

It as a starting point for structuring however you may want to teach improvisation. Excellent.

Nils Franke

Grieg

Complete Lyric Pieces

Henle Verlag 1136

Just as Felix Mendelssohn's *Songs without Words*, the collection of Edward Grieg's *Lyric Pieces* documents its composer's contribution to genre of the romantic *Klavierstück* (piano piece). Grieg's 66 pieces cover some ten volumes, and were written over a period of 35 years. Henle's 236-page publication contains all *Lyric Pieces*, plus a foreword and critical report in English and German.

The fingering is by Einar Steen-Nøkleberg, a pianist who knows Grieg's music inside out, having recorded all of it for Naxos. Given Steen-Nøkleberg's insight into the composer's pianism, it's a pity that there isn't a performance commentary of his on Grieg, but this may simply have been a question of space. He and Ernst-Günter Heinemann are joint authors of the edition's critical report.

The page layout is excellent, ditto for the overall presentation. It's an important publication of wonderfully pianistic music, much of it highly suitable for teaching purposes. I hope that very soon most of us have this collection on our piano, shelf or desk.

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BOOKS

Shostakovich

Music for Piano Solo.

Interpretation and Performance

Indiana University Press

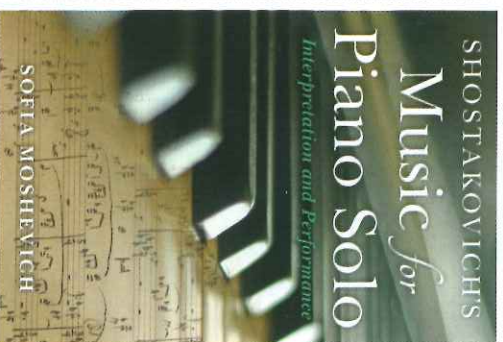
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Publishers, Harrogate

Indiana University Press has long been a publisher of some eminent piano-related books. All piano repertoire and resource guide books by the late Maurice Hinson are issued by Indiana, and ditto for Joseph Banowetz'

excellent *Pianist's Guide to Pedalling*. And there is much more. So it comes as no surprise to see Indiana publish



this thorough, informative and detailed book by Sofia Moshewich. What is a surprise, though, is that the piano oeuvre of someone as significant like Shostakovich had to wait until now for such a key resource to appear.

The book is arranged in four sections: early works; mature works; the 24 Preludes and Fugues and pieces for children. I understand that early works and pedagogical material may lend themselves to being grouped together. I am, however, a little less certain about the dividing of opp.34, 61 and 87 across two chapters. For example, there may have been some credibility in grouping the two substantial piano sonatas together in one chapter that discusses the composer's changing approach to such a much-used musical genre. But in the greater scheme of things such considerations are matters of preference, rather than necessity, as the sheer amount of pertinent details Moshewich presents, characterises the book.

What I think adds to the value of this publication is that it is not an academically abstract document. To the contrary, her writing is clear, accessible, and one gets the impression that this is a thoroughly well-informed practitioner presenting information to fellow practitioners. It's a book about musical details, tempo choices, the composer's recordings, about influences on the works and ways to translate the scores into sound. Teachers should be particularly interested in her comments on the easier repertoire, and there is much

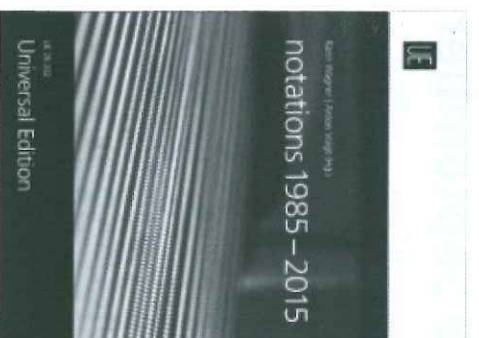
to learn that can enrich lessons and help bring to life the context of this repertoire. Highly recommended.

Nils Franke

Notations 1985-2015

Karin Wagner & Anton Voigt (eds.)

Universal Edition UE26332



Notations 1985-2015 celebrates and documents the last 30 years of practice-informed thinking and writing at EPTA Austria. The thirty-

year time frame is important in this context as there are thirty papers in total, covering some 373 pages plus an accompanying CD. The co-editorship of Wagner and Voigt presents a successful outcome: the content of the publication covers an intentionally wide range of topics but the presentation of the material has clearly benefited from the kind of editorial guidance that produces a book of consistently high quality, yet allows the individuality of its contributors to be felt. Three of the thirty articles are in English, the remaining in German. If the present review focuses on the English-writing authors in particular, it is merely a reflection of the readership of Piano Professional, and its interest in, and access to, the information presented.

All topics covered in the chapters are connected to piano didactics, the history of piano repertoire, and keyboard performance and interpretation.

Adina Mornell's chapter (2009),

entitled *Conquering the fear of fear*, subdivides the topic into physiological, cognitive, emotional and behavioural

elements. The aim of the articles shines through in the last sentence, in which the author refers to taking 'the first step away from stage fright to stage delight'. Arthur Greenes' contribution (2014) on *The Concord Sonata* by Charles Ives offers much musical and contextual information on this pivotal 20th-century piano sonata, and Karin Wagner (2014) explores György Kurtág's affinity to Hungarian Folklore. Her writing is scholarly and packed with factual and analytical

details that really do enrich a reader's insight into Kurtág. Wagner's co-editor Anton Voigt looks at Schoenberg's piano piece op.11.2, and its concert version by Ferruccio Busoni: a re-working that sparked off a detailed and high revealing exchange of letters between both composers. Voigt considers the two versions in much detail and allows Schoenberg and Busoni to state their respective cases. It's a really important contribution to this subject, and I hope that there will be an English language version of this chapter very soon.

Notations 1985-2015 is an excellent resource and reference book, and I can't recommend it highly enough to anyone reading German and English. It's the sort of publication that does take pride of place on one's bookshelf, for the diversity of topics covered, the variety of arguments presented, the quality of editorship, and its overall pertinence to what we all do: play the piano.

Nils Franke