
27th October	Piano Concerto in A minor	R. Schumann	Artur Rubinstein	Adrian Boult
27th October	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Artur Rubinstein	Adrian Boult
4th November	Piano Concerto No. 23 in A major	W. A. Mozart	Artur Rubinstein	George Hurst
4th November	Piano Concerto No. 4 in G major	L. van Beethoven	Artur Rubinstein	George Hurst
4th November	Piano Concerto No. 1 in D minor	J. Brahms	Artur Rubinstein	George Hurst
4th November	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Artur Rubinstein	George Hurst
5th November	Piano Concerto No. 23 in A major	W. A. Mozart	Peter Katin	Herbert Menges
14th November	Piano Concerto No. 1 in C major	L. van Beethoven	Artur Rubinstein	Eugene Goossens
14th November	Symphonic Variations	C. Franck	Artur Rubinstein	Eugene Goossens
14th November	Piano Concerto No. 2 in B-flat Major	J. Brahms	Artur Rubinstein	Eugene Goossens
18th November	Piano Concerto No. 3 in C minor	L. van Beethoven	Artur Rubinstein	Adrian Boult
18th November	Piano Concerto No. 1 in E minor	F. Chopin	Artur Rubinstein	Adrian Boult
18th November	Noches en las jardines de españa	M. de Falla	Artur Rubinstein	Adrian Boult
18th November	Rhapsody on a Theme of Paganini	S. Rachmaninoff	Artur Rubinstein	Adrian Boult

## Appendix XII

### List of Piano Recitals and Piano Concertante Performances at the Bradford Subscription Concerts (1927-55)

Date	Work	Composer	Pianist	Conductor
1927				
4th February	Recital		Nikolai Orloff	
28th October	Recital		Wilhelm Backhaus	
1928				
26th October	Recital		Wilhelm Backhaus	
23rd November	Piano Concerto No. 2 in F minor	F. Chopin	Nikolai Orloff	Hamilton Harty
1929				
18th October	Recital		Wilhelm Backhaus	
1930				
7th February	Recital		Arthur Schnabel	
14th November	Recital		Artur Rubinstein	
1931				
6th February	Recital		Arthur Schnabel	
20th November	Recital		Myra Hess	
1932				
18th November	Recital		Wilhelm Backhaus	
1933				
6th January	Piano Concerto No. 4 in G	L. van Beethoven	Irene Scharrer	Anthony Bernard
14th February	Recital		Alfred Cortot	
18th November	Recital		Edwin Fischer	
1934				
2nd March	Recital		Alfred Cortot	
1935				
22nd November	Recital		Myra Hess	
1936				
17th January	Recital		Harold Samuel	
20th November	Recital		Leff Pouishnoff	
1937				
15th January	Recital		Artur Rubinstein	
10th December	Recital		Arthur Schnabel	
1938				
9th December	Piano Concerto No. 3 in D minor	S. Rachmaninoff	Nikolai Orloff	Keith Douglas
1939				
17th February	Recital		Solomon	
18th November	Recital		Solomon	
1940				
13th January	Piano Concerto No. 23 in A	W. A. Mozart	Clifford Curzon	Keith Douglas

10th February	Recital		Benno Moiseiwitsch	
9th November	Recital		Irene Scharrer	
7th December	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Benno Moiseiwitsch	Malcolm Sargent
7th December 1941	Rhapsody on a Theme of Paganini	S. Rachmaninoff	Benno Moiseiwitsch	Malcolm Sargent
5th April	Piano Concerto No. 1 in E-flat	F. Liszt	Cyril Smith	Henry Wood
5th April	variations on a Nursey Rhyme for Piano and Orchestr.	E. Dohnányí	Cyril Smith	Henry Wood
25th October 1942	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Moura Lympany	Henry Wood
28th February	Piano Concerto No. 21 in C	W. A. Mozart	Myra Hess	Leslie Heward
28th March	Piano Concerto No. 5 in E-flat	L. van Beethoven	Cyril Smith	Henry Wood
17th October	Piano Concerto No. 3 in C minor	L. van Beethoven	Solomon	Henry Wood
19th December 1943	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Benno Moiseiwitsch	Basil Cameron
27th March	Piano Concerto No. 1 in D minor	J. Brahms	Clifford Curzon	Henry Wood
18th December 1944	Piano Concerto No. 22 in E-flat	W. A. Mozart	Franz Osborn	John Barbirolli
5th February	Piano Concerto No. 4 in G	L. van Beethoven	Solomon	John Barbirolli
4th March	Piano Concerto in A minor	R. Schumann	Myra Hess	John Barbirolli
28th October	Piano Concerto No. 3 in D minor	S. Rachmaninoff	Colin Horsley	John Barbirolli
18th November	Keyboard Concerto in D minor	J. S. Bach	Moura Lympany	Reginald Jacques
18th November 1945	Rapsodia Sinfonia for Piano and Strings	J. Turina	Moura Lympany	Reginald Jacques
10th February	Piano Concerto No. 2 in B-flat	J. Brahms	Solomon	John Barbirolli
22nd September	Piano Concerto No. 1 in C	L. van Beethoven	Franz Osborn	John Barbirolli
17th November	Noches en los jardines de españa	M. de Falla	Clifford Curzon	John Barbirolli
17th November 1946	Symphonic Variations for Piano and Orchestra	C. Franck	Clifford Curzon	John Barbirolli
4th January	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Colin Horsley	John Barbirolli
1st February	Recital		Myra Hess	
4th October	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Colin Horsley	John Barbirolli
26th October	Piano Concerto No. 20 in D minor	W. A. Mozart	Denis Matthews	John Barbirolli
21st December 1947	Piano Concerto in A minor	E. Grieg	Kendall Taylor	Enrique Jorda
14th February	Piano Concerto No. 1 in D minor	J. Brahms	Kendall Taylor	Nicolai Malko
14th March	Piano Concerto No. 4 in G	L. van Beethoven	Solomon	John Barbirolli
22nd March	Piano Concerto No. 2 in B-flat	J. Brahms	Franz Osborn	John Barbirolli
4th October	Piano Concerto No. 3 in C minor	L. van Beethoven	Rudolf Serkin	John Barbirolli
1st November	Piano Concerto No. 24 in C minor	W. A. Mozart	Edwin Fischer	Josef Krips
21st November	Recital		Erst Dohnányí	
6th December 1948	Piano Concerto No. 1 in C	L. van Beethoven	Lance Dosser	Alec Sherman

27th February	Piano Concerto No. 2 in B-flat	J. Brahms	Clifford Curzon	John Barbirolli
2nd October	Piano Concerto No. 5 in E-flat	L. van Beethoven	Franz Osborn	Basil Cameron
27th November	Recital		Louis Kentner	
3rd December	Piano Concerto in C minor	F. Delius	Betty Humby Beecham	Thomas Beecham
1949				
7th January	Piano Concerto No. 3 in D minor	S. Rachmaninoff	Cyril Smith	John Barbirolli
22nd January	Piano Concerto No. 1	A. Rawsthorne	Denis Matthews	Charles Groves
4th March	Piano Concerto No. 14 in E-flat	W. A. Mozart	Nina Milkina	Boyd Neel
19th March	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Gina Bachauer	Nicolai Malko
1st April	Hungarian Fantasia for Piano and Orchestra	F. Liszt	Amparo Iturbi	Fernando Previtali
1st April	Piano Concerto No. 1 in G minor	F. Mendelssohn	Amparo Iturbi	Fernando Previtali
7th October	Piano Concerto No. 22 in E-flat	W. A. Mozart	Josef Weingarten	John Barbirolli
9th December	Recital		Denis Matthews	
17th December	Piano Concerto No. 5 in E-flat	L. van Beethoven	Noel Mewton-Wood	Maurice Miles
1950				
6th January	Piano Concerto in A minor	R. Schumann	Monique Haas	Paul Kletzki
17th February	Piano Concerto No. 4 in G	L. van Beethoven	Lili Kraus	Alceo Galliera
3rd November	Piano Concerto No. 20 in D minor	W. A. Mozart	Walter Susskind	Walter Susskind
1st December	Piano Concerto No. 23 in A	W. A. Mozart	Clifford Curzon	John Barbirolli
1st December	Noches en los jardines de españa	M. de Falla	Clifford Curzon	John Barbirolli
1951				
1952				
11th January	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Julius Katchen	Hans Schmidt-Isserstedt
17th October	Piano Concerto No. 3	B. Bartók	Monique Haas	John Barbirolli
5th December	Piano Concerto No. 4 in G	L. van Beethoven	Robert Casadesus	George Weldon
1953				
5th December	Piano Concerto in A minor	R. Schumann	Monique Haas	Maurice Miles
1954				
9th January	Piano Concerto in B-flat	L. Berkeley	Colin Horsley	John Barbirolli
22nd January	Piano Concerto No. 2 in B-flat	J. Brahms	Denis Matthews	John Barbirolli
13th March	Piano Concerto No. 3 in C minor	L. van Beethoven	Franz Osborn	George Weldon
19th March	Piano Concerto in G	M. Ravel	Reine Gianoli	Adrian Boult
19th March	Symphonic Variations for Piano and Orchestra	C. Franck	Reine Gianoli	Adrian Boult
27th March	Piano Concerto No. 2 in C minor	S. Rachmaninoff	Cyril Smith	Maurice Miles
27th November	Piano Concerto No. 1 in B-flat minor	P. Tchaikovsky	Richard Farrell	George Weldon
3rd December	Rhapsody on a Theme of Paganini	S. Rachmaninoff	Eric Harrison	George Weldon
1955				
4th February	Piano Concerto No. 23 in A	W. A. Mozart	Clara Haskill	George Weldon
4th March	Piano Concerto No. 5 in E-flat	L. van Beethoven	Wilhelm Kempff	John Barbirolli
12th March	Piano Concerto in A minor	E. Grieg	Peter Katin	John Barbirolli
7th May	Piano Concerto in E-flat	J. Ireland	Gina Bachauer	Malcolm Sargent
3rd June	Recital		Artur Rubinstein	

28th October  
11th November  
26th November

Piano Concerto No. 1 in D minor  
Keyboard Concerto in D minor  
Piano Concerto

J. Brahms  
J. S. Bach  
A. Khachaturian

Iso Elinson  
Rosalyn Tureck  
Shura Cherkassky

John Barbirolli  
George Weldon  
George Weldon



## Glossary

Arch form: A symmetrical structure such as ABCBA whereby the opening sections are brought back in reverse order following a contrasting middle ‘keystone’ section.

Continuing development: Similar to the *Fortspinnung* process [q.v.] but employed in works of later periods. It is used to denote an organic compositional process that involves the sustained development of a movement’s principal motivic material.

Episode: 1) Employed to denote the contrasting thematic groups of rondo form, as separate from the returning subject termed the ‘rondo’ or ‘ritornello’ theme.

2) Treated as a synonym for ‘section’ when used outside the context of rondo form.

Chronological letter names are used to define each successive major episode (A, B, C, D, etc).

*Fortspinnung*: A process of ‘spinning-out’ or developing motivic material encountered in music of the Baroque period.

Pendent Section: A closing section that is appended to the main structure. Such an element is more substantial than a conventional coda, featuring the notable development or reprise of material from the main body of the structure or, indeed, previous movement(s); it functions as the structural climax of a movement.

Pendent Theme: The melody attached to a principal theme that often functions as a closing statement, drawing the passage to a close in a codetta-like fashion.

Ritornello: A general term used to denote a theme or thematic section that reappears at regular intervals in a movement, especially one in rondo form where the terms 'rondo theme/principal theme/Theme A' are interchangeable with 'ritornello theme'.

Ritornello Form: A structure similar to that of rondo but where the returning theme is often truncated, motivically developed, and stated in a different key— in a manner that is less common in a conventional rondo.

Rondo form: A structure (e.g. ABACA) featuring a recurring principal theme (A), interspersed with contrasting episodes.

Rondo theme: A term applied to the principal thematic material of a rondo that reappears throughout the form. It is interchangeable with the terms 'ritornello' or 'Theme A'.

Rotation: The portion of a Rotation Form [q.v.] that comprises a varied or elaborated restatement of musical material ( $A^1B^1$ ) differing significantly from the initial statement (AB).

Rotation form: A term employed to denote a large-scale varied reprise of thematic sections (e.g.  $ABA^1B^1$ ). Hepokoski and Darcy employ it within the context of sonata form, however

in this thesis it is treated as a separate structure when the ‘recapitulation’ of ideas (A<sup>1</sup>B<sup>1</sup>) is so substantially altered that the perceived concept of a return to the beginning (exposition to recapitulation via development) is blurred. In this way it appears less like a resolution to procedures generated in the exposition, and more as a substantial reinterpretation of musical material. Note: In this thesis the section comprising the initial presentation of themes in rotation form is referred to as the ‘Exposition’.

**Section:** A recognisably distinct portion of a movement’s structure. Its nature varies depending on its position in a piece but can involve the presentation of one or more themes; development of musical material; or act as a transition between passages. Sequences of capitalised letter names are used to designate major sections (A, B, C, D, etc) whereas general passages (such as transitions sections) are often left unlabelled. The term ‘episode’ is frequently employed as a synonym for ‘section’ and vice versa.

**Sonata form:** A complex structure constituting an exposition, development, and recapitulation of thematic sections. It is employed over the related model of rotation form when the compositional pathway of the recapitulation, whilst not necessary exact, nevertheless closely follows that of the exposition. As such, it does not appear as a variant of material (as it would do in rotation form) but rather a largely unmodified reprise of it.

**Structural Apotheosis:** The formal highpoint or climax of a movement, occurring in such instances as when a theme reaches its final form; a delayed return of the tonic key takes

place; themes from earlier movements are brought back; or different melodic material is presented simultaneously.

Subsection: Independent passage that nevertheless relates to other thematically similar segments that together constitute an overarching section [q. v.].

Ternary form: A three part structure (ABA) featuring an opening primary section (A), followed by a contrasting middle section (B), and concluded with the return (sometimes altered) of the initial section (A).

Theme: Musical subject presented during a work, generally taking the form of a melodic line. Themes take their name from the section in which they appear e.g. Theme A will feature in Section A, and Theme B<sub>ii</sub> will be the second prominent theme to appear in Section B. The appearance of a theme frequently coincides with the arrival of its associated section, and therefore helps to define a particular structure.

Variation form: Appearing in various guises, the general premise of this structure involves the presentation of a theme, chord sequence, ground bass, etc, that is repeated and altered with each successive presentation.

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