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THE DEVELOPMENT OF THE PIANO SOLO CONCERTO FROM
ITS BEGINNING TO THE TWENTIETH CENTURY,
WITH A LIST OF PUBLISHED CONCERTOS

DOCUMENT

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TABLE OF CONTENTS

Chapter	Page
I. Introduction	1
Development of the Concerto	1
II. A List of Published Concertos.	19
APPENDIX	32
BIBLIOGRAPHY	35

CHAPTER I

Introduction

Every pianist at one time or another hopes to study and perform at least one piano concerto. In addition to the pleasure which will be derived from the study and performance, the student's musical growth will be greatly enhanced. In this survey and study of the general development of the piano solo concerto, the goal is to broaden the understanding of what the concerto is and what it means.

Scholes says:

The Piano Concerto remains today one of the most popular concertos of the world, as it is one of the most personal and national in expression of the whole concerto repertory.¹

Development of the Concerto

The term "concerto" is derived from the Latin word "concertare," which means "to fight side by side," "to compete as brothers-in-arms."² It was first used to designate vocal compositions which were supported by an instrumental accompaniment, in order to distinguish them from the then current style of unaccompanied a-cappella music. The actual

¹Percy Scholes, The Oxford Companion to Music, p. 385.

²Willi Apel, "Concerto," Harvard Dictionary of Music, p. 171.

collaboration between voices or between voices and instruments was by no means a seventeenth century discovery, however; it dates back to primitive music. In Sumerian and Egyptian music are found the oldest records of organized and systematized music.³ The texts (written in the third millenium B.C.) were frequently liturgical, and such early instruments as the harp, oboe, flute, zither, drum, and cymbal were used. The early Greeks were also musical. Their music was centered around the drama and tragedy, and instrumental accompaniment was furnished by the piper, the lyre, and the double oboe.

About the ninth century wayfarers or wandering minstrels began to appear. In France they were known as "jongleurs" and in Germany as "gaukler" or "fahrende Sanger." More often than not these jongleurs and gaukler were poor vagabonds who merely sang songs that others wrote. They were seldom composers, but they were very popular and very much in demand. On the other hand, the troubadours and trouveres were musicians and poets as well. The troubadours came from Provence, which became in 1487 the southeastern part of the kingdom of France. The trouveres were their counterparts in the northern part of France. The troubadours and trouveres flourished for some two hundred years, from the end of the eleventh century to

³Curt Sachs, The Rise of Music in the Ancient World, East and West, p. 58.

the end of the thirteenth, and they were generally not wanderers but noblemen and, occasionally, ladies of a high class. Much of the notation of this music was for voices alone, but there was some use of instrumental accompaniment.⁴

The fourteenth, fifteenth, and sixteenth centuries are often referred to as the "a cappella period."⁵ It was not until the sixteenth century that compositions began to appear occasionally bearing the name "concerto" or some recognizable derivative of it. Some early compositions of note were the Concerti Ecclesiastici by Andrea and Giovanni Gabrieli (1587), Banchieri (1595), Viadana (1602), and Naldi (1607).

In the seventeenth century the concerto relationship was basically characterized by a differentiation of tonal bodies or tone color. The addition, therefore, of a single instrument or of single instruments to the voices in a mass or motet was enough to include the term "concerto" in the title of a composition. Viadana, in his Concerti Ecclesiastici (1602), contributed one of the first important steps toward improving the meaning of the contrast between tonal bodies. He narrowed the concerto principle down to one, two, three, or four voices singing to an instrument, usually the

⁴Gustave Reese, Music in the Middle Ages, p. 203.

⁵Paul Henry Lang, Music in Western Civilization, p. 196.

organ.⁶ He explained that he wrote these concertos by varying the combinations of vocalists and the thorough bass, since a full complement of vocalists was not always available. It was not necessary, therefore, for a full quota of singers to be present; the keyboard instrument could make up for any deficiency in the vocal parts.⁷

This principle led to a monodic rather than polyphonic style, and it introduced the possibility of employing a solo voice rather than a massed chorus against an instrumental tutti.⁸ This use of the name concerto continued throughout the Baroque period, e.g., in Schütz's Kleine Geistliche Concerten of 1636, and in several cantatas by Bach which he called "Concerti."

In the field of purely instrumental music the joint performance by instrumental bodies which were unequal in size became the significant characteristic of the term. A solo concerto, therefore, was one in which a single instrument played against or in contrast with a group of instruments.⁹

In 1752 Quantz (1697-1773) made this distinction:

There are also two types of concerto with one concerted instrument, or so-called chamber concerto. Some demand a strong accompaniment, like the concerto grosso, but others a light accompaniment. If this is not observed, neither one will create the desired effect.

⁶Abraham Veinus, The Concerto, pp. 1-3.

⁷Ruth Halle Rowen, Early Chamber Music, p. 19.

⁸Veinus, op. cit., pp. 3-4. ⁹Apel, op. cit., p. 173.

From the first ritornelle one can see what kind of a concerto it is. That which is composed seriously, majestically, and more harmonically than melodically, and also is interspersed with many unisons, where the harmony does not change by eights or quarters but half or whole measures, must have a strong accompaniment. But that which consists of an elusive, humorous, gay or cantabile melody, and has sudden changes of harmony, has a better effect with a small number of instruments in the accompaniment.¹⁰

The type of concerto chosen and the tempo at which it was performed actually depended upon the size of the room.¹¹

The concerto grosso, which dates from about 1670 to 1750, was the first instrumental form to embody the principles of concerto writing on a large scale.¹² The use of a small group of solo instruments against the tutti or full orchestra characterized the concerto grosso, and this was considered to be the classical type of concerto in the Baroque period. In fact, the Baroque concerto was more of a style than a form, a setting and manner of writing applied to the contemporary pieces (called sonatas, generally), which had developed from the canzonas. The canzonas (1620 to 1670) were generally pieces in one movement written in a number of short contrasted sections with solo passages (generally for the violin).¹³

The solo instrumental concerto is based upon the principle of drawing one single element, namely, one instrument out of the orchestra and making it the object of sustained

¹⁰Rowen, op. cit., p. 122.

¹¹Ibid., p. 6.

¹²Veinus, op. cit., p. 13.

¹³Apel, op. cit., p. 118.

and concentrated attention. Musical interest is centered on the opposition between one instrument and many. The fact that the solo concerto appeared later (1700) than the concerto grosso (1670) did not mean that the concerto grosso was dead. The two forms existed side by side over a period of years.¹⁴

The Baroque concerto reached its peak from 1670 to 1750. The sectional canzona was expanded into the sonata, having three or more movements, with the upper parts receiving greater melodic emphasis, and there was a fuller and more homophonic style in general. There were three main types of the concerto in this period: (1) the concerto-sinfonia, which used contrasting techniques of virtuoso figuration rather than contrasting instrumental bodies--as in the violin concertos of Guiseppe Torelli (d. 1708)--and contributed to the development of a virtuoso style for the violin; (2) the concerto grosso, which used small groups of solo players against the full orchestra, such as the opus 6 of Arcangelo Corelli (1653-1713) and the Brandenburg Concertos of J. S. Bach (1685-1750); and (3) the solo concerto, of which J. S. Bach's arrangements of Vivaldi's concertos opus 3, numbers 8 and 10 are examples.

¹⁴Manfred F. Bukofzer, Music in the Baroque Era, pp. 219-239.

Italy furnished the first significant impetus toward the creation of the modern solo concerto.¹⁵ Early examples of solo techniques applied to the form of the Baroque sonata are found in the works of Italian Tomasso Albinoni (1674-1745). These concertos were usually in three movements, containing short solo passages. Alessandro Scarlatti (1659-1725) also contributed to the solo concerto by giving the solo instrument equal importance with the orchestra, as did Antonio Vivaldi (1680-1743). Vivaldi emphasized a new style of rhythmic precision as well as exploitation of the solo instrument. Reference is directed to his violin concerto number 6 in A minor (opus 3), and his concerto number 8 in A minor for two violins (opus 3).

The transition from the Baroque concerto to the classical concerto took place between 1750 and 1785. German composers took the initiative, particularly J. S. Bach's sons. In this development was characterized the adoption of the classical "sonata form" (first-movement form) in the concerto.

The development of the classical and modern concerto generally follows that of the sonata form from which it borrowed its chief features of form and style. Three sections, the exposition, development, and recapitulation, generally characterized the sonata form; and a coda usually

¹⁵Veinus, op. cit., pp. 34-37.

followed the recapitulation. The exposition contained a number of themes and connecting passages which fall into two large groups called first and second subject. The first subject was usually dramatic while the second was lyrical. The second subject was usually in the key of the dominant if the tonic was major and in the relative key if the tonic was minor, and a "closing" theme, a part of the second subject, was often placed near the end. In practically all of the earlier sonatas the exposition was repeated. The composers frequently wrote two different endings for the exposition, indicating that they wished the section to be repeated. AABA was the complete expression of the form of the first movement.

In the development or central section the composer differed his style from that of the exposition and employed such techniques as rapid harmonic modulation, contrapuntal imitation, use of themes in inversion and diminution, and melodic segmentation. New themes were rarely used in this section.

The recapitulation generally contained all or most of the material of the exposition, although the bridge passages were modified so that the second theme appeared in the tonic and not in the dominant. Thus the entire movement ended in the tonic key. In some instances the coda was short, whereas in others it was very lengthy, as in the first movement of

Beethoven's piano sonata in C minor, opus 111. This coda is twelve bars long.

In the concerto, however, there is a difference in the style of writing due to the contrasted sections for soloist and orchestra. The sonata form of the first movement undergoes a general revision. The concerto usually consists of only three movements. For some reason, the minuet or scherzo is excluded. Almost all of the classical concertos, especially those of Mozart, begin with an opening tutti in the orchestra in which the principal themes of both subjects are announced. This first tutti always ends in the original key, rather than in the dominant or relative major (if the key is minor) as it would in a sonata. The true or solo exposition then begins with the solo piano, sometimes entering immediately with the main theme, as in Mozart's D major concerto (K. 537), and sometimes with a sort of virtuosic introductory passage, as in Beethoven's "Emperor" concerto in E-flat, opus 73.

The second subject is introduced in its related key as it is in the sonata, and the first solo usually ends in the key of the dominant or relative major, as the case may be. A shorter tutti leads to the second passage for solo and orchestra, corresponding to the development section of the sonata; and a return to the original key is effected through a series of modulations. The principal subject is briefly

introduced by the orchestra, and it is continued by the soloist, corresponding in this respect to the recapitulation of a sonata. The movement is brought to a close by a short final tutti; and, especially in the older concertos, a pause is generally made near the end of this tutti on the 6-4 chord on the dominant. At this point the soloist introduces the cadenza. The cadenza may be written out or improvised, and the general custom is to end the cadenza with a long trill on the dominant seventh chord, resolving the 6-4 chord on which the cadenza begins. The orchestra concludes with a short tutti passage, in which the soloist sometimes accompanies.

The second movement of the concerto is similar to the second movement of the sonata. The tempo is slow, such as *andante* or *adagio*, and the solo is frequently very florid and ornamental. The form is often binary or ternary. There was occasional use of the variation form, as in the B-flat concertos of Mozart (K. 450 and 456).

The last movement of the concerto is generally in *rondo* form, though again Mozart used the variation form in his G major concerto (K. 453). Short cadenzas are frequently introduced in this movement, as in the E-flat concerto of Mozart (K. 271) and the C minor concerto of Beethoven (opus 37).

At least two-thirds of the works in classical concerto form were contributed by Mozart.¹⁶ It was a form which he cultivated throughout his entire creative life. Mozart's earliest efforts in the concerto form were arrangements of works by other composers, among whom were J. C. and C. P. E. Bach. The progress which is registered from one group of concertos to the next serves as a sort of index to the development of the man and artist. Dr. Ludwig Koechel (1800-1877) painstakingly compiled a list of Mozart's works in his Chronologisch-thematisches Verzeichnis, and an appendix of lost and doubtful compositions was included. Einstein has prepared a revision of this list.¹⁷

Mozart's concerto art constantly progressed. He gave detailed attention to the individual qualities of each instrument in the orchestra and balanced the application of these qualities by an intensive exploration of the sonorities of the solo piano. Mozart felt that the solo and orchestra must balance each other, and as he expanded one he expanded the other likewise. His concertos became more difficult technically, and he seemed to try constantly to expand his technical limits. Notable examples are Mozart's concertos in D (K. 537) and B-flat (K. 595).

The artistic high point of the entire concerto literature

¹⁶Sir Donald Francis Tovey, Essays in Musical Analysis, Vol. III, p. 3.

¹⁷Alfred Einstein, Wolfgang Amadeus Mozart.

was reached by Beethoven in the early nineteenth century with his five piano concertos in C, B-flat, C minor, G, and E-flat. Beethoven's first two piano concertos (opus 15 and 19) belong to his so-called first period. The first orchestral ritornello, or tutti, in the C major concerto (opus 15) establishes a much wider framework with regard to the harmonic structure than is apt to be found in the opening ritornellos in Mozart's concertos.

Ferdinand Ries (1784-1838) says of the third piano concerto (C minor, opus 37):

Beethoven had given me his beautiful Concerto in C Minor (Op. 37) in manuscript so that I might make my first public appearance as his pupil with it; and I am the only one who ever appeared as such while Beethoven was alive.... Beethoven himself conducted.... The pianoforte part...was never completely written out in the score; Beethoven wrote it down on separate sheets of paper expressly for me.¹⁸

By using his art of inventing themes which pass continually through several keys, Beethoven was able to give the opening tutti of his fourth concerto (G major, opus 58) a variety of tonality without losing its unity as a ritornello or becoming symphonic. The solo was introduced before the ritornello, and a part of the theme was presented. Mozart, similarly, in his E-flat concerto (K 271) had introduced the solo in the second bar for two and one-half bars and again

¹⁸Alexander Wheelock Thayer, The Life of Ludwig van Beethoven, p. 30.

in the fifth bar for two and one-half bars, then dropped it entirely until the beginning of the solo exposition in the fifty-sixth bar.

In his fifth or "Emperor" concerto (E-flat major, opus 73) Beethoven also introduced the solo before the ritornello. The opening figures of the solo are arpeggiated in form, in the nature of a cadenza. He also added a gigantic coda out of a new recapitulation of the later themes of his ritornello. His problem was to create a contrast to two movements of heroic power (the first and third movements), and he avoids monotony by a complete change of mood in the slow movement. In both the fourth and fifth concertos Beethoven felt no need for a pause between the second and third movements.

Beethoven's piano style was founded upon the essentially explosive nature of the instrument, and if in the last analysis he found it unsatisfactory, it was because the piano was less explosive and less dynamic than himself. The demands he made upon the instrument were the foundations of later technique.¹⁹

Beethoven played his concertos from a set of mnemonic devices rather than from the written score; but when he finally put the solo part down on paper it was in completed form.²⁰

After Beethoven, there was a general tendency to either relax or disregard the conventional classical concerto form. Louis Spohr (1784-1859) wrote a concerto for violin with orchestra in the style of an operatic scena which he called

¹⁹Veinus, op. cit., p. 149.

²⁰Thayer, op. cit., p. 7.

"Scena Cantante for Violin with Orchestra." The influence of the romantic literature was so strong that composers of the early nineteenth century began to favor characteristic detail, sentiment, imagination, and effect to the formalism of classicism. The orchestral tutti was shortened or omitted in favor of a single exposition with soloist, and there was use of a sort of free or fantasia form such as Felix Mendelssohn used in his G minor concerto (1832) in which the only characteristics of a concerto were the virtuoso element and the use of equal and unequal instruments. Franz Liszt's concerto in A major (first performed in 1857) is another example. Robert Schumann introduced the solo piano after only one tutti chord in his A minor concerto, opus 54 (first performed in 1845), although this concerto was originally written as a fantasy.

In spite of various modifications, the concertos generally followed the principles used by Beethoven, namely, greater prominence given to the orchestra; no pause between the second and third movements; no long tutti introduction and early entrance of the solo (in the G major concerto the piano begins alone and at the second bar in the E-flat concerto). Works still appeared occasionally in the older form, however. For instance, in Johannes Brahms' concerto in D minor (first performed in 1859 with the composer as soloist (the solo

piano does not enter until the ninety-first bar following a long exposition in which the first and second subjects are introduced. Another innovation which appeared was a quickening of tempo at the end of the first movement (Schumann, opus 54; Grieg, opus 16). The cadenzas were written out.

In the latter part of the nineteenth century the struggle of subject peoples for national liberation began to flourish and spread. The concerto of the romantic period became too much of a concert-hall display piece to satisfy this powerful nationalistic influence. Antonin Dvorak (1841-1904) was one of the most nationalistic composers, as was Peter Ilyich Tchaikowsky (1840-1893); but Dvorak, despite his very Slavic nationalism in his concerto in G minor, opus 33, seemed unwilling to let go the hand of Beethoven.²¹ The concerto in B-flat minor, opus 23, an original piece of broad design, is Tchaikowsky's most important piano composition. A glance at the key signature, however, might be misleading. After a short tutti introduction (five bars) beginning in the key of B-flat minor, the solo piano enters in the relative major key. The first movement as well as the last movement ends in the key of B-flat major. The subjects are lyrical and individual; and the entire piece is original, delicate, and rich in dramatic appeal.

²¹Alex Robertson, Dvorak, pp. 111-112.

Edvard Grieg was also nationalistic in his music, much more sophisticated than Dvorak. His concerto in A minor (1868) is especially noted for its warmth of melody and its feeling for harmonic color. The first movement with its cadenza which builds up to such a magnificent climax is the most familiar; but the haunting melody of the second movement and the lively rhythm of the last movement are not lacking in their appeal.

In the twentieth century the concerto began to take on a bold, free style, reversing the conventional techniques of the nineteenth century. The composers began to by-pass the solo concerto as the major idiom of symphonic expression. The complexities of modern life, together with the inventive minds of the composers, produced a multiplicity of form, styles and techniques in the twentieth century concerto. The tendency was to break away from the conception of the soloist's paramount position. Consequently, the piano is often absorbed into the modern orchestra as part of a multicolored fabric instead of being reserved solely for solo parts. Notable examples of this are the third and fifth concertos (C, opus 26 and G, opus 55, composed in 1921 and 1932, respectively) of Sergei Prokofieff; Dmitri Shostakovitch's opus 35 concerto (1933); and the D minor concerto (1937) of Francis Poulenc. Maurice Ravel, however, still held to the nineteenth century conception that the purpose of a concerto was to afford the

virtuoso an opportunity for public display. His concerto in G (1931) is the evidence. Ravel's concerto for the left hand alone was a completely new innovation.

The twentieth century concertos have replaced the lingering pedal technique and the thick sonorities with a sharp, percussive treatment. Clashing sonorities and bold dissonances characterize Igor Stravinsky's concerto for two solo pianos (1924) and the first and second piano concertos of Bela Bartok, composed in 1927 and 1933, respectively.

In America, the concerto is not restricted to any pre-conceived formulas. It seems to be a compound of such idioms as Negro, Indian, Spanish, Hebrew, jazz, and many others. Edward MacDowell's concerto in D minor, opus 23 (1891), George Gershwin's concerto in F (1925), and Aaron Copland's concerto (1926) are typical of the concerto in America. MacDowell did not place a cadenza at the end of the first movement, but he placed several short solo passages in the nature of cadenzas within the movement. Gershwin, in his first orchestral introduction, took a dance like the Charleston and gave it stately dignity with a mixture of jazz. He added definite touches of the blues to the "andante con moto" and "poco meno scherzando." Copland's concerto is an experiment with symphonic jazz. It is rhythmic, independent of mood, and full of sharp, clashing sonorities.

Since the turn of the century the concerto, through all of its evolutions, has remained an integral part of the music of our time, sharing the stylistic vicissitudes and motivated by the same impulses evident in the general body of present-day music.²²

²²Veinus, op. cit., p. 259.

CHAPTER II

A LIST OF PUBLISHED CONCERTOS

<u>Composer</u>	<u>Title, Key, Opus</u>	<u>Publisher*</u>
Achron, Joseph 1886-	B-flat minor	F
Albeniz, Isaac 1860-1909	Concerto	Ma
Albert, Eugen D' 1864-1932	B minor, Op. 2 E, Op. 12	X X
Alkan, Charles 1813-1888	A minor, Op. 10 G-sharp C-sharp F-sharp minor	B B B B
Amengual, Rene 1911-	Concerto	Sch
Antheil, George 1900-	Concerto	X
Ardevol, Jose 1911-	Concerto (for 3 pianos)	X
Arensky, Anton 1861-1906	F, Op. 2	L-Sch-T
Bach, Johann Sebastian 1685-1750	C C minor D minor D E F minor G minor	Ma Ma AM-E-M-Sch-T AM-E-M-SM-T AM-E-M-T AM-Br-E-M-Ma-T AM-E-M-T
Bartok, Bela 1881-1945	Concerto No. 1 Concerto No. 2 Concerto No. 3	BH BH BH

*See Appendix for key to publishers.

<u>Composer</u>	<u>Title, Key, Opus</u>	<u>Publisher</u>
Bauer, Marion 1887-	Concerto	Sch
Beach, Mrs. H. H. A. 1867-1944	Concerto No. 1	X
	Concerto No. 2	X
Becker, Jean 1833-1884	Concerto Arabesque	Ar-NM
Beethoven, Ludwig van 1770-1827	C, Op. 15	AM-Au-Br-M-Sch-T
	B-flat, Op. 19	AM-Au-Br-M-Sch-T
	C minor, Op. 37	AM-Au-Br-M-Sch-T
	G, Op. 58	AM-Au-Br-M-Sch-T
	E-flat, Op. 73	AM-Au-Br-M-Sch-T
Bennett, W. Sterndale 1816-1875	F minor, Op. 19	Au-Br-M
Bliss, Arthur 1891-	Concerto for 2 pianos	F-NC
Borowski, Felix 1872-	D minor	F
Bortkiewicz, Sergei 1877-	B-flat minor	L
Boyle, George F. 1886-1948	D minor	F
Brahms, Johannes 1833-1897	D minor, Op. 15	AM-M-Sch-T
	B-flat, Op. 83	AM-Au-Br-M-Sch-T
Braunfels, Walter 1882-	Concerto, Op. 21	I
Britten, Benjamin 1893-	D, Op. 13	BH
Busoni, Ferruccio 1866-1924	C, Op. 39	X
Castro, Jose 1895-	Concerto	F
Castro, Maria 1892-	Concerto-	Sch

<u>Composer</u>	<u>Title, Key, Opus</u>	<u>Publisher</u>
Catoire, George L. 1861-1926	Concerto, Op. 22 Concerto, Op. 31	T I
Chasins, Abram 1903-	First Concerto Second Concerto	X X
Chausson, Ernest 1855-1899	Concerto	T
Chavez, Carlos 1899	Concerto	Sch
Chopin, Frederic 1810-1849	E minor, Op. 11 F minor, Op. 21	AM-M-Sch-T-W AM-M-Sch-T-W
Copland, Aaron 1900-	Concerto	Ar-BH
Cowell, Henry E. 1897-	Concerto	X
Cramer, Johann B. 1771-1858	Concerto	X
Cras, Jean E. P. 1879-1932	Concerto	Sa
Delius, Frederick 1863-1934	C minor	BH-M-Sch
Dohnanyi, Ernst von 1877-	E minor, Op. 5	W
Drangosch, Ernesto 1882-1925	Concerto	X
Dubois, Theodore 1837-1924	Second Concerto	MB
Dukelski, Vladimir 1903-	C	He
Duncan-Rubbra, Edmund 1901-	Concerto No. 1 Concerto No. 2	X X
Dupont, Auguste 1827-1890	F minor, Op. 49	I

<u>Composer</u>	<u>Title, Key, Opus</u>	<u>Publisher</u>
Dussek, Jan L. 1761-1812	E-flat, Op. 3	P
	F, Op. 14	P
	E-flat, Op. 15	P
	B-flat, Op. 22	P
	E-flat, Op. 26	P
	C, Op. 30	P
	B-flat, Op. 40	P
	G minor, Op. 50	P
	B-flat, Op. 63 (for 2 pianos)	P
	F, Op. 66	P
E-flat, Op. 70	P	
Dvorak, Antonin 1841-1904	G minor, Op. 33	X
Esposito, Arnaldo d' 1897-	Concerto	X
Falla, Manuel de 1876-1946	Concerto	X
Feinberg, Samuel 1890-	Concerto, Op. 20	L
	Concerto, Op. 36	L
Fernandez, Oscar L. 1897-	Concerto	R
Field, John 1782-1837	A-flat	T
	E-flat	M
	C	M
Foss, Lukas 1922-	Concerto	F-Sch
Francaix, Jean 1912-	Concerto	AM
Fuleihan, Anis 1901-	Concerto No. 1	Sch
	Concerto No. 2	Sch
Galindo, Blas 1899-	Concerto	X
Ganz, Rudolf 1877	E-flat, Op. 32	F
Gershwin, George 1898-1937	F	Ha-Sa

<u>Composer</u>	<u>Title, Key, Opus</u>	<u>Publisher</u>
Glazounov, Alexander 1865-1936	F minor, Op. 92 B minor	L-Sch L-Sch
Gnattali, Radames 1906-	First Concerto Second Concerto	R R
Godard, Benjamin 1849-1895	A minor, Op. 31 Concerto, Op. 49 Concerto, Op. 145	T T T
Gradstein, Alfred 1904-	Concerto No. 1	AM
Grieg, Edvard 1843-1907	A minor, Op. 16	M-Sch-SM-T
Grunewald, Gottfried 1673-1739	Concerto	Sa
Guarnieri, Camargo 1907-	Concerto	AM
Hahn, Reynaldo 1874-	Concerto	He
Handel, George F. 1685-1759	F	JF
Harris, Roy 1898-	Concerto	Sch
Haydn, Joseph 1732-1809	D, Op. 21	BH-M-Ma-Sch-T
Heermann, Hugo 1844-1935	Concerto	X
Henselt, Adolph von 1814-1889	F minor, Op. 16	M-T
Hill, Edward B. 1872-	Concerto	Sch
Hiller, Ferdinand von 1811-1885	F-sharp minor, Op. 69	T-W
Hindemith, Paul 1895-	Concerto No. 1 Concerto No. 2	AM AM

<u>Composer</u>	<u>Title, Key, Opus</u>	<u>Publisher</u>
Hinton, Arthur 1869-	D minor, Op. 24	JP
Honegger, Arthur 1892-	Concerto	EV
Howells, Herbert 1892-	Concerto	F
Hummel, Johann N. 1778-1837	A minor, Op. 69 G- A minor, Op. 85 B minor, Op. 89 F E, Op. 110 A-flat, Op. 113	W T M-T M-T H M M
Huss, Henry H. 1862-	B	Sch
Hutcheson, Ernest 1871-	Concerto for 2 pianos	X
Ireland, John 1879-	E-flat	F
Jacob, Gordon 1895-	Concerto	F
Jacobi, Frederick 1891-	Concerto	X
Jaell-Trautmann, Marie 1862-1925	C minor	I
Kabalevsky, Dmitri 1904-	G minor, Op. 23	L
Kaminsky, Heinrich 1886-	Concerto	I
Kaun, Hugo 1863-1932	Concerto, Op. 50	W
Khachaturian, Aram 1903-	Concerto	L
Krenek, Ernst 1900-	Concerto, Op. 18	X

<u>Composer</u>	<u>Title, Key, Opus</u>	<u>Publisher</u>
Lalo, Edouard 1823-1892	Concerto	He
Lambert, Constant 1905-	Concerto	F
Lazar, Filip 1894-1936	Concerto No. 2	EV
Lazarus, Daniel 1898-	Concerto	AM
Lecuona, Juan 1898-	Concerto	X
Liapounov, Sergei 1859-1924	Concerto, Op. 4 Concerto, Op. 38	T T
Lima, Emirto de 1892-	Concerto	X
Liszt, Franz 1811-1886	E-flat A E minor)Pathetique)	AM-EV-M-Sch-T AM-EV-M-Sch-T Sch
Litolff, Henry C. 1818-1891	First Concerto Second Concerto Third Concerto Fourth Concerto Fifth Concerto	T T T T T
MacDowell, Edward 1861-1908	A minor, Op. 15 D minor, Op. 23	AM-M-Sch-W AM-M-T-W
Mackenna, Carmela 1879-	Concerto	X
Mackenzie, Alexander 1847-1935	Scotch concerto Concerto	AM AM
Major, Julius J. 1859-1925	Concerto, Op. 12	I
Malipiero, Francesco 1882-	Concerto	I
Markevitsch, Igor 1912-	Concerto	I

<u>Composer</u>	<u>Title, Key, Opus</u>	<u>Publisher</u>
Martucci, Guisepe 1856-1909	Concerto	X
Marx, Karl 1897-	Concerto, Op. 9	I
Massenet, Jules 1842-1912	Concerto	He
McPhee, Colin 1901-	Concerto	NM
Medtner, Nikolai 1880-	Concerto, Op. 33 Concerto, Op. 50	I
Mendelssohn, Felix 1809-1847	G minor, Op. 25 D minor, Op. 40	Au-Br-F-M-Sch-T Au-Br-M-Sch-T
Milhaud, Darius 1892-	Concerto	BH-He-Sa
Moor, Emanuel 1862-1931	D, Op. 45	T
Morillo, R. Garcia 1911-	Concerto	R
Morris, Harold 1890-	Concerto	X
Moscheles, Ignaz 1794-1870	F C B minor C minor G minor, Op. 60	T T T T T
Moskowski, Moritz 1854-1925	E, Op. 59	T
Mozart, Wolfgang A. 1756-1791	F (K 242) (3 pianos) E-flat (K 271) E (K 272) E-flat (K365) (2 pianos) D (K 382) A (K 414) C (K415) E-flat (K449)	AM-M-Sch M-Ma-Sch-T AM AM-Br-M-Ma AM AM-Ma AM AM-M-Ma

<u>Composer</u>	<u>Title, Key, Opus</u>	<u>Publisher</u>
Mozart (continued)	B-flat (K 450)	AM-M-Ma
	D (K 451)	AM-M
	G (K 453)	AM-M-Ma-Sch
	B-flat (K 456)	AM
	F (K 459)	AM-M-Sch
	D minor (K 466)	AM-M-Ma-Sch-T-W
	C (K 467)	AM-M-Sch-T
	E-flat (K 482)	AM-M-Sch-T-W
	A (K 488)	AM-M-Sch-T-W
	C minor (K 491)	AM-M-Sch
	C (K 503)	AM-M-Sch-T
	D (K 537)	AM-M-Sch-T
	D (K 541)	T
B-flat (K 595)	AM-M-Ma-Sch	
Napravnik, Edward 1839-1915	A minor, Op. 27	I
Niemann, Walter 1876	C, Op. 153	P
Nikisch, Mitja 1899-1936	Concerto	I
Oldberg, Arne 1874-	Concerto, Op. 17	I
Ornstein, Leo 1895-	Concerto, Op. 44	I
Pabst, Paul 1854-1897	E-flat, Op. 82	M
Paderewski, Ignace J. 1860-1941	A minor, Op. 17	M-Sch-T
Palmgren, Selim 1878-	Concerto	Sch
Pfitzner, Hans 1869-	E-flat, Op. 31	BH
Pierne, Gabriel 1863-1937	C minor, Op. 12	T
Pijper, Willem 1894-	Concerto	F

<u>Composer</u>	<u>Title, Key, Opus</u>	<u>Publisher</u>
Ponce, Manuel 1886-	Concerto	Sch
Poulenc, Francois 1899	D minor Concerto (1949)	Sa Sa
Prokofieff, Sergei 1891-	D-flat, Op. 10 G minor, Op. 16 C, Op. 26 G, Op. 55	L-Sch BH-L BH-L BH
Rachmaninoff, Sergei 1873-1943	F-sharp minor, Op. 1 C minor, Op. 18 D minor, Op. 30 G minor, Op. 40	L-M-Sch-T-W BH-L-M-Sch-T-W L-M-Ma-Sch Ma
Raff, Joachim 1822-1882	Concerto, Op. 185	T-W
Rameau, Jean P. 1683-1764	Concerto No. 1 Concerto No. 2 Concerto No. 3 Concerto No. 4 Concerto No. 5	Stg Stg Stg Stg Stg
Ravel, Maurice 1875-1937	G Concerto for Left Hand	EV EV
Rawsthorne, Alan 1905-	Concerto	F
Reger, Max 1873-1916	F minor, Op. 114	AM
Reinicke, Carl 1824-1910	F-Sharp minor, Op. 72 E minor	P-T X
Rieti, Vittorio 1898-	Concerto	X
Rimsky-Korsakov, Nikolay 1844-1908	C-sharp minor, Op. 30	I-M-Ma-Sch-T-W
Roger-Ducasse, Jean J. 1873-	Concerto	Sa
Rolon, Jose 1883-	E minor	X

<u>Composer</u>	<u>Title, Key, Opus</u>	<u>Publisher</u>
Roussel, Albert 1869-1937	Concerto	EV
Rowley, Alec 1892-	D, Op. 49	BH-P
Rozycki, Ludomir 1883-	Concerto	I
Rubinstein, Anton 1861-1906	E-minor, Op. 25 F, Op. 35 G, Op. 45 D minor, Op. 70 E-flat	Sch-T Sch-T Sch-T-M M-Sch-T-W X
Rubinstein, Beryl 1898-	Concerto	Sch
Saint-Saens, Camille 1835-1921	G minor, Op. 22 E-flat, Op. 29 C minor, Op. 44 Concerto, Op. 103 D minor	M-Sch-T-W M-T M-Sch-T EV-W M-T
Sauer, Emil 1862-1942	E minor C minor	X X
Sauguet, Henri 1901-	A minor	AM
Scharwenka, Xaver 1850-1924	B-flat minor, Op. 32 C minor, Op. 56 F minor, Op. 82	T T I-T-W
Schoenberg, Arnold 1874-	Concerto, Op. 42	WH
Schuman, William 1910-	Concerto	Sch
Schumann, Robert 1810-1856	A minor, Op. 54	AM-Au-Br-F-EV- M-P-Sch-T
Schytte, Ludvig 1848-1909	G minor, Op. 28 F minor, Op. 47	Sch-T W

<u>Composer</u>	<u>Title, Key, Opus</u>	<u>Publisher</u>
Scott, Cyril 1879-	Concerto	X
Scriabine, Alexander 1872-1915	F-sharp minor, Op. 20	L
Sgambati, Giovanni 1841-1914	G minor, Op. 15	I
Shostakovitch, Dmitri 1906-	Concerto, Op. 35	L-M-Sch
Sinding, Christian 1856-1918	D-flat	T
Singer, Otto 1833-1894	Concerto, Op. 8	I
Soro, Enrique 1884-	Concerto	R-Sch
Sowerby, Leo 1895-	Concerto	Bi
Stojowski, Sigismond 1870-1946	F-sharp, Op. 3	Au-Br-T
Stravinsky, Igor 1882-	Concerto for 2 solo pianos Concerto, "Dumbarton Oaks"	AM-BH AM
Szymanowski, Karol 1883-1937	Concerto, Op. 60	I
Tailleferre, Germaine 1892-	Concerto	He-I
Tansman, Alexander 1897-	Concerto No. 1 Concerto No. 2	AM+I AM
Tchaikowsky, Peter I. 1840-1893	B-flat minor, Op. 23 G, Op. 44 E-flat	AM-Au-M-Sch-T-W L X
Tcherepnin, Alexander 1899-	Concerto	He

<u>Composer</u>	<u>Title, Key, Opus</u>	<u>Publisher</u>
Tcherepnin, Nicolai 1873-	F, Op. 30	M
Toch, Ernst 1887-	Concerto, Op. 38	AM
Trapp, Max 1887-	Concerto, Op. 34	I
Uribe-Holguin, Guillermo 1880-	Concerto	X
Vasquez, Jose 1895-	Concerto No. 1	X
	Concerto No. 2	X
	Concerto No. 3	X
	Concerto No. 4	X
Vaughn-Williams, Ralph 1872-	Concerto	F
Wagner, Jacob 1772-1882	G minor	Ha-T
Weber, Carl Maria von 1786-1826	C, Op. 11	M-T
	E-flat	M
Wessel, Mark 1894-	Concerto	X
Widor, Charles 1844-1937	Concerto, Op. 39	X
	Concerto, Op. 79	X
Williams, John 1888-	Concerto No. 1, C	SG
	Concerto No. 2, A minor	SG
	Concerto No. 3, F	SG
	Concerto No. 4, C	SG
Wood, Henry J. 1869-	D minor	BH
Ysaye, Theophile 1865-1918	E-flat	Sch
Zanella, Amilcare 1873-	Concerto	X

APPENDIX

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W	The Western Music Library 23 East Jackson Boulevard Chicago, Illinois
WH	Wilhelm-Hansen Musik-Forlag Copenhagen, Denmark
X	Publisher not available

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