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- Beethoven: Eroica Variations
- Debussy: Douze Études
- Ibert: Histoires
- Menotti: Poemetti
- Menotti: Ricercare and Toccata

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- Anderson & Roe Duos/Duets
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COMPLETE CATALOG LISTING
Alfred Music is pleased to present this complete catalog of its highly acclaimed Masterwork Library and Standard Repertoire collections. New editions are featured on the first few pages followed by descriptions of pedagogy resources, composer collections, and mixed-repertoire collections.

The uniqueness and accuracy of Alfred editions are the result of the time-consuming and diligent research done by outstanding and respected editors. Short biographies are included for many of these editors along with a list of their editions.

Finally, the Complete Masterworks Catalog has been updated to provide a succinct listing of collections, solos, duets, and duos. When performing from an Alfred Masterwork edition, one can be confident of its high quality and musical accuracy. Keep this catalog for reference as you find music for both you and your students.

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NEW SOLO PIANO EDITIONS

Ludwig van Beethoven

15 Variations and a Fugue in E-flat Major (“Eroica Variations”), Op. 35
Ed. Charles Timbrell
The “Eroica Variations”—so-called because they were later re-worked for the finale of Beethoven’s third (“Eroica”) Symphony, Op. 55—occupy a prominent place in piano literature due to its structural grandeur and the originality and beauty of its piano writing. This edition is based on the autograph, which served as the source-score for the first edition.

(A) ........................................................ $8.50 44098

Claude Debussy

Douze Études
Ed. Stewart Gordon
Claude Debussy’s Douze Études (Twelve Studies) for piano were written during the summer of 1915, a period in the composer’s life filled with intense creativity. This scholarly edition has been carefully researched from autographs and first editions. Discrepancies between sources are mentioned in footnotes. In prefatory matter, Dr. Gordon discusses Debussy’s playing, pedaling considerations, and articulation issues. Also provided are detailed analyses of each study’s structure, a chart of metronome marks corresponding with recorded performances of the Études by famous pianists, and a glossary of the French terms used throughout. Additionally, valuable performance recommendations, helpful fingering, and pedaling suggestions are offered in this comprehensive edition.

(A) ........................................................ $15.99 43956

Jacques Ibert

Histoires
Ed. Wesley Roberts
This collection of 10 Impressionistic piano pieces was written between 1912 and 1922. Most of the pieces were composed during Ibert’s years in Rome at the French Academy, and many of the pieces were inspired by the sights seen during his travels to Spain, Italy, and Tunisia. These works are known for the vivid images they evoke and have found a permanent place in the teaching repertoire.

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Italian-American composer and librettist Gian Carlo Menotti adapted a theme from his opera *The Old Maid and the Thief* to create this concise two-movement work for solo piano. The lyrical ricercare and contrasting toccata display the pianist’s emotive ability and technique, which makes the work effective for competitions and recitals.

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*Ed. Sylvia Watkins Ryan*
These brief, descriptive pieces demonstrate Menotti’s celebrated lyric gift. The compositions in this collection are varied in meter, tempo, character, texture, and technical demands and are suitable for developing the musical imagination and keyboard facility of intermediate pianists. The titles are evocative and aid the performer in conceptualizing a convincing interpretation. This edition is based on Ryan’s extensive research on the piano music of Menotti.

(I) ..............................................$7.99  44327

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**Ferdinand Beyer**

**Elementary Method for the Piano, Op. 101**
*Ed. Gayle Kowalchyk and E. L. Lancaster*
*Elementary Method for the Piano, Op. 101,* by Ferdinand Beyer (1803–1863) was first published in 1860. When compared with piano methods written in the 20th and 21st centuries, it appears more like a technique book than a piano method. This edition has been edited to be useful for today’s piano students, either as a method (with teacher guidance) or as a supplementary book.

(E) ..............................................$19.99  42384
Stewart Gordon is Professor of Music and Chair of the Department of Keyboard Studies at the University of Southern California. He studied with Olga Samaroff, Cecile Genhart, Walter Gieseking, and Adele Marcus, and holds degrees from the University of Kansas and a doctorate from the Eastman School of Music. Features of his editions include:

- Helpful performance recommendations, tempo considerations, fingering suggestions, and ornament realizations.
- Corrections of age-old engraving errors in the score and noted in footnotes.
- References to other editors’ conclusions where performance problems are open to interpretation.
- Spaciously engraved scores for ease in reading.
- Discussions of the challenges of interpreting the music.
- Essays on historical backgrounds of the music.

Ludwig van Beethoven

Dr. Gordon has thoroughly researched Beethoven’s life and works as well as the musical trends of the time. Through his scrutiny of all available autograph manuscripts and first printed editions, and by drawing upon numerous esteemed editions, Dr. Gordon has produced the most comprehensive critical body of Beethoven’s sonatas available today.

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See page 26 for a biography of Maurice Hinson.

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The Anderson & Roe Duos & Duets series is a collection of arrangements created and performed by the Anderson & Roe Piano Duo. These arrangements are designed to highlight the spirit of the original works while also reimagining piano duo choreography, supplementing the duo repertoire, and celebrating the joy of collaboration.

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DUETS

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<td>Christoph Willibald Gluck</td>
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DUOS

(Two copies required for performance.)

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Busoni’s *Duettino concertante* for two pianos, four hands, is based on Mozart’s Finale of Concerto No. 19 in F Major, K. 459, for piano and orchestra. Metronome marks are editorial and ornaments are realized in footnotes. Fingerings, dynamics, and articulation have been supplemented by the editors. Two copies required for performance.

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Jeanine M. Jacobson gained much of her expertise in the field of piano pedagogy during her 25 years as an independent piano teacher. After her children were grown, Jacobson pursued graduate work at the University of Minnesota and completed her doctorate at the University of Oklahoma. She subsequently served a 20-year tenure as professor of piano and piano pedagogy at California State University, Northridge, where she holds the postion of professor emeritus.
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At an art show in 1874, the painting *Impression, Sunrise* by Claude Monet (1840–1926) was described as unfinished—a sketch. Monet and other artists used brush strokes of pure color to show the reflection of light on objects. This style of art was called Impressionism.  
The term was also used to describe the music of Claude Debussy (1862–1918). Inspired by a poem, *Prelude to the Afternoon of a Faun* portrays the dreams and visions of a faun (a Roman god, half man and half goat) through unusual melody, harmony, and orchestration.

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By the 20th century, developments in science and technology began to influence society and the arts. International communication allowed musicians to develop an awareness of culture from around the world. Musical trends and styles changed quickly as composers explored new ideas. Many even wrote in multiple styles throughout their musical careers. The music was often a reaction against the overly emotional style of the Romantic period. Composers continued to use musical forms and instruments of the past but in new and unique ways.

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Dr. Gayle Kowalchyk is Senior Keyboard Editor for supplementary piano publications for Alfred Music. Formerly on the faculty of Eastern Illinois University, she has also taught piano pedagogy at Oklahoma Baptist University, the University of Oklahoma, and California State University, Northridge. She is co-author of Premier Piano Course and Music for Little Mozarts.

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An honors graduate in music from Syracuse University, Carole Bigler continued graduate studies at Ithaca College, Cornell University, and Elmira College.

Valery Lloyd-Watts studied at the Conservatory of Music in Toronto and the Royal College of Music in London. She earned a Master of Music degree from the University of Wisconsin, where she studied with Paul Badura-Skoda.

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Ingrid Jacobson Clarfield is Professor of Piano and Coordinator of the Piano Department at Westminster Choir College of Rider University. She has given lecture-recitals, workshops, and master classes throughout North America.

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Dr. E. L. Lancaster is Senior Vice President and Keyboard Editor-in-Chief for Alfred Music. From 1979 until 1998, he was Professor of Music at the University of Oklahoma, Norman, where he established and directed the masters and doctoral programs in piano pedagogy.

Dr. Kenon D. Renfrow is a member of the piano faculty and coordinator of group piano at Bob Jones University in Greenville, South Carolina. He holds a Ph.D in Music Education with an emphasis in keyboard pedagogy from the University of Oklahoma.

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Dr. Jane Magrath is Regents’ Professor and holds the Grand Endowed Chair in Piano Pedagogy at the University of Oklahoma, where she teaches applied piano and piano pedagogy. She has performed and given presentations in over forty states and on three continents. Magrath received her education at the University of North Carolina at Chapel Hill and at Wesleyan College, and was the first person to receive the Doctor of Music in Piano Performance and Pedagogy from Northwestern University.

For Masterwork Classics
Duets, see page 17.

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Dr. Willard A. Palmer, the founding editor of Alfred’s Masterwork Editions, is one of the most highly regarded musicologists in the realm of standard piano literature. His extensive research into performance practices of the Baroque Era changed forever the way pianists perform the music of this musical period. His landmark edition of J. S. Bach’s Inventions and Sinfonias, first printed in 1968, was the first book in Alfred’s Masterwork Library. It established the musical integrity and beautiful design for the numerous editions that have followed.

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