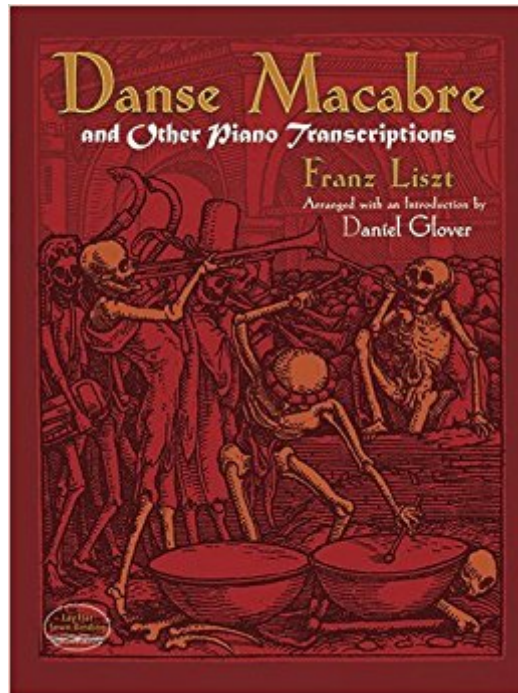




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Danse Macabre And Other Piano Transcriptions



Synopsis

In addition to his skills as a composer and performer, Liszt is famed for his genius in transcribing orchestral works for piano. Thanks to his efforts, pianists in the era before sound recordings could learn from the vast repertoire of orchestral, operatic, and vocal literature. This original collection offers modern-day pianists insights into Liszt's peerless gift for transferring sonorities from one medium to another as well as the opportunity to develop a deeper familiarity with several orchestral masterpieces. Suitable for intermediate-level and advanced pianists, these selections include Berlioz's "Dance of the Sylphes" from *The Damnation of Faust*, "March of the Pilgrims" from *Harold in Italy*, "March to the Scaffold" from *Symphonie Fantastique*, and *L'Idée fixe*, *Andante amoroso*, also based on a theme from *Symphonie Fantastique*. Other composers' works include Mendelssohn's "Wedding March and Dance of the Elves" from *A Midsummer Night's Dream*, Saint-Saëns' *Danse Macabre*, and Liszt's solo piano rendition of his own *Totentanz* (Dance of Death).

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Customer Reviews

Regarding the previous review which claims these are not transcriptions- rubbish!!! Yes they are indeed transcriptions, even when Liszt takes the liberty of extending some of them compared with the original. The reviewer apparently didn't take the time to read the introduction which acknowledges in great detail which transcriptions are literal note for note and which are freer arrangements. Please disregard that misguided and incorrect information. If you would like a volume

containing some hard to find transcriptions of works by Berlioz, Weber and Liszt's own solo version of his Totentanz, this is for you. The Saint-Saens and Mendelssohn are easily found in other editions. Buy this for the rarer Berlioz, Weber and Totentanz. Perhaps the hidden gems in this collection are Liszt's ravishingly beautiful improvisation on Berlioz' idee fixe from Symphonie fantastique and his transcription of Weber's Konzertstück. Either one are worth the modest price of this Dover book.

I have known the author/editor/compiler of this collection of Liszt transcriptions since at least 1979! And while I knew him to be an outstanding musician and pianist, I had been unaware of his brilliant abilities as a musicologist! I recognize this in the compilings of Daniel Glover as I had sat at the musicological knee of the eminent Donald J. Grout. Glover's fingerings are immensely helpful for the pianist attempting these works. And these Liszt works are not the simple transcriptions of other composers: what is at hand is a re-composing of a work--perhaps one for orchestra or opera performance--which may be attempted at a piano! This was a medium which brought major musical works to a public that had not yet experienced radio or recordings. And Liszt was well able to do this. Indeed, of the approximately 100 songs he composed, there are many which were arranged for piano solo. Bravo Daniel Glover for your astute and delicate handling of the largely unknown repertory. What's next? Kenn Gartner, Ph. D.

Danse Macabre and Mendelssohn's wedding march are not transcriptions, but arrangements with added sections and significant changes by Liszt, who, has often happened, was unable to control himself. No problem, except that the publisher CLEARLY bills this collection as transcriptions, right on the cover. Liszt transcribed Beethoven's nine symphonies without messing. von Weber's overture to Oberon looks photocopied and is of lower visual quality. If you need transcriptions, go elsewhere.

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