

# Piano Concerto and Jazz Music in the Second Half of the 20<sup>th</sup> Century. New Approaches to the Stylistic Fusion Concept

TEODOR AMARANDEI, Lecturer PhD  
“George Enescu” National University of Arts Iași  
ROMANIA\*

**Abstract:** In the early years of the twentieth century, jazz and academic music each followed a distinct path, each exhibiting its own stylistic evolution. Most jazz musicians did not have any formal musical education and those in the academic milieu were, in their turn, neither jazz performers nor jazz composers. With the evolution of the jazz genre and its penetration in the field of the *concerto*, jazz becomes a credible music and starts enjoying a well-defined and generally accepted value rank in its own right, to the point where classic music performers and composers become open to experimenting fusion with jazz. Piano concertos were initially timid in approaching such fusion and consisted of taking over and stylising some jazz-specific components and integrating them into their own piano concerto language. In the second half of the twentieth century, piano concertos capitalising on this stylistic mix grow more and more natural and elaborate, turning into a field for expression of the most diverse jazz / academic music fusion. The fundamental driver that prompted the growth in value of the piano concertos that were approaching the jazz-classic music fusion proved to be the gradual familiarisation of classical music composers with the two stylistic directions through their experience as performers or through their academic music education. This article provides a brief overview of the pluralistic approach of the *piano concerto* genre at the intersection between jazz and academic music creation in the second half of the twentieth century and in the early twenty-first century.

**Keywords:** piano, *concerto*, fusion, jazz band.

## 1. Introduction

Although initially jazz and the music of Western tradition followed two distinct paths, with their own evolutions and characteristics, the two styles will in time come to influence each other in a subtle yet indisputable way, leading to the mingling up of their unique and defining features to such an extent that the boundaries between the two styles got blurred. Starting from its original form, the *symphonic jazz*, and continuing with its coagulation into a new style, called *Third Stream*, the fusion between classical music & jazz served as the breeding ground for the future evolutions and developments in the field of

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\* amarandeteodor@gmail.com

music composition, which went well beyond the boundaries imposed by each of the two underlying art music movements. Moreover, the avant-garde movements and the modern classical-jazz fusion materialised in the form of complex original compositions encompassing all musical genres, implicitly including piano concertos.

The effect of these trends was a resuscitation of composers' interest in the *piano concerto* genre, coupled with regeneration of the two components of the jazz / academic music fusion. The result was not only a continuation of the concerto typology in its original form, but also a diversification in repertoire, sounds, composition techniques and acoustic experiences.

A sort of uniformity of the formal outlook balanced the versatile languages accessed by music composers, with experimental attempts made by reference to classical archetypes. Structurally, piano concertos will continue to stick to the models of the previous *époques*, alternating between the traditional tripartite pattern (with the possibility of expansion to four or even to five parts, as in the case of Sergey Prokofiev's opera), on the one hand, and the romantic pattern, on the other hand, in a unique movement encompassing the agogically contrasting sections of the classical sequence specific to this genre.

## 2. Compositional features

The four piano concertos by **Malcolm Williamson** (1931-2003) reveal an up-to-date harmonic language, which reminds us of Dmitri Shostakovich's compositions with a twist of sarcasm in terms of sonic expression, dominated by dissonances, dynamic rhythms and intricate piano and orchestral treatment. *Piano Concerto No. 2 in F-sharp minor* (1960) was written for piano and string orchestra. The jazz-like feel in the first part of the concerto is rendered by the *raggy* tune that displays the main theme, doubled by a countermelody written in Gershwin's style. The last part of the concerto contains more consistent jazz inserts, marked at the melodic level by the presence of a theme that resembles the music of the 1920s, followed by a stylised folk song in the next movement.

**Nikolai Kapustin's** (1937-2020) piano music is a sophisticated mixture between the traditional compositional language and the many styles of the jazz genre, which the composer has inserted into the classical structures of its works in a way that makes his approach to the jazzy features truly genuine when seen in relation to the academic music of classical music composers such as Maurice Ravel, Claude Debussy, Igor Stravinsky or György Ligeti, whose works are also interested (to some extent) in the interplay between classical music and jazz. Kapustin combines in his works the piano virtuosity of Oscar Peterson and Art Tatum, Erroll Garner's one-of-a-kind style and the rich texture and harmony he himself had experienced as *big-band* leader. On the other hand, Kapustin's structural patterns follow the rules of the classical music tradition, with many of his opera reflecting influences coming from the formal and

compositional concepts of academic music composers and in particular those from the Russian, the Romantic or the modern school.

The *Concerto for Piano and Non-Standard [Jazz] Band No. 1, op. 2* (1957) is one of the pieces Kapustin wrote during his academic education, on the occasion of his participation in the Sixth International Festival of Youth and Students, in Moscow, in 1957. The concerto outlines already the composer's future stylistic path, where jazz would play a decisive role.

Kapustin's second concerto, *Concerto for Piano, [Jazz] Band and Strings No. 2, op. 14* (1974), approaches a new trend in the genre by replacing the traditional orchestra specific to the Western music with a *jazz band* and by adding a notation for strings, also treated in a *jazzy* manner. Thus, the fusion of jazz and classical music, typical of the *Third Stream* music genre, reaches a new stage in its evolution, with the initial sonic fusion being expanded to cover instrumental / orchestral level as well. The first part of the concerto is dominated by a rhythmical *samba* beat, highlighted mainly in the instrumental part, with the piano part unraveling a motoric design, superimposed on the discourse of the orchestra. Moreover, the solo / ensemble relationships change, with the general notation being largely in line with that of an "orchestral work with obligatory piano, with a group of brasswinds creating a type of music similar to a pop-show" (Bayley, 2016, p. 397). In the middle movement, the Latino influence is emphasised by the use of acoustic guitar, which gives the discourse an asymmetrical 3-2-3 pulse. The finale is dominated by the sound of the *jazz big band*, with piano being stylistically scored to fit into the *bebop* genre of the 1940s. Towards the end of the concerto, the orchestra takes back its traditional role as an accompanist, with the piano dominating the entire discourse, owing to the rich and virtuosic piano notation.

Each of Kapustin's piano concertos is written for a different type of orchestral ensemble. Keeping the *jazz band* as a constant component, the composer experiments with the timbre and the music language and structure. Thus, in his *Concerto for Piano, [Jazz] Band, and Orchestra No. 3, op. 48* (1985) Kapustin eliminates brass instruments. Later on, in his next opus of the same genre, called *Concerto for Piano and Orchestra [with String Bass and Traps] No. 4, op. 56* (1989), he introduces low-pitched strings and a synthesiser (to be also included in his last piano concerto), creating a landmark for a musical trend that had never been explored before, thereby demonstrating that indeed genuine jazz music can be incorporated into an elaborate classical music piece without sacrificing the strict rules of academic composition. Although the piano part and the orchestral part bear a rather close resemblance to jazz and entertainment music and despite the fact that the harmonic idiom is far from challenging, from a dramaturgical point of view (a one-part structure), this concerto displays thematic and expression contrasts, unexpected sonic effects and a diversity of rhythms, all over a *boogie-woogie* pulse, doubled by a

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*walking bass*, a jazz-specific percussion section, improvisation swaths of high virtuosity and solos reminding of Oscar Peterson, McCoy Tyner and Herbie Hancock.

In 1993, Kapustin composed his last two piano concertos, *Concerto for Piano and Orchestra No. 5, op. 72* and *Concerto for Piano and [Jazz] Band [with Electric Bass and Traps] No. 6, op. 74*. The latter is linked to the principle of classical music-jazz fusion in a very contemporary manner, owing to inserts of rock music, bolder harmony (compared to previous Kapustin's works) and sophisticated, rich orchestral part, despite the fact that the composer is returning to the traditional three-part structure of the latter concerto. The rhythm section refers to different styles of the jazz genre, combined in such a way that the boundaries between each style become blurred, yet maintaining the specific asymmetrical rhythm design and the gender-specific beat.

In early 1990s, the fusion concept acquires a new dimension, following the changes in the music composers' status and implicitly in the approaches to the concerto genre. A new jazz species emerges, i.e. the *jazz piano concerto*, which was to be approached in a different manner by academic composers and jazz musicians, respectively.

The academically educated music composer will access the genre from the perspective of an orchestral piece of music with more or less transfigured jazz elements: a certain freedom of the melodic construction, achieved by using syncopated rhythms, the *swing* tempo and / or the use of style-specific instrumental effects: the "hoarse" sound of the trumpet, the "slur" of the trombone, the saxophone sound, etc. Apart of Friedrich Gulda and Nikolai Kapustin, none of the classical composers has composed a *jazz* concert for their own performance.

Jazzmen who are interested in music composition will approach the *concerto* structure from an improviser's position, their main goal being the integration of improvisation with the general structure of the classical composition, which is written in line with a very strict set of rules. In addition, the traditional structure will be approached from a different, more relaxed perspective, to enable incorporation of the jazz-specific features – upbeat rhythm, spontaneous interplay and informality - that calls for this special type of treatment. Where the composer is also the soloist, the work will be designed to demonstrate not only the inventiveness of the composition, but also the soloist's performance skills. That is why the music score will incorporate improvisation parts, meant to highlight the author's spontaneity, in this dual role.

Paradoxically, these diversified approaches did not lead to an increase in the number of piano concertos, but resulted instead in the multiplication of the options, in terms of musical language, structure, vocabulary, fusions, academic

style / jazz style ratio and in terms of the extent of the transfiguration of the borrowed elements.

**William Thomas McKinley** (1938-2015) is a composer who has extensive experience in both stylistic genres, who acted exclusively as a jazz musician until the age of 21. In the early 1960s, he began to study composition and thus followed both stylistic directions until the late 1970s, when he devoted himself entirely to classical composition. McKinley's four piano concerts demonstrate his preoccupation with inserting jazz into the academic music language, with particular focus on the prevalence of the latter over the former. The *Concerto for Piano and Orchestra No. 3* (1994) is structured in four parts, each movement bearing a subtitle that refers overtly to a jazz genre: *Blues*, *Ragtime*, *Slow Blues March* and *Struttin*. However, the treatment of specific melodic and rhythmic elements is much more complex, being transfigured by avant-garde harmonic languages and approach techniques.

The title of **John Adams's** (1947) piano and orchestra concerto, *Century Rolls*, is a quibble, serving as the source of inspiration for this music piece, an allusion to the famous piano *paper rolls*<sup>1</sup> that were popular in early twentieth century. Each movement bears an ironic title – *Gentle*, *Manny's Gym*, *Hail Bop*, the latter being a reference to the Hale-Bopp comet. Jazz inserts are implicit in the first movement and explicit in the final one. The finale contains Gershwin-style syncopated formulas, a *walking bass* and an excerpt from the rhythmic pattern of the tune *I Got Rhythm*.

In 1997, the Australian composer **Carl Vine** (1954) composed *Piano Concerto No. 1* (1997), a work of great melodic and rhythmic inventiveness, exhibiting an elaborate and challenging piano part and resembling the trends set by Ravel, Prokofiev, Gershwin and Poulenc. The *jazzy-feel* is extremely subtle in Part III, being suggested by the syncopated rhythm formulas, the melodic configuration of the piano theme that is insinuated by a contorted harmony and by the interjections of brass instruments.

In 2012, Carl Vine writes *Piano Concerto No. 2*. His two concertos, while continuing the tradition of the genre, manage to adapt themselves to the contemporary trends in sound in an exquisite way. To make the concerto appealing to a wider audience, the composer portrays a mostly tonal dimension, adapted to an innovative structure, based on exhilarating pianistic virtuosity, masterful orchestration, rhythmic vitality, lyrical melodic content, novel structure and voicing the extended and attractive harmony of contemporary jazz.

The Finnish composer **Iiro Rantala** (1970) wrote *Concerto in G # / A b* [for Piano and Orchestra] (2002-2005) (orchestrated by Jaako Kuusisto) to be

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<sup>1</sup> Rolls of perforated paper inserted into pianos (or similar instruments) to play a certain melody.

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played by himself. The language of the composition mirrors the author's ironic personality, by associating jazz elements with influences coming from the music of Beethoven, Chopin, Richard Strauss, Sibelius, Prokofiev, Stravinsky, Gershwin and Shostakovich. Although cast in the traditional span of three contrasting movements, the piece is obviously very original, displaying the author's nonconformism in terms of sound and orchestral approach, clearly heralding the modern musical expression of the XXI century.

**Armando Anthony “Chick” Corea** (1941-2021) composed *Concerto No. 1 for Piano and Orchestra* [with String Bass and Traps] in the period 1983-86 (and revised it in 1999). In its initial version, the concerto represents the first opus for piano written by a jazz composer, after James P. Johnson's 1934 *Jazz-a-mine Concerto*. The first version was written for string orchestra and piano solo, plus a few parts for woodwinds, brasswinds and percussion instruments, included in the score for the sake of colour, and a scanty rhythm section. The composer enhanced the complexity of his work in its revised version, by assigning a more important role to the rhythm section and by using an instrumentation combining orchestra and jazz combo in a non-traditional format that is well in line with the trends of the end of the twentieth century. In terms of composition language, Corea is closer to the academic music concept; however, although he starts from the Mozartian model (in term of musical notation), the chord progression evokes the music of Aaron Copland (especially in the final part) and Impressionism (the first movement incorporates a *quasi*-quotation of Ravel's opus *Le Tombeau de Couperin*). Each of the three movements is impregnated with stylistically well-defined sounds, from the clapping sounds, specific to *flamenco music* and Latin rhythms in the first part, to the American-type of sounds in the finale.

Although it does not carry the traditional title of “concerto”, the work called the *Continents: Concerto for Jazz Quintet and Chamber Orchestra* composed by Armando Anthony “Chick” Corea in 2006 was originally expected to be his second concert in his career as a composer. Corea is representative for the type of musicians, whose musical education was exclusively focused on jazz and whose interest in deepening their knowledge of classical composition came much later in their career, through self-teaching and experimenting. The ample, multi-part structure of the concerto (six movements, without a slow part) reveals a *quasi-programmatic* work, in the manner of a *serenade concertante* for piano and chamber orchestra, with large interventions of solo parts for various jazz band and also for traditional orchestral instruments like violin, oboe and clarinet. Corea proves skilful in mastering the orchestration techniques, which is less common amongst jazz musicians approaching the classical music genres, using improvisation as a common denominator for all instruments. His composition is characterised by uttermost clarity. Despite the intricate harmonic progression the composer

resorts to in his concerto, the whole musical discourse reveals his love for the clarity and balance of the classical orchestra, yet approached in a flexible way.

Each movement of this music piece bears a different title: *Africa*, *Europe*, *Australia*, *America*, *Asia* and *Antarctica*. “*The Americas* is perhaps the jazziest movement and includes a quote from *Autumn in New York*. *Asia* has a strong modal feeling, and there’s even a whiff of temple meditation. But *Africa* seems too short to do justice to the vast musical riches there, and *Europe* seems to consist mostly of Spain and France.” (Elman, 2015, p. 41)

**Brent Edstrom** (1964) boasts a rich career as a jazz pianist, going in parallel with his works as a composer in the academic music field. His *Concerto No. 1 for Jazz Piano and Orchestra* (2007) is a complex piece of music whose elaborate piano score is a real challenge for soloists. The six movements of the concerto, despite their breezy discourse and accessible language, are intended to evoke various jazz styles, each with its own peculiarities and expressiveness. Beside resemblances with Gershwin’s music, one can distinguish in Edstrom’s concerto some influences from Thelonious Monk’s songs (a motif from the secondary theme of the first movement), New Orleans-specific sonorities, brought to the forefront by the use of tuba, coupled with specific percussion, *woodblock* and improvisation spots (in the second movement), *waltz* in minor (part III), a mix of jazz themes and Mozartian sounds (part IV), a *Summertime-like* pastoral sound (part V), traces of the tune from the movie *An American in Paris* and influences from Paul Whiteman’s band (in the finale).

Referring to Edstrom’s second concerto, called *Concerto No. 2 for Jazz Piano and Orchestra [with String Bass and Traps]* (2013), Jim Kershner said: “Here’s a short primer, courtesy of Edstrom, on what, exactly, to expect from a jazz concerto: It features a jazz trio with Edstrom on piano (along with a bass player and drummer from the symphony’s ranks), accompanied by an orchestra with strings, woodwinds, brass and percussion. It has the structure of a traditional concerto, in four movements. Edstrom calls it ‘a conversation’ between trio and orchestra. Most of the music will be played as written, but in several sections, the trio is free to do some ‘blowing’ – extensive jazz improvisations. And if you think improvisation sounds alien to the classical tradition, you’re wrong. A number of classical concertos include ‘cadenzas’, in which the composer frees the soloists to, essentially, show their stuff. In this jazz concerto, it will just be more overt.” (Kershner, 2013)

A jazzman with a rich jazz piano performance history, **Donal Fox** (1952) has always been interested in composing music that draws on and incorporates classical music sounds. Despite its small size, Fox’s concerto *Peace Out for Improvised Piano and Orchestra* (2009) sticks to the rules of the concerto genre, despite the wording *improvised piano* contained by its title, which seems to be in contrast with the general compositional structure Fox has resorted to.

Improvisation elements are so perfectly integrated into the general musical discourse that, except for the cadenza in the second part, they are almost undistinguishable from the rigorously scored parts. Also, along with improvisation, the composer makes a specific reference to jazz music by quoting Charlie Parker's song *Now's the Time*, used as a thematic material engendering the motivic development in the second movement.

After the world premiere of his concerto *Peace Out for Improvised Piano and Orchestra* at Carnegie Hall on 30 November 2009, Anthony Tommasini wrote in *The New York Times*: “Mr. Fox, a composer, pianist and improviser who deftly draws from jazz and classical contemporary traditions, was the soloist in his intense, episodic 15-minute work. The blazingly scored orchestra part is fully composed. But the piano part, though well plotted, includes swaths of improvised, interactive music... The piece opens with a fitful section, all gnashing brass, spiraling strings and searing harmonic angst. Mr. Fox’s piano playing, bursting with violent, keyboard-spanning runs, drove the music. A searching middle section quotes fragments of a Charlie Parker blues tune 'Now’s the Time.’ After a steely solo piano cadenza, the piece concludes with a pensive finale based on a descending and strangely haunting four-note refrain.” (Tommasini, 2009)

The *Concerto for Piano and Jazz Orchestra* (2014) by composer **Nadia Charmaine Burgess** (1958) starts from the traditional models of the genre, “from the opuses of J.S. Bach, Wolfgang Amadeus Mozart, Ludwig van Beethoven, Sergei Rachmaninoff, Sergei Prokofiev, Dmitri Shostakovich, Béla Bartók and, in particular, of Maurice Ravel” (Burgess, 2014, p. 172), while also using as a reference point for the academic / jazz fusion works such as Aaron Copland's *Concerto for Piano and Orchestra* (1926) and Arthur Benjamin’s *Concertino for Piano and Orchestra* (1927), cast in the stylistic mould of Gershwin’s works, whereas the work *New World A-Coming for Piano and Large Jazz Ensemble* by Duke Ellington (1945) comes pretty much closer to the swing style” (Burgess, 2014, p. 172), with the element of tradition being present mainly in the orchestral score.

In Nadia Burgess’s *Concerto for Piano and Jazz Orchestra* the piano is lifted out of its usual role in the rhythm section of the jazz orchestra and given centre stage “to be the main voice carrying thematic material, performing notated and improvised solos and displaying virtuoso passages fitting to the idiom” (Elman, 2015). Each of the three movements contains a section for piano improvisation that flows out of traditional notation, whereas the cadenzas are notated in the score. “Improvised accompaniment by the guitar, double bass and drums is guided by chord symbols and drum-feel indications.” (Elman, 2015) The piano plays the leading role in the three movements of the opus and the orchestra does not follow the classical piano-orchestra dialogue or the piano-opponent type of interaction. The instrumentation includes the *jazz big*



band, plus a rhythm section that gets a controlled freedom to improvise a general background throughout the piece. Thus, the texture and the timbre are typical of jazz music, though there are no ample improvisation parts for the piano, and the score follows, from a compositional point of view, the footprints of a classical concerto.

In the first part, the dynamism of the discourse is achieved by means of the *ostinato* technique, using dialogue-type passages and a continuous modulating approach, at one tone or semitone interval, with the closing of the circle at the end, as well as by eliminating slow sections. The themes are concentrated, rhythmically complex, being repeatedly treated in a varied manner and as the core elements of the development of the transitive sections.



Fig. 1a Nadia Burgess, *Concerto for Piano and Jazz Orchestra*, Part I, mm. 47-49, main theme



Fig. 1b Nadia Burgess, *Concerto for Piano and Jazz Orchestra*, Part I, mm. 56-58, transition

The second movement follows the ternary model from an original perspective. From the very beginning, the sonic discourse affirms the Dorian F mode, which gets progressively coagulated into *cluster-like* harmonic structures, to be later processed into fourth chords (Fig. 2). Despite the fact that the initial time signatures and meters suggest a symmetrical pulse, the rhythmic organisation discloses an asymmetrical 3-2-3-4 pattern.

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Trumpet in B $\flat$  *mp* *mf* *p*

Trumpet in B $\flat$  *mp* *mf* *p*

Trumpet in B $\flat$  *mp* *mf* *p*

Trumpet in B $\flat$  *mp* *mf* *p*

Fig. 2 Nadia Burgess, *Concerto for Piano and Jazz Orchestra*,  
Part II, mm. 2-5

The third part ends the concerto in an energetic and bright manner of expression, with highlight on the rhythmic vitality specific to jazz music. The orchestral overture, based on an *ostinato* design, is manifested at the harmonic level by sequences of fourth chords, rhythmically organised according to a pattern alternating between 5/8 and 6/8, which outlines the subsequent pulsation of the whole movement.

Presto ♩ = 96

Trumpet in B $\flat$  *ff* *3*

Trumpet in B $\flat$  *ff* *3*

Trumpet in B $\flat$  *ff* *3*

Trumpet in B $\flat$  *ff* *3*

Trombone *ff* *3*

Trombone *ff* *3*

Trombone *ff* *3*

Bass Trombone *ff* *3*

Fig. 3 Nadia Burgess, *Concerto for Piano and Jazz Orchestra*,  
Part III, mm. 1-4

The main theme is rendered similarly to the theme in the initial movement, in a sequence of chords, with double octaves including fourths and fifths, the composer thus achieving a consistent general sonority by using

similar sonic treatment procedures throughout the three parts of the concerto. Subsequently, the theme becomes the centrepiece of the piano solo part, being re-harmonised and processed further.



Fig. 4 Nadia Burgess, *Concerto for Piano and Jazz Orchestra*, Part III, mm. 13-16

The Finnish composer **Jussi Lampela** (b. 1972) is an accomplished artist, whose skills as a multiple instrument player (guitar and piano) and his role as the leader of his own jazz ensemble allow him to act intensely as both a performer and a composer. His *Piano Concerto* (2014) is written for piano and a small jazz band. Although the sonority of Lampela's concerto can be classified as jazz, incorporated as it is into a bold, avant-garde harmonic idiom that integrates elements of the traditional piano concerto, the sonic expression is free but at the same time strongly anchored in the type of sounds used by contemporary composers from the academic milieu, with Lampela confessing that he has been influenced by the harmonic thinking of Olivier Messiaen. Along with the solo piano parts, the composer makes room for improvisation to other instruments, such as trumpet, baritone and alto saxophone, in passages where the piano, the bass guitar or the drums are treated as a traditional rhythm section. Also, in the final movement, improvisation solos are provided for the bass guitar and the drums.

### 3. Conclusions

The landscape of compositional approaches to piano concertos during the twentieth century and at the beginning of the twenty-first century shows diversity that is similar to the wide array of stylistic options modernity offers to composers. Exploring the fusion between jazz and academic music as a way of expanding their musical language, composers have approached the concerto genre from three fundamental perspectives:

1. The epigonic style that continues the trend set by George Gershwin in his two opuses for piano, in which jazz sounds are predominant, either in the form of a quotation (borrowed melodies) or in completely original manner, preserving the characteristics of the 1920s style.

- Rio Gebhardt (1907-1944): *Concerto for piano and jazz band* (1932)

- Alexander Tsfasman (1906-1971): *Concerto No. 1 for piano and jazz band* (1941)
- Donald Phillips (1913-1994): *Concerto in Jazz, for piano and orchestra* (1947)
- Nikolai Kapustin (1937-2020): *Piano Concerto No. 4* (1989), *Piano concerto No. 5* (1993)
- Brent Edstrom (b. 1964): *Concerto No. 1 for Jazz Piano and Orchestra* (2007)
- David Amram (b. 1930): *Three Songs: A Concerto for Piano and Orchestra* (2009)

2. The line that is predominantly connected to the musical language of European tradition, brilliantly represented by composers like Prokofiev, Shostakovich and Ravel, with implicit or explicit references to jazz rhythms and melodic formulas or with meaningful titles given to the component parts of the concerto.

3. The line of modern, contemporary reinterpretation of the jazz language (Nikolai Kapustin, Greg Yasinitzky), which fits the whole music language into the current context of the jazz genre, using the academic approach to the thematic material, specific notation techniques, combined instrumentation, oscillating between the traditional orchestral ensemble, the *big band* and the unique combinations of both.

As for the orchestral options, there are two main categories of concertos:

#### Concertos for piano and jazz band

- David Baker: *Concerto for Two Pianos, Jazz Band, Strings and Percussion* (1982)
- Nikolai Kapustin: *Concerto for 2 Pianos & Percussion* (2002), *Piano concerto No. 6* (1993)
- Nadia Charmaine Burgess: *Concerto for Piano and Jazz Orchestra [including String Bass and Traps]* (2014)
- Jussi Lampela: *Piano Concerto [for Piano and Jazz Ensemble (Trumpet, Alto Saxophone, Baritone Saxophone, French Horn, Trombone, Tuba, String Bass and Traps)]* (2014)

#### Concertos for piano, orchestra and jazz band

- Joseph Horowitz: *Jazz Concerto or Jazz Harpsichord Concerto* (1965)
- Nikolai Kapustin: *Concerto for Piano, [Jazz] Band, and Strings No. 2, Op. 14* (1974), *Piano concerto No. 3* (1985)
- Friedrich Gulda: *Concerto for Myself: Sonata concertante for Piano and Orchestra [with Electric Bass and Traps]* (1988)
- Greg Yasinitzky: *Jazz Concerto for Piano and Orchestra* (2017)

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