

The Cambridge Companion to the Concerto

No musical genre has had a more chequered critical history than the concerto and yet simultaneously retained as consistently prominent a place in the affections of the concert-going public. This volume, one of very few to deal with the genre in its entirety, assumes a broad remit, setting the concerto in its musical and non-musical contexts, examining the concertos that have made important contributions to musical culture, and looking at performance-related topics. A picture emerges of a genre in a continual state of change, re-inventing itself in the process of growth and development and regularly challenging its performers and listeners to broaden the horizons of their musical experience.

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Edited by Simon P. Keefe
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CONCERTO

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*In memory of
John Daverio (1954–2003)*

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Notes on contributors

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for publication by the University of California Press in 2005. A professional clarinetist, he has recorded Copland's Clarinet Concerto on the AFKA label.

Robin Stowell is Professor and Head of Music at Cardiff University. Much of his career as a musicologist is reflected in his work as a performer (violinist/Baroque violinist). His first major book *Violin Technique and Performance Practice in the Late Eighteenth and Early Nineteenth Centuries* (1985) was a pioneering work in its field, and he has since published numerous chapters/articles in a wide range of books, dictionaries and journals. His most recent major publications include a Cambridge Handbook on *Beethoven's Violin Concerto* (1998), *The Early Violin and Viola: a Practical Guide* (2001) and a co-authored volume (with Colin Lawson) entitled *Historical Performance: an Introduction* (1999), these last two publications forming part of a series of 'Cambridge Handbooks to the Historical Performance of Music' of which he is co-editor. He is music consultant for and chief contributor to *The Violin Book* (1999) and editor of *Performing Beethoven* (1994); he is also editor/principal contributor to the Cambridge Companions to the Violin (1992), the Cello (1999) and the String Quartet (2003).

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Arnold Whittall is Professor Emeritus of Music Theory and Analysis at King's College London. The author of *Exploring Twentieth-Century Music* (2003) and *Musical Composition in the Twentieth Century* (1999), he has contributed to several Cambridge Companions, including those on Berg, Britten, Debussy, Stravinsky, and Twentieth-Century Opera.

David Yearsley is the author of numerous articles on seventeenth- and eighteenth-century music as well as the book, *Bach and the Meanings of Counterpoint* (2002). Associate Professor of Music at Cornell University, Yearsley's recordings, including the recent *Bach, Scarlatti, Handel: the Great Contest*, are available on the Loft label.

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The contributors to this volume receive my sincere gratitude for the timely delivery of their chapters and for their prompt responses to my queries – I have greatly enjoyed our conversations about the concerto. Cliff Eisen’s lucid advice on concerto-related topics has been invaluable throughout; I owe him many (more) pints of beer in London pubs. My wife, Celia Hurwitz-Keefe, and children, Abraham and Madeleine, have helped in numerous ways, large and small, not least in encouraging me to keep the rigours of academic work in perspective.

When I began to canvas support for this volume among British and North American scholars in Autumn 2002 I could hardly have foreseen the awful turn of events that would lead me to dedicate it to the memory of one of its prospective contributors, John Daverio, who died in tragic circumstances in Boston in March 2003. As those of us who benefited from his masterly tutelage at Boston University will attest, he was an exemplary scholar, teacher and friend. His extraordinary generosity, support and hospitality, especially when I first arrived in the US as a Master’s student in 1991, is something for which I shall always be grateful and remember with great fondness. It is entirely fitting that this modest, mild-mannered yet wonderful virtuoso – a highly talented violinist as well as academic – should be the volume’s dedicatee. He is sorely missed.

SIMON P. KEEFE
City University London

The concerto: a chronology

SIMON P. KEEFE

The following list of concertos and concerto-related works is selective; the majority of works here are discussed – in varying degrees of details – in Chapters 3–9. Dates cited are generally those of the composition of the work(s) in question but, where these are uncertain or unknown, dates of the first performance or publication are given instead. (In some cases, discrepancies between composition, performance and publication dates are noted.) Readers are referred to Stanley Sadie (ed.), *The New Grove Dictionary of Music and Musicians Revised Edition* (29 vols. London, 2001) (*NG Revised*) for comprehensive composer work-lists.

Late sixteenth and seventeenth centuries

- 1587: *Concerti di Andrea e di Gio[vanni] Gabrieli* (the earliest recorded musical use of the term ‘concerto’).
- 1602: Lodovico Viadana, *Cento concerti ecclesiastici* (one to four voices and continuo)
- 1605: Giovanni Paolo Cima, *Cento concerti ecclesiastici* (sacred works for voices and orchestra)
- 1613: Giulio Belli, *Concerti ecclesiastici* (sacred works for voices and orchestra)
- 1636–9: Heinrich Schütz, *Kleine geistliche Konzerte* (sacred works for voices and orchestra)
- 1665: Maurizio Cazzati, *Sonatas*, Op. 35 (including several for trumpets and strings)
- c.1675: Petronio Franceschini, *sonatas* (including one for trumpet and strings)
- c.1680: Domenico Gabrielli, *six sonatas* for one/two trumpets and orchestra
- 1690: Giuseppe Maria Jacchini, *Sinfonia con tromba* (trumpet and strings)
- 1692: Giuseppe Torelli, *Concertos*, Op. 5
- 1695: Giuseppe Maria Jacchini, *Sonata con tromba* (trumpet and strings)
- [xii] 1696: Giulio Taglietti, *Concertos*, Op. 2

- 1698: Giovanni Lorenzo Gregori, *Concerti grossi*, Op. 2
 1698: Giuseppe Torelli, *Concerti musicali*, Op. 6

Eighteenth century

- 1700: Tomaso Albinoni, *Sinfonie e concerti a cinque*, Op. 2
 1701: Giuseppe Maria Jacchini, *Concertos*, Op. 4
 1707: Tomaso Albinoni, *Concerti a cinque*, Op. 5
 1708: Giorgio Gentili, *Concertos*, Op. 5
 1708: Benedetto Marcello, *Concertos*, Op. 1
 c.1708–35 Georg Philipp Telemann, concertos for recorder, violin, oboe, oboe d'amore, flute, bass viol
 1709: Giulio Taglietti, *Concertos*, Op. 4
 1709: Giuseppe Torelli, *Concertos*, Op. 8
 1710: Giuseppe Valentini, *Concerti grossi*, Op. 7
 1711: Antonio Vivaldi, *L'estro armonico*, Op. 3
 1712: Arcangelo Corelli, *Concertos* Op. 6 published in Amsterdam
 1713: Giuseppe Matteo Alberti, *Concerti per chiesa e per camera*, Op. 1
 1715: Tomaso Albinoni, *Concertos*, Op. 7
 1716: Giorgio Gentili, *Concertos*, Op. 6
 1716: Antonio Vivaldi, *Concertos (La stravaganza)*, Op. 4
 1717–23: Johann Sebastian Bach, *Violin Concertos in A minor and E major, BWV 1041 and 1042, Concerto for Two Violins in D minor, BWV 1043*
 1719: Antonio Vivaldi, *Concertos*, Op. 6
 1720: Antonio Vivaldi, *Concertos*, Op. 7
 1721: Johann Sebastian Bach, *Brandenburg Concertos, BWV 1046–51*
 1721: Pietro Locatelli, *Concerti grossi*, Op. 1
 1722: Tomaso Albinoni, *Concertos*, Op. 9
 1725: Antonio Vivaldi, *Le quattro stagioni* ('The Four Seasons'), as part of *Il cimento dell'armonia e dell'inventione*, Op. 8 (Nos. 1–4)
 1727: Joseph Bodin de Boismortier, *Flute Concertos*, Op. 15
 1728: Giuseppe Tartini, *Concertos*, Op. 1
 1729: Antonio Vivaldi, *Concertos*, Opp. 10, 11, 12
 1732: Francesco Geminiani, *Concerti grossi*, Opp. 2 and 3
 1733: Pietro Locatelli, *Concertos*, Op. 3
 c.1734: Giuseppe Tartini, *Concertos*, Op. 2
 1734: Georg Frideric Handel, *Concertos*, Op. 3 (HWV 312–17)

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- 1735: Johann Sebastian Bach, *Concerto nach italiänischem Gusto* ('Italian Concerto') for solo harpsichord, BWV 971
- 1735–6: Tomaso Albinoni, Concertos, Op. 10
- 1735–42: Johann Sebastian Bach, concertos for one, two, three and four harpsichords, BWV 1054–65. (Most of these works probably originate from Bach's time in Cöthen, 1717–23.)
- 1737: Jean Marie Leclair, Concertos, Op. 7 (violin concertos, except No. 3)
- 1738: Georg Frideric Handel, Concertos for Organ, Op. 4 (HWV 289–94)
- 1739: Georg Frideric Handel, Concertos, Op. 6 (HWV 319–330)
- 1740–51: Georg Frideric Handel, Concertos for Organ, Op. 7 (HWV 306–11)
- 1740–62: Carl Philipp Emanuel Bach, Concertos, H. 409–48
- 1741: Johann Adolf Hasse, Concertos, Op. 3
- 1745: Jean Marie Leclair, Concertos for Violin, Op. 10
- c.1747: Georg Frideric Handel, *Concerti a due cori* (concertos for two instrumental choruses), Opp. 1, 2, 3 (HWV 332–4)
- 1752: Johann Joachim Quantz names Giuseppe Torelli as the inventor of the concerto genre
- c.1752–63: Leopold Mozart, two concertos for horn, two for two horns, five for flute, and one each for trumpet, oboe and piano
- c.1756–71: Joseph Haydn, concertos for violin, cello, baryton, flute, horn, organ/harpsichord
- c.1757–85: Michael Haydn, concertos for violin, organ/harpsichord and viola, harpsichord, flute
- 1760–79: Carl Ditters von Dittersdorf, concertos for violin, two violins, flute, oboe, oboe d'amore, harpsichord, horn, violin, viola, cello
- 1763: Johann Christian Bach, Keyboard Concertos, Op. 1 (C49–54)
- 1765–78: Carl Philipp Emanuel Bach, Keyboard Concertos, H. 465–78
- 1767: Wolfgang Amadeus Mozart, arrangements of movements of keyboard sonatas by Carl Philipp Emanuel Bach, Johann Gottfried Eckard, Leontzi Honauer, Hermann Friedrich Raupach, Johann Schobert as keyboard concertos (K. 37, 39–41)
- c.1768–82: Luigi Boccherini, c.11 cello concertos, and one each for harpsichord, violin and flute
- 1769–71: Jean-Baptiste Davaux, four violin concertos

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- 1770: Johann Christian Bach, Keyboard Concertos, Op. 7 (C55–60)
- 1772: Wolfgang Amadeus Mozart, arrangements of Johann Christian Bach's keyboard sonatas Op. 5, Nos. 2, 3 and 4 as keyboard concertos (K. 107i–iii)
- 1773–80: Wolfgang Amadeus Mozart, four concertos for solo piano – K. 175 in D (1773), K. 238 in B flat (1776), K. 246 in C (1776), K. 271 in E flat (1777); one concerto for three pianos – K. 242 in F (1776); one concerto for two pianos – K. 365 in E flat (1780); five concertos for violin – K. 207 in B flat (1773), K. 211 in D (1775), K. 216 in G (1775), K. 218 in D (1775), K. 219 in A (1775); one concerto for bassoon – K. 191 in B flat (1774); two concertos for flute – K. 313 in G (1778), K. 315 in C (1780); one concerto for oboe/flute – K. 314 in C (1778); and one concerto for flute and harp – K. 299 in C (1778). All were written while Mozart was based in Salzburg.
- 1774–7: Johann Samuel Schroeter, 12 keyboard concertos
- 1774–93: Carl Stamitz, 15 concertos for violin, three for viola d'amore, eight for flute, ten for clarinet, and seven for bassoon, two for piano, and two for harp
- 1779–1813: Jan Ladislav Dussek, c.18 piano concertos, including publications Opp. 15, 20, 49, 50, 66.
- 1780–6: Giuseppe Maria Cambini, three concertos for violin, one for viola, five for flute and three for harpsichord/piano
- 1781: Joseph Haydn, Piano Concerto in G, Hob. XVIII:4
- c.1782–1817: Giovanni Battista Viotti, 29 violin concertos
- 1782–91: Wolfgang Amadeus Mozart, 17 concertos for solo piano – K. 413 in F (1782–3), K. 414 in A (1782), K. 415 in C (1782–3), K. 449 in E flat (1782–4), K. 450 in B flat (1784), K. 451 in D (1784), K. 453 in G (1784), K. 456 in B flat (1784), K. 459 in F (1784), K. 466 in D minor (1785), K. 467 in C (1785), K. 482 in E flat (1785), K. 488 in A (1786), K. 491 in C minor (1786), K. 503 in C (1786), K. 537 in D (1788), K. 595 in B flat (1788–91); four concertos for horn – K. 412 in E flat (1791), K. 417 in E flat (1783), K. 447 in E flat (c.1787), K. 495 in E flat (1786); and one concerto for clarinet – K. 622 in A (1791). All were written while Mozart was based in Vienna.
- c.1782–1800: Ignace Joseph Pleyel, four concertos for cello, two for violin, one for bassoon, one for viola or cello, and one for clarinet, flute or cello

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- 1783: Joseph Haydn, Cello Concerto in D, Hob. VIIb:2
 1783–c.1810: Rodolphe Kreutzer, 19 violin concertos
 1784: Joseph Haydn, Piano Concerto in D, Hob. XVIII:11
 1784–1800: Leopold Kozeluch, 22 keyboard concertos
 c.1788: Ludwig van Beethoven begins his Piano Concerto No. 2 in B flat, Op. 19, revising it on and off over the next 10 years. (Publication, 1801)
 1793: Domenico Cimarosa, Concerto for Two Flutes in G
 c.1794–1815: Pierre Rode, 13 violin concertos
 1795: Ludwig van Beethoven, Piano Concerto No. 1 in C, Op. 15 (revised 1800; published 1801)
 1795–1825: Johann Baptist Cramer, eight piano concertos, Opp. 10, 16, 26, 38, 48, 51, 56, 70
 1796: Muzio Clementi, Piano Concerto in C
 1796: Joseph Haydn, Trumpet Concerto in E flat, Hob. VIIe:1
 1796–1800: Adalbert Gyrowetz, two piano concertos, Opp. 26, 49
 1796–1820: Daniel Steibelt, eight piano concertos
 c.1797–1809: Anton Eberl, three piano concertos, Opp. 32, 40, 45
 1799–1822: John Field, seven piano concertos

Nineteenth century

- c.1800–03: Ludwig van Beethoven, Piano Concerto No. 3 in C minor, Op. 37 (first performed 1803; published 1804)
 1802–c.1820: Pierre Baillot, nine violin concertos, Opp. 3, 6, 7, 10, 13, 18, 21, 22, 30
 1802–44: Louis Spohr, 15 violin concertos
 1803: Johann Nepomuk Hummel, Trumpet Concerto in E flat major
 1804–7: Ludwig van Beethoven, ‘Triple Concerto’ for Piano, Violin and Cello in C, Op. 56
 1805–33: Johann Nepomuk Hummel, piano concertos, Opp. 17, 34a, 73, 85, 89, 110, 113 and Opus post. 1
 1805–06: Ludwig van Beethoven, Piano Concerto No. 4 in G, Op. 58
 1806: Ludwig van Beethoven, Violin Concerto in D, Op. 61
 1808–28: Louis Spohr, four clarinet concertos in C minor, E flat, F minor and E minor
 1809: Ludwig van Beethoven, Piano Concerto No. 5 in E flat, Op. 73, ‘Emperor’
 1810–12: Carl Maria von Weber, Piano Concerto No. 1 in C major, Op. 11, and No. 2 in E flat major

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- 1811: Carl Maria von Weber, Bassoon Concerto in F, Op. 75, Clarinet Concerto in F minor, Op. 73 and Clarinet Concerto in E flat major, Op. 74
- c.1813: Ferdinand Ries, Concerto No. 3 in C sharp minor, Op. 55
- c.1815: Nicolò Paganini, Violin Concerto in E minor
- 1815: Carl Maria von Weber, Concertino in E, for Natural Horn and Orchestra, Op. 45
- 1816: Nicolò Paganini, Violin Concerto No. 1 in E flat, Op. 6
- 1819–38: Ignaz Moscheles, eight piano concertos, Opp. 45, 56, 60, 64, 87, 90, 93, 96
- 1821: Carl Maria von Weber, *Konzertstück* in F minor for Piano and Orchestra, Op. 79. (Begun as Piano Concerto No. 3 in 1815.)
- 1822–4: Felix Mendelssohn, concertos for violin (D minor), piano (A minor) and two pianos (E)
- 1823–4: Ferdinand Ries, *Farewell to London* (piano concerto), Op. 132
- 1823–35: Frédéric Kalkbrenner, piano concertos, Opp. 61, 80, 107, 125
- 1824: Ferdinand Ries, *Salut au Rhin*, Op. 151
- 1826: Nicolò Paganini, Violin Concerto No. 2 in B minor, Op. 7 and No. 3 in E major
- 1829: Frédéric Chopin, Piano Concerto No. 2 in F minor, Op. 21
- 1830: Frédéric Chopin, Piano Concerto No. 1 in E minor, Op. 11
- 1830: Nicolò Paganini, Violin Concerto No. 4 in D minor and No. 5 in A minor
- 1831: Felix Mendelssohn, Piano Concerto No. 1 in G minor, Op. 25
- 1832: (Charles-) Valentin Alkan, *Concerto da camera* No. 1 in A minor, Op. 10
- 1834: (Charles-) Valentin Alkan, *Concerto da camera* No. 2 in C sharp minor
- 1834: Hector Berlioz, *Harold en Italie* (programmatic symphony for viola and orchestra), Op. 16
- 1835: Clara Wieck (later Schumann), Piano Concerto in A minor, Op. 7
- 1835–55: Franz Liszt, Piano Concerto No. 1 in E flat (sketches and piano score from 1832; work published 1857)
- 1837: Felix Mendelssohn, Piano Concerto No. 2 in D minor, Op. 40
- 1839–61: Franz Liszt, Piano Concerto No. 2 in A (published 1861)
- 1840–83: Henry Vieuxtemps, seven violin concertos, Opp. 10, 19, 25, 31, 37, 47, 49

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- 1844: Felix Mendelssohn, Violin Concerto in E minor, Op. 64
 1844: Adolf Henselt, Piano Concerto in F minor, Op. 16
 1844: Henri Charles Litolff, *Concerto Symphonique* No. 2 (piano and orchestra), Op. 22
 1845: Robert Schumann, Piano Concerto in A minor, Op. 54 (premiered by Clara Schumann)
 1846: Heinrich Wilhelm Ernst, *Concerto pathétique* in F sharp minor (violin and orchestra), Op. 23
 c.1846: Henri Charles Litolff, *Concerto Symphonique* No. 3 (piano and orchestra), Op. 45
 1849: Robert Schumann, *Konzertstück* in F (four horns and orchestra), Op. 86
 1850: Anton Rubinstein, Piano Concerto No. 1 in E minor, Op. 25
 1850: Robert Schumann, Cello Concerto in A minor, Op. 129
 1851: Franz Liszt adapts Franz Schubert's Piano Fantasy in C major (*Wanderer*), Op. 15/D760 (1822) into a piano concerto
 1851: Anton Rubinstein, Piano Concerto No. 2 in F major, Op. 35
 1851–2: Henri Charles Litolff, *Concerto Symphonique* No. 4 (piano and orchestra), Op. 102
 1853: Robert Schumann, Fantasy in C major for Violin and Orchestra, Op. 131 and Violin Concerto in D minor, WoO23 (premiered 1937)
 1853: Henryk Wieniawski, Violin Concerto No. 1 in F sharp minor, Op. 14
 1853–4: Anton Rubinstein, Piano Concerto No. 3 in G major, Op. 45
 1858: Camille Saint-Saëns, Piano Concerto No. 1 in D major, Op. 17 and Violin Concerto No. 2 in C major, Op. 58
 1859: Camille Saint-Saëns, Violin Concerto No. 1 in A major, Op. 20
 1861: Johannes Brahms, Piano Concerto No. 1 in D minor, Op. 15 is published. (The work was composed between 1854 and 1859.)
 1862: Henryk Wieniawski, Violin Concerto No. 2 in D minor, Op. 22
 1864: Anton Rubinstein, Piano Concerto No. 4 in D minor, Op. 70
 1866: Edvard Grieg, Piano Concerto in A minor, Op. 16 (published 1872)
 1867: Max Bruch, Violin Concerto No. 1 in G minor, Op. 26
 1868: Camille Saint-Saëns, Piano Concerto No. 2 in G minor, Op. 22

- 1870: Henri Charles Litolff, *Concerto Symphonique* No. 5 (piano and orchestra), Op. 123
- 1873: Camille Saint-Saëns, Cello Concerto No. 1 in A minor, Op. 33
- 1874: Anton Rubinstein, Piano Concerto No. 5 in E flat, Op. 94
- 1874–5: Pyotr Il'yich Tchaikovsky, Piano Concerto No. 1 in B flat minor, Op. 23
- 1875: Camille Saint-Saëns, Piano Concerto No. 4 in C minor, Op. 44
- 1876: Antonín Dvořák, Piano Concerto in G minor, Op. 33
- 1876: Xaver Scharwenka, Piano Concerto No. 1 in B flat minor, Op. 32
- 1876: Pyotr Il'yich Tchaikovsky, Variations on a Rococo Theme in A major, Op. 33 (cello and orchestra)
- 1877: Edouard Lalo, Cello Concerto in D minor
- 1878: Johannes Brahms, Violin Concerto in D major, Op. 77
- 1878: Max Bruch, Violin Concerto No. 2 in D minor, Op. 44
- 1878: Pyotr Il'yich Tchaikovsky, Violin Concerto in D, Op. 35. (Published 1888)
- 1879: Antonín Dvořák, Violin Concerto in A minor, Op. 53 (revised 1882)
- 1879–80: Pyotr Il'yich Tchaikovsky, Piano Concerto No. 2 in G major, Op. 44
- 1880: Max Bruch, *Fantasie unter freier Benutzung schottischer Volksmelodien* ("Scottish Fantasy"), Op. 46 (violin and orchestra)
- 1880: Camille Saint-Saëns, Violin Concerto No. 3 in B minor, Op. 61
- 1881: Max Bruch, *Kol Nidrei*, Op. 47 (cello and orchestra)
- 1881: Xaver Scharwenka, Piano Concerto No. 2 in C minor, Op. 56
- 1882: Johannes Brahms, Piano Concerto No. 2 in B flat major, Op. 83
- 1882: Anton Arensky, Piano Concerto in F minor, Op. 2
- 1882: Edward MacDowell, Piano Concerto No. 1 in A minor
- 1882: Richard Strauss, Violin Concerto in D minor, Op. 8
- 1882–3: Nikolay Rimsky-Korsakov, Piano Concerto in C sharp minor, Op. 30
- 1883: Richard Strauss, Horn Concerto No. 1 in E flat, Op. 11
- 1885: Edward MacDowell, Piano Concerto No. 2 in D minor, Op. 23
- 1887: Johannes Brahms, Concerto in A minor for Violin and Cello, Op. 102

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- 1890–1: Serge Rachmaninov, Piano Concerto No. 1 in F sharp minor, Op. 1
 1891: Max Bruch, Violin Concerto No. 3 in D minor, Op. 58
 1893: Wilhelm Stenhammar, Piano Concerto No. 1 in B flat minor, Op. 1
 1895: Antonín Dvořák, Cello Concerto in B minor, Op. 104
 1896: Camille Saint-Saëns, Piano Concerto No. 5 in F major, Op. 103 ('Egyptian')
 1896: Aleksandr Skryabin, Piano Concerto in F sharp minor, Op. 20
 1898: Ernst von Dohnányi, Piano Concerto in E minor, Op. 5
 1898–9: Amy Beach, Piano Concerto in C sharp minor, Op. 45
 1898: Moritz Moszkowski, Piano Concerto in E major, Op. 59

Twentieth and twenty-first centuries

- 1901: Serge Rachmaninov, Piano Concerto No. 2 in C minor, Op. 18
 1904: Ferruccio Busoni, Piano Concerto, Op. 39
 1904: Aleksandr Glazunov, Violin Concerto in A minor, Op. 82
 1904: Jean Sibelius, Violin Concerto in D minor, Op. 47
 1904–7: Wilhelm Stenhammar, Piano Concerto No. 2 in D minor, Op. 23
 1906: Mily Balakirev, Piano Concerto No. 2 in E flat major, Op. posth. (The first movement and sketches for the second and third originate from the early 1860s.)
 1907–8: Béla Bartók, Violin Concerto No. 1
 1908: Max Reger, Violin Concerto in A, Op. 101
 1908: Xaver Scharwenka, Piano Concerto No. 4 in F minor, Op. 82
 1909: Serge Rachmaninov, Piano Concerto No. 3 in D minor, Op. 30
 1910: Edward Elgar, Violin Concerto in B minor, Op. 61
 1910: Max Reger, Piano Concerto in F minor, Op. 114
 1912: Serge Prokofiev, Piano Concerto No. 1 in D flat, Op. 10
 1912–13: Serge Prokofiev, Piano Concerto No. 2 in G minor, Op. 16
 1914: Ernst von Dohnányi, *Variations on a Nursery Song*, Op. 25 (piano and orchestra)
 1915: Frederick Delius, Double Concerto for Violin and Cello
 1916: Frederick Delius, Violin Concerto
 1916: Karol Szymanowski, Violin Concerto No. 1, Op. 35
 1917: Serge Prokofiev, Violin Concerto No. 1 in D, Op. 19 (premièred 1923)
 1918–19: Edward Elgar, Cello Concerto in E minor, Op. 85
 1921: Frederick Delius, Cello Concerto

- 1921: Serge Prokofiev, Piano Concerto No. 3 in C, Op. 26
 1922: Hans Pfitzner, Piano Concerto in E flat, Op. 31
 1923: Hans Pfitzner, Violin Concerto in B minor, Op. 34
 1923–4: Igor Stravinsky, Concerto for Piano and Winds
 1924: Arthur Honegger, Piano Concertino
 1924: Kurt Weill, Violin Concerto
 1925: Jacques Ibert, Cello Concerto
 1925: Alfredo Casella, Partita for Piano and Orchestra, Op. 42
 1925: Ernest Bloch, Concerto Grosso for String Orchestra and Piano
 obbligato
 1925: George Gershwin, Concerto in F (piano and orchestra)
 1926: Béla Bartók, Piano Concerto No. 1
 1926: Aaron Copland, Piano Concerto
 1926: Manuel de Falla, Harpsichord Concerto
 1926: Carl Nielsen, Flute Concerto
 1926: Serge Rachmaninov, Piano Concerto No. 4 in G minor, Op. 40
 1926–31: Ralph Vaughan Williams, Piano Concerto in C
 1927–64: Darius Milhaud, five concertos for piano, three for violin, two
 for viola, two for cello, and one each for flute and violin, clarinet,
 oboe and harpsichord
 1928: Carl Nielsen, Clarinet Concerto, Op. 57
 1928: Francis Poulenc, Harpsichord Concerto
 1928: Henry Cowell, Piano Concerto
 1929: William Walton, Viola Concerto
 1929–30: Maurice Ravel, Piano Concerto for the Left Hand
 1930–5: Roger Sessions, Violin Concerto
 1931: Béla Bartók, Piano Concerto No. 2
 1931: Serge Prokofiev, Piano Concerto No. 4, Op. 53 (published 1966)
 1931: Maurice Ravel, Piano Concerto in G
 1931: Igor Stravinsky, Violin Concerto in D
 1931–2: Serge Prokofiev, Piano Concerto No. 5, Op. 55
 1931–4: Anton Webern, Concerto for Nine Instruments, Op. 24
 1932: Arnold Bax, Cello Concerto
 1933: Dmitry Shostakovich, Concerto for Piano, Trumpet and Strings
 in C minor, Op. 35
 1933: Karol Szymanowski, Violin Concerto No. 2, Op. 61
 1934: Serge Rachmaninov, *Rhapsody on a Theme of Paganini*, Op. 43
 (piano and orchestra)
 1935: Alban Berg, Violin Concerto
 1935: Hans Pfitzner, Cello Concerto No. 1 in G, Op. 42
 1935: Serge Prokofiev, Violin Concerto No. 2 in G minor, Op. 63

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- 1935–6: Arnold Schoenberg, Violin Concerto, Op. 36
 1936: Paul Hindemith, *Trauermusik* (viola and string orchestra)
 1938: Béla Bartók, Violin Concerto No. 2
 1938: Ernst Bloch, Violin Concerto
 1938: Francis Poulenc, Organ Concerto in G minor
 1938: Igor Stravinsky, Concerto ‘Dumbarton Oaks’ in E flat
 1938–9: William Walton, Violin Concerto
 1939: Samuel Barber, Violin Concerto, Op. 14
 1939: Benjamin Britten, Violin Concerto, Op. 15
 1939: Karl Amadeus Hartmann, *Musik der Trauer* (violin and orchestra; renamed *Concerto funèbre* in 1959)
 1939: Paul Hindemith, Violin Concerto
 1939: Walter Piston, Violin Concerto No. 1
 1939: Joaquín Rodrigo, *Concierto de Aranjuez* (guitar and orchestra)
 1939: Michael Tippett, Concerto for Double String Orchestra
 1942: Arnold Schoenberg, Piano Concerto, Op. 42
 1943: Béla Bartók, Concerto for Orchestra
 1944: Hans Pfitzner, Cello Concerto No. 2 in A minor, Op. 52
 1945: Béla Bartók, Piano Concerto No. 3
 1945: Paul Hindemith, Piano Concerto
 1945: Richard Strauss, Oboe Concerto
 1946: Erich Korngold, Violin Concerto in C, Op. 37
 1946: Igor Stravinsky, Concerto in D
 1947: Hans Werner Henze, Violin Concerto No. 1
 1947–8: Dmitry Shostakovich, Violin Concerto No. 1 in A minor, Op. 77
 1950: Hans Werner Henze, Piano Concerto No. 1
 1950–1: John Cage, Concerto for Prepared Piano and Orchestra
 1950–4: Witold Lutosławski, Concerto for Orchestra
 1953–5: Michael Tippett, Piano Concerto
 1956–7: Dmitry Shostakovich, Piano Concerto No. 2 in F, Op. 102
 1957–8: John Cage, Concert for Piano and Orchestra
 1959: Dmitry Shostakovich, Cello Concerto No. 1 in E flat, Op. 107
 1959–61: Elliott Carter, Double Concerto for Harpsichord and Piano with Two Chamber Orchestras
 1962–3: Michael Tippett, Concerto for Orchestra
 1963: Benjamin Britten, Symphony for Cello and Orchestra, Op. 68
 1963: Iannis Xenakis, *Eonta* (piano and brass quintet)
 1963–5: Elliott Carter, Piano Concerto
 1963–8: György Kurtág, *The Sayings of Péter Bornemisza* (soprano and piano; labelled a ‘concerto’), Op. 7
 1966: Hans Werner Henze, Double Bass Concerto

- 1966: Dmitry Shostakovich, Cello Concerto No. 2 in G
 1967: Hans Werner Henze, Piano Concerto No. 2
 1967: György Ligeti, Cello Concerto
 1967: Dmitry Shostakovich, Violin Concerto No. 2 in C sharp minor, Op. 129
 1969: Elliott Carter, Concerto for Orchestra
 1969: Iannis Xenakis, *Synaphai* (piano and orchestra)
 1969–70: Hans Werner Henze, *Compases para preguntas ensimismadas* (viola and 22 instruments)
 1969–70: György Ligeti, Chamber Concerto
 1969–70: Witold Lutosławski, Cello Concerto
 1971: Hans Werner Henze, Violin Concerto No. 2
 1972: Morton Feldman, *Cello and Orchestra*
 1972: György Ligeti, Double Concerto (flute, oboe and orchestra)
 1972–3: Luciano Berio, Concerto for Two Pianos and Orchestra
 1975: Morton Feldman, *Piano and Orchestra*
 1975–81: Michael Finnissy, seven piano concertos
 1976: Luciano Berio, *Il ritorno degli snovidenia* (cello and small orchestra)
 1976: Harrison Birtwistle, *Melencolia I* (clarinet, harp and two string orchestras)
 1976–7: Krzysztof Penderecki, Violin Concerto No. 1
 1978: Morton Feldman, *Flute and Orchestra*
 1978–9: Michael Tippett, Concerto for String Trio and Orchestra
 1980–8: György Ligeti, Piano Concerto
 1981: Hans Werner Henze, *Le miracle de la rose* (clarinet and chamber ensemble)
 1984–5: Alfred Schnittke, Concerto for Mixed Chorus
 1985: Peter Maxwell Davies, Violin Concerto
 1985: Alfred Schnittke, Viola Concerto
 1986: Iannis Xenakis, *Keqrops*
 1986–96: Peter Maxwell Davies, ‘Strathclyde’ concertos (nine concertos for various instruments and a Concerto for Orchestra)
 1987: Elliott Carter, Oboe Concerto
 1987: Philip Glass, Violin Concerto
 1988: Witold Lutosławski, Piano Concerto
 1988: Peter Maxwell Davies, Trumpet Concerto
 1989–93: György Ligeti, Violin Concerto
 1990: Elliott Carter, Violin Concerto
 1990: Jonathan Harvey, Cello Concerto
 1991: Magnus Lindberg, Piano Concerto

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- 1992–3: John Adams, Violin Concerto
1992–5: Krzysztof Penderecki, Violin Concerto No. 2
1996: John Adams, *Gnarly Buttons* (clarinet, piano and orchestra)
1996: Elliott Carter, Clarinet Concerto
1997: John Adams, *Century Rolls* (clarinet, piano and orchestra)
1997: Peter Maxwell Davies, Piccolo Concerto and Piano Concerto
1999: György Ligeti, Horn Concerto
1999: Magnus Lindberg, Cello Concerto
2000: Elliott Carter, *ASKO Concerto*
2001: Elliott Carter, Cello Concerto
2001: Jonathan Harvey, *Bird Concerto with Pianosong*
2002: Elliott Carter, *Boston Concerto*
2002: Magnus Lindberg, Clarinet Concerto
2003: Magnus Lindberg, Concerto for Orchestra

Abbreviations

Books

- NG Stanley Sadie (ed.), *New Grove Dictionary of Music and Musicians* (20 vols., London, 1980)
- NG Revised Stanley Sadie (ed.), *New Grove Dictionary of Music and Musicians, Revised Edition* (29 vols., London, 2001)

Journals

- AM *Acta Musicologica*
- AmZ *Allgemeine musikalische Zeitung*
- EM *Early Music*
- JAMS *Journal of the American Musicological Society*
- JM *Journal of Musicology*
- JRMA *Journal of the Royal Musical Association*
- ML *Music & Letters*
- MQ *The Musical Quarterly*
- MT *The Musical Times*
- PRMA *Proceedings of the Royal Musical Association*