

**PIANOFORTE MUSIC: ITS
HISTORY, WITH BIOGRAPHICAL
SKETCHES AND CRITICAL
ESTIMATES OF ITS GREATEST
MASTERS**

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Pianoforte Music: Its History, with Biographical Sketches and Critical Estimates of Its Greatest Masters by John Comfort Fillmore

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BY
JOHN COMFORT FILLMORE.

NOTE TO THE READER

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PREFACE.

IN entering a field hitherto unoccupied by any English-speaking writer, the author of this book has had in view the following objects:

To discriminate clearly the natural epochs into which the history of pianoforte music divides; to give a lucid statement and exposition of the principles of composition which have governed and determined the creative activity of those epochs; to trace the development of these principles as manifested in the phenomena of composition, and to point out the relation of the work of each epoch to what preceded and what followed it; to call attention to the great epoch-making composers whose work furnishes the chief examples of those characteristic principles; to give a clear and discriminating account of their work, a trustworthy estimate of their relative rank and place in history, and to furnish biographical sketches of them sufficiently full to give general readers a not inadequate notion of the men and their lives; to notice the work and lives of minor composers and performers with as much fullness as the

limits of the book would permit; to trace the development of the technic of the pianoforte; to give a sufficient account of the instruments which preceded the pianoforte, and of their relation to that instrument.

How far he has succeeded in his aims he leaves to the judgment of his readers. But whatever shortcomings may be discovered in his work, the attempt is one which he believes requires no apology. The number of those who are strongly interested in the best pianoforte music is already large and is rapidly increasing. To all such, and especially to those who, like the author, are engaged in teaching the pianoforte, a connected account of the course of development of that music and of the composers who were instrumental in that development, can not fail to be welcome.

Of the subjects here expounded, "The Content of Music" and "The Classic and Romantic" certainly deserve much more attention than they have hitherto received, and it is hoped that the present exposition will be found valuable. The biographical sketch of Chopin will be found more complete and accurate than any heretofore published in English, and the other biographies and critical estimates are at least fresh, and express the author's own judgments.

The work has been a labor of love, and the author

PREFACE.

can find no better wish for those who may do him the honor to be his readers, than that they may find the perusal of his work as interesting and profitable as the composition of it, and the necessary preparation for that composition, have been to himself. With this wish, and the sincere hope that his work may not only give useful information, but prove a helpful stimulus to the highest musical and intellectual life, he offers it to the public.

J. C. F.

MILWAUKEE, WIS., March 27 1883.

NOTE.—The author takes this opportunity to acknowledge his obligations to numerous friends, and especially to Professors J. M. Geery, of Ripon College, W. S. B. Mathews, of Chicago, and Librarian Linderfelt, of the Milwaukee Public Library, for valuable suggestions, criticism and assistance.

PREFACE TO FOURTH EDITION.

The author has felt called upon to make a few additions to the list of minor composers and concert pianists (all Americans) of the present time. He has made a very few verbal changes in the book and has added questions at the end of the chapters, hoping thereby to increase its usefulness. Beyond these improvements he sees no way of bettering his work at present. He takes occasion once more to express his thanks to the musical public for its approval of his efforts.

MILWAUKEE, *October, 1888.*

CONSPECTUS.

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