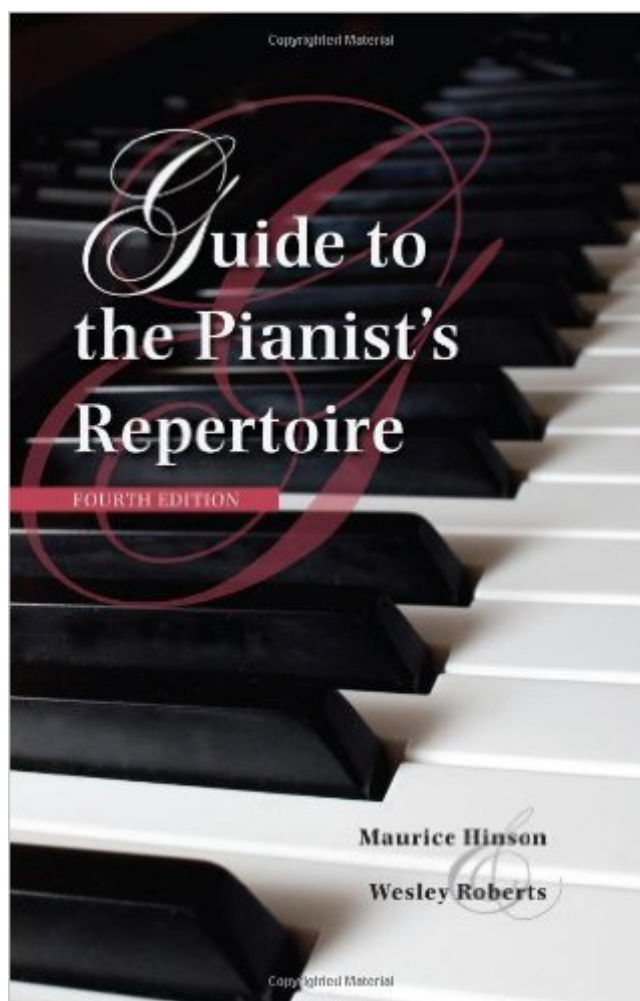


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# Guide To The Pianist's Repertoire, Fourth Edition (Indiana Repertoire Guides)



## Synopsis

Guide to the Pianist's Repertoire continues to be the go-to source for piano performers, teachers, and students. Newly updated and expanded with over 250 new composers, this incomparable resource expertly guides readers to solo piano literature. What did a given composer write? What interesting work have I never heard of? How difficult is it? What are its special musical features? How can I reach the publisher? It's all here. Featuring information for more than 2,000 composers, the fourth edition includes enhanced indexes. The new "Hinson" will be an indispensable guide for many years to come.

## Book Information

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## Customer Reviews

Forty years have elapsed since the first edition of this Guide appeared. One would think that during that time, sufficient opportunities would have been available for a thorough re-examination of its contents--whether for the correction of errors, the addition of previously-omitted composers and works, and for the style and usefulness of the descriptions. To a limited extent this has been done for the new 4th edition, which is some 250 pages larger than its predecessor. Unfortunately far too many problems still remain. Any reference book is only as useful as what it contains for whatever the user is looking up at the moment. From that standpoint, why are only a few of Beethoven's variation sets and Bagatelles described or listed? No one would insist on descriptions of all 555 Scarlatti Sonatas, but only 15 are singled out for specific mention. Similarly, there is an arbitrary selection of

only 19 of Haydn's 50+ Sonatas, and fewer than half of Chopin's nearly 60 Mazurkas. This is standard repertoire where all the individual works ought to be at least briefly covered. The Iberia suite of Albeniz gets an overall mention, but we are told nothing about the 12 substantial, individual pieces within that work. Nor do the 24 Preludes & Fugues of Shostakovich receive anything more than a generalized overall summary. Among earlier keyboard composers, coverage is hit-or-miss, usually the latter. There's no mention of Sweelinck, for example, and for Byrd, Gibbons, Rameau, both Couperins, Duphy, Chambonnières and Frescobaldi we get only lists of published editions; anyone seeking a representative sampling of specific works is out of luck.

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