

FOREWORD

This Piano Treasury contains my own choices of many of the pieces which I have enjoyed teaching to pianists of all ages. I hope that this collection will help to stimulate imaginative performances.

The pieces in this publication have been favourites of, and included in the programmes performed by the Great Masters such as Rubinstein and Horowitz. All pianists should strive to make the piano sing and to capture the range of styles and timbres of the great composers: for example, the lyrical melody of Field's *Nocturne* and the serenity of Schumann's *Träumerei*; the lilt of Chopin's waltz and the variety of moods in the gaiety of Mozart's *Theme and Twelve Variations*; the violin-like sonority of the light-hearted finale from Haydn's *Sonata in F* and the simple nobility of the slow movement of Beethoven's *Pathétique Sonata*. Teachers should try to stimulate their pupils with the use of pictorial language to help with performances of Debussy's *La fille aux cheveux de lin*. I do believe that every piano lesson should be a 'musical injection' to open the pianist's mind to the gems and beauty of the composer's genius.

Teachers should encourage pianists to attend recitals as well as listening to recordings, and also to explore other genres by the composers they are studying to broaden their knowledge and experience. Remember, Beethoven's sonatas can be regarded as symphonies for the piano, with all the knowledge of the orchestration.

All teachers are privileged to teach their pupils, as Clifford Curzon so beautifully expressed in a letter to me: 'What greater pleasure in life is there than giving a young and beautiful talent a little lift in the direction of the stars, though he may never reach them.'

Dame Fanny Waterman

Notes on the music

Partita No.1 BWV 825 (JS Bach)

Bach came from a very musical family, learning the violin, harpsichord and clavichord as a child. This is the first Partita in his *Clavierübung* ('keyboard tutor'). The balance is important in the **Prelude** – work on the two parts in the left hand, finding the hidden melody. Be aware of the sonorities of the different registers of the piano and effect of the conjunct and disjunct intervals in the melody (see *Piano Lessons Book 3*, page 17 for more on this). You need to become an acrobat in the **Gigue**, with your left hand skipping above the right hand: practise this movement so your hand can move directly and accurately. This opened Rachmaninoff's recital at Leeds Town Hall when I was eight years old.

Allegro in A (CPE Bach)

CPE Bach, the fifth child of JS Bach, intended to pursue a legal career but changed to music whilst at university. He wrote over 200 keyboard sonatas, of which this is a relatively little-known but very beautiful example. Practise the piece without the ornaments at first, but do use the correct fingering so they can be added easily later on. You should always play the repeats, making sure you vary your interpretation of the music on the repetition.

Sonata in F Hob 16 No.23, Finale (Haydn)

Haydn was born in Austria and showed early signs of musical precocity. He went on to work for 30 years as Kapellmeister (director of music) to the Esterhazy household in Hungary. In this piece it is very important to play the opening two bars with the correct phrasing: it is a key facet of the sense of humour which pervades all Haydn sonatas. Try to imitate the sonority of a bowed violin in the slurred phrases, and the pizzicato articulation of the staccato notes. The pulse and tempo are important: if it is too laboured you won't capture the sense of humour, and if it is too fast it becomes a scramble. The semiquavers in particular require a *presto* brilliance: practise them by breaking up (see *Piano Lessons Book 2* page 10 for help with this).

NOCTURNE NO.4 IN A

H.36

John Field
(1782–1837)*Poco adagio*

3 4 3 4 1 1 1 3 4

p

5 4 2

4 2 4 3 2 1 4 2 1 4

dim.

5 2 1 3

7 3 1 5 4

marcato

pp *mez.*

2 2 3 4 2

10 1 2 3 1 2 1 4 2

p *pp*

2 4 2 1 1

13 2 2 3 3 3 3 3 1 3 1 1

fz

5 2 4 5 4 3 3 1 1 3 1 1

PRELUDE IN G

OP.32 NO.5

Sergei Rachmaninoff
(1873–1943)

Moderato

1 *p* *dolce*

3

5 *p* *pp* *leggiero*

7 *dim.*

9 *ppp* *pp* *p*