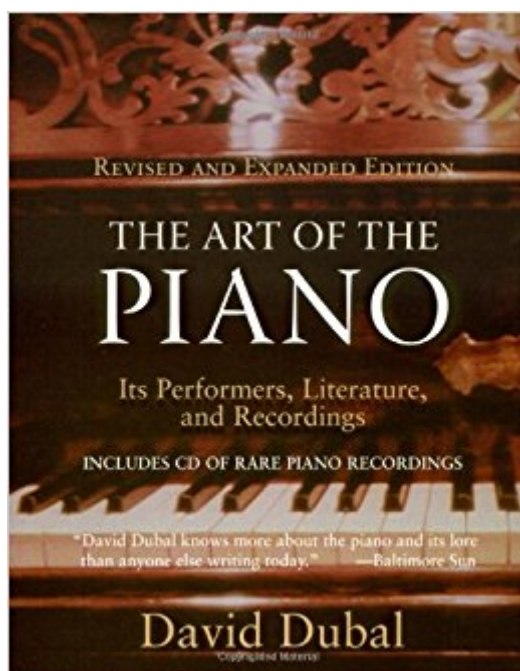


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The Art Of The Piano: Its Performers, Literature, And Recordings Revised & Expanded Edition



Synopsis

(Amadeus). This is the only complete and up-to-date book profiling every major pianist (thousands) and their essential repertoire and recordings. This third edition is completely revised (second edition: 1995 Harvest Books, ISBN# 0-15-600019-9), with hundreds more entries and updated information about existing entries. The book contains a CD for the first time featuring rare performances. "For all those interested in the piano, this book will provide great insight and knowledge. It must be read by everyone who loves the instrument." Vladimir Horowitz "The Art of the Piano is the best companion a piano aficionado could ask for." Baltimore Sun

Book Information

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Average Customer Review: 4.2 out of 5 starsÂ Â See all reviewsÂ (30 customer reviews)

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Customer Reviews

I find it interesting that none of the reviews already posted seem to be aware of the atrocious level of misspellings, typos, factual errors, omissions, and generally dismal production values of this book. Here are some examples: for misspellings, we have "Jorge Rolet" (for Bolet), "Emil Saver" (for Sauer), "Casadesis" (for Casadesus), "Cyziffra" (for Cziffra), "Rachmanimoff," Carlo Maria "Giuliani" (for Giuliani), Sergio "Fiorento" (for Fiorentino), "Firku_n_y" (for Firkusny), "rhaphsodies," "allimand", Liszt's "Funeralilles", "Leschetizsky" (for Leschetizky), "Fienberg" (for Feinberg), "Relich" (for Pogorelich) and so on and on. CD labels fare no better: "Marsten" (for Marston), "Arbitor" (for Arbiter, not to forget "OUCH Arbitor" on page 591), "Stradivarious", et cetera. Factual errors on the part of Dubal: Sauer did not record Chopin's B Minor Sonata. Egon Petri did not record Busoni's

Toccata. Glenn Gould's last recital was not in Chicago in March 1964, but in Los Angeles the following month. Gould recorded 22, not 18, Beethoven Sonatas. Wanda Landowska was born in 1879, not 1877. Kathleen Dale, not Kathleen Long, is author of "Nineteenth-Century Piano Music." Shostakovich did not dedicate his Preludes and Fugues to Nikolayeva, nor did he record all 24 of them. Adam Harasiewicz did not record the complete works of Chopin. Persichetti wrote 12, not 11, piano sonatas. Liebermann's "Gargoyles" consist of four, not three, pieces. Rachmaninoff recorded seven, not "49," takes of his Midsummer Night's Dream Scherzo transcription. There is no Richter recording of Prokofiev's Sonata No.3 (he never played the piece). Rubinstein did not record Liszt's Hungarian Rhapsody No.3. Louis Kentner did not play all the Beethoven sonatas at his U.S. debut; he played them here four years later.

Correction - 4.5 star rating. David Dubal is a Juilliard faculty member, accomplished pianist and a distinguished music author whose books draw the reader deep into the world of classical music. Like his more general 2001 book, "Essential Canon," this book gives you a more colorful, personal view of the composers and performers of classical music. This is the Fourth Edition which has substantial additions (especially in the piano literature) that make it a worthwhile upgrade from earlier editions. Let's say up-front that one thing this book is NOT is boring, overly-academic or bogged down in heavy musicology prose. On the contrary, David Dubal's writing is highly engaging ... his stories colorful and human ... his perspectives deeply personal but well-earned. All of this make this book read more like a page-turning novel than a dry, academic treatise. Here's a snippet from his essay on pianist Wilhelm Kempff to illustrate his expressive writing style: "Wilhelm Kempff's recordings are the marvelous product of a civilized, gentlemanly mind. He had a clear sense of organization, and I always feel warmed by his artistic generosity, keen intelligence, musical dignity and gentleness. His Schubert playing is lovely and full of whimsy. He imparts that unique Schubertian amiability which makes for joy. His reading of the final Sonata in B-Flat is angelic. Only in the "Wanderer Fantasy" does Kempff's playing lumber. Kempff is often radiant in Brahms; his E-flat minor Scherzo and F-minor Sonata are all heart, and the smaller pieces can be jewels in his hands. In Schumann, Kempff is even more successful. It is a compassionate, sympathetic Schumann.

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