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# Music For The Piano (Dover Books On Music)



## Synopsis

Seven years in the making, this classic survey of music for the piano is the most comprehensive manual of its kind in English. It achieves a well-rounded treatment of the entire spectrum of the pianistic repertoire, from the pavaues and galliards of Byrd and Gibbons to the bewildering diversity of forms composed today. In a format making for quick and easy reference, it comprises direct and carefully researched brief characterizations of every major work, as well as an enormous number of minor works, composed for the piano by more than 500 composers between 1580 and 1952. The annotations to each piece touch on form, type of fingerwork, degree of difficulty, technical requirements and interpretative treatment, and always include the publisher's name. Critical essays on periods and styles appear where necessary. No other single publication covers such a wide range of material. Not only the solo piano literature is included, but also works for four hands at one and two pianos as well as concertos for piano and orchestra. The selection has many remarkable features, not least of which is a comprehensive view of Latin American music that sends the pianist beyond Villa-Lobos to the works of such lesser-known masters as Bosmans, Paz, Ginastera, Guarnieri, and the Castros. In the case of such outstanding composers of keyboard music as Scarlatti, J. S. Bach, Handel, Mendelssohn, Schubert, Schumann, Chopin, Liszt, Debussy, and Ravel, there is a short section with a separate list of earlier compositions, as a guide to the student. The piano outputs of Mozart, Schumann, Chopin, Brahms, Debussy, Ravel, and Bartók are listed almost entire. And the numerous lesser-known composers of individual worth — Portugal's Carlos Seixas, America's Edward MacDowell, Britain's John Ireland, Poland's Karol Szymanowski, and many others — help make this manual an almost unfathomable cornucopia for the pianist. This is an indispensable volume for all performers, teachers, and students of the piano, to be referred to constantly throughout a lifetime. "It should be the constant companion of every pianist and teacher." — Virgil Thomson. "This book should be an eye-opener for those who seek piano repertory. The best and fullest listing of piano repertory available in English and well set up for quick reference." — Catherine Keyes Miller, Librarian, New York Public Library."

## Book Information

Series: Dover Books on Music

Paperback: 448 pages

Publisher: Dover Publications; Revised ed. edition (March 17, 2011)

Language: English

ISBN-10: 0486229181

ISBN-13: 978-0486229188

Product Dimensions: 5.4 x 0.9 x 8.5 inches

Shipping Weight: 1 pounds (View shipping rates and policies)

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## Customer Reviews

James Friskin (1886 -- 1967) and Irwin Freundlich (1908 -- 1977) served on the faculty of the Juilliard School of Music for many years and were themselves highly-regarded concert performers. In 1954, they coauthored this work, "Music for the Piano: A Handbook of Concert and Teaching Material from 1580 to 1952." In 1973, the book was reissued, without change and with a new introduction by Freundlich, by Dover Press. Although it appears this book is no longer in print, it remains an invaluable guide to the literature of the piano. The book covers in good detail the major composers for the instrument, including Bach, Mozart, Beethoven, Schubert, Schumann, Chopin, Brahms, Debussy, and Ravel, among others, but many lesser-known composers as well. It includes short descriptions of many of the works in the piano literature together with comments on matters of expression and interpretation. The book provides an indication of the technical difficulty of many of the works it discusses the particular technical skills required to perform them. The work also includes more general comments on the work of many composers and periods of music with suggestions on how to approach the music. The book is divided into five sections covering 1. early keyboard music before the development of the piano, (with separate treatment for English, French, Italian Spanish, Portuguese, and German composers); 2. solo piano music from Haydn to the early 20th Century (the longest section of the book); 3. 20th Century piano music (with subchapters covering Europe, the United States, and, importantly, Latin America); 4. piano music for four hands (one piano and two pianos) and 5 the concerto literature.

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