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A Literature Review of Piano Works of Non-Traditional Concerto Form with Orchestral Accompaniment Written in Romantic Period

Romantik Dönem' de Yazılmış Geleneksel Konçerto Formu Dışındaki Orkestra Eşlikli Piyano Eserlerinin Literatür Taraması

ABSTRACT

This research aims to reveal the forms that developed with the clear understanding and the innovative ideas of the Romantic Period, and includes a comprehensive literature review of the orchestral accompaniment piano works that are not composed as concertos. The Romantic Period was a period in which sentiments could be freely expressed, individuality and independence emerged, new ideas of form sprouted and music developed greatly, and become distant from the normative attitude of the previous century. Therefore, the era has allowed the emergence of emotional changes in the artist with freedom of formal structure, creativity and independence. In the research, the compositions written with orchestral accompaniment other than the forms known as traditional concertos in this period were examined. The aim of the study is to examine the significant change in understanding of the period and the degree of influence and results of the innovative forms brought by this understanding of the Romantic Period music and to guide the pianists who wish to study works in this form.

Keywords: Piano, Orchestra, Romantic Period, Non-concerto Piano Works Accompanied by Orchestra.

ÖZET

Bu çalışma, Romantik Dönem'deki yenilikçi fikirlerle birlikte dönemin incelikli anlayışı doğrultusunda gelişen formları ortaya koymayı hedefleyen bir araştırma olup, konçerto olmayan orkestra eşlikli piyano eserlerinin kapsamlı bir literatür taramasını içerir. Romantik Dönem, bir önceki yüzyılın kuralcılık tavrından uzaklaşıp, duyguların serbestçe ifade edilebildiği, bireyselliğin ve bağımsızlığın ortaya çıktığı, yeni biçim fikirlerinin filizlendiği ve müziğin büyük gelişme gösterdiği bir dönem olmuş, sanatçıdaki duygusal değişimlerin, biçimsel yapı özgürlüğünün, yaratıcılığın ve bağımsızlığın ortaya çıkmasına imkân vermiştir. Araştırmada, bu dönemde orkestra eşlikli olarak yazılmış ancak geleneksel konçerto olarak tanınan formlar dışındaki yapılar incelenmiştir. Çalışmanın hedefi, dönemin önemli değişim anlayışı ve bu anlayışın getirdiği yenilikçi formların Romantik Dönem müziğini etkileme dereceleri ve sonuçlarının ele alınması ve bu formdaki eserleri çalışmak isteyen piyanistlere yol göstermesidir.

Anahtar Kelimeler: Piyano, Orkestra, Romantik Dönem, Orkestra Eşlikli Konçerto Dışı Piyano Eserleri.

1. INTRODUCTION

At the core of romantic conscious underlies the realization of oneself and their own sentiments. The diversity, the difference, and the intensity of expression in this period are clearly felt by the performers. Romanticism is not just a different way of approaching or a revolution brought about by the change in a society (Mimaroglu, 2019: 93). The essence of this period is the awareness of one's metamorphosis and independence. The Romantic Period was brought to its peak by individuals who brought personal differences to it and by the contribution of contemporaries to Romanticism.

When we look at the piano technique used during the period and the innovative understanding that developed in terms of form, the disciplines taught are also quite diverse. As can be seen in the histories of the development of instruments, the piano instrument's ability to act individually and its free

movement in forms have shown that the multi-instrumental structure is not limited to the concerto form. It can be understood that these other forms are also considerably more numerous than the concerto form. The number of these works written to be played with orchestral accompaniment other than the concerto and the fact that there was not only the concerto form in the multi-instrumental structures of the Romantic Period can be clearly seen when looking at the repertoire. Just like in the concerto form, dynamic balances, colors, articulation, working stages for performance, timbre approach of the instrument and the orchestra, technical and acoustic features, contrasts between instruments, presentation and expression of musical ideas and movements are also seen in other orchestral accompanied forms. (Gombrich,1992:237). At the core of these forms lies the concept of creating a homogenized aesthetic with the orchestral colors of the overall character of the piece. In this way, the interpretation of the work in an understandable and expressive way can only be possible by knowing the internal balance of the work and being able to reflect it (Aktüze,2010:148). The balance of the instruments with each other and the clear announcement of musical ideas, the creation of sufficient contrasts, and the creation of orchestration as in the concerto form reveal that it is a successful internal structure material. In the formation phase of these forms, it is noticed that the musical elements and movements of the piano form the basis, and the work is presented to the orchestral instruments by diversifying and dividing the form of expression. In this way, it becomes clear that creating an orchestral work using the musical elements of piano writing, the idea of the orchestral accompaniment, and writing parts that are interesting to play and suitable for the characteristics of the instrument are the main elements in the formation of the work. It is thought that the main factor that a composer wants to achieve is the clarity of form in music. This can make the music comprehensible for both the performer and the listener. In the formation phase of the work, it is important that the ideas and developmental stages are not only technically but also intellectually effective in the structural sense. When performers interpret works that reflect the characteristics of their instruments and emphasize their musical personalities within this understanding, they feel free to express themselves.

In most of the piano education curricula of conservatories in our country, it is seen that students do not encounter other works with orchestral accompaniment frequently because the concerto form has been placed in the exam programs. To be able to study works written in these forms requires special attention and time outside the exam curriculum. In order to become well-rounded artists, it is a great necessity for the scope of education to recognize the variety of works written in the piano repertoire, to recognize and learn works from every musical period and style. For this reason, the prediction that one should not try to complete the experience of playing with orchestra only with standard concertos constitutes the essence of this study. This is because there are more works in this field than one might think, and more musical subjects and structures on technical problem areas than it is believed. In this study, the works belonging to this repertoire between the specified dates are listed. It is observed that studying this repertoire, finding a place to examine it as a part of the education process and making use of it is beneficial in education and it is predicted that it is a form that should be emphasized.

2. ROMANTIC PERIOD

2.1. Music in the Romantic Period

The structures of Romantic Period music are those in which all the genres of the Classical Period are taken over, transformed and developed. (Mimaroğlu,2019:55). These structures appear as structures in which lyrics and music gain importance and melody maintains its place in the foreground. As song melodies are incorporated into instrumental music, it is noticed that sounds close to nature are preferred. (Gombrich,1992:120). Thanks to this search, new genres unique to their period also emerged.

One of the important details noticed in the music of the Romantic Period is that it is thought that the usual and standardized musical forms of the previous period do not express emotions sufficiently and cannot be expressed with the desired intensity. Considering the dynamics within the period, it is seen that the nineteenth century was not a period in which European music was dominated by a single view, a single attitude or a single school (İlyasoğlu, 2009: 78). In this respect, it is understood that the composers of the Romantic Period created new and period-appropriate musical forms as a result of their searches reflecting the differences and inner worlds of the period, and that they developed these forms.

Composers who adhered to classical forms created an important link between the Classical and Romantic Periods. While the musical patterns of the Classical Period continued, new musical forms such as lied, interludes, nocturnes, preludes, mazurkas and programmed music emerged (İlyasoğlu, 2009:92). In this period, it is seen that the capacity limits of instruments were pushed to the limits in

order to reveal virtuosity and musical expression. The importance of words and music developed in the combination of sound and poetry, and symphonic poetry was introduced to music as a form of symphonic poetry. At the same time, the balance between voice and orchestra changed and opera took on a different identity.

With the change in social conditions, rules and traditional order, an approach that pushes the boundaries and tends towards free expression is also observed in music. The melodic structure became more intense and the sentence structures expanded with the addition of different elements. In addition to works with piano accompaniment, stylistic dances, small piano pieces, programmed music such as symphonic poems and orchestral works developed and became popular forms throughout the Romantic Period.

2.2. Concerto Form in the Romantic Period

A concerto is a piece of music written for one instrument with orchestral accompaniment. The main aim is for separate parts and voices to sound together, and it is the form name given to the greatest works of music in which the soloist instrument can display its musical ideas. This genre, which includes mutual dialogues between soloist and orchestra, covers a large repertoire from the Baroque Period to the present day. "A concerto is a symphonic work in the form of a sonata, usually written for one, sometimes several solo instruments and orchestral accompaniment, with a bright first movement, a slow second movement, and a lively and agile third movement, usually written for one, sometimes several, solo instruments and orchestral accompaniment, in a way to reveal the virtuosity of the player" (Leichtentritt, 1935:171-172). In the Romantic Period, the concerto form had a more flexible and free understanding. In the Romantic concerto form, the 3-movement slow, fast, slow form is applied, but there are frequent tempo changes within the movements. It is noticeable that the concertos are longer in duration than their predecessors. Long codas, the number of themes, the length of bridge sections, instrumental cadenza sections and the cyclic form called repetitive form are the most characteristic aspects of the concerto form of this period.

3. NON-CONCERTO FORMS IN THE ROMANTIC PERIOD

In this part of the study, other forms written with orchestral accompaniment that were encountered during the literature review of the Romantic Period were analyzed.

3.1. Rhapsody

Rhapsody is an instrumental genre based on folk melodies, organized in free order without any order or system. Especially in the Romantic Period, it is known that various rhapsodies reflecting the national mood were written. It has gained more meaning with the orchestra. They are works written without adhering to a specific form or rule, inspired by local themes. Its most important feature is that it has a folkloric air. Liszt's Hungarian Rhapsodies and Lalo's Norwegian Rhapsodies are important works of the 19th century in this genre. In the 20th century, the pioneer of this genre was Bela Bartok. Rhapsody, which also means improvisation and praise poetry and whose melodies are taken from folkloric elements and folk melodies, is known as a form that does not conform to classical patterns and is not based on a system (Aktüze,2002:224). In another definition, rhapsody is known as the succession of contrasting short or long sections. Even though Bartok's works in particular have a certain system in contrast to this idea, it is easily understood that the folkloric elements in the composer's works in rhapsody form are derived from the idea of free understanding.

3.2. Scherzo

Scherzo, which literally means joke or mockery, is a form written in the form of a storied song. The Trio, which is the middle section of the Scherzo, is in the same or related key and opposite in character to the Scherzo (Hodeir, 2003:90). The main characteristics of the Scherzo are: hasty and humorous scales; sudden, sharp accents; delayed accents with syncopations; the use of staccato in all kinds of forms; and big steps in the melody. They are works written in a playful, entertaining and humorous style. It appears as an independent section in the Romantic Period. Previously, it is known that this term was used for non-religious madrigals that resembled songs.

Composers of the classical period, on the other hand, used Scherzo to describe the lively and bright part of the work. When composers wrote the second or third movements of sonatas and symphonies in scherzo form, it became a rule in the late eighteenth century and took its place in the literature as a section and also as an independent work.

3.3. Polonaise

As a dance, it is a Polish national dance known to have emerged in the 15th century and the name is given to all works composed in the form of this dance. Known as the dance of victory, it emerged as a court dance in the 17th century, and in time it was transformed into a folk dance. The first Polonaises were written in slow, medium or lively tempos and mostly in three parts. (Aktüze,2002:196). In time, it is seen that they started to be written in a layered song form. This form, which emphasizes the symbolism of Poland and has the meaning of a call to express the composers' ties to their homeland, has entered our language as "Polonaise" in its French pronunciation. In the eighteenth century, it became one of the most popular dances in Europe (Hodeir, 2003:159). The most beautiful and developed examples of the Polonaise form, which is known to be a symbol of the struggle for independence and a symbol of the homeland, were created by the country's composer Frederic Chopin.

3.4. Rondo

It is known to be a type of vocal music that originated from songs that were danced and sung in the early music period. In character, it means fast and lively music. In the rondo form, the main theme is heard at least three times and between these repetitions, intermediate motifs that are expected to be in contrast with this theme are placed. (Hodeir, 2003:194). It is observed that the repeating sections are always in the main tone, while the contrasting intermediate motifs come in different tones. Contrary to the general characteristic of the form, Rondos with a slower tempo and character are also encountered according to the approaches of various periods and composers. (Aktüze,2002:280). The Rondo, which has been constructed as the final movements of symphonies, sonatas and concertos since the Romantic Period, can also be planned as a whole work consisting of a single movement.

3.5. Fantasy

Fantasy is a free instrumental genre that emerged in the 16th century, based on variations on a main theme and was used by the English under the name 'Fancy'. "Fancy, which literally means infinite, limitless dream, is an instrumental piece written in free form" (Say, 2002:190). "Independent in form and content, Fancy was likened to Ricercare in the 16th century" (Sözer, 2018:110). In the history of classical music, fantasy is seen in two different forms: pre-18th century fantasy and post-18th century fantasy. Fantasy can vary according to the period in which it was written and the stylistic characteristics of the composer. For example, W. A. Mozart's Fantasy in C minor is a sonata allegro that does not have a conventional tonal plan, but retains its principles in terms of form. The fantasy form has been influenced by the polyphonic writing style of the 15th and 16th centuries and has been a genre written by adhering to the stylistic elements of the relevant periods.

3.6. Capriccio

"In the 19th century, it developed as an exuberant genre of music that is not tied to a specific structure and aims to create free but unexpected effects" (Sözer, 2018:32). It derives from the Italian word "capretto", which roughly means the unpredictable movement and behavior of a young goat. It is an instrumental genre with a striking effect, an exuberant character and is usually shorter. It can be thought of as a genre in which the subject matter is juxtaposed in an unusual way and created with a free imagination. This artistic free spirit in the capriccio genre makes the limits of imagination as open as possible. It can also be said to be a departure from reality, and it is seen in this genre that artists become free in their interpretations.

3.7. Variation

Variation can be explained as a genre and form, but also as a method. Variation means the diversification of a theme. To vary a theme means to give it a new appearances by embellishing it or moving away from it or emphasizing the accompanying lines, without changing the original. Although variation is a genre in itself, it also includes forms with other names. Canzone, chacone, chorale, easter can be listed as such. The emergence of variation as a form is seen after the 16th century. Composers of the 17th century dealt with this genre in different aspects, and although some composers gave important examples of variations in the early 18th century, especially J.S.Bach composed important works in this genre with

his Chorales, Easter and Goldberg Variations. Haydn, Mozart and their contemporaries also gave importance to the 'Variated Theme' genre. Many great composers, from Beethoven to Franck, are also known to have used this genre frequently. Variation aims to make the same theme heard many times by putting it into different melodic, harmonic and polyphonic forms. "It is the art of giving a melody another form by changing its secondary elements" (Sözer, 2012:65).

According to Vincent d'Indy, the methods of variation fall under three headings. Firstly, in 'melodic-rhythmic ornamentation', the theme is frequently changed within the piece, although there are extra voices and rhythms, provided that the original structure of the theme remains intact. Secondly, 'Polyphonic variation', in contrast to melodic-rhythmic ornamentation, is realized by introducing other melodic lines along with the theme. The theme is changed both externally and internally; it seems to be a masterfully written genre in which the theme has literally disappeared, so much so that there is not even a line to remind us of it. Even if the theme is not visible, it is known that there is always a hidden proximity to the theme in the variation. For Schoenberg and his students, the concept of variation meant building the entire work from a minimized thematic data through a series of twelve-voice variations (Aktüze,2010:167). Throughout the history of Western music, it has been of interest to all composers and has gradually developed into an important genre.

3.8. Ballade

The origin of word ballad is derived from the Latin root "ballare", meaning dance. Towards the end of the 18th century, it can be seen that this form began to develop as larger-scale works began to be written. It is called the adaptation of poetry to music. Later on, it expanded a little more and could be written for choir. By the early 19th century, the most common feature of this form between the periods was that there was always a human voice, a vocal (Pamir, 2000:92). Afterward, it became a genre that did not lose its programmed music quality and its epic air for instrumental music. It is known to be a genre for piano solo or orchestral accompaniment. This genre, which has great contrasts in its themes, is written in a free form reminiscent of a layered song or rondo form.

3.9. Toccata

Inspired by the term "toccare" meaning to touch, to strike, it is a one-movement, fast-paced genre that appears in the form of free-form improvisations, fugues and fantasies written in 16th century Italy for instruments played by keys such as harpsichord, organ or lute.

In the 16th and 17th centuries, the word toccata was used for bass parts played by trumpets or ceremonial fanfares played by trumpets accompanied by timpani. Between the 14th and 18th centuries, the short fanfare was a custom in the greeting of nobles, and in the 19th century it appeared as a short, chordal fanfare played by the orchestra at the entrance in honor of a distinguished conductor or soloist.

3.10. Intermezzo

In the 16th century, it was the name of short transitional sections placed between the acts of an on-stage work. It generated the opera buffa, which contains entertaining elements and mocks the aristocracy, is staged with a smaller budget with fewer costumes and decorations, and is known to be in a style close to everyday speech that appeals to the public. It is a genre composed of short and symphonic sections inserted into the flow of the opera. It is also defined as a comic interlude played between opera scenes. It is also known to be thought of as a short musical play that is presented between the acts to create an opportunity for a change of scenery and the preparation of the actors. Its meaning has changed over the centuries. In the Renaissance Period, the form was known as theatrical sketches between comedy acts, but in the 19th century, it was transformed into solo and moving works written for piano. It appeared as short movements in forms such as symphonies, sonatas and concertos, and was also included in the literature as an independent piano work genre.

3.11. Tarantelle

Between the 15th and 17th centuries, it is known to have been a traditional folk dance danced in pairs of men and women, accompanied by a tambourine and castanets, with a gradually increasing speed, and especially popular in the Naples region, attracting attention with its irregular major-minor tonal changes. This dance has become a craze in Italy. It is believed to be named after the city of Taranto in southern Italy or the tarantula spider, which is common in that region, and is believed to have originated from the disease Tarantismus, which is caused by the spider's bite. It has been believed since the 15th century that those bitten by a spider can cure the disease by performing this quick dance. It is a

ritual said to remove the poison from the body. Italian catholic churches also believed in the healing power of the dance and included it in religious festivals. It is also called the "crazy dance" or the "dance of the spider". Composers inspired by the rhythm and melody of this dance, which is usually in 6/8 time, have composed works with this name (Say, 2000:298). Instrumental diversity stands out in this genre. Percussion instruments such as tamburos and tamburellos, wind instruments such as musetta and zampogna, trumpets, oboes, oboes, lyres, guitars, bombarde, violins, ciaramellai flutes and many other instruments are used in this dance music.

3.12. Concertante

It is known to be the name given to orchestral music pieces consisting of sections with solo instruments. It is a genre that is referred to as a section that prioritizes virtuosity. In later periods, it was seen as composed for two or more solo instruments without orchestra for a while. The word is also used as an adjective. When talking about solo instrumental parts, it is seen that they are referred to as "concertante parts" or "concertante style". A definition known for its similarity to a concerto is also known as a set of works for one or many instruments and voices accompanied by orchestra, organ, or piano. As with the concerto, this genre seems to be a form written with brilliant and virtuosic ideas in mind for soloists.

3.13. Literature Review

In this part of the research, piano works with orchestral accompaniment other than concertos composed after the 18th century were reviewed and presented in a table format; the research period covered the years 2020- 2023. The catalog/year information that missing in the table could not be reached.

Table 2.1 Review Results of Non-Concerto Piano Works With Orchestral Accompaniment Written After 18th Century Between 2020-2023

Composer	Birth/Death	Work	Year/Catalog
John Adams	1947-	Grand Pianola Music	(1982)
		Century Rolls for piano and orchestra (1997)	(1997)
		Eros Piano Piano Concerto	(1989)
		Must the Devil Have All the Good Tunes	(2018)
Thomas Ades	1971	In Seven Days	Op. 25
Isaac Albeniz	1860-1909	Rapsodia española	Op. 70 (1887)
Anton Arensky	1861-1906	Fantasia on Russian Folksongs	Op. 48
Malcolm Arnold	1921-2006	Fantasy on a Theme of John Field,	Op. 116
Arno Babajanian	1921-1983	"Heroic Ballade" for Piano and Orchestra	1950
Mily Balakirev	1837-1910	Grande Fantaisie on Russian Folk Songs	Op. 4 (1852)
Arnold Bax	1883-1953	Symphonic Variations	(1918)
		Winter Legends	(1930)
		Morning Song	(1946)
Ludwig van Beethoven	1770-1827	Fantasy in C minor for Piano, Chorus and Orchestra (Choral Fantasy)	Op.80 (1808)
Arthur Benjamin	1893-1960	Concerto Quasi una Fantasia	(1949)
William Sterndale Bennett	1816-1875	Caprice in E	Op. 22
		Adagio	
Leonard Bernstein	1918-1990	Symphony No.2 The Age of Anxiety (for piano and orchestra)	1948, rev. 1965, after W. H. Auden
Adolphe Biarent	1871-1916	Rapsodie Wallone	(1910)
Boris Blacher	1903-1975	Variations on a Theme of Muzio Clementi	(1961)
Ernest Bloch	1880-1959	Scherzo fantastique	(1948)
Felix Mikhailovich Blumenfeld	1863-1931	Allegro de concert in A major,	Op. 7 (1889)
Sergei Bortkiewicz	1877-1952	Russian Rhapsody	Op. 45 (1935)
Frank Bridge	1879-1941	Phantasm Rapsodie	(1931)
Benjamin Britten	1913-1976	Diversions on a Theme for Piano Left Hand and Orchestra	Op. 21 (1940), for Paul Wittgenstein
		Scottish Ballad,	Op. 26, for two pianos and orchestra (1941)
Ignaz Brüll	1846-1907	Rhapsodie in D minor	Op. 65 (1892)
		Andante and Allegro	Op. 88 (1902)
		Konzert-Fantasia	Op. 29 (1888-9)
Ferruccio Busoni	1866-1924	Introduction and Allegro	Op. 31a (1890)
		Konzert-Fantasia	Op. 32 (1888-89)
		Indian Fantasy	Op. 44 (1913-14)
		Introduction et scherzo	(1882-4)
		Konzertstück in D	Op. 31a (1890)
		Romanza e scherzoso published together with Op. 31a as "Concertino"	Op. 54 (1921)
John Milton Cage	1912-1992	Fourteen, for bowed piano and thirteen players	(1990)
Joseph Canteloube	1879-1957	Pièces françaises	(1934-5)

Table 2.1 Review Results of Non-Concerto Piano Works With Orchestral Accompaniment Written After 18th Century Between 2020-2023-*Cont.*

Composer	Birth/Death	Work	Year/Catalog
Alfredo Casella	1883-1947	Scarlattiana, divertimento on music of Domenico Scarlatti for piano and small orchestra	Op. 44 (1926)
Cecile Chaminade	1857-1944	Konzertstück in C-sharp minor	Op. 40 (1888)
Frederic Chopin	1810-1849	Variations on "La ci darem la mano" in B-flat major	Op. 2 (1827)
		Fantasy on Polish Airs in A major,	Op. 13 (1828)
		Rondo a la Krakowiak in F major	Op. 14 (1828)
Claude Debussy	1862-1918	Printemps, symphonic suite for choir, piano, and orchestra	L. 61 (1887)
		Fantaisie for Piano and Orchestra	L. 73 (1889-90)
Ernő Dohnanyi	1877-1960	Variations on a Nursery Tune	Op. 25 (1914)
Marcel Dupré	1886-1971	Fantasia	Op. 8 (1919?)
Manuel de Falla	1876-1946	Nights in the Gardens of Spain	(1916)
Ernest Farrar	1885-1918	Variations for Piano and Orchestra	Op. 25
Gabriel Faure	1845-1924	Ballade in F-sharp	Op. 19 (1881)
		Fantaisie in G	Op. 111 (1919)
John Field	1782-1837	Fantaisie sur un air favorite de mon ami N.P. in A minor	(1822)
		Serenade in B-flat	H. 37
		Grande pastorale in E	H. 54A (1832)
Gerald Finzi	1901-1956	Eclogue for Piano and Strings	Op. 10
		Grand Fantasia and Toccata	Op. 38
Wolfgang Fortner	1909-1987	Mouvements	(1954)
Cesar Franck	1822-1890	Variations brillantes sur la ronde favorite de Gustave III (Auber)	(1834-5)
		Symphonic Variations	FWV 46 (1885)
		Les Djinn, symphonic poem	FWV 45 (1884)
Gunnar de Frumeire	1908-1987	Variations and Fugue for Piano and Orchestra	(1932)
George Gershwin	1898-1937	Rhapsody in Blue	(1924)
		Second Rhapsody	(1934)
		Variations on "I Got Rhythm"	(1934)
Benjamin Godard	1849-1895	Introduction and Allegro	Op. 49 (1880)
Roger Goeb	1914-1997	Fantasy for Piano and String Orchestra	(1955)
Alexander Goedicke	1877-1957	Konzertstück in D	Op. 11 (1900)
Louis Moreau Gottschalk	1829-1869	Grande Tarantelle	Op. 67 (1858-64)
Charles Gounod	1818-1893	Fantaisie sur l'hymne national russe	(1886)
		Suite Concertante in A	(1890)
Enrique Granados Campina	1867-1916	Suite de navidad, arranged from opera La ciegucecita de Betania	(1914-5)
Adolf von Henselt	1814-1889	Variations de Concert on Quand je quittai la Normandie from Meyerbeer's Robert le Diable,	Op. 11
Hans Werner Henze	1926-2012	Tristan, preludes for piano, electronic tapes and orchestra	(1973)
		Requiem for piano and chamber orchestra	(1990)
Paul Hindemith	1895-1963	Klaviermusik mit Orchester	Op. 29 (1923, for left hand only)
		Concert Music for Piano, Brass and Two Harps	Op. 49 (1930)
		The Four Temperaments	(1940)
Josef Casimir Hofmann (orjinal Jozef Kazimierz Hoffmann)	1876-1957	Chromatikon, for piano and orchestra	
Johann Nepomuk Hummel	1778-1837	Rondeau Brillant in A	Op. 56
		Rondo Brillant on a Russian Folk Theme	Op. 98 (1822)
		Variations Brillantes "Das Fest der Handwerken"	Op. 115 (1830)
		Oberons Zaubernhorn: Grosse Fantasie	Op. 116 (1829)
		Gesellschafts-Rondo in D	Op. 117
Vincent d'Indy	1851-1931	Le Retour de Londres – Grand Rondeau Brillant	Op. 127 (1830)
John Nicholson Ireland	1879-1962	Symphony on a French Mountain Air (Symphonie sur un chant montagnard français)	Op. 25 (1886)
John Nicholson Ireland	1879-1962	Legend	(1933)
Leos Janacek	1854-1928	Capriccio for piano left hand, flute and brass ensemble "Vzdor"	(1926)
Robert Kahn	1865-1951	Konzertstücke	Op. 74 (1920)
Friedrich Wilhelm Michael Kalkbrenner	1785-1849	Bravura Variations on "God Save the King"	Op. 99 (1828)
		Adagio ed allegro di bravura	Op. 102 (1828)
		Le rêve, Grande fantaisie pour le piano forte avec accompagnement d'orchestre ad libitum	Op. 113 (1831)
Nikolai Kapustin	1937-	Toccata for piano and orchestra	Op. 8 (1964)
		Intermezzo for piano and orchestra	Op. 13 (1968)
		Nocturne in G major for piano and orchestra	Op. 16 (1972)
		Etude for piano and orchestra	Op. 19 (1974)
		Nocturne for piano and orchestra	Op. 20 (1974)
		Concert Rhapsody for piano and orchestra	Op. 25 (1976)
Nigel Keay	1955-	Scherzo for piano and orchestra	Op. 29 (1978)
Nigel Keay	1955-	Diffractions for Piano and Orchestra	(1987)
Aram Khachaturian	1903-1978	Concert-Rhapsody in D-flat	Op. 102 (1967)
Reginald Claude	1904-1991	Fantasia for Piano and Orchestra	(1946)
Charler Koechlin	1867-1950	Ballade for Piano and Orchestra	

Table 2.1 Review Results of Non-Concerto Piano Works With Orchestral Accompaniment Written After 18th Century Between 2020-2023-*Cont.*

Composer	Birth/Death	Work	Year/Catalog
György Kurtag	1926-	– ... quasi una fantasia ... for piano and chamber ensemble	Op. 27/1 (1987–88)
Constant Lambert	1905-1951	The Rio Grande for alto, piano, chorus, brass, strings and percussion	(1927)
Henri Lazarof	1932-2013	Tableaux (after Kandinsky) for Piano and Orchestra	(1989)
Ton de Leeuw (Antonius Wilhelmus Adrianus de Leeuw)	1926-1996	Danses sacrées	(1990)
Lowell Liebermann	1961-	Rhapsody on a Theme of Paganini	Op.72 (2001)
Peter Lieberson	1946-2011	Red Garuda for piano and orchestra	(1999)
Dinu Lipatti	1917-1950	Romanian Dances for Piano and Orchestra	
Franz Lizst	1811-1886	Totentanz	(1838–49, revised 1853 and 1859)
		Grande symphonic Fantasia on themes from Berlioz's 'Lelio'	
		Fantasy on a Theme from Beethoven's The Ruins of Athens	(1848–52)
		Malediction for piano and string orchestra	
		De Profundis – Psaume instrumental	
		Fantasy on Hungarian Folk Songs	(1852)
		Grand solo de concert	(1850)
		Concerto pathétique in E minor Hexaméron	
		Transcription of Schubert's Wanderer Fantasy	(1850–51)
		Transcription of Weber's Polonaise brillante	(1850–51)
		Rapsodie espagnole	(1858) (Arranged by Ferruccio Busoni for piano and orchestra in 1894)
Witold Lutoslawski	1913-1994	Variations on a Theme by Paganini	(1941- vers.1978)
Sergei Lyapunov	1859-1924	Rhapsody on Ukrainian Themes	Op. 28
James MacMillan	1959-	The Berserker for piano and orchestra	(1990)
Frederik Magle	1977 -	Symphonic Lego Fantasia for piano and orchestra	(1995–96)
Frank Martin	1890-1974	Ballade for piano and orchestra	
Bohuslav Martinu	1890-1959	Toccata e due Canzoni	(1946)
		Sinfonietta Giocosa	(1940)
		Sinfonietta La Jolla	(1950)
Joseph Marx	1882-1964	Romantisches Klavierkonzert	
		Castelli Romani	(1930)
Andre Mathieu	1929-1968	Romantic Rhapsody for Piano and Orchestra	
Felix Mendelssohn	1809-1847	Capriccio Brillant in B minor	Op. 22 (1832)
		Rondo Brillant in E-flat major	Op. 29 (1834)
		Serenade and Allegro giocoso in B minor	Op. 43 (1838)
Olivier Messiaen	1908-1992	Turangalila-Symphonie, solo piano, Ondes Martenot and orchestra	(1946-48)
		Réveil des oiseaux ("Dawn chorus"), solo piano and orchestra	(1953)
		Oiseaux exotiques ("Exotic birds"), solo piano and orchestra	(1955–56)
		Sept haikai ("Seven haikus"), solo piano and orchestra	(1962)
		Couleurs de la cité céleste ("Colours of the Celestial City"), solo piano and ensemble	(1963)
		Un vitrail et des oiseaux ("Stained-glass window and birds"), piano solo, brass, wind and percussion	(1986)
		La ville d'en-haut ("The city on high"), piano solo, brass, wind and percussion	(1987)
		Trois petites Liturgies de la Presence Divine	(1943-44)
		La Transfiguration de Notre Seigneur Jésus for solo piano, solo cello, solo flute, solo clarinet, solo xyloimba, solo vibraphone, large 10-part choir and large orchestra	(1965–69)
Darius Milhaud	1892-1974	Ballade	Op. 61 (1920)
		5 Études	Op. 63 (1920)
		Le Carnaval d'Aix	Op. 83b (1926)
		Fantaisie pastorale	Op. 188 (1938)
		Suite, Op. 300, for 2 (or 3) Pianos and Orchestra	(1950)
		Suite concertante	Op. 278b (1952)
Eric Moe	1954-	Kicking and Screaming for piano and 10 players	(1994)
E. J. Moeran	1894-1950	Rhapsody in F-sharp minor for Piano and Orchestra	(1943)
Ennio Morricone	1928-	Musicca for piano and string orchestra	(1954)
Ignaz Moscheles	1794-1870	Recollections of Ireland	Op. 69
		Anticipations of Scotland: A Grand Fantasia	Op. 70
Wolfgang Amadeus Mozart	1756-1791	Concert Rondo No. 1 in D	K. 382 (1782)
		Concert Rondo No. 2 in A	K. 386 (1782)
Eduard Napravnik	1839-1916	Fantaisie Russe in B minor	Op. 39 (1881)
Ignacy Jan Paderewski	1860-1941	Fantaisie Polonaise	Op. 19 (1893)

Table 2.1 Review Results of Non-Concerto Piano Works With Orchestral Accompaniment Written After 18th Century Between 2020-2023-*Cont.*

Composer	Birth/Death	Work	Year/Catalog
Arvo Part	1935-	Credo for Piano, Mixed Chorus, and Orchestra	(1968)
		Lamentate for piano and orchestra	(2002)
Tobias Picker	1954-	Bang! for amplified piano and orchestra	(1992)
Gabriel Pierne	1863-1937	Fantaisie-Ballet in B-flat	Op. 6 (1885)
		Scherzo-Caprice in D	Op. 25 (1890)
		Poème Symphonique in D minor	Op. 37 (1903)
Francis Poulenc	1899-1963	Concert champêtre for harpsichord and orchestra (also in version for piano and orchestra)	(1927–28)
Sergei Rachmaninoff	1873-1943	Rhapsody on a Theme of Paganini	Op. 43 (1934)
		Suite No. 1 (Fantasy)	Op. 5 (orch. R. Harkness)
		Suite No. 2	Op. 17, Op. 17 (orch. L. Holby)
Joachim Raff	1822-1882	Ode to Spring	Op. 76 (1857)
		Suite in E-flat	Op. 200
Carl Reinecke	1824-1910	Konzertstück in G minor	Op. 33 (1848)
Ottorino Respighi	1879-1936	Fantasia Slava in G	P. 50 (1903)
		Toccata	P. 156 (1928)
Ferdinand Ries	1784-1838	Swedish National Airs and Variations	Op. 52 (1812)
		Grand Variations on "Rule Britannia"	Op. 116 (1817)
		Introduction et Rondeau brillant	Op. 144 (1825)
		Introduction et Variations Brillantes,	Op. 170 (1817, publ.1832)
		Introduction and Polonaise	Op. 174 (1833)
Nino Rota	1911-1979	Introduction et Rondeau brillant	(1835)
		Fantasy for piano and orchestra on twelve notes from "non si pasce di cibo mortale chi si pasce di cibo celeste" from the second act of W. A. Mozart's Don Giovanni	
Christopher Chapman Rouse	1949-2019	Seeing for piano and orchestra	(1998)
Anton Rubinstein	1829-1894	Piano Fantasia in C	Op. 84 (1869)
		Konzertstück in A-flat	Op. 113
		Russian Capriccio	Op. 120 (1878)
		Caprice Russe	Op. 102
Frederic Anthony Rzewski	1938	A Long Time Man (24 variations on the prison song "It Makes a Long Time Man Feel Bad")	(1979)
Camille Saint-Saens	1835-1921	'Africa,' Fantaisie, for piano and orchestra	Op. 89
		'Wedding Cake,' caprice-valse for piano and orchestra	Op. 76
		Allegro appassionato, for piano and orchestra	Op. 70
		Rhapsodie d'Auvergne	Op. 73
		Le Carnaval des Animaux, 2 pianos	(1886)
Ernest Schelling	1876-1939	Suite Fantastique	Op. 7
		Impressions from an Artist's Life	(1913)
Franz Schmidt	1874-1939	Concertante Variations on a Theme of Beethoven	(1923)
Robert Schumann	1810-1856	Introduction and Allegro Appassionato	Op.92
		Introduction and Allegro	Op. 134
Alexander Scriabin	1871-1915	Fantasia in A minor	(1889)
Joaquim Serra	1907-1957	Variations for Piano and Orchestra	
Kaikhosru Shapurji Sorabji	1892-1988	Symphonic Variations for Piano and Orchestra	(1935–37, 1953–56)
		Opusculum clavisymphonicum vel claviorchestrale	(1973–75)
Charles Villiers Stanford	1852-1924	Concert Variations on "Down among the Deadmen"	Op. 71 (1898)
Wolfgang Steffen	1923-1993	Meditations de la nuit for piano and orchestra	Op. 12
		Concert pour Clavecin et orchestre	Op. 34
		Polychromie for piano and orchestra	Op. 38a
		Music for Piano and Seven Players	Op. 44
Zygmunt Stojowski	1870-1946	Rhapsodie symphonique	Op. 23 (1904)
Oscar Strasnoy	1970-	"Kuleshov", for solo piano and chamber orchestra	(2017)
Richard Strauss	1864-1949	Burlesque in D minor	(1885–86)
		Parergon zur Sinfonia Domestica	Op. 73 (piano left-hand; 1924–25)
		Panathenaenzug	Op. 74 (piano left-hand; 1926–27)
Igor Stravinsky	1882-1971	Capriccio for Piano and Orchestra	(1928-9)
		Five Movements for Piano and Orchestra	(1958-9)
Tōru Takemitsu	1930-1996	Arc	(1963)
		Asterism	(1968)
		Quatrain for violin, clarinet, cello, piano soloists and orchestra	(1975)
		Riverrun	(1984)
Alexander Tansman	1897-1986	Suite for Two Pianos and Orchestra	(1928)
John Tavener	1944-2013	Palintropos	(1978)
Pyotr Ilyich Tchaikovsky	1840-1893	Concert Fantasia in G	Op. 56 (1883)
		Andante and Finale in B-flat	Op. 79 (1893)
Michael Kemp Tippett	1905-1998	Fantasy on a Theme by Handel	(1942)
Joaquín Turina	1882-1949	Rapsodia Sinfónica	(1931)
Geirr Tveirr	1908-1981	Variations on a Folksong from Hardanger for two pianos and orchestra	(1949)

Table 2.1 Review Results of Non-Concerto Piano Works With Orchestral Accompaniment Written After 18th Century Between 2020-2023-*Cont.*

Composer	Birth/Death	Work	Year/Catalog
Viktor Ullmann	1898-1944	Capriccio	Op. 25 (1939)
Ralph Vaughan Williams	1872-1958	Fantasia (Quasi Variazione) on the "Old 104th" Psalm Tune	(1949)
Jose Vianna da Motta	1868-1948	Fantasia Dramática	
Louis Victor Jules Vierne	1870-1937	Poème	Op. 50 (1926~)
Heitor Villa-Lobos	1887-1959	Suite for piano and orchestra	
		Momoprecoce, fantasy for piano and orchestra	(1929)
		Choros No:8, for two pianos and orchestra	(1925)
		Choros No:11, for piano and orchestra	(1928)
Carl Maria von Weber	1786-1826	Konzertstück in F minör	Op. 79, J. 282 (1821)
Mark Wessel	1894-1973	Poem, for orchestra and piano solo	(1924)
		Scherzo burlesque, for piano and orchestra	(c. 1931)
		Symphony Concertante, for piano and horn with orchestra	(1929)
Charles-Marie Widor	1844-1937	Fantaisie in A-flat	Op. 62 (1892)
John Williams	1932-	Scherzo for Piano and Orchestra	(2014)
Charles Wuorinen	1938-2020	Flying to Kahani	(2005)
		Time Regained, concert piece for piano and orchestra based on early music, Machaut, Matteo di Perugia, Dufay and Gibbons	(2008)
Iannis Xenakis	1922-2001	Synaphai (Connexities) for piano and orchestra	(1969)
		Erikhthon, for piano and orchestra	(1974)
		Keqrops for piano and orchestra	(1986)
Takashi Yoshimatsu	1953-	Threnody to Toki for piano and string orchestra	Op. 12 (1980)
		"Memo Flora" for Piano and Orchestra	Op. 67 (1997)
		When an angel falls into a doze... for piano and string orchestra	Op. 73 (1998)
		"Cepheus Note" for Piano Left Hand and Chamber Orchestra	Op. 102 (2007)
Benjamin Yusupov	1962-	Con Moto for piano and string orchestra	(2007)

4. CONCLUSION

As a result of the research, the richness of the literature and its importance in the history of piano music were determined. It has been concluded that a professional student can benefit from this research during his/her education and with this literature information, the student can use it when he/she continues his/her professional life, there is curriculum information and a list of work bibliography that can be passed down from generation to generation.

In the research, it can be seen that there are many works written for piano and orchestra in the Romantic Period in non-concerto form. This list of works was made by examining the genres used in the period and the stylistic characteristics of the period in detail so as to understand well its value and its inclusion in the curricula, with the aim of providing a more useful and effective performance for all students and artists with the awareness of the richness of the literature in the period. It is assumed that this literature presented in the research can create a different perspective, give an idea and contribute to undergraduate education in all conservatories henceforth. During the research, in the light of all the information, it is aimed to answer the questions thought by academicians, instructors and students, and thus to evaluate and reinforce the subjects, and the works in the curricula of piano education.

At the end of the research, it was reached the idea that it could shed light on the curriculum given in the undergraduate education of conservatories, bring a different approach to the quality of education, increase the quality of the musical approach of these rich genres in the piano literature, and create an innovative perspective in terms of content for pianists.

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