

(Mobile ebook) A Dictionary for the Modern Pianist (Dictionaries for the Modern Musician)

## A Dictionary for the Modern Pianist (Dictionaries for the Modern Musician)

*Stephen Siek*

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**Stephen Siek : A Dictionary for the Modern Pianist (Dictionaries for the Modern Musician)** before purchasing it in order to gauge whether or not it would be worth my time, and all praised A Dictionary for the Modern Pianist (Dictionaries for the Modern Musician):

0 of 0 people found the following review helpful. InvaluableBy Teresa HermizAs a piano teacher wanting to inspire my students this dictionary is proving to be indispensable. Unbelievable as it may seem I am reading it from A to Z. It is that compelling! Now when I am looking for exceptional performances to demonstrate ways to interpret the composer the student is studying I learn from Dr. Siek's dictionary who the outstanding performers of Bach, Beethoven, Brahms, etc. are and have the students listen to their recordings. From the dictionary I have discovered

amazing performers I did not know existed. A treasure!<sup>0</sup> of 0 people found the following review helpful. Five Stars  
By Eleonora Lawson  
Wonderful resource for contemporary pianists AND a wealth of information in terms of not only performers but much more!<sup>0</sup> of 0 people found the following review helpful. A Treasure!  
By Susan FA  
must for every piano lover's library, whether amateur or professional. Absolutely worth every penny, and much more an encyclopedia than a dictionary. Nearly 400 entries are covered with immense thoroughness, and the writing is so engaging that it is hard to put down. Especially valuable is the inclusion of the contributions of the great pedagogues. Owning this one volume can save one from searching for material in multiple sources, provides much information not easily found elsewhere, and provides many hours of reading pleasure.

A Dictionary for the Modern Pianist combines nearly four hundred entries covering classical and popular pianists, noted teachers, terminology germane to the pianos construction, and major manufacturers both familiar firms and outstanding, independent builders who have risen to the forefront in recent years. Speaking to the needs of the modern performer, it also includes entries on jazz and pop artists, digital pianos, and period instruments. As a resource for professionals and students, A Dictionary for the Modern Pianist is also accessible to more general readers, as all of its topics are presented in clear, readable expositions. Drawing on the most recent research of numerous specialists, author Stephen Siek emphasizes the piano's uniquely rich heritage, giving pianists a renewed appreciation for the famous artists and teachers who have shaped their art. Transcending simple alphabetical definitions, the dictionary's careful attention both to legacy and detail make it an invaluable addition to any pianists library. Titles in the Dictionaries for the Modern Musician series offer novice and advanced musicians key information on the field of study and performance of a major instrument or instrument class. Unlike other encyclopedic works, contributions to this series focus primarily on the knowledge required by the contemporary musical student or performer. From quick definitions of confusing terms to in-depth overviews of history and tradition, the dictionaries are ideal references for students, professionals, and music lovers of all kinds.

Although far from comprehensive, this dictionary is a handy resource for both piano technicians and instructors. Written by pianist-scholar Siek, it touches on major pianists of classical, jazz, and pop genres, as well as famous teachers and pedagogical theorists. A unique focus of the work is its information about major and lesser-known piano manufacturers, featuring company history and considerable background on the production of pianos. Also included are terms related to the construction and action of the acoustic piano. Several essays that appear as appendixes in the volume shed light on historical pianos in relation to the standard repertoire, covering player, reproducing, and digital pianos. A preface by the author sets up the work's nearly 400 well-executed entries, which vary in length from a paragraph (e.g., Aeolian Company) to several pages (Steinway Sons), and include bolded cross-references pointing to related discussions. Some of the dictionary's entries offer color photographs and others have helpful diagrams. A selected bibliography concludes the work. Recommended for all libraries supporting piano performance and technician programs.  
Summing Up: Recommended. Undergraduates through professionals/practitioners; general readers.  
(CHOICE) On matters pianistic [Siek] knows whereof he speaks, and his Dictionary, apart from being scholarly and elegantly-written, is far more than a bald Wikipedian recitation of facts: it is a hymn of love to the piano, joining other classic volumes on the subject such as Harold Schonberg's *The Great Pianists* and David Dubal's *The Art of the Piano*.... It's the kind of book that the 10 minutes you intended to spend in its company will stretch to 30 before you realise it. All of this is superbly handled, a goldmine of information to the connoisseur and newcomer alike.... If Siek has a hidden agenda, it is surely to stimulate, inspire, intrigue, and, yes, entertain those who take little heed of his subject's hinterland, historical legacy, recordings and great names of the past. (International Piano Magazine)  
A Dictionary for the Modern Pianist is a well-produced book. The binding is strong and the quality of the paper is excellent. The text is laid out in double columns on each page. The font is readable in all cases. There are several musical examples as well as a few in-text tables and photographs. Naturally, there will be a demand for this book in university and music-college libraries as well as many county and city reference libraries around the world. There are three main areas where this book is essential reading. Firstly, reviewers, critics, historians or performers wishing for an immediate heads up on a pianist or pianistic matter will turn to this book as an entry point as it is specifically designed for pianists and those interested in the subject. Secondly, Siek has presented more detail about the pianists style and technique than standard dictionary entries. And thirdly, it is a fascinating book to dip into just like the above-mentioned Percy Scholes *Oxford Companion to Music*. There is always so much to learn. I believe that Stephen Siek has provided a wide-ranging and reliable coverage of many facets of the pianistic art. (MusicWeb International)  
Siek opens with two considerations: new technologies of digital keyboards are evolving at a quick pace; colleges or conservatories increasingly emphasize music on instruments constructed during the composers lifetime period instruments. . . . The entries for pianists include those who perform, compose, and teach classical (art music), jazz, and popular styles. . . . Siek presents a bibliography of more general sources. The author uses the Acoustic Society of America (ASA) standard for pitch identification, outlined on page ix. The Modified Hemholtz system is presented for comparison, as many museums use Hemholtz. Entries include well placed cross-references in the articles (as bold

print) to guide users to relevant entries. These prove especially useful in the biographies (linking pianists to their teachers), piano manufacturers, such as Aeolian Company and Knabe (linking these to mergers or competitors), and genres, such as rag or ragtime (linking to composers and notable performers). . . .Siek presents quick access to major piano manufacturers and performers. (American Reference Books Annual)There has not been a new pianist dictionary for more than thirty years at least not in English This dictionary is unlike previous ones it does not attempt to list and give details of every pianist of note, as previous efforts have attempted (and failed). It does contain biographical articles on a selection of the most important pianists of interest to our time and use. Of course it is just one mans idea of what that selection should contain, as any similar book is. Luckily Sieks choice turns out to be that of an informed and wise man Siek understands that pianists dont exist without pianos, and knowledge and understanding of the history and construction of pianos is equally vital. There are even articles on specific parts of pianos, such as agraffes and capo dastro bars, something sorely needed in a book like this, for pianists and piano students are more ignorant of their own instrument than any other musicians Siek has thought long and hard about our field and the results of his broad scope and much-considered understanding are much in evidence in the volume This book as a physical object is appealing and handsome, beautifully designed and laid out I highly recommend it. (Gregor Benko, cofounder of the International Piano Archives and recipient of the Medal of the American Liszt Society) Please ... allow me ... to express ... my unqualified admiration for a truly worthwhile volume, meticulously researched and beautifully rendered. It lives at exactly eye-level, twelve inches to my left, in company with the primary pianist reference books by Harold Schonberg, Abram Chasins, and Jan Holcman. (Francis Crociata, Rachmaninoff scholar and President of the Leo Sowerby Foundation) About the Author Stephen Siek is a pianist, musicologist, and piano historian. He is former professor of music at Wittenberg University and is author of England's Piano Sage: The Life and Teachings of Tobias Matthay (2011).