**GRSM (Final Year) –** *Extended Essay*

# The Romantic Piano Concerto

By

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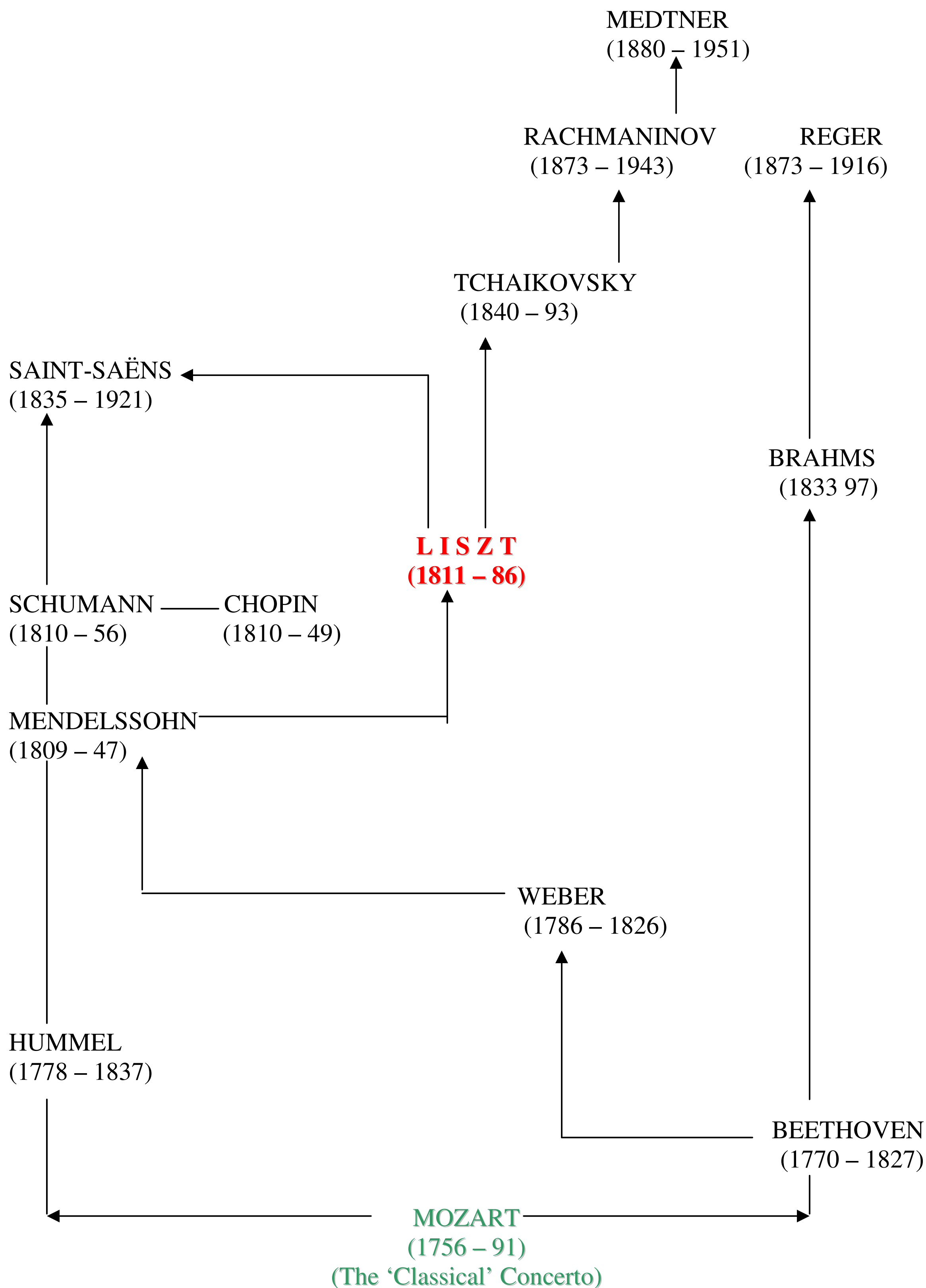
# BROAD LINES OF DEVELOPMENT



The century following the death of Mozart saw the creation of a concerto literature which figures very prominently in the repertoire of the modern virtuoso. It is a literature reflecting virtually every major tendency, movement, and direction in nineteenth-century music. No major composer thought enough of the form to compose, like Mozart, some fifty concertos; however, no major composer of instrumental music, except Schubert, neglected to leave at least one specimen for posterity. During the nineteenth century a host of important composers contributed a small, though representative part of their talent to the concerto, and the result of their collective labours emerges as a divided and partisan composite, each concerto or group of concertos displaying the diverse and often divergent ideologies of a century of supreme individualists.

Space does not permit a lengthy dissertation on Romanticism in music, nor can its aspects be itemized into simple watertight compartments. As a broad generalization it may be said that romantic melody is characterized by warmth of personal feeling and is less regular in phraseology than classical melody; there is, too, an important expansion of harmonic idiom and of formal concepts. Nationalism in music also becomes one of the marked characteristics in the second half of the nineteenth century, and, with the above stylistic features, helps to imbue the Romantic Piano Concerto with its own distinctive personality.

It would be hard to imagine a more apt date for the Third Piano Concerto of Beethoven than 1800, since in nearly every aspect it can be considered a perfect example of borderline music between the old and the new. Contemporaneous with his deafness, it speaks with a strongly personal voice in C minor – always a key of great dramatic significance for him, and yet in spite of its urgency manages for the most part to contain

itself within the well-ordered banks of Classical Concerto Form. It constitutes a great advance over the two preceding concertos, and the two incomplete works which antedate them. A new romantic world is entered with the rich and unexpected E major of the slow movement. Whereas there was little in the first movement to suggest that Beethoven was thinking in terms of the comparatively new pianoforte, the slow movement is inconceivable on any other keyboard instrument, depending, for the most part, on the use of the sustaining pedal. The first movement exemplifies the so-called 'double exposition' which Mozart perfected to the finest degree; here, however, Beethoven comes dangerously near to treating the first *tutti* as an ordinary symphonic exposition, managing to veer the music back to the tonic only in the nick of time for the soloist's entry. This problem of the orchestra's opening exposition was an important one in the development of the Romantic Concerto and until a suitable compromise was found, many of the the concertos of the early nineteenth-century, for instance by Moscheles, Cramer, Field and others, have no place in the repertory of today; in most of these cases the orchestral exposition sounds as though conceived after the soloist-orchestra exposition, and tacked on as a matter of tradition. Each of the last three piano concertos of Beethoven reveals an experimental tendency which blossomed forth fully in his *Choral Fantasia*, Op. 80, for piano, chorus and orchestra, a more recent counterpart of which is seen in Busoni's five-movement Piano Concerto of which the final section contains a passage from Öhlenschläger's *Aladdin* sung by a male voice choir. The Fourth Concerto in G opens with solo piano, and while something of the sort had already occurred in an early Mozart concerto (K. 271), Beethoven gives the soloist's immediate intrusion more weight. The piano makes an immediate and more extended appearance in the opening of the *Emperor*,

forgoing the statement of the principal subject in favour of a ruminating introduction prio to the first orchestral statement of the themes. In both these works Beethoven took the first step towards breaking down the system of a double exposition, a cardinal principle in the sonata-form concerto. However, the collapsing of the two expositions remained for the accomplishment of later composers like Mendelssohn. Beethoven merged together the last two movements of the *Emperor*, and this was part of the general tendency toward economy of structure and cohesion of movements which Weber, Mendelssohn and Liszt sought to effect in their concertos. As of yet, the element of display, which figured so predominantly in the works of later composers, had not begun to threaten the intelligent life of the concerto.

Of Hummell's seven piano concertos, the A minor, Op 85 and B minor, Op 89 are both very respectable works and, although they display the formal appurtenances of the Mozartean tradition, it is not difficult to regard the as forerunners of the concerto style of Mendelssohn and Chopin. Stylistically their filigree passage-work manifests itself again in the concertos of Saint-Saëns and these for the most part, like the Hummel; concertos, have not managed to stay the course of time. Hummel's works have no profound sentiment behind them, but taken at their face value do not deserve their present neglect. Incidentally, the disparity of styles between these late concertos and the early double concerto for piano and violin, Op 17, reveals a visible development in Hummel's compositional technique and idiom.

Hummel was a virtuoso pianist at the beginning of a century when virtuosity was in its heyday. The virtuoso is one of the essential, yet ruinous institutions in music history. The development of the art owes much to the virtuoso; so does its debasement.

Although the element of display had never really been absent from the solo concerto even from its very beginning, during the nineteenth century it became one of the basic ingredients of the form, associated largely with Paganini and Liszt. Weber, himself a virtuoso pianist, was the most lamentable casualty in an era of great change. He tried unsuccessfully to combine the career of a concert pianist with court life at Württemberg. His two early concertos in C and E flat abound in virtuoso glitter and gush. In point of piano technique they reveal Weber as a precursor of Chopin, Mendelssohn and Schumann, in a way similar to Hummel, but also as one of the first to polish up the brilliance of Beethoven's effects and to astound his audiences with them in an obvious and sometimes even theatrical sort of way; Weber, consciously or subconsciously, uses the same keys for the movements of his two concertos as Beethoven's concertos in C and E flat. The *Konzertstück* is divided into four movements, run together as one. Beethoven had already hinted at this procedure in the *Emperor*, and Spohr had already carried out this design in his *Gesangessxene* concerto for violin. Weber's work is full of brilliant effects, some of which make fine music in themselves; but on the whole the effects are calculated for their illustrative rather than their intrinsic merit. His concertos are already touched with what Einstein aptly calls 'the fatal brilliance of the nineteenth century which Schumann and Chopin did not overcome without difficulty, and upon which Liszt continued to build'.

Mendelssohn, taking his cue from Beethoven's fourth and fifth concertos, scrapped the orchestral preamble altogether, and his three main published concertos are all 'single exposition' works. To infer that he 'killed' the classical concerto is untrue; it was just about dead already. The G minor concerto also has no great classical *tutti* to

herald the development section, and the recapitulation is one of the shortest known. Near the end of the last movement, quotations from the first movement are heard, and this, together with the tucket of horns used to unite the three movements, helps to unify the work. In both piano concertos the *cadenza* is omitted, as it is in those of Brahms and of various other composers. The keys of the Mendelssohn concertos bear out the fact that he was a melancholic with a craving for minor keys, a common preoccupation amongst composers of the Romantic era. Incidentally, the number of 'great' concertos in the modern repertoire, not in a minor key, is significantly small. In its general plan the Schumann piano concerto follows Mendelssohn. The double exposition is discarded for a joint presentation of themes, the last two movements flowing together. The *cadenza* comes traditionally at the end of the first movement, but it is Schumann's own and sustains the tenor of the music. His treatment is no freer, but his feeling more intimate and rhapsodic than Mendelssohn. Though, in true romantic fashion, the soloist enjoys considerable emancipation from the orchestra, there is no empty display of pyrotechnics, with virtuosity *per se* always subservient to poetic feeling. Only Berlioz's *Harold in Italy* vies with it as a non-virtuoso vehicle.

Virtuosity is by no means absent in the concertos of probably the greatest piano virtuoso of all time, Franz Liszt; in Liszt, the virtuoso frankly tends to dominate over the composer. His concertos represent a logical continuation of the experimental ideas first broached by Spohr and Weber, and amplified by Mendelssohn. Liszt's collapsing of the traditional boundaries between movements was one of the prime efforts of the age, and this striving for a continuous form of symphonic music which could combine greater variety of mood with greater cohesion in design ultimately worked a transformation

within the traditional symphony itself. The Liszt symphonic poem was the first wholly serviceable solution, and what he hoped to do in this form was, generally speaking, what he sought to achieve in his concertos. Consequently the first piano concerto can still be divided into 'movements', although the thematic ties between them are closer than anything hitherto observed in concerto literature. This work is also closer to the symphonic tradition by virtue of having not three, but four 'movements'. The second concerto is the logical culmination of Liszt's thinking and at long last a real one-movement concerto; it is really a non-programmatic symphonic poem for piano and orchestra with contrasts in tempo, theme and mood – a genuinely new form. The formal design founded on the sonata-form alternation of orchestral *ritornelli* and solo episodes is finally dispensed with, reverting to the 'concerto' in one of its earlier connotations – the opposition of two distinct tone masses, a specialised Lisztian restoration. Apthorp, a music critic, fittingly characterized this concerto as a 'symphonic poem for piano and orchestra with the title *The Life and Adventures of a Melody*'. Liszt's *Totentanz* (1849) is the archetype of the independent work in variation form for soloist and orchestra, like the *Symphonic Variations* of César Franck, and may especially be regarded as a parent of Dohnányi's *Variations*, and Rachmaninov's *Paganini* Rhapsody where, as in Liszt's work, the piano is treated *concertante* – not so much a solo instrument, more as a prominent member of the orchestra. Other examples of this form are Franck's *Les Djinns*, d'Indy's *Symphony on a French Mountain Song*, Lambert's *Rio Grande*, Falla's *Nights in the Gardens of Spain* and Busoni's *Indian Fantasy*, which, without being even nominally concertos, offer considerable scope for keyboard display. Field in his last concerto, Moscheles in his *Concerto Fantastique* No 6, and Herz in his second concerto sought to

unify the movements of the concerto and it is true to say that Liszt's use of thematic transformation is closer to Moscheles than either to Mendelssohn's interlocking device in the G minor concerto, or to the *idée fixe* in Berlioz's *Harold in Italy*. Indeed, the genealogy of Liszt's thinking is clearly shown by the fact that he makes specific mention of his acquaintance with the devices of formal unity in the concertos of Field, Moscheles and Herz. It is equally interesting to observe that Liszt's E flat concerto is dedicated to Henri Litolff, who piano concertos are entitled *Concertos Symphoniques*, the design of which was planned with general emphasis on the symphonic aspect. The piano adopts the role of an *obbligato* orchestral instrument, similar to that of the Choral Fantasia of Beethoven, though with a strong virtuoso tendency. The direction of Liszt's thought is easily discernible by the inscription *Concerto Symphonique* on the A major Concerto, even though this was a popular title at the time, and used by Leborne, Dupont and Meyer in their concertos.

The nineteenth century was pre-eminently a piano century, and the list of virtuosi who contributed to the concerto is somewhat lengthy. Dussek is the type of modest minor composer who helps instigate important traditions, and several characteristic elements in Beethoven's piano style appear first in Dussek. Of Dussek's piano concertos, elements of Romanticism are most clearly explicit in the two-piano concerto in A flat. Steibelt's concertos give an excellent example of the sensationalism which was already a part of the early romantic make-up. He wrote a military concerto for piano and two orchestras (no 7), a Hunt concerto (no 5), a Tempest concerto similar to Field's *Conflagration during the Storm*. A concerto called *Voyage to Mount St Bernard*, and other assorted pieces with descriptive titles. There are concertos by Ries and Czerny, both pupils of Beethoven, and

by Kalkbrenner, who represents perhaps the highest level of pre-Lisztian technique. These and other minor composers are not unworthy of study, for the giant in music always emerges upon a foundation of numerous lesser men.

Chopin's Concerto No 1 in E minor (actually the second in order of composition) bears a resemblance to the D minor concerto, Op 61, of Kalkbrenner, to whom it is dedicated. Chopin's two concertos, his Op 2 *Variations*, Op 13 *Fantasia*, Op 14 *Krakowiak*, and Op 22 *Grande Polonaise*, all for piano and orchestra, do not contribute to the romantic concerto-form as such, but rather represent an uneasy effort to confine a new technique within the limits of the classical mould. Chopin was indeed not happy in attempting large-scale works, or in their orchestration. While there are anticipations of Chopin in Field, Hummel and Weber, Chopin's piano-writing was essentially revolutionary; his concerto-form, however, stands apart from the main traditions of post-classical experimentation, reverting to the conventional first orchestral exposition, the old schematic balance between solo and *ritornello*, and the bold demarcation of movements. The fact that both concertos, at their first performance, were partitioned, the one by inserting after the first movement an aria and chorus by Soliva, the other by a *divertissement* for French horn by Görner, testifies to the lack of cohesion between the movements, and the absence of real continuity of thought; no such liberties could be taken with the Mendelssohn or Liszt concertos. Apart from the concertos of Chopin, the main course of the romantic concerto after Beethoven culminated in a free, rhapsodical, one-movement design as shown in the Liszt A major concerto, and in works by Saint-Saëns, Medtner, Delius and others.

The four concertos of Brahms are spaced fairly evenly across his composing life life. All four should be thought of symphonically rather than as pieces for a soloist, and Brahms uses the full symphonic four-movement plan for his B flat concerto, as Liszt did in the E flat concerto. Brahms's D minor concerto, which took shape first as a symphony, is a landmark in the romantic concerto, the first telling blow against the post-classical experimenters. The sharp boundaries between movements were restored, the classical sonata-form design again utilized, and the opening orchestral *ritornello* reconstructed along clear classical lines. His greater regard for the symphony as a musical form is indicated by the fact that his first attempt was ultimately cast as a concerto; only many years later did he venture upon a first symphony. The concertos, however, for all their traditional first-movement structure, are still aware of specifically romantic developments. In the treatment of the solo part, the Brahms concertos are a throwback to an earlier and superior conception of virtuosity. The difficulties met with arise purely out of the necessities of Brahms's design; the solo writing, although prodigiously difficult in order to match the resources of a large orchestra, offers no great rewards to the virtuoso, for the difficulties are rarely obvious and hence do not obviously impress, although a good performance of either of these concertos cannot fail to capture the more informed listener. The Brahms concerto-formula is exemplified later by the Piano Concerto in F minor of Max Reger, a spiritual descendent of Brahms rather than of the radical Romantics. Guido Bagier, Reger's biographer wrote of the concerto, 'the role of the *concertante* instrument is so much a part of the orchestral fabric and so definitely evolved out of it that there can really be no question of a solo part in the ordinary sense. (The concerto) is a model of *concertante* symphonic style without any real loss of pianistic

clarity'. The piano-writing closely resembles that in the Brahms concertos by not being conceived as pure pyrotechnics, and Reger, like Brahms, uses sonata form for his first movement, the piano making its thunderous entry after only twenty-three bars of orchestral *tutti*. It is in three well-defined movements and contains passages somewhat reminiscent of the Brahms concertos, although imbued with Reger's own harmony, for the most part a complex post-Wagnerian style of extreme chromaticism and restless modulation.

Nationalism in music exhibits itself most prominently towards the end of the nineteenth century. Because of its metropolitan nature, the romantic piano concerto does not, however, offer the most typical expression of national music, and, as in Chopin's concertos, this expression is often reserved solely for the finales, after the more serious business is done. The concertos of Dvořák, Grieg and Tchaikovsky, without actually quoting genuine indigenous folk melodies, certainly reflect the national origin of their composers; often this is achieved by using dance rhythms and harmonic devices intended to create the effect rather than accurately to represent actual folk tunes. Dvořák's early Piano Concerto in G minor is imbued with a sombre national coloration. It is conservatively cast in a three-movement form, but suffers considerably by the composer's piano-writing. The desire for an impressive solo part misled Dvořák, a string player by profession, to thicken the texture and to double up the part-writing in such a way that only a pianist with two right hands could really do justice to the concerto, in its unrevised form. Grieg, on the other hand, produced one of the most successful romantic piano concertos, despite having only limited skill in orchestration, little aptitude for extended composition and no interest in virtuosity. The piano-writing owes much to

Liszt, whereas the formal plan follows in many respects Schumann's piano concerto, especially in the development sections of the first movements. Grieg's concerto appeared only a few years after Liszt's *Hungarian Fantasia*, a pioneer work in the expression of national ideas through the medium of piano and orchestra. Grieg, perhaps imitating Beethoven in the G major concerto links the slow movement to the finale where, by using two dance rhythms, the *halling* and *springdans*, and by subtle harmonic devices, he conjures up a movement of great national feeling. It is more a 'generalized' form of nationalism, for it was written not in Norway, but in Denmark, having its first performance at Copenhagen, and it appeared a year before Grieg had come into close contact with Norwegian folk music. Similarly, the two concertos by the American composer, MacDowell, reveal no specifically American nationalistic traits, being written in the dominant tradition of European romanticism. Tchaikovsky, in his concertos, considered the form as a duel, rather than duet, an attitude he had adopted from Liszt. This bears witness to the fact that only the first of the three concertos has remained in the concert repertoire, for, as Tchaikovsky developed, he began to reconsider his earlier conception of the form as a duel, and turned, with greater success to the symphony. He was unable successfully to put the pianist in the position of having to admit defeat. The first concerto follows the general post-classical design in eliminating the opening orchestral *ritornello* and adheres to the three-movement plan, as does the second. The uncompleted third piano concerto was adapted, significantly enough, from movements of a discarded symphony, and there is also a rather effective *Concert Fantasia* for piano and orchestra.

Rimsky-Korsakov, Glazunov and Medtner all endeavoured to accomplish something with the concerto form. Rimsky-Korsakov's C sharp minor piano concerto, though heavily Russian in general appearance, derives from Liszt both in its one-movement structure, with its attendant thematic transformations, and in its grand virtuoso style: the inscription 'à la mémoire de François Liszt' significantly heads the score. Glazunov, another admirer of Liszt utilizes a somewhat unusual design in his F minor concerto: it is in two movements, the second a series of variations, the last of which serves as the finale, working up the variation theme in conjunction with melodies from the first movement. The concerto in G minor by Medtner reveals a classicist attempting to solve a post-classical form. He accepted the structure of Liszt's A major and Rimsky-Korsakov's C sharp minor concertos, combined it with the variation technique of Glazunov's F minor concerto, and organized both experiments along the lines of a classic sonata-form movement. According to Medtner the concerto consists 'of an exposition, a series of nine variations on the two chief themes, constituting the development, and then the recapitulation' – a short piano *cadenza* occurs between the exposition and variation-development section. In short it represents an assimilation of sonata form, one-movement design, and of traditional three-movement division as implied by the three main subdivisions. The *cadenza* in fact occurs at the end of the first main section, corresponding to the end of the first movement in the traditional plan. Its modernism is, however, only formal and not idiomatic. The four piano concertos of Rachmaninov are the last stages of the line of descent running from Anton Rubinstein, whose fourth piano concerto deserves mention, through Tchaikovsky and Glazunov. The concertos of these composers are all marked by the same indelible nationalism, concert-hall appeal, and

sophisticated lack of interest in a distinctly national folk spirit. Glazunov and Rachmaninov bring this specific tradition to an end, for, despite the dates of their deaths, they belong with Rubinstein and Tchaikovsky to the nineteenth century. Rachmaninov's third concerto is his most complex and shows close ties between the first and last movements; the majority, if not all of the material in the finale derives from themes and rhythmic outlines already exploited in different forms. Though less individual in idiom, the A minor concerto by Paderewski displays strong nationalist traits, whilst leaning heavily upon Chopin, especially in the slow movement.

It now only remains necessary to pick up the threads of those late nineteenth and early twentieth-century concertos which fall outside the confines of specifically nationalist music. Saint-Saëns was the only nineteenth-century French composer who wrote in the traditional concerto form with any generally acknowledged success. His concertos are designed to show off the clarity and elegance of the soloists' playing and they plumb no great emotional depths. Liszt's influence is not only exhibited in Saint-Saëns's early formal experiments, but also in some of the piano-writing, especially in the third piano concerto which has the novelty of entrusting the second subject of the second movement to the left hand, accompanied by the orchestra, and in the linking of this movement with the finale. The five piano concertos, the *Rhapsodie d'Auvergne* and *Africa*, both for piano and orchestra, are mainly fluent solo pieces artfully posed against an orchestral background. In England, Sterndale Bennett had written four piano concertos, Mackenzie the *Scottish Piano Concerto*, and Parry a piano concerto in F sharp major, all of which have disappeared from the concert platform. Delius's one-movement concerto in C minor is ternary in structure and not at all closely knit, despite the Lisztian

transformation of themes from section one in the course of section three, which introduces no significant new material; it is roughly modelled on the Grieg concerto, though with no such subtle piano-writing. John Ireland's concerto in E flat, a loveably intimate work, does not follow the line of thumping concertos like the Bliss concerto, nor is it infused with folk elements. Its thought is nearer Schumann than any other composer, its design a development of the principle that shaped, for example, Liszt's piano sonata. It is a true piano concerto in that the piano dominates, even when it is most closely linked with its orchestral partner.

The Romantic concerto belongs almost exclusively to the nineteenth century. Modern composers writing a piano concerto in the twentieth century have, for the most part, been compelled to explore new sonorities and textures, and to make use of current compositional techniques. There is little room for the overt sentiment which so frequently seems to render overbearing the strains of Romantic melody for the so-called 'educated' listener of today. He claims to be more receptive to the atonality of the Schönberg concerto and the Berg violin concerto than to the immediate appeal of Bruch's G minor violin concerto. It may be an inability to recognise sheer melodic outpouring as such, or, more probably, a fear of becoming emotionally involved too readily! The Romantic Era was a natural outcome after the emotional restraint of the Classical Period. Contemporaneous feeling is one of antithesis towards the decadent romanticism of the last century: the year 2000 may well witness a fresh reaction against the general neoclassicism of the twentieth century. Meanwhile, composers must content themselves with occasional excursions into the realms of Romantic music. Poulenc's piano concerto

(1949) and the second piano concerto of Shostakovich (1957) both exemplify this form of self-indulgent deviation.

The development of the Romantic Piano Concerto in the nineteenth century is not solely concerned with the concertos of Grieg, Tchaikovsky and Rachmaninov. As it has been shown, there are many 'lesser men' to whom all those devotees of the accepted 'repertoire' concertos owe a small debt; there is indeed much music awaiting rediscovery, if only to give a more profound insight into the various directions taken by the course of development of the Romantic Piano Concerto, and to add to the significance of those concertos which have managed to keep their place on the concert platform of today.

January 1970

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## POSTSCRIPT

When this essay was originally written, the word limit of 5,000 meant that a number of works by various composers had to be omitted. In the meantime the Romantic Piano Concerto genre has been considered sufficiently important as to base a whole, ongoing series of CDs on it, and where many of those works which had initially to be omitted from the survey, have now been given a welcome airing. The *Romantic Piano Concerto* series on *Hyperion Records* is already on its forty-first volume, with a new issue of concertos by Sinding and Alnaes appearing in April 2007.

March 2007

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## WORKS FOR PIANO & ORCHESTRA MENTIONED IN THE TEXT

| | |
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| BEETHOVEN: | Concerto No 3 in C minor, Op 37 |
| | Concerto No 4 in G major, Op 58 |
| | Concerto No 5 in E flat major (*Emperor*), Op 73 |
| | Choral Fantasia, Op 80 |
| BRAHMS: | Concerto No 1 in D minor, Op 15 |
| | Concerto No 2 in B flat major, Op 83 |
| BUSONI: | Concerto, Op 39 |
| | Indian Fantasy, Op 44 |
| CHOPIN: | Concerto No 1 in E minor, Op 11 |
| | Concerto No 2 in F minor, Op 21 |
| DELIUS: | Concerto in C minor |
| DOHNÁNYI: | Variations on a Nursery Song, Op 25 |
| DUSSEK: | Concerto in A flat major for two pianos |
| DVOŘÁK: | Concerto in G minor, Op 33 |
| DE FALLA: | Nights in the Gardens of Spain |
| FIELD: | 'The Conflagration during the Storm' – Concerto No 5 in C |
| FRANCK: | Symphonic Variations |
| | Les Djinns |
| GLAZUNOV: | Concerto No 1 in F minor, Op 92 |
| GRIEG: | Concerto in A minor, Op 16 |
| HUMMEL: | Concerto in A minor, Op 85 |
| | Concerto in B minor, Op 89 |
| D'INDY: | Symphony on a French Mountain Air, Op 25 |
| IRELAND: | Concerto in E flat |
| KALKBRENNER: | Concerto in D minor, Op 61 |

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| LISZT: | Concerto No 1 in E flat major |
| | Concerto No 2 in A major |
| | Totentanz |
| | Hungarian Fantasia |
| MACDOWELL: | Concerto No 1 in A minor, Op 15 |
| | Concerto No 2 in D minor, Op 23 |
| MEDTNER | Concerto in G minor, Op 33 |
| MENDELSSOHN: | Concerto No 1 in G minor, Op 25 |
| | Concerto No 2 in D minor, Op 40 |
| MOSCHELES: | Concerto Fantastique No 6 |
| MOZART: | Concerto No 9 in E flat major, K 271 |
| PADEREWSKI: | Concerto in A minor, Op 17 |
| POULENC: | Concerto |
| RACHMANINOV: | Concerto No 3 in D minor, Op 30 |
| | Variations on a theme of Paganini, Op 43 |
| REGER: | Concerto in F minor, Op 114 |
| RIMSKY-KORSAKOV: | Concerto in C sharp minor, Op 30 |
| RUBINSTEIN: | Concerto No 4 in D minor, Op 70 |
| SAINT-SAËNS: | Concerto No 3 in E flat major, Op 29 |
| | Rhapsodie d’Auvergne, Op 73 |
| | Africa, Op 89 |
| SCHÖNBERG: | Concerto, Op 42 |
| SCHUMANN: | Concerto in A minor, Op 54 |
| SHOSTAKOVICH: | Concerto No 2, Op 102 |

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| TCHAIKOVSKY: | Concerto No 1 in B flat minor, Op 23 |
| | Concerto No 2 in G major, Op 44 |
| | Concerto No 3 in E flat major, Op 75 |
| | Concert Fantasia, Op 56 |
| WEBER: | Concerto No 1 in C major, Op 11 |
| | Concerto No 2 in E flat major, Op 32 |
| | Konzertstück, Op 79 |

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