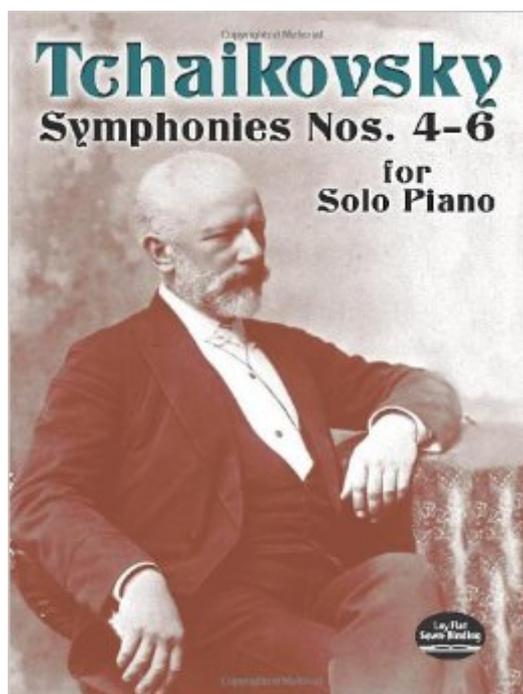


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Symphonies Nos. 4-6 For Solo Piano (Dover Music For Piano)



Synopsis

The supreme melodic master of nineteenth-century Russian music, Peter Ilyitch Tchaikovsky employed his full powers of composition in his final symphonies. These transcriptions allow intermediate and advanced pianists to re-create the texture and grandeur of the composer's last three symphonic works: the Fourth Symphony in F Minor, Op. 36; the Fifth Symphony in E Minor, Op. 64; and the profoundly moving work that is widely considered Tchaikovsky's greatest symphony, the Sixth Symphony in B Minor ("Pathétique"), Op. 74. These works embody the sumptuous tone, melodic wizardry, and voluptuous intensity that characterize Tchaikovsky's later compositions. This handsome and inexpensive new edition offers excellent reproductions of these popular works from authoritative sources.

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Customer Reviews

I must agree with the above reviewer. I am a big fan of some (though not all) symphonic solo piano transcriptions, mostly the late-Classical/mid-Romantic types which work best - the Brahms, some Mozart symphonies, and of course Liszt's unsurpassed Beethoven symphony transcriptions (particularly the Eroica and the 7th). These Tchaikovsky transcriptions (unfortunately no one is credited for them in the editions) are not in Liszt's league, although in a sense they do not need to be: Beethoven's symphonic textures are more complex, sometimes more fragmented and episodic than Tchaikovsky's, where parts double or interlink more fluidly. This makes them more easily

transcribable for piano in the first place, without the need for extra ornamentation, sustaining devices etc. The more advanced pianist may want to add extra octaves occasionally, slightly fill out the internal harmonies, or add extra interest to plainer louder passages, but in fact the arrangements are pretty full already and shouldn't leaving the more advanced pianist feeling underchallenged. All movements of the Sixth symphony work very well - the Scherzo in particular is well worked out, adhering to the increasingly chromatic counterpoint, always in an acceptable pianistic idiom. A few problems undermine the general success: 1) typographical/engraving errors. There are all too frequently (i.e. almost once a page) missing ledger lines, misplaced noteheads - at one point an entire wrong key signature is left uncorrected for 3 systems! Nonetheless, the reprographic quality of the score as it is is excellent. 2) no instrumental names given (as in Liszt). However, if you know the symphonies well, you should remember mainly who plays what. In short though, a surprisingly satisfying adaptation, giving the pianist a wonderful command over the broad emotions and beautiful details of these works.

A clear and easy to read edition, and a great arrangement of the last three symphonies. I recommend it to all those who love Tchaikovsky's wonderful symphonies. Many parts need a lot of practice but it's really worth trying !

It's good to have this edition available, but for serious (analytic) work, keep the full scores handy as there are many typos. This is acceptable mostly because I have found no other available. My guess is that this is a reprint of the version prepared by Otto Singer, Leipzig, 1900, available on-line through IMSLP.

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