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A Survey of Selected Piano Concerti for Elementary, Intermediate, and Early-Advanced Levels

Achareeya Fukiat

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**A SURVEY OF SELECTED PIANO CONCERTI FOR ELEMENTARY,
INTERMEDIATE, AND EARLY-ADVANCED LEVELS**

Achareeya Fukiat

**A Doctoral Research Project submitted to
College of Creative Arts
at
West Virginia University**

in partial fulfillment of the requirements for the degree of

**Doctor of Musical Arts
in
Piano Performance**

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Intermediate, Piano Concerti Early-Advanced, Piano Concerto for Students**

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ABSTRACT

A Survey of Selected Piano Concerti for Elementary, Intermediate, and Early-Advanced Levels

Achareeya Fukiat

This research is a reference guide for piano teachers in selecting piano concerto repertoire to meet the abilities of their elementary, intermediate, and early-advanced piano students. Most well-known piano concerti are at the advanced level. It is difficult for piano teachers to choose appropriate piano concerto repertoire for less-advanced students. This research will serve as an important tool for those who are looking for new material for teaching outside the scope of the standard piano concerto literature.

Seventy-four piano concerti were selected for this study. They were organized into three categories, elementary level, intermediated level, and early-advanced level. The repertoire for this study was selected from original works by pedagogical, well-known, and lesser-known composers from the 1700s to the present. They are all stand-alone pieces and no selected movements from large-scale works. Each entry includes composer, title, opus number, year composed (if available), publisher, approximate duration, and a short description.

Learning piano concerto can be very beneficial for young pianists to develop their technical, musical, and ensemble skill and also prepare them for piano concerto performances in higher level. It also helps piano teachers and students expand their knowledge of the repertoire in this genre.

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A special thanks to my family. Words cannot express how grateful I am to my mother, my father, sisters, and brothers for their love, understanding, encouragement, and support. Without them, my pursuit of doctoral degree will have never happened. I would also like to thank my mother-in law and father-in-law for their love, care, and support.

Finally, my warmest thanks must be to my husband for his unconditional love and support. Also thanks to my baby Emmalyn for her smiles encourage me to efficiently overcome the difficult times. Lastly, I would like to thank my husband's relatives, my aunts and uncles, and my friends for providing support, encouragement, and friendship that I needed.

Achareeya Fukiat (Flint)
December 2017

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CHAPTER I

INTRODUCTION

The concerto as a genre has been in existence since the sixteenth century. Throughout the centuries, the form and structure of this genre have undergone much development and expansion.¹ Joseph Kerman expresses fascination with the concerto:

*Concertos not only bring dissimilar musical forces into play, they also enact scenes of human activity. Men and women and groups are brought into conjunction, cooperation, confrontation. Hence the common tendency to personify the solo and the orchestra in concertos – as conversationalists, as debaters, as antagonists, as Orpheus and the Furies.*²

The earliest important keyboard concerto can probably be credited to Johann Sebastian Bach, with his *Brandenburg Concerto No. 5* (1720).³ Two talented sons of J.S. Bach, Carl Philipp Emanuel and Johann Christian Bach, took after their father and also played an important role in the development of the keyboard concerto. In the late eighteenth century, with the development of the piano, the solo keyboard concerto became more popular. The most significant composer of this era, who also contributed to the evolution of the piano concerto, was Wolfgang Amadeus Mozart. Many of his piano concerti were composed for his students and are, therefore, suitable and enjoyable for students to learn.

Later in the nineteenth century, many composers searched for ways in which to meet the demands of audiences who were increasingly interested in immense displays of musical virtuosity and technical skill. Throughout this time, the concerto often had emphasis on

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¹ Abraham Veinus. *The Concerto*. (New York: Dover Publications, Inc., 2012), 1-11.

² Joseph Kerman. *Concerto Conversations*. (Massachusetts: Harvard University Press, 1999), 3.

³ John M. Harris. *A history of Music for Harpsichord or Piano and Orchestra*. (Maryland: The Scarecrow Press, Inc., 1997), 4.

sensational displays and heroic figures and became the showpiece at public concerts.⁴

Afterwards, the piano concerto genre continued to survive throughout the twentieth and twenty-first centuries with a variety of stylistic approaches.

Learning a concerto can be extremely beneficial for young pianists, providing an opportunity to develop a sense of ensemble, listening skill, technical skill, surety of rhythm, and unity of musical purpose, as well as the ability to interact musically and meaningfully with other musicians. These important skills can be developed from a young age and are part of an essential foundation that is crucial to developing other techniques required for the advanced-level pianists. Joan M. Purswell discusses some advantages of learning piano concerti:

*Concerto playing can be an important educational experience for intermediate and advanced high school students. The primary benefit is development of concentration: the student must learn to focus on the solo part while also hearing the accompaniment played by an orchestra or second piano. Other instrumentalists play with accompaniments as a matter of course, but the pianist rarely has this experience. Concerto playing differs from duet or duo playing because besides projecting the solo line, the pianist must lead the player at the second piano. Not to be overlooked is the opportunity to deal with a large form and the necessity of making musical sense of a composition written on a large scale.*⁵

Teaching piano concerti is also an important and challenging task for piano teachers. In my personal experience, most piano teachers assign concerti only to their most advanced students, and some avoid teaching concerti altogether because it takes a significant amount of time and effort to teach just one movement. In some cases, most of their students are not advanced enough to master even simple concerto movements, and/or the teachers are not familiar with appropriate piano concerto repertoire that would match their students' abilities.

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⁴ Michael Thomas Roeder. *A History of the Concerto*. (Oregon: Amadeus Press, 1994).

⁵ Joan M. Purswell. "Concerto Study – Don't wait till They Graduate." *Clavier* 21, no. 2 (February 1982): 30-31

Piano teachers can develop their teaching skills by playing the orchestra parts with their students. Playing the second part with young students would be more challenging for the student and would first teach them to imitate the musical ideas as demonstrated by the teacher. As the student becomes more comfortable and confident with the material, they would hopefully also begin learning how to take the lead.

This research provides lists of interesting and expressive piano concerti for elementary, intermediate, and early-advanced level piano students. A number of major composers wrote concerti for their students and for teaching purposes, examples include Mozart's *Piano Concerto No. 14 in E-flat major, K. 449* and *Piano Concerto No. 17 in G major, K. 453*, which he composed for his Austrian piano and composition student, Babette Ployer.⁶ Dmitri Shostakovich's *Piano Concerto No. 2*, was composed for his son Maxim's nineteenth birthday⁷ and was premiered during his graduation from the Moscow Conservatory.⁸ Dmitry Kabalevsky's *Piano Concerto No. 3 in D major, Op. 50*, was dedicated to the Soviet Youth in 1952.⁹ Therefore, this study will include these works by major composers, but will also list many worthy concerti by lesser known composers.

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⁶ Cuthbert Girdlestone. *Mozart and His Piano Concertos*. (New York: Dover Publications, Inc., 2011), 238.

⁷ Michael Thomas Roeder. *A History of the Concerto*. (Oregon: Amadeus Press, 1994), 323.

⁸ Sofia Moshevich. *Dmitri Shostakovich, Pianist*. (Montreal and Kingston: McGill-Queen's University Press, 2004), 154.

⁹ Alexander J. Morin. *Classical Music: The Listener's Companion*. (California: Backbeat Books, 2002), 481.

Need for the Study

While there are thousands of piano concerti in the repertoire, very few of them have been written for young students, especially for the elementary level. Most well-known piano concerti are at the advanced level and demand a virtuosic technique. It seems challenging for less-advanced students, who are not quite ready, to learn and perform piano concerti. It is also difficult for piano teachers to choose appropriate piano concerto repertoire that suits the ability of elementary, intermediate, and early-advanced students. Young students also rarely have a chance to perform a piano concerto and typically have to wait to play until they are at the advanced level or, quite often, never get the experience. This study will provide discussions of a variety of piano concerti from different time periods and composers that are worth exploring for pianists with a wide array of skill levels.

This study will create a practical source for piano teachers and musicians who wish to further expand their knowledge of the repertoire in this genre. Hopefully, this research will serve as an important tool for those who are looking for new material for teaching outside the scope of the standard piano concerto literature.

Purpose of the Study

The purpose of this study is to survey and provide a guide for piano teachers in selecting piano concerto repertoire to meet the needs of their elementary, intermediate, and early-advanced piano students. This study examines the piano concerto literature of composers who are listed in the reference book *Music for Piano and Orchestra: An Annotated Guide* by Maurice Hinson. Also included will be composers listed in the literature cited in chapter two of this paper. A

number of concerto competitions list appropriate concerti for young people and some of these concerti will be included in the study.

Limitation of the Study

The repertoire for this study was selected from original works by composers from the 1700s to the present, and no transcriptions or arrangements of pre-existing music are included. Only compositions with elementary, intermediate, and early advanced-level piano parts were included in this selective list, and furthermore, only stand-alone pieces and no selected movements from large-scale works have been included. The music was chosen for solo piano with an orchestra, ensemble, or piano accompaniment and only includes the piano concerti that were explicitly entitled “Concerto,” “Concertino,” “Concertante,” or “Divertimento.” Thus, no Rhapsodies, Capriccios, etc., were included. The works are arranged alphabetically by composers’ last names. Each work includes the composers’ information, title, opus number, year composed (if available), publisher, approximate duration, and a short description focusing on particular challenges for the pianists.

CHAPTER II

REVIEW OF RELATED LITERATURE

The relevant literature to this study is understandably limited. Many documents focus on specific, advanced, or very difficult piano concerti, but few studies discuss piano concerti at the elementary, intermediate, and early-advanced levels. A search of the Library of Congress databases, RILM Abstracts of Musical Literature, ProQuest Dissertations, and Music Index found only three dissertations that are relevant to the topic. Two of these focus on an intermediate concerto and the other focuses on a concerto of the early-advanced level. The articles included here encourage young pianists to learn concerti to develop their ensemble skills and provide recommendations of appropriate piano concerto repertoire for young students, mostly at the intermediate level. The book containing the most relevant material to the topic was written by Maurice Hinson. He provides annotated lists of piano concerto repertoire with levels of difficulty ranging from intermediate to advanced. Another book included here refers to Mozart, whose piano concerti composed at a very young age employ less demanding technique. Additionally, Mozart wrote a number of concerti for his students, which are also less difficult and therefore worthy of inclusion.

Maurice Hinson wrote *Music for Piano and Orchestra, an Annotated Guide*¹⁰ to provide a guide for piano concerto repertoire. This book presents a large annotated list of more than 3,000 published works of piano and orchestra literature composed from the 1700s to the present. The works are arranged alphabetically by composers' last names and list the years of their

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¹⁰Maurice Hinson. *Music for Piano and Orchestra: An Annotated Guide*, Enlarged Edition. (Bloomington: Indiana University Press, 1993).

lifetimes and nationalities. Each work listed includes the following information: title, key of the composition, opus number, year of composition, publication information, duration of the piece, and a rating of difficulty. Most of the works included a brief overview of general characteristics, style, and form. The book concludes with an index of composers and their concerti and also includes a rating of difficulty.

Glenn Riddle wrote *Concertos for Intermediate-Level Piano Students*¹¹ as a document for discussion at the Australasian Piano Pedagogy Conference 2015. This lecture-recital proposes to explore piano concerto repertoire suitable for intermediate level students as well as related duo piano repertoire of interest to the studio music teacher with students ranging from the fourth to eighth grades. Mr. Riddle presents a vast number of exciting and expressive concerti for intermediate level piano students, in all manner of old and new styles, beyond simply the popular concerti like those of Haydn and Mozart. He also discusses opportunities to perform concerti beyond the music studio, in a two-piano format, with a string quartet, and with orchestra.

William Bruce Baily presents his original three-movement, intermediate-level piano concerto with an analysis of a famous intermediate-level piano concerto in his research, ““Concerto for Piano and Orchestra” With Analysis of Dmitri Kabalevsky's Piano Concerto No. 3, Op. 50.”¹² Baily has been mindful of the intermediate-level pianists. He is interested in the relationship between the soloist and the large orchestra in the concerto, and he believes piano concerti can help develop ensemble skills in young pianists. Since there are few intermediate-

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¹¹ Glenn Riddle. “Concertos for Intermediate-Level Piano Students,” accessed May 24, 2016, <http://www.appca.com.au/pdf/papers2015/part1/2015-APPC-Riddle---Concertos-for-intermediate-piano-students.pdf>

¹² William Bruce Baily, ““Concerto for Piano and Orchestra” With Analysis of Dmitri Kabalevsky's Piano Concerto No. 3, Op. 50.” (D. diss., University of Northern Colorado, 2000).

level piano concerti, especially those written by twentieth-century American composers, Mr. Baily composed his *Concerto for Piano and Orchestra* in order to help introduce the genre to intermediate piano students. He presents an analysis of his original three-movement intermediate-level piano concerto along with an analysis of *Kabalevsky's Piano Concerto No. 3, Op. 50*. The analysis of Kabalevsky's Piano Concerto examines his musical language, vocabulary of the late nineteenth century, melodic and harmonic material, and appropriate piano techniques for intermediate piano students.

Liz Seidel investigates the pedagogical and performance aspects of the piano concerto by targeting literature geared toward early-advanced piano students. In her dissertation, “Aspects of Piano Pedagogy and Performance for the Early Advanced Student: A Stylistic Analysis of the Concerto No. 1 for Piano and Orchestra by Robert Muczynski,”¹³ she presents an excellent introduction to twentieth-century piano concerti for the early-advanced students. Ms. Seidel analyzes Muczynski’s style, twentieth-century piano technique, the technique and style of early-advanced level piano literature, and twentieth-century stylistic innovations. She examines formal structure, harmonic language, articulation, metric complexity, phrasing, dissonance, recurring motives, and lyricism versus percussiveness in each movement of the work. This study also provides discussions of piano pedagogical development and performance practice, which is very useful for piano teachers and students.

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¹³ Liz Seidel, “Aspects of Piano Pedagogy and Performance for the Early Advanced Student: A Stylistic Analysis of the Concerto No. 1 for Piano and Orchestra by Robert Muczynski.” (DA diss., Ball State University, 2001).

Joan M. Purswell published an article, “Concerto Study – Don’t Wait till They Graduate,” in *Clavier*¹⁴ magazine that focused on teaching concerti to intermediate and advanced students. She mentions that learning concerti can be very beneficial for a student’s development and provide them with good musical and technical experiences. The student can develop basic concentration, as they are required to focus on the solo part while also hearing the accompaniment played by an orchestra or second piano. She outlines some ideas for teaching concerti, for example, setting a reasonable timeline for the student to learn the overall shape and the details of the concerto before performance, and playing the accompaniment part with the student at every lesson. She advises that initially, the teacher should lead the student musically, and then let the student take the lead. She also provides a list of piano concerti with a wide variety of styles and periods for intermediate, intermediate to advanced, and advanced students.

Christy Dolan imparts her love of and experience with the concerto in her article, “Start a Concerto Competition for Intermediate Students.”¹⁵ In 1995, Ms. Dolan established an annual concerto competition for the Kansas City Music Teacher Association and she also encouraged young students to participate in the competition. From her own experience as a pianist and piano teacher, she feels that learning piano concerti can be extremely beneficial for students. She states that she typically assigns a single movement to her students, mostly beginners and intermediate players. She wants them to learn the accompaniment part in addition to the solo part in order to have a better understanding of the piece. Other benefits include becoming familiar with more repertoire, gaining experience playing with others, improving listening skills, and providing motivation for practice beyond the weekly lesson. Ms. Dolan also encourages other local

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¹⁴ Joan M. Purswell. “Concerto Study – Don’t wait till They Graduate.” *Clavier* 21, no. 2 (February 1982): 30-31

¹⁵ Christy Dolan. “Start a Concerto Competition for Intermediate Students.” *Clavier* 39, no. 4 (April 2000): 9-11.

teachers to start concerto competitions in their local music teacher associations. She concludes her article by providing a list of piano concerti that could potentially serve as appropriate first piano concertos for beginner and intermediate students.

The article “Alternatives to the Haydn D Major Elementary and Intermediate-Level Concerti,”¹⁶ was presented as a lecture by Kathleen Rountree at the 1985 Florida SMTA Convention. Ms. Rountree states that learning a concerto is a good experience for the young pianist. This article provides twelve examples of intermediate-level piano concertos that are worthy of study and can provide alternatives to Haydn’s piano concerto in D major, which has long stood as the standard choice for the first piano concerto. Each work listed includes the following information: title, name of composer, publication information, number of pages, key of composition, tempo marking, and a brief discussion about general characteristics and technical requirements of the piece.

Nancy Bachus was inspired by her friends, Edward Gregory Butler, Kim Bakkum, and Paul to begin teaching piano concerti to young students. In her article, “When Do You Introduce Concertos in Your Curriculum, and What Are Some You Have Taught at the Elementary and Intermediate Levels? (Teachers Reply),”¹⁷ she encourages other piano teachers to consider adding concertos to their curriculum for teaching intermediate or younger students. Ms. Bachus states that she had previously assigned concertos only to her most advanced students and was unable to think of any opportunities for her students to perform this repertoire. However, she was introduced to more ideas about assigning concertos to young students after talking with Greg

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¹⁶ Kathleen Rountree. “Alternatives to the Haydn D Major Elementary and Intermediate-Level Concerti.” *American Music Teacher* 36, no. 2 (November-December 1986): 49, 57.

¹⁷ Nancy Bachus. “When Do You Introduce Concertos in Your Curriculum, and What Are Some You Have Taught at the Elementary and Intermediate Levels? (Teachers Reply).” *Keyboard Companion* 16 (Autumn 2005): 40.

Butler, attending Kim Bakkum's student concerto recital, and speaking with Paul Wirth, who had several students perform with the St. Paul Chamber Orchestra. Butler mentioned that learning concertos had served as a great motivation for his younger students and he suggested several concertos that were easier than the Haydn D major, the concerto that many instructors tended to teach first. At the National Federation of Music Clubs Junior Festivals Bulletin, Ms. Bachus had been sending her young students to the concerto event. After the Festival, the concertos were performed for family and friends at a Concerto Recital, which was a positive and exciting experience for the students involved.

Cuthbert Girdlestone was one of the most significant authors who wrote about Mozart's Piano Concertos. His famous *Mozart and His Piano Concertos*¹⁸ was originally published in 1939 in French. It first appeared in English in 1948 under the title *Mozart's Piano Concertos*, and it has been frequently re-issued and has gone through several editions up through the most recent 2011 edition. It is worth noting that Mr. Girdlestone was the first major music commentator to analyze Mozart's concerti in depth. In his book, he demonstrates his love of Mozart's concerti and his deep insight into their beauty and artistry. He provides detailed studies of 23 of Mozart's piano concerti and discusses the concerti's form, possible interpretations, as well as the circumstances surrounding the creation of those compositions. The majority of the concerti were composed for Mozart to perform. He also composed concerti for his students and others. For example, he wrote *Piano Concerto in E-flat Major, K. 449* and *Piano Concerto in G Major, K. 453* for his student, Babette Ployer. Other examples include *Piano Concerto in D*

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¹⁸ Cuthbert Girdlestone. *Mozart and His Piano Concertos*. (New York: Dover Publications, Inc., 2011).

Major, K. 175, Piano concerto in C Major, K.246, Piano concerto in A Major, K. 414, and Piano concerto in F Major for Three Pianos, K.242.

In the dissertation “A Study of Selected Twentieth-Century Student Works for Piano and Orchestra, with Application Through an original Composition: Three Essays for Piano and Orchestra,”¹⁹ Karl E. Rubrecht discusses his piano concerto and examines the eleven effective piano concerti that were written for young students. Mr. Rubrecht composed the *Three Essays* to contribute a work for piano and orchestra of intermediate to moderately difficult level to the rather limited repertoire of student works for piano and orchestra. The *Three Essays* was written in three movements in contemporary style. The first movement is based on the chant theme that he created and much use of an ostinato bass line. The second movement was in jazz style and inspired by George Gershwin's Rhapsody in Blue. The last movement was presented in Etude style with running octave and glissando techniques. Mr. Rubrecht wants to motivate piano teachers to add twentieth century piano and orchestra to their intermediate to early advanced student repertoire. He was determined to compose his *Three Essays* with attractive sounds and emotional expressions. He also passed out a questionnaire to be filled out by students, faculty, and audiences to get some comments and feedback of his piano concerto.

After reviewing the related literature, one can see that only the Hinson book includes a comprehensive listing of concerti. This study will serve as a supplement to that list and emphasize those concerti suitable for the less advanced pianist.

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¹⁹ Karl E. Rubrecht. “A Study of Selected Twentieth-Century Student Works for Piano and Orchestra, with Application Through an original Composition: Three Essays for Piano and Orchestra.” (PhD diss., Texas Tech University, 2003).

CHAPTER III

THE CHARACTERISTICS OF PIANO REPERTOIRE

The evaluation of difficulty in piano music is important for piano teachers to be able to identify and choose appropriate works for their students' abilities effectively. Generally, there are three main levels of piano literature, which are elementary, intermediate, and advanced. The elementary and intermediate levels can be subdivided into early, middle, and late, while the advanced is broken down into early advanced and advanced. The evaluation of difficulty of each piece that is included in this study has been carefully evaluated from the discussion of multiple sources including Jane Magrath's *The Pianist's Guide to Standard Teaching and Performance Literature*,²⁰ Jeanine M. Jacobson's *Professional Piano Teaching, Volume 1 Elementary Levels*²¹ & *Volume 2 Intermediate-Advanced Levels*²², James Bastien's *How to Teach Piano Successfully*²³ and the Associated Board of the Royal School of Music, UK, (ABRSM).²⁴

The pieces discussed in this is paper will be divided into three categories: elementary, intermediate, and early-advanced. Each level is defined by several characteristics related to technical, musical, and reading characteristics.

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²⁰ Jane Magrath. *The Pianist's Guide to Standard Teaching and Performance Literature* (Van Nuys, CA: Alfred Publishing Co., 1995).

²¹ Jeanine M. Jacobson. *Professional Piano Teaching, Volume 1 - Elementary Levels: A Comprehensive Piano Pedagogy Textbook* (Los Angeles: Alfred Music, 2015).

²² Jeanine M. Jacobson. *Professional Piano Teaching, Volume 2 – Intermediate-Advanced Levels: A Comprehensive Piano Pedagogy Textbook* (Los Angeles: Alfred Music, 2015).

²³ James W. Bastien. *How to teach piano successfully* (Chicago: N.A. Kjos Music Co., 1988).

²⁴ "Piano Syllabus." Accessed June 30, 2016, <https://us.abrsm.org/en/our-exams/piano>

Characteristics of Elementary Level

Technical Characteristics	• Basic finger crossing based on major/minor and chromatic scales. • The frequency of hand-position changes is not very often or too quick. • There are combinations of hands play alternate, hands play together, and hands crossing. • Finger extension from five finger position to sixth, seventh, and one octave. • Use of blocked and broken chords, mostly in root position. • Basic use of the damper pedal.
Musical Characteristics	• Basic range of dynamic • Simple interpretation • Basic articulations such as staccato, legato, accent, and slur. • Simple balance of melody and accompaniment between hands. • Single grace notes appear occasionally.
Reading Characteristics	• Basic simple and compound meters • Basic rhythms up to sixteen notes and triplet • Major and minor keys up to two sharps and two flats with occasional accidentals. • New rhythmic patterns are introduced infrequently • Syncopated rhythms that give an emphasis on the weak beat appear occasionally • Ledger-line notes appear occasionally

Characteristics of Intermediate Level

Technical Characteristics	• Basic fingering based on major/minor and chromatic scales. • Hand position shifts and changes more often. • Pieces require moderate to moderately fast tempos in general with limited abrupt tempo changes. • Homophonic and simple contrapuntal textures. • Presentation of developing wrist staccato, repeated notes, rapid hand crossing patterns, and forearm rotation. • Use of finger substitution occasionally. • Frequent use of running passages through the fast movement. • Use of keyboard in a medium range. • Presentation of playing two voices in one hand. • More variety of tempi and the introduction of tempo rubato and accelerando. • Use of blocked/broken chords (all inversions) and arpeggio passages. • Use of blocked intervals. • Simple use of Glissando. • Basic use of damper and soft pedals both separately and simultaneously.

Musical Characteristics	• More range of dynamics and contrast between dynamics. • More variety in articulations and use of different articulations between hands. • Straightforward interpretation rather than complex emotional involvement. • More variety of expressive markings require attention. • Students have to be able to produce difference of tone according to suitable musical styles for each specific period. • Introduction of non-traditional and contemporary harmony as well as basic counterpoint. • Requirement of long shaping phrases. • Moderate use of ornamentation, including grace notes, mordents, turns, and trills.
Reading Characteristics	• Major and minor keys up to four sharps and four flats with a number of accidentals. • Irregular time signatures can be used in some movements. • Clef and time signature changing appears frequently through the piece. • Basic rhythm up to thirty second notes, triplets, and more subdivision of dotted notes. • Modulations to related and unrelated keys which make it more difficult to read. • Much use of patterns and repetition. • Ledger-line notes appear frequently.

Characteristics of Early-Advanced Level

Technical Characteristics	• Hand positions make use of the full range of the keyboard with abrupt hand shifts to different registers of the piano. • Pieces require fast to very fast tempi in general with abrupt tempo changes. • Various tempi within one movement • Finger substitution and finger extension more than one octave. • More running passages with chords, blocked intervals, scales and arpeggios in 3rds, 6ths, and octaves, and in various rhythms. • Counterpoint and independent voices are more difficult to play. • Playing both melody and accompaniment with one hand. • Technical control of making expression from expressive markings is getting harder. • Rapid repeated-note playing technique • Extended chord usage such as 7th, 9th, and 11th • The Cadenza is longer and shows off more technique. • Pieces are longer and increase the amount of time required to learn the piece. • All pedals are used: damper (overlapping pedal, rhythmic pedal, as well as fluttering and half pedal), una corda, and sostenuto

Musical Characteristics	• More variety in dynamics and contrast between dynamics. • More variety in articulations and use of different articulations in one hand and both hands to produce different tone production. • Interpretation with emotional involvement, imagination, creating a mood or character, and playing with an appropriate musical interpretation for each specific period and style. • Shaping phrases with irregular phrase lengths occasionally. • Many expressive markings appear require attention which make initial learning difficult. • Traditional realization of ornaments from different musical periods • More ambiguous, chromatic, and extended harmonies
Reading Characteristics	• All sharps and flats from major and minor keys with a large number of accidentals. • Bigger interval spans to more than an octave such as ninths and tenths. • More complexity in rhythm and more syncopation • Many different note durations are more difficult to read. • More complex time signatures, along with the use of polyrhythm, polymeter, metric transformations, changing rhythms, and mixed rhythms. • Many ledger line notes. • Often changes of texture

CHAPTER IV

LISTING OF ELEMENTARY PIANO CONCERTO REPERTOIRE

Composer: George Anson (1904 - 1985)

Title: Kid Koncerto, for two pianos, four hands

Publisher: The Willis Music Company

Duration: 6:30

Description:

This concerto consists of four movements and each movement has descriptive title to explain the feeling of being a kid. The first movement, “I’m Mad”, is fast and furious. The composer used of banging cluster chords for mad feeling. The second movement, “I’m Sad”, is slow and sad. The third movement, “I’m Bad”, is very fast and fun. Mostly uses alternating hands playing. The fourth movement, “I’m glad”, is fun in 6/8 meter. There is a white key glissando before the end of the piece. This is a fun piece for young kids who have a sense of humor.

Composer: George Anson (1904 - 1985)

Title: Miniature Concerto, for piano with second piano accompaniment

Publisher: Sam Fox Publishing Company, Inc.

Duration: 8:00

Description:

This short four-movement concerto is suitable for early elementary students. Each movement has its own characteristic title: “Swing Along”, “Short and Sweet”, “A Laughing Matter”, and “A Bit Jazzy”. The materials are very simple and the harmony is modern and jazzy. The right and left hands mostly play the same notes and rhythms an octave apart.

Composer: Anna Asch*

Title: Concertino No.2, for solo piano, two pianos, or solo piano with orchestra

Publisher: Hal Leonard

Duration: 4:00

Description:

This piano concerto is a short one movement concerto written in C mixolydian mode. The changing of tempo, of key signatures, and of time signatures can be seen throughout the piece. It provides a good opportunity for early elementary students to learn and show off their musical expression as a soloist.

Composer: I. Berkovich*

Title: Piano Concerto Op.44 for Student and Teacher

Publisher: Associated Music Publishers

Duration: 10:00

Description:

This concerto consists of three movements. The techniques and counting are simple for students, but it presents a more difficult note reading with ledger lines above and below the staff. The first movement is lively in sonata form. There are two main themes were presented. Cadenza appears before the closing theme ends the movement. The second movement is slow in ternary form. The middle section becomes faster and more dramatic. The theme comes back in the accompaniment part and ends softly. The third movement is fun and simple to play. Late intermediate students would enjoy performing this piece.

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* The author was unable to find birth and death dates for this composer.

Composer: Howard Kasschau (1913 - 1994)

Title: Country Concerto for Young Pianists, for piano and orchestra

Publisher: G. Schirmer

Duration: 9:00

Description:

The *Country Concerto* is simple and fun to play. The materials in the left hand are mostly chords. The second movement is very lyrical in ternary form, and the third movement is a little more challenging with more difficult note reading with ledger lines. All technical passages are well within reach of elementary students.

Composer: Christian Manen (1934 -)

Title: Concertino Pour Piano et Orchestre

Publisher: Editions Aug. ZurfluH

Duration: 7:30

Description:

This concertino includes two movements. The harmony is modern and dissonant. Use of polychords can be seen throughout the piece. It is a good option for young pianists who want to learn a 20th century piano concerto. The melody in the solo part is written in a thin texture and both hands play mostly the same notes and rhythms an octave apart. The orchestra part has a great support with rich harmony and a thick texture. It is a little challenging in terms of note reading due to ledger lines. The cluster chord is used at the end of the piece.

Composer: Martha Mier (1936 -)

Title: Concerto in Classical Style, for solo piano with piano accompaniment

Year Composed: 2002

Publisher: Alfred Music

Duration: 8:00

Description:

The composer wrote this concerto in the classical style to prepare students for learning the great concerti of master composers. The materials in this concerto are preparation for the intermediate level, but still appropriate for the late elementary level. The opening theme is strong and memorable. The homophonic texture, basic chord progressions, and contrasting themes in the first movement present the style of the classical concerto. The second movement is lyrical, and the third movement is in a lively march character.

Composer: Walter Noona (1908 - 2002)
Title: Concertino in D minor, for two pianos
Publisher: Heritage Music Press
Duration: 6:30
Description:

This concertino was written in three movements for piano soloist accompanied by a second pianist. The themes are easy to remember and recognize. All movements have cadenzas with two cadenzas in the first movement. The materials are appropriate for very young pianists. Most hand positions are in five-finger position and only include basic rhythm up to eight notes, no sixteen notes appear in either piano one or two. The rhythmic pattern of the theme in the third movement has syncopation and could be a little challenging.

Composer: Lynn Freeman Olson (1938 - 1987)
Title: Celebration! A Youth Concerto for Piano and Rhythm Ensemble
Year Composed: 1981
Publisher: Alfred Publishing Company
Duration: 7:30
Description:

This concerto includes three movements; “Celebration”, “Night lights”, and “Parade”. The music starts with a rhythmic cluster chord in the ensemble part which drives the feeling of celebration.

The accompaniment part presents percussion instrument sound and it has a great support for the solo part. The materials are mostly triads and scales. Students will get to have a little fun with glissandi on the white keys in the second movement.

Composer: Alexander Peskanov (1953 -)
Title: Piano Concerto No.3 in C Major, *Maryland Concerto*
Publisher: Classical Video Concepts, Inc.
Duration: 10:00
Description:

Mr. Peskanov dedicated this piece to his friend, Janice M. Puckett. This concerto has descriptive titles in each movement to tell the story of a young child; birth (First movement: “Joy”), childhood (Second movement: “Lullaby”), and teenage years (Third movement: “Journey”).²⁵ All three movements are written in major keys and includes several kinds of articulations, dynamics, and key changes. It is very challenging for elementary students. The hands mostly alternate. Melodies are lyrical. There is a cadenza included in the first movement.

Composer: Alexander Peskanov (1953 -)
Title: Piano Concerto No.4 in G Major
Publisher: Classical Video Concepts, Inc.
Duration: 10:00
Description:

This concerto was dedicated to composer’s friend, Li-Ly Chang. The concerto is good for elementary students seeking to learn a concerto that is written in the classical style. The first movement is reminiscent of Haydn's Symphonies, the second movement of arias from Gluck's

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²⁵ Alexander Peskanov, “Piano Concerto No. 3,” Peskanov.com, accessed May 15, 2017, <http://www.sheetmusicplus.com/title/concerto-no-3-maryland-concerto-for-piano-and-orchestra-digital-sheet-music/19896179>

operas,²⁶ and the third movement is written in rondo form. The rhythm is simple and easy to count. The hands mostly alternate.

Composer: Alexander Peskanov (1953 -)

Title: Piano Concerto No. 6 in G Major

Publisher: Classical Video Concepts, Inc.

Duration: 11:00

Description:

The *Piano Concerto No. 6* is very approachable for beginner students who are looking for a concerto from classical repertoire to learn. The materials include basic chord progressions of tonic and dominant, basic rhythms, basic articulations, and basic hand moving. All three movements of the concerto have titles that lead students on a journey to 18th century times.²⁷

Cadenzas are included in the first and third movements.

Composer: Sugar Rezso (1919 - 1988)

Title: Rondo for Piano and String Instruments for Youth

Publisher: Zenemukiado Vallalat

Duration: 9:00

Description:

This one movement concerto was composed in rondo form in twentieth-century style. The composer used a Hungarian folk tune and a church mode as compositional materials. The music starts with a slow introduction which leads to the main Hungarian theme in mixolydian mode.²⁸

The middle part is contrasted with a cantabile melody. This piece is appropriate for late elementary students.

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²⁶ Alexander Peskanov, "Piano Concerto No. 4," Peskanov.com, accessed May 15, 2017, <https://06a37bff-3fad-11e6-8eef-14feb5da1938.onlinestore.godaddy.com/products/piano-concerto-no-4-arranged-for-2-pianos-e-print>

²⁷ Ibid, "Piano Concerto No. 6," Peskanov.com, accessed May 15, 2017, <https://06a37bff-3fad-11e6-8eef-14feb5da1938.onlinestore.godaddy.com/products/piano-concerto-no6-arranged-for-2-pianos>

²⁸ A musical example of this theme is provided in Appendix IV.

Composer: B.J. Rosco (1932 -)
Title: Miniature Concerto, for two pianos, four hands
Year Composed: 2004
Publisher: Belwin-Mills Publishing Corp
Duration: 5:00
Description:

This short concerto was composed for two pianos. The materials are appropriate for very young pianists. Most hand positions are in five-finger position and only include basic note values up to eighth notes; no sixteenth notes appear. There are several kinds of articulations for students to learn in this piece. Tempo changing can be seen throughout the piece to show different characters. The third movement was written in very simple 6/8, which is best learned counting two to each measure in compound time.

Composer: Albert Rozin*
Title: Little Concerto, for the piano with accompaniment for a second piano
Publisher: Brodt Music Company
Duration: 8:00
Description:

This small concerto was written in C major in the classical style. The materials and techniques are accessible for young pianists. The dynamic is wide in range. The music ends with fast and strong C major contrary scales.

Composer: John Thompson (1889 - 1963)
Title: Concerto Americana, for two pianos, four hands
Publisher: The Willis Music Company
Duration: 10:00
Description:

The object of this concerto is to introduce the general character of the concerto with sonata form in the first movement, lyric or song form in the second movement, and dance form in the third

movement. The composer used several familiar American tunes throughout the piece so that the thematic materials can be followed easily. Examples of the melodies used are: Dixie, Home on the Range, the Yale Boola Song, and Battle Hymn of the Republic. The introduction of the first movement imitates Tchaikovsky's piano concerto. It is fun for students to learn different kinds of characters and tempos from different tunes. The piece includes basic rhythm up to eighth notes (only a few dotted eighth notes and sixteenth notes appear in the third movement). Frequent tempo changes could be challenging for late elementary students.

Composer: Robert D. Vandall (1944 - 2017)

Title: Concertino in C Major, for two pianos, four hands

Publisher: Mykias Music Press

Duration: 9:25

Description:

This three-movement concertino is lovely and joyful. The materials are triads and scales. Hand positions are mostly in five-finger patterns. The second movement (Scherzo: Allegretto) is not slow like in a traditional concerto, but rather it is a medium speed. The third movement is quite fast and it is a little challenging with syncopated rhythms in the right hand. There is a cadenza in the first movement.

CHAPTER V

LISTING OF INTERMEDIATE PIANO CONCERTO REPERTOIRE

Composer: Dennis Alexander (1947 -)

Title: Concertino in D Major for solo piano with piano accompaniment

Year Composed: 1995

Publisher: Alfred Music

Duration: 4:00

Description:

This concertino was composed in one movement. The main theme was created with an interesting syncopated rhythm. The frequently changing tonalities are also interesting. The composer modulates to several keys, which makes the music sound colorful and drives the excitement until the end. Some solo parts switch to accompaniment parts, which is good for students to learn to both follow and lead.

Composer: Dennis Alexander (1947 -)

Title: Concertante in G Major for solo piano with piano accompaniment

Year Composed: 1998

Publisher: Alfred Music

Duration: 9:30

Description:

This piece is full of running passage works and harmonic shifting. The opening starts with a grand Maestoso introduction. The theme of the first movement is brilliant and repeats throughout the movement. The cadenza is quite virtuosic. The second movement is sweet and lyrical. The third movement is very challenging, with changing meters which are difficult to count and hard to enter the phrases. It is a good concerto that allows intermediate students show off some technique.

Composer: Helen Boykin*
Title: Concerto in F Major for Piano
Year Composed: 1943
Publisher: Schroeder & Gunther, Inc.
Duration: 9:30
Description:

This three-movement concerto was composed in the classical style. The first movement is in sonata form with contrast between first and second themes. There is a short cadenza before the closing theme. The second movement provides a quiet interlude in ternary form. The final movement is brilliant in rondo form and there is a short cadenza near the end.

Composer: Geoffrey Bush (1920 - 1998)
Title: A Little Concerto (on Themes by Arne) for Piano and String
Year Composed: 1939
Publisher: Elkin & Co. Ltd
Duration: 8:00
Description:

Mr. Bush composed this four-movement concerto based on themes of a pre-classical composer, Thomas Arne. The music is contrapuntal, articulate, and dramatic. The first movement is in D Minor with an Andante tempo marking. The melody is charming and embellished. The second movement is very fast and uses lots of imitations and sequences. The third movement is a solo movement in slow 6/4. The final movement is quick and brilliant.

Composer: Michel Corrette (1707 - 1795)
Title: Concerto II A-Dur für Cembalo oder Orgel und Streicher (Concerto No.2 in A Major for Harpsichord or Organ and Strings)
Publisher: B. Schott's Sohne
Duration: 10:20
Description:

This concerto is a combination of classical and Baroque styles. The first movement has a homophonic texture and some counterpoint. The second movement is rich with embellishments. The final movement is a lively Baroque dance, a Gigue, which has a contrapuntal texture.

Composer: Karl Ditters von Dittersdorf (1739 - 1799)

Title: Konzert für Cembalo Zwei Violinen Und Violoncello (Concerto in A Major for Harpsichord and Strings)

Year Composed: 1779

Publisher: Nagels Verlag

Duration: 19:00

Description:

Mr. Dittersdorf composed this concerto in *galant* style and it is reminiscent of Mozart's music.

This piece consists of three movements in fast-slow-fast form. It contains several running passages in the melody part and Alberti bass in the accompaniment part. There is a harp version of this harpsichord concerto also. It is a long, delightful, and elegant piece.

Composer: Matthew Edwards (1968 -)

Title: Concerto for Young Pianists, for two pianos, four hands

Year Composed: 1995

Publisher: Hal Leonard

Duration: 10:00

Description:

This concerto includes three contrasting movements. The first movement is exciting with rapid moving passages and the challenge of starting the phrase with the offbeat. The second movement is lyrical and expressive. The third movement is lively and chromatic. Frequently, both hands play the same notes and rhythms one octave apart. The accompaniment has a good support with full harmony and a thick texture.

Composer: Matthew Edwards (1968 -)

Title: Piano Concerto No. 2 in G Major, for two pianos, four hands

Year Composed: 1997

Publisher: Hal Leonard

Duration: 12:00

Description:

Mr. Edwards composed this concerto in three movements for young pianists. The music is quite romantic in style. The first movement is not too fast, grand, and stately. The second movement still has some of the character from the first movement, but is more peaceful and dramatic. The final movement is very lively and exciting. Chromatic harmony and syncopated rhythm are used in this movement.

Composer: Henryk Mikolaj Gorecki (1933 - 2010)

Title: Concerto for Harpsichord (or Piano) and String Orchestra, Op.40

Year Composed: 1980

Publisher: Polskie Wydawnictwo Muzyczne

Duration: 8:00

Description:

Mr. Gorecki composed this two-movement harpsichord concerto in contemporary style. The music contains minimalism figuration, which uses simple patterns that repeat several times. The sound is pretty fierce and very percussive. It is very fascinating to hear the harpsichord as both a driving and elegant force. The second movement is very dissonant and uses repetition of cluster chords. The rhythmic drive keeps pushing until the end. The accompaniment part mostly uses drone notes, which really compliment the harpsichord sound.

Composer: Koh-Ichi Hattori (1933 -)

Title: Concertino for Small Hands: Reduction for two pianos

Year Composed: 1968

Publisher: Boosey and Hawkes

Duration: 10:00

Description:

Mr. Hattori is a Japanese composer who composed this wonderful three-movement work. The music contains elements of quartal harmony and scales. The composer used a lot of Alberti Bass treatment as accompaniment (especially in the third movement) and its sound is pretty contemporary (especially in the third movement). The Alberti bass requires hand rotation technique in order to play quickly, smoothly, and calmly. The ending is very exciting with a running and rhythmic drive. The solo part requires no reach larger than a seventh.

Composer: Franz Joseph Haydn (1732 – 1809)

Title: Concertino (Divertimento) in C Major, Hob. XIV:3

Year Composed: 1767

Publisher: Peters Edition

Duration: 6:00 with repeat

Description:

The divertimento is generally designed for entertainment purpose. It is composed for solo instruments or small ensemble. In the 18th century, divertimentos had up to nine movements, but Haydn's divertimentos tend to have three movements in fast-slow-fast form.²⁹ This divertimento includes three movements with a dance-like movement in the middle, Allegro-Minuet-Allegro. The first movement is an abbreviated sonata form in 2/4 time. The *galant* style is presented with all kinds of ornaments which are a little challenging for students. The second movement is in

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²⁹ Hubert Unverricht, "Divertimento," *Grove Music Online. Oxford Music Online*, Oxford University Press, accessed on March 25, 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/07864>.

Minuet and Trio form with simple 3/4 time. The third movement is in 2/4 time and only 24 measures long. It is also composed of two halves, which are both repeated once. The fast speed is challenging for this movement.

Composer: Franz Joseph Haydn (1732 – 1809)

Title: Concerto No. 5 in C Major for Keyboard and Strings, Hob. XVIII:5

Year Composed: 1763

Publisher: Nagels Verlag

Duration: 12:30

Description:

Haydn composed this three-movement concerto in his earlier period. The piece does not require a virtuosic technique. The music is naive and conservative. The melodies are embellished with triplets and ornaments. It is a good piece for those who are looking to play one of Haydn's concerti for the first time.

Composer: Beatrice A. Miller (1923 - 2015)

Title: Concerto No.1 in A minor

Year Composed: 1997

Publisher: Summy-Birchard Music

Duration: 3:00

Description:

This romantic concerto includes three movements with an expressive cadenza in the third movement. Tempo changing can be seen throughout the piece. Voicing technique is required for this concerto. It would be a great piece for students to learn to play expressively and musically.

Composer: Alexander Peskanov (1953 -)

Title: Concerto No. 1 for Piano and Strings

Publisher: The Willis Music Company

Duration: 14:00

Description:

This C Major concerto was composed for the composer's father. The music is in the classical style, warm and lovely. It recalls the memory of father and son. The first and third movements are quite rapid. Even though it is in C Major, many accidentals are used in the music. For the articulations, students should be able to play slur and staccato at a fast speed nicely and clearly in order to bring out the character. The techniques are not too difficult and very appropriate for an early-intermediate student. The second movement is very beautiful, lyrical, and expressive. The string part is also beautiful and colorful. It is a good support for the soloist.

Composer: Alexander Peskanov (1953 -)

Title: Concerto No. 2 for Piano and Orchestra, *Ukrainian*

Publisher: Classical Video Concepts, Inc.

Duration: 12:00

Description:

The *Ukrainian concerto* is a tribute to the composer's grandmother. This concerto was inspired by traditional Ukrainian folk music and dance. The music is beautiful and rich in the Slavic style. Many accidentals can be seen through the piece. The first movement starts with an accompaniment folk pattern which is known as a Duma, accompanied by bandura, kobza, or lira. There is a very small fantasy cadenza in the middle of the movement. The second movement is expressive and sorrowful. The third movement is based on the rhythms of the Ukrainian dance,

Hopak, which is fast, furious, and energetic.³⁰ Students will enjoy three different characters from Ukrainian folk music and dance in this piece.

Composer: Alexander Peskanov (1953 -)

Title: Piano concerto No. 8, *Spring Concerto*

Publisher: Alfred Music

Duration: 15:00

Description:

Mr. Peskanov got inspiration by the springtime themes of Vivaldi, Haydn, and Beethoven to write his *Spring Concerto* for younger pianists. The concerto consists of four movements in classical style for solo piano with piano accompaniment. Each movement depicts the lively sounds of nature in spring. The first movement, “The March of Spring”, written in sonata-allegro form with a small cadenza in the middle section and a sound of woodpeckers was presented as a theme. The second movement, “April Scherzo”, depicts the new day that starts with warm sun and blooming flowers. The third movement, “Sunset Reverie”, is a slow movement. The music is so expressive and calm which paints a picture of the nature taking a rest from a long day. The fourth movement, “May Rondo”, is fast and cheerful. It is a celebration of the creatures.

Composer: Alexander Peskanov (1953 -)

Title: Youth Concerto No.9 in C Major, *Boston Concerto*

Publisher: Classical Video Concepts, Inc.

Duration: 13:00

Description:

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³⁰Alexander Peskanov, “Piano Concerto No. 2,” Peskanov.com, accessed March 25, 2017, <https://06a37bff-3fad-11e6-8eef-14feb5da1938.onlinestore.godaddy.com/products/piano-concerto-no-2-arranged-for-2-pianos-e-print>

The *Youth Concerto* was composed in memory of the courageous people of the 2013 Boston Marathon.³¹ The music of the first movement describes the atmosphere of a busy day in the morning. The second movement starts with two loud polychords in the orchestra part which create a dissonant sound and symbolize the explosions that rocked the city of Boston. Then the soloist begins with a beautiful cantabile melody. The final movement is very fast with lots of staccato playing, and the music is about the unbroken spirit of Bostonians.

Composer: Alexander Peskanov (1953 -)

Title: Piano Concerto No.10 in G Major

Publisher: Classical Video Concepts, Inc.

Duration: 12:00

Description:

Peskanov's *Piano Concerto No.10* consists of three movements: “Divertimento,” “Romance,” and “Tarantella.” This piano concerto is suitable for intermediate students. The key changing, hand co-ordinations, fingerings, and note reading with ledger lines in the right hand are quite challenging, but the rhythmic counting is simple. It presents a good showcase piano concerto repertoire for an intermediate student.

Composer: Alexander Peskanov (1953 -)

Title: Concert Fantasy for Piano and Orchestra

Publisher: Classical Video Concepts, Inc.

Duration:

Description:

This *Concert Fantasy* consists of three movements. The first movement, “Amoureux,” is in cantabile style. The music becomes more rhythmic and lively in the middle section. Cadenza

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³¹ Alexander Peskanov, “Piano Concerto No. 9,” Peskanov.com, accessed March 25, 2017, <https://06a37bff-3fad-11e6-8eef-14feb5da1938.onlinestore.godaddy.com/products/piano-concerto-no-9-arranged-for-2-pianos-e-print>

appears before the cantabile section comes back again. The second movement, “Nostalgia,” is sweet and quite long. The music is in F# minor which really expresses the meaning of the nostalgia. There is a Quasi Cadenza in the middle of the movement. The third movement, “Cakewalk,” is fun and playful in cakewalk rhythm. The music is contrasted with a rubato section in the middle that make this movement is very attractive and jazzy.

Composer: Alexander Peskanov (1953 -)

Title: Gypsy Concerto for Piano and Orchestra, Piano Concerto No. 12

Publisher: Classical Video Concepts, Inc.

Duration: 13:00

Description:

The *Gypsy Concerto* consists of three movements and the technical level is between late intermediate to early-advanced level. This piece is fancy, long, and frequently change of tempi and key signatures through the piece. The first movement, “Voyage,” begins with strong and loud D minor seventh chord and the accompaniment presents the main rhythmic pattern which is used through the movement. The music is pastoral and getting more chromatic and dramatic until the end of the movement. There is a short cadenza in the middle of the movement. The second movement, “Ghost Waltz,” is simple, graceful, and flowing in waltz style. The third movement, “Gypsy Violin,” is very fast in rubato tempo. The music is fascinating, elegant, dramatic, and Gypsy dancing. There is an embellishment of the violin in the introduction and later which does not appear in two piano score version.

Composer: Johann Michael Pfeiffer (1697 - 1761)

Title: Konzert für Cembalo, Zwei Violinen und Violoncello ad Libitum (Concerto for Harpsichord and Strings)

Publisher: Nagels Musik – Archiv

Duration: 10:00

Description:

This concerto was composed for harpsichord in Baroque style in fast-slow-fast form. Mr. Pfeiffer used ritornello form for the quick opening and closing movements, with a contrasting slow movement in between. The melodies are embellished with ornaments and the ground bass is used as a bass line throughout the piece.

Composer: Dianne Goolkasian Rahbee (1938 -)

Title: Concertino No.1, Op. 82, *Peasant Folk Dance*

Year Composed: 1997

Publisher: FJH Music Company

Duration: 6:00

Description:

This one-movement concertino presents the concept of 20th-century musical language. This piece sounds fun and more difficult to play than it actually is. The opening theme makes use of polychords (a mixture of major and minor triads) that produce a unique dissonant sound. The composer uses the driving rhythms and tunes of Armenian folk music. The exciting ending part roars from the lowest octave to the higher octaves with a big crescendo. The counting is challenging, especially while playing with the orchestra part. It is a good piece for an intermediate student to learn new concepts of rhythm, harmony, texture, piano techniques, and interpretation.

Composer: Sam Raphling (1910 - 1988)
Title: Concerto No. 1 for Piano and Orchestra
Year Composed: 1946
Publisher: Mills Music
Duration: 10:00
Description:

This three movement concerto was composed in a combination of romantic and modern styles.

The music is chromatic, especially the first and third movements. The slow movement is simple and beautiful. It is a little challenging with voicing technique. There is a long cadenza in the middle of the first movement.

Composer: Eugenie R. Rocherolle (1936 -)
Title: Blues Concerto
Year Composed: 2002
Publisher: Warner Bros. Publications
Duration: 7:15
Description:

The music of this concerto is reflective of Gershwin's melodies and harmonies. It is an excellent piece for an intermediate student who is looking to play a classical jazz concerto that is not too difficult. The impressive melody is in the swing style and it has more rhythmic drive until its peak near the end. This piece is a definite crowd pleaser at recitals, festivals, and competitions.

Composer: Catherine Rollin (1952 -)
Title: Concerto in C Major
Year Composed: 1993
Publisher: Alfred Music
Duration: 9:00
Description:

Mrs. Rollin composed this intermediate level concerto in the classical style. This piece is a good preparation for those who are looking forward to playing Mozart or Haydn's concertos in the

future. The theme of the first movement is very easy to remember with simple motifs. There is a cadenza near the end of the movement. The second movement is lyrical and short. The third movement borrows some material from the first movement. The parallel 6ths playing makes the music sound colorful and fun. There is a short cadenza in the final movement as well.

Composer: Catherine Rollin (1952 -)

Title: Concerto Romantique

Year Composed: 1999

Publisher: Alfred

Duration: 13:00

Description:

Mrs. Rollin composed *Concerto Romantique* as an introduction to the romantic concerto for intermediate students who want to experience the style of Chopin and Schumann in an easier way.³² The melodies are beautiful, expressive, and flowing, especially in the second movement. A small cadenza is included in the first movement. The third movement is characteristic of a Tarantella, which is exciting and contrasts with the previous movements. The accompaniment has a good support and produces virtuosic romantic sounds.

Composer: Alec Rowley (1892 - 1958)

Title: Miniature Concerto

Year Composed: 1947

Publisher: Boosey and Hawkes

Duration: 15:00

Description:

Miniature Concerto includes three movements in sonata form. The first movement starts with a Maestoso introduction. The first and second themes are contrasted with different tempo and

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³² Catherine Rollin, "The front cover of the score." In *Concerto Romantique*, Van Nuys, CA: Alfred Music, 1999.

character. The development is in a faster tempo and the soloist plays the accompaniment while the orchestra plays the melody. The second movement is in a Minuet dance form, which is nice and flowing, and not too slow. The third movement is in rondo form. The key signature and tonal center change very often. The composer shows clear contrast between the main theme and other themes. There is a cadenza at the end of the piece.

Composer: Johann Samuel Schroeter (1753 - 1788)
Title: Keyboard Concerto in C Major, Op. 3 No. 3
Year Composed: 1774
Publisher: A-R Editions
Duration: 15:00
Description:

The *Six Keyboard Concerti, Op. 3* were Schroeter's most popular works. They show a strong influence of J. C. Bach's and Mozart's styles. This work consists of three movements in traditional format and each movement is written in major keys, C Major - G Major - C Major. The melodies are brilliant and lively. Most melodies have long lines and built from scales. Alberti bass was used as a main pattern of the accompaniment in the left hand. Third playing appears in the right hand of the second and third movements.

Composer: Evan Tonsing (1939 -)
Title: Concerto for a Young Pianist, Op.40
Year Composed: 1968
Publisher: Rochester Music
Duration: 5:00
Description:

This fast and chromatic concerto was composed in one movement. The piece starts with rhythmic drive which drives from a low and soft range to a high and loud range. In the middle section, the harmony becomes more romantic and the texture also changes. The piece requires

frequent use of alternating hand playing, and the accompaniment part mostly plays the melody line. There is a short cadenza near the end and the music ends with presto and fortissimo.

Composer: Vladimir Tsytovich (1931 - 2012)

Title: Piano Concerto for Student and Teacher

Year Composed: 1977

Publisher: Associated Music Publishers

Duration: 7:00

Description:

This concerto consists of two lively and active movements. The music is chromatic and dissonant. The theme starts with an anacrusis and syncopated rhythm. Meter changing can be seen through the piece. Finding good fingerings is another challenging aspect of this piece for teachers and students.

Composer: Robert D. Vandall (1944 - 2017)

Title: Piano Concerto in G Major

Publisher: Alfred Publishing Company

Duration: 8:30

Description:

This beautiful concerto consists of three movements in fast–slow–fast form. The first movement presents two contrasting themes in different characters and tempos. The tonal center shifts to G minor in the development and there is a cadenza before the ending. The second movement is very expressive with a singing melody and tempo rubato. The third movement is fast and brilliant and requires hand crossing technique and hand coordination. It is an excellent work for recitals and competitions.

Composer: Georg Joseph Vogler (1749 – 1814)
Title: Concerto in C Major for Piano and Orchestra
Year Composed: 1782
Publisher: Garri Editions
Duration: 12:00
Description:

This simple concerto included three movements in classical style. The first movement is in standard sonata-allegro form with two contrasting themes. The piano solo part presents rapid long melodic lines with simple accompaniments. The second movement is in binary form. It is short, lyrical, and straightforward. The final movement opens with a Minuet theme and followed by three variations. There is a cadenza near the end and the piece ends with pianissimo.

Composer: Gayneyl Wheeler (1916 - 2001)
Title: Concerto for Piano and Orchestra
Year Composed: 1972
Publisher: Carl Fischer
Duration: 10:00
Description:

Mrs. Wheeler composed this three-movement concerto in a contemporary style. The first movement is attractive with interesting harmonies and rhythms. The composer uses pentatonic scales, quartal and quintal harmonies, syncopation, dance-like rhythms, and a folk-like quality. The middle part is slow and lyrical. The second movement is slow and quiet. Chord playing and contrapuntal passages are presented here. Voicing technique is required in order to bring out the melody in the chords. The third movement is fast and lively in 5/8 time.

Composer: Ellen Taaffe Zwilich (1939 -)

Title: Peanuts Gallery for Piano and Orchestra

Year Composed: 1996

Publisher: Merion Music

Duration: 14:00

Description:

Peanuts Gallery is a programmatic six-movement work. Each movement depicts a character from the Peanuts cartoon: “Schroeder,” “Linus,” “Snoopy,” “Charlie Brown,” “Lucy,” and “Peppermint Patty & Marcie.” There are some interesting materials included. For example, the quote from Beethoven's *Piano Sonata No. 29 in B flat major, Op. 106, “Hammerklavier,”* is used in the opening movement, using snare and pedal bass drum for a Samba rhythm in Snoopy’s movement, frequent use of glissando, and cluster chords in the orchestra part to represent Lucy’s outbursts. The counting and coordination between soloist and accompaniment are very challenging. This concerto is an interesting and fun piece for late intermediate students to play, especially if played with the orchestra. Students can even make the performance more dramatic by dressing up like the characters, adding a narrative, or adding choreography.

CHAPTER VI

LISTING OF EARLY ADVANCED PIANO CONCERTO REPERTOIRE

Composer: Johann Christian Bach (1735 - 1782)

Title: Keyboard Concerto in E-flat Major, Op. 7 No. 5, W.C 59

Year Composed: 1770

Publisher: Edition Peters

Duration: 15:00

Description:

J. C. Bach composed this concerto in the *galant* style. The work emphasizes attractive melodies, less polyphony, and distinction between soloist and ensemble. The first movement is a combination of ritornello and sonata forms. The first theme is presented in the tonic and the second theme is presented in the dominant key. The cadenza is presented immediately before the ritornello and closing theme. The slow movement is beautiful, lyrical, and elegant. The last movement is short, but it displays fast and elegant figurations.

Composer: Marion Bauer (1882 - 1955)

Title: American Youth Concerto for Piano and Orchestra, Op. 36

Year Composed: 1943

Publisher: G. Schirmer

Duration: 16:00

Description:

This wonderful concerto was composed in three movements. The music is magnificent and enjoyable. The first movement is very romantic, elegant, and lyrical. The movement starts with a majestic opening followed by the main theme, which is very easy to remember. The second movement is dignified, sweet, and lyrical. Some influence of Impressionist music in the form of the whole tone scale can be heard. The third movement, "Humorous," ends in a clever way. The

music becomes more relaxed and lively in an American Jazz style, but does not abandon its overall romantic sound.

Composer: Philip Cannon (1929 - 2016)
Title: Concertino for Piano and Strings, Op. 2
Year Composed: 1949
Publisher: Novello
Duration: 15:00
Description:

This beautiful concertino is written in three movements. The music is very colorful, expressive, and brilliant. The piece shows off delicate running technical work, even in the slow movement. The first movement is excellent with a strongly accented theme and contrasting cantabile melody. There is cadenza which shows rapid passage work. The second movement starts with a sorrow and quiet introduction in A minor. Then, the soloist performs light running sixteenth notes as a background for the melody in the orchestra part. The last movement is very fast with running sixteenth notes. The harmonies consist of parallelisms and simple triadic movements.

Composer: Thomas Chilcot (1700 - 1766)
Title: Concerto in A Major, Op. 2 No. 2, for harpsichord, 2 violins, and violoncello
Year Composed: 1765
Publisher: Oxford University Press
Duration: 10:00
Description:

This concerto consists of three movements in an eighteenth-century format (fast-slow-dance) and is reminiscent of Domenico Scarlatti's style. The music was embellished with several kinds of ornaments throughout the piece. The solo part and tutti (ritornello) respond to each other smoothly. The first movement starts with an opening tutti which is recurring. The Alberti bass is one of the materials that is used the most in this movement. The second movement is lyrical in A

minor. It carries some resemblance to the ideas from the first movement. The final movement is in a short dance style, “Tempo di Gavotta.”

Composer: David Diamond (1915 - 2005)

Title: Concertino, for Piano and Small Orchestra. Reduction for two Pianos.

Year Composed: 1964 - 65

Publisher: Southern Music Publishing Company

Duration: 12:00

Description:

The concertino was composed in two movements in contemporary style. The music is dissonant and excited. The first movement is quite fast and highly rhythmic. The excitement pulls back in three slow sections. Then, the dynamics and rhythm drive it to its peak with a *ffff*, followed by a *ppp* ending. The second movement is a theme and eighteen contrasting variations. The theme is slow and expressive. The variations are contrasting in tempo, character, and mood. The ending is excited and loud.

Composer: Maxwell Eckstein (1904 - 1974)

Title: Concerto for Young Americans, for Piano and Orchestra

Year Composed: 1955

Publisher: Carl Fisher

Duration: 8:00

Description:

This work consists of three movements and each movement is in ternary form. The materials are challenging with rapid arpeggios, full chords, quick scale passages, running octave passages, and large interval spans (up to a tenth). The first and second movements have some big leaps in the left hand, which are similar to those found in the ragtime style. The third movement shows some influence of popular music by the use of syncopated rhythms and major-minor modal mixtures.

Composer: Jean Francaix (1912 - 1997)
Title: Concertino Pour Piano et Orchestre
Year Composed: 1932
Publisher: B. Schott's Sohne
Duration: 10:00
Description:

This refreshing and fun work was composed in four very short movements. The opening movement presents furious rapid passage works in the right hand, but the closing is light and soft. The second movement is very short and simple in both melody and harmony. The Minuet movement with a brief Trio serves as an introduction to the final movement. The fourth movement is in 5/8 time and it contains some of the character of the first movement. The rapid chromatic scale and glissando are used here. This work is brilliant, simple, and fancy. It would be a delightful concerto for piano students who love to run their fingers as fast as they can.

Composer: Franz Joseph Haydn (1732 - 1809)
Title: Piano Concerto in D Major, Hob. XVIII:11
Year Composed: before 1784
Publisher: G. Henle
Duration: 20:00
Description:

This concerto is one of the most popular of Haydn's piano concerti that piano teachers will choose as a first piano concerto for students. The work was originally written for the harpsichord in the *galant* style. The organization is based on the alternation of solo and tutti within sonata form. Haydn uses long melodic lines instead of short motifs which shows more similarities to Mozart's piano concerti than to Haydn's other keyboard concerti. The first movement is melodically attractive. There are plenty of melodic contrasts with clear-cut themes. The second movement is simple, delicate, and sensitive with beautiful dynamic shading. The final movement has a lively Hungarian gypsy style in rondo form.

Composer: Franz Joseph Haydn (1732 - 1809)
Title: Piano Concerto No.2 in G Major, Hob. XVIII: 4
Year Composed: 1782
Publisher: Edition Peters
Duration: 20:00
Description:

This concerto consists of three movements. The work has melodic and coloristic richness in Haydn's style. The modulating sequences in the middle of the first movement recall the sonatas and fantasias of C. P. E. Bach. The Adagio movement is lyrical and has a little touch of orchestra. The final movement is in rondo form. A Hungarian gypsy style is also heard in this movement, which really exemplifies Haydn's style.

Composer: Peter Herrmann (1941 -)
Title: Kleines Klavierkonzert für die Jugend
Year Composed: 1969
Publisher: Deutscher Verlag für Musik
Duration: 14:00
Description:

This concerto consists of three movements in fast-slow-fast form. It is written in the twentieth-century style. The first movement is fast, highly rhythmic, and energetic, but ends with *ppp*. The second movement is colorful and expressive with plenty of rubato. The last movement is very active and repetitive. This movement also ends with pianissimo.

Composer: Johann Nepomuk Hummel (1778 - 1837)
Title: Concertino for Piano and Orchestra in G Major, Op. 73
Year Composed: 1816
Publisher: Bisel Classics
Duration: 16:25
Description:

The Concertino first appeared as a concerto for Mandolin in 1799, but was later adapted for piano.³³ This work is a long piece in classical style and consists of three movements in traditional fast - slow - fast format (Allegro Moderato, Andante Grazioso, and Rondo). The music is virtuosic with scales and arpeggios as main materials. Long melodic lines are used with Alberti bass.

Composer: Dmitri Kabalevsky (1904 - 1987)
Title: Piano Concerto No. 3 in D major, Op. 50
Year Composed: 1952
Publisher: G. Schirmer
Duration: 20:00
Description:

Mr. Kabalevsky dedicated this piano concerto to a young pianist. This work is considered one of the most well-known piano concerti for young pianists. It consists of three movements. The first movement is in sonata form and it begins with a short orchestral introduction. The theme is lively and the cadenza was placed right before the recapitulation. There is much octave playing in the left hand. The second movement is in ternary form. The music is sorrowful and expressive in G minor. Then it becomes faster and brighter with major keys in the middle section before the opening minor theme is restated. The third movement is very fast in rondo form. There is much use of full chords with big leaps, and the character is similar to the first movement.

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³³ "Hummel's Concertino, Op. 73," accessed June 21, 2017, <http://www.sheetmusicplus.com/title/concertino-for-piano-and-orchestra-op-73-sheet-music/313357>

Composer: Howard Kasschau (1913 - 1994)

Title: The Legend of Sleepy Hollow; a Program Concerto for Piano and Orchestra.

Year Composed: 1964

Publisher: G. Schirmer

Duration: 10:00

Description:

The *Legend of Sleepy Hollow* is a program concerto which contains a story by Washington Irving.³⁴ It consists of three movements and each movement has a descriptive title. The first movement, “Idyll,” is quiet and creepy. The second movement, “Of Ichabod, Katrina and Brom Bones,” is brilliant and dramatic in a medium speed. The third movement, “The Chase,” is very fast and uses the chromatic scale as a chasing character. The music ends with C major chord and pianissimo.

Composer: Wolfgang Amadeus Mozart (1756 - 1791)

Title: Piano Concerto No. 5 in D major, K. 175

Year Composed: 1773

Publisher: Berandol Music Ltd.

Duration: 22:00

Description:

This concerto is actually Mozart’s first original piano concerto that he did not arrange from other composers’ works. The work consists of three movements that are brilliant in character and provide a high level of technical challenge. The opening movement, marked Allegro, has a sense of forward motion and intensity. There is much use of Alberti bass in the left hand. There is a cadenza toward the closing, which is usual for a sonata-form movement. It is followed by an Andante movement. This movement is sweet and embellished with ornaments. There is a

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³⁴ Howard Kasschau, “The front cover of the score.” In *The Legend of Sleepy Hollow*. New York: G. Schirmer, Inc., 1964.

cadenza in the second movement also. The last movement is contrapuntal and brilliant. Mozart wrote out the cadenzas for this concerto.

Composer: Wolfgang Amadeus Mozart (1756 - 1791)

Title: Piano Concerto No. 11 in F major, K. 413

Year Composed: 1782

Publisher: G. Schirmer

Duration: 24:00

Description:

This three-movement concerto is natural, pleasing to the ears, and brilliant. The first movement is a combination of ritornello and sonata forms. The theme is expressive and brilliant. The middle section has new ideas which develop and extend from the exposition. Mozart wrote out a cadenza for this movement. The second movement is lyrical, expressive, and has a sense of melancholy in binary form. The third movement is in Minuet-Rondo form. The music is dramatic, energetic, and expressive. The movement ends calmly with pianissimo.

Composer: Robert Muczynski (1929 - 2010)

Title: Concerto No. 1 for Piano and Orchestra, Op.7

Year Composed: 1954

Publisher: Shawnee Press

Duration: 15:00

Description:

Mr. Muczynski demonstrates his compositional style in this modern concerto. It is a good opportunity for early-advanced students to learn twentieth-century innovation, interpretation, and comprehensive musicianship from this piece. The concerto is challenging from interpretive and technical perspectives. There are some techniques that are required for performance (especially in the first and third movements) such as rapid hand rotation, octave passages, arpeggios, voicing, rapid hand alternation in patterned thirds, and clarity of articulation. However, there are

contrasted characters in the second theme of the first movement and in the second movement that make the music more lyrical and expressive.

Composer: Jean Pasquet (1896 - 1977)

Title: Concertino in G Minor

Publisher: J. Fisher and Bro.

Duration: 30:00

Description:

This exciting and dramatic one-movement Concertino is challenging in terms of technique and presentation of different characters in one piece. The first part of the piece alternates between heroic and sweet characters. Then the music becomes more dramatic by driving from a very slow to a very fast tempo until the last strong chord at the end. The hand coordination and fingering are quite difficult. Good technique in playing octaves is required here.

Composer: Alexander Peskanov (1953 -)

Title: Concerto No. 5 for Piano and Orchestra

Publisher: Classical Video Concepts, Inc.

Duration: 15:00

Description:

Mr. Peskanov composed this Concerto No. 5 in the Romantic style. The first movement presents a lyrical theme in Slavic tune.³⁵ The tempo is in a medium speed and the music is simple and light. The motif from the theme is used throughout the movement. Instead of writing a slow second movement, Peskanov wrote one that is fast and fun. Then the music is contrasted with an “Andante Cantabile” section, which is lyrical and sweet. The last movement is built from a very

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³⁵ Alexander Peskanov, “Piano Concerto No. 5,” Peskanov.com, accessed June 28, 2017 <https://06a37bff-3fad-11e6-8eef-14feb5da1938.onlinestore.godaddy.com/products/piano-concerto-no-4-arranged-for-2-pianos-180111>

simple motif, and it is very fast and energetic. This work requires a light touch and crisp articulation. There are cadenzas in the first and second movements.

Composer: Alexander Peskanov (1953 -)
Title: Youth Concerto No. 7 for Piano and Orchestra
Publisher: Classical Video Concepts, Inc.
Duration: 20:00
Description:

The composer was inspired to write this concerto for his friends' wedding anniversary. The work reflects on their fifty years of happy life together. The music presents a beautiful journey with many different feelings. The first movement is so colorful and lively, and represents the couple walking through life together. There is a jazz section in this movement also. The second movement really shows the beauty and passion of love and how strong their relationship is. The third movement has a strong influence of the harmony and rhythm of Klezmer wedding music.³⁶

Composer: Azer Guseinovich Rzaev (1930 -)
Title: Piano Concertino for Student and Teacher
Year Composed: 1977
Publisher: Associated Music Publishers
Duration: 14:00
Description:

This concertino was intended as material for teaching young pianists. It consists of three movements in late twentieth-century style. The music is very chromatic and dramatic. There is much use of chords, octaves, and parallelism. The accompaniment was designed for the piano teacher to play with the student.

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³⁶ Alexander Peskanov, "Piano Concerto No. 7," Peskanov.com, accessed June 28, 2017. <https://06a37bff-3fad-11e6-8eef-14feb5da1938.onlinestore.godaddy.com/products/piano-concerto-no-7-arranged-for-2-pianos-e-print>.

Composer: Domenico Savino (1882 - 1973)
Title: Cuban Concerto for Piano with Orchestra
Year Composed: 1946
Publisher: J. J. Robbins and Sons
Duration: 7:00
Description:

Cuban Concerto was written in one movement using Latin-American idioms. This work includes a main theme in 6/4 time and Guaracha rhythm.³⁷ The music is brilliant, virtuosic, and very showy. The composer uses rich colors and rhythmic patterns. It is a great piece for performance.

Composer: Dmitri Shostakovich (1906 - 1975)
Title: Piano Concerto No. 2 in F major, Op. 102
Year Composed: 1957
Publisher: Edition Peters
Duration: 20:00
Description:

Shostakovich composed this concerto for his son and it became one of his most popular concerti. The work is in typical three-movement concerto form with clever thematic ideas. The music is playful and charming with colorful orchestration. The first movement starts with a march-like introduction played by the bassoon. The solo piano enters with a light and modest theme, played as single notes in both hands an octave apart. Later, the texture of the melodic line becomes thicker with full chords and octave playing in both hands. The second movement is romantic, simple, and straightforward. The last movement is chromatic, showy, and lively in a dance-like style. There is much use of rapid running passages and full chord playing. Shostakovich includes passages from Hanon piano exercises, with which many pianists are very familiar. This really shows the composer's sense of humor in writing this concerto for his son.

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³⁷The publishers, "Forward". In *Cuban Concerto*, New York: J. J. Robbins and Sons, 1946.

Composer: Joseph Wagner (1900 - 1974)

Title: Concertino in G minor for Solo Piano and Orchestra

Year Composed: (1919. rev. 1925)

Publisher: Seesaw Music Corp

Duration: 12:00

Description:

Mr. Wagner designed this Concertino for pianists who have limited technique.³⁸ This work was written in the classic fast-slow-fast form in the romantic style. The voicing technique is very important as the right hand contains both melodic and harmonic notes. The first movement begins with an introduction which contains octave passages. The music gets more interesting with tempo and character changes throughout the movement. The second movement is titled “Intermezzo,” and is quiet, lyrical, and expressive. The third movement is lively and mostly makes use of arpeggios and scales as materials. This piece might be an effective romantic concerto for two students, who are looking for solo and orchestra parts that are not too difficult but showy, to play together.

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³⁸ Joseph Wagner, “The front cover of the score.” In *Concertino in G minor for Solo Piano and Orchestra*. New York: Seesaw Music Corp, 1963.

CHAPTER VII

CONCLUSIONS

Seventy-four piano concerti were selected for this study. They were organized into three categories, elementary level, intermediated level and early-advanced level. They are all stand-alone pieces with no partial works included. Most of the selected piano concerti are from contemporary composers who have strong interest in teaching pieces, and the education of young musicians. These concerti are designed to develop a sense of ensemble, improve listening skills, and improve the ability to interact meaningfully with other musicians. Concerti from earlier periods of music are also included.

Elementary Piano Concerto Repertoire

There are seventeen concerti in the elementary category. They are appropriate for elementary students in terms of technic, reading and musical expression. The techniques include both hands playing the melody, alternating hands, scales, block and broken triads. the pieces have infrequent change of hand position. However, there are a few other techniques including glissandi and cluster chords which are presented in a simple way to enhance the character of the music. Works which include glissando and cluster chord are listed below:

Glissando

- *Celebration! A Youth Concerto* by Lynn Freeman Olson
- *Kid Koncerto* by George Anson

Cluster chord

- *Concertino Pour Piano et Orchestre* by Christian Manen
- *Kid Koncerto* by George Anson.

The rhythms are very basic, with note values up to triplets and sixteenth notes. Most of the concerti are in C major with the others generally having no more than two sharps or flats.

The exceptions are in Martha Mier's *Concerto in a classical style* and the *Country Concerto* by Howard Kasschau. Notes in the ledger lines appear occasionally with the most ledger lines appearing in the *Concertino* by Christian Manen.

There are six concerti written with cadenzas. The cadenzas are very short and simple. There are seven pieces in which the composers use descriptive titles to explain the character of the movement. The piano accompaniments are all fairly easy and some could be accompanied by students. The longest piece is *Piano Concerto No. 6* by Alexander Peskanov which contains 37 pages and is eleven minutes in length. There are three concerti which appear to be the least difficult based on technical difficulty, length, and reading complexity. These works are listed below:

- *Concertino No.2* by Anna Asch
- *Concertino in D minor* by Walter Noona
- *Miniature Concerto* by George Anson

Intermediate Piano Concerto Repertoire

There are thirty-four concerti selected in the intermediate level. The piano concerti in this level had a wide variety of styles including Baroque, Pre-Classical, Classical, Romantic,

Jazz and Contemporary. Most of them are written in a way to show the expressive elements of the music. There are twenty concerti with cadenzas. Three pieces have descriptive titles for each movement.

The techniques, reading level, musical expression of the selected concerti are appropriate for intermediate students. Rapid running passages with scales and arpeggios are used frequently at this level. Playing two voices in one hand, repeated notes, rapid hand crossing patterns are also found. These concerti also include more variety of tempi, the introduction of rubato, and accelerando passages. There are several concerti that would make good “showpieces” for the students. These include *Concertante in G Major* by Dennis Alexander, *Piano Concerto in G Major* by Robert Vandall and *Concertino for small hands* by Koh-Ichi Hattori.

There are several works which will help the intermediate student learn to balance expressive melodies with accompaniment. These include *Concerto No. 1* by Beatrice Miller, *Concerto No.1 for Piano and Strings* by Alexander Peskanov, *Concerto Romantique* by Catherine Rollin, *Spring Concerto Piano Concerto No. 8* by Peskanov, *Miniature Concerto* by Alec Rowley, and *Piano Concerto No. 2 in G Major* by Matthew Edwards.

Two concerti by Franz Joseph Haydn were included in this category. His early keyboard concerti are simple enough for intermediate students. In addition, there are a few works from the classical period which can serve as a good introduction to the classical concerto. These are *Konzerto fur Cembalo, Zwei Violinen un Violoncello* by Karl Ditters von Dittersdorf, *Concerto in C Major* by Georg Joseph Vogler, and *Keyboard Concerto in C Major, Op.3 No.3* by Johann Samuel Schroeter. There are also some concerti which introduce students to twentieth century and more contemporary techniques. These include *Blues Concerto* by Eugenie R. Rocherolle, *Concerto for Harpsichord (or Piano) and String Orchestra Op.40* by Henryk Mikolaj Gorecki,

Concertino No. 1, Op. 82, Peasant Folk Dance by Dianne Goolkasian Rahbee, and *Peanuts Gallery for Piano and Orchestra* by Ellen Taaffe Zwilich.

Early-Advanced Piano Concerto Repertoire

There are twenty-three concerti included in this level. They are longer and include a variety of styles. Thirteen of these concerti have cadenzas and the cadenzas are longer and demonstrate a higher technical level. There are nine works by seven major composers included in this level. They are *Keyboard Concerto in E-flat Major, Op.7 No.5, W.C.59* by Johann Christian Bach, *Concertino for Piano and Orchestra in G Major, Op.73* by Johann Nepomuk Hummel, *Piano Concerto in D Major, Hob.XVIII:11* by Franz Joseph Haydn, *Piano Concerto No.2 in G Major, Hob.XVIII:4* by Haydn, *Piano Concerto No.3 in D Major, Op.50* by Dmitri Kabalevsky, *Piano Concerto No.5 in D Major, K.175* by Wolfgang Amadeus Mozart, *Piano Concerto No.11 in F Major, K.413* by Mozart, *Piano Concerto No.2 in F Major, Op. 102* by Dmitri Shostakovich, and *Concerto No.1 for Piano and Orchestra, Op.7* by Robert Muczynski.

Many styles are represented in this category. The Haydn and Mozart concerti are excellent representatives of the Classical style. The Hummel represents a late-classical early Romantic style. Twentieth century style is represented by Shostakovich, Kabalevsky, and Muczynski. The Muczynski is a great piece for the early-advanced pianist to learn twentieth century language, concepts and ideas. In addition to the concerti by major composers the rest of the selected concerti provide good alternatives to the works by major composer. In the early-advanced level the relationship between the soloist and the orchestra is more complicated and challenging. Piano students need to be concentrating on accurate counting, balance, coordination

with the accompaniment.

There are several other pieces of special interest. The *Legend of Sleepy Hollow* by Howard Kasschau is a programmatic with a descriptive title for each movement. The *Concertino of Piano and Small Orchestra* by David Diamond consists of a theme and eighteen contrasting variations. The *Concertino for Piano and Strings* by Philip Cannon is an excellent show-piece which demonstrates emotional expression and creates great excitement. Finally, the *American Youth Concerto for Piano and Orchestra, Op. 36* by Marion Bauer is a magnificent, dramatic elegant, and showy romantic piece. It reminds one of the music of Edward MacDowell.

It is hoped that this study will serve as an important tool for piano teachers who are looking for piano concerto repertoire for their students in the elementary, intermediate, and early-advanced level of ability. Teachers need to realize that it is not necessary to wait until the student is advanced to introduce the piano concerto into their repertoire. The pieces listed in this study are readily available from a variety of sources. In addition to the normal sources of music store,etc., teachers can utilize the Inter Library Loan and the International Music Score Library Project (IMSLP): <http://imslp.org/>

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APPENDIX I

LISTING OF ELEMENTARY MUSICAL SCORES

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Asch, Anna. *Concertino No.2*. Milwaukee, WI: Hal Leonard, 1995.

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Vandall, Robert D., *Concertino in C Major*. Boulder, CO: Myklas Music Press, 1992.

APPENDIX II

LISTING OF INTERMEDIATE MUSICAL SCORES

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Hattori, Koh-Ichi. *Concertino for Small Hands*. New York: Boosey & Hawkes, 1968.

Haydn, Franz Joseph. *Concertino (Divertimento) in C Major, Hob. XIV:3*. Glendale, NY: Edition Peters, 2001.

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Peskanov, Alexander. *Concerto No. 1 for Piano and Strings*. Florence, KY: The Willis Music Company, 2007.

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Schroete, Johann Samuel. *Keyboard Concerto in C Major, Op. 3 No. 3*. Middleton, WI: A-R Editions, 2013.

Tonsing, Evan. *Concerto for a Young Pianist, Op.40*. Fairport, NY: Rochester Music Publishers, Inc., 1968.

Tsytoovich, Vladimir. *Piano Concerto for Student and Teacher*. New York: Associated Music Publishers, 1977.

Vandall, Robert D. *Piano Concerto in G Major*. Van Nuys, CA: Alfred Pub. Co., 2003.

Vogler, Georg Joseph. *Concerto in C Major for Piano and Orchestra*. Frankfurt: Garri Editions, 2007.

Wheeler, Gayneyl. *Concerto for Piano and Orchestra*. New York: Carl Fischer, 1975.

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APPENDIX III

LISTING OF EARLY-ADVANCED MUSICAL SCORES

- Bach, Johann Christian. *Keyboard Concerto in E-flat Major, Op. 7 No. 5, W.C 59*. Leipzig: Edition Peters, 1927.
- Bauer, Marion. *American Youth Concerto, Op. 36*. New York: G. Schirmer, 1946.
- Cannon, Philip. *Concertino for Piano and Strings*. London: Novello, 1951.
- Chilcot, Thomas. *Concerto in A Major, Op. 2 No. 2*. London: Oxford University Press, 1975.
- Diamond, David. *Concertino for Piano and Small Orchestra*. New York: Southern Music Publishing Co., 1969.
- Eckstein, Maxwell. *Concerto for Young Americans*. New York: Carl Fischer, 1955.
- Francaix, Jean. *Concertino Pour Piano et Orchestre*. Mainz: B. Schott's Söhne, 1963.
- Haydn, Franz Joseph. *Piano Concerto in D Major, Hob. XVIII:11*. München: G. Henle, 1983.
- Haydn, Franz Joseph. *Piano Concerto No.2 in G Major, Hob. XVIII: 4*. Leipzig: Edition Peters, 2001.
- Herrmann, Peter. *Kleines Klavierkonzert für die Jugend*. Leipzig: Deutscher Verlag für Musik, 1973.
- Hummel, Johann Nepomuk. *Concertino for Piano and Orchestra in G Major, Op. 73*. Dietikon: Bisel Classics, 2010.
- Kabalevsky, Dmitri. *Piano Concerto No. 3 in D major, Op. 50*. New York: G. Schirmer; Milwaukee, WI : Distributed by H. Leonard, 1954.
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- Mozart, Wolfgang Amadeus. *Piano Concerto No. 5 in D major, K. 175*. Scarborough, Ont.: Berandol Music Ltd., 1970.
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Pasquet, Jean. *Concertino in G Minor*. New York: J. Fischer & Bro., 1942.

Peskanov, Alexander Peskanov. *Concerto No. 5 for Piano and Orchestra*. East Northport, NY: Classical Video Concepts, Inc., 2009.

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Rzaev, Azer Guseinovich. *Piano Concertino for Student and Teacher*. New York: Associated Music Publisher, 1977.

Savino, Domenico. *Cuban Concerto for Piano with Orchestra*. New York: J.J. Robbins & Sons, 1946.

Shostakovich, Dmitri. *Piano Concerto No. 2 in F major, Op. 102*. Leipzig: Edition Peters, 1963.

Wagner, Joseph. *Concertino in G minor for Solo Piano and Orchestra*. Hollywood, CA: Robert B. Brown Music Co.; New York: Seesaw Music Corp., 1963.

APPENDIX IV

A musical example of the theme from *Rondo for Piano and String Instruments for Youth* by Sugar Rezso.

mm. 18 - 21³⁹

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³⁹Sugar Rezso. *Rondo for Piano and String Instruments for Youth*. (Budapest : Zeneműkiadó Vállalat, 1961), 5.