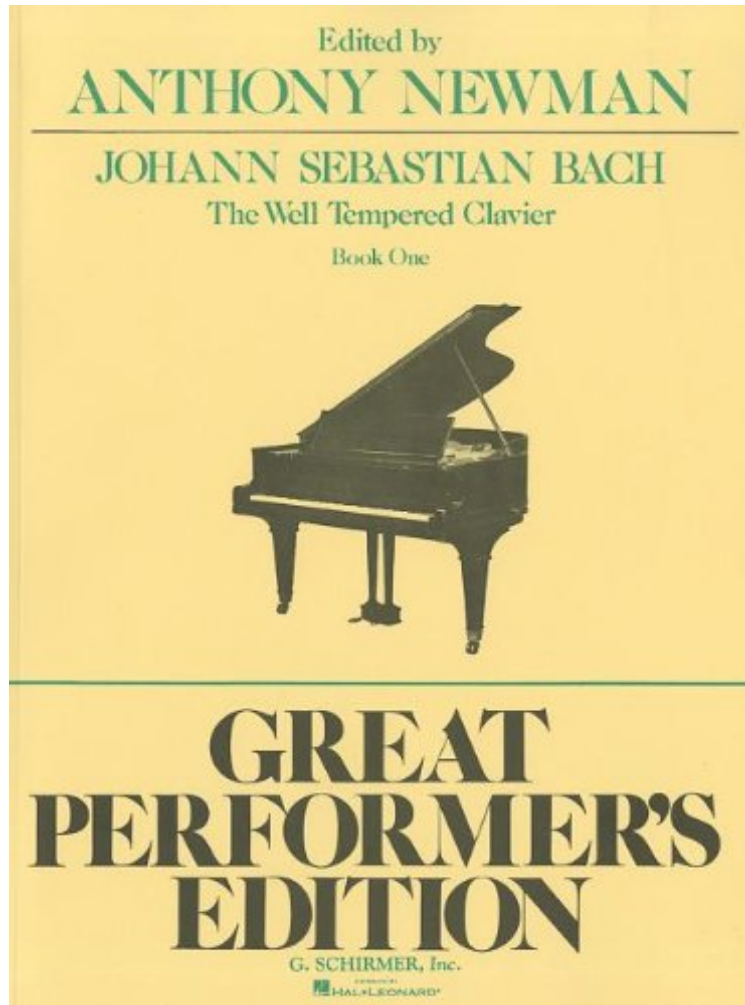


WELL TEMPERED CLAVIER BK1 GREAT PERFORMER'S EDITION

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before purchasing it in order to gauge whether or not it would be worth my time, and all praised WELL TEMPERED CLAVIER BK1 GREAT PERFORMER'S EDITION:

0 of 1 people found the following review helpful. FairBy JaneThe book spiral doesn't stay open as well as I'd like but other than that the music is okay.5 of 5 people found the following review helpful. Great Performers EditionBy Patrick HolmingFor the study of Bachs "Wohltemperierte Clavier", this edition by Anthony Newman in Schirmers Great Performers Edition series, has become for me indispensable. Anthony Newman is an organist, harpsichordist and fortepiano specialist. He is the author of "Bach and the Baroque", a study in performance practice, and has recorded the Welltempered several times. The most valuable aspect of this edition is the highly original fingering, secondly the

pointing out of agogic stresses and "strong" and "weak" bars, further, the added slurs, the added dynamics and performance comments. As a negative, there are errors that might have resulted out of haste and the edition doesn't give the valuable existing variants of reading, but gives only one reading, that of the editors. This makes it a personal edition. It must be used together with other editions. I recommend it to be used in conjunction with the "Dover" edition, this doesn't contain any fingering or editing whatever, except altering the clefs to the modern practice of exclusive use of the treble and bass clef. Further, Dover is the cheapest edition! Also I recommend Richard Jones edition for Associated board, it contains the valuable performance comments and analysis by Tovey updated by Richard Jones. This edition also contains excellent fingering by Richard Jones and the text is otherwise "urtext". I also recommend Palmers (Alfred) edition for the many variant readings and for the valuable preface and commentaries. However, I find the added fingerings, slurs and dynamics only disturbing, despite being in thinner text. Also Busoni has made a personal edition with interesting commentary. Andras Schiff has for Henle given his fingering - however, I do not consider this fingering very instructive, despite being by Schiff, it is modern and uses large stretches of the hand. Used in conjunction with some or all of these other editions, the edition under review by Anthony Newman is highly instructive. First of all the highly unique fingering. Newman follows Baroque tradition in striving to avoid stretches of the hand. By only giving fingering on the beats and not between beats, he ties the technique to the meter, also he seems to differentiate between weak and strong fingers, again he ties this with the meter. Tying technique with the meter was used on all instruments (wind, string) in the Baroque era. The fingering Newman gives is much easier to memorise than modern fingering. He avoids finger substitution. A specially valueable aspect is that Newman uses the signs / and // to denote tones and chords that he feels should be agogically prolonged. Valuable is also his differentiation between weak and strong bars by giving them numbers like (1) (2) (3). The slurs and other articulation marks are personal and highly valueable, as are the ornament realisations and performance commentary. Newmans fingerings and markings do not overload the music, but are placed at salient points. Despite some errors, Newmans edition is highly instructive and inspirational! It should be added that the other reviewer of this product mentioning Angela Hewitt is wrong. Hewitt meant surely that the Czerny edition (it is also published by Schirmer) should be discarded. Czernys edition has not got anything to do with Baroque performance practice, nor with the present edition by Newman. However, the Czerny edition is based on teachings of and the performance style of Ludvig van Beethoven, further is the edition that the great masters such as Chopin studied Bach from. Czernys edition is valueble in the context of the history of performance practice.

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