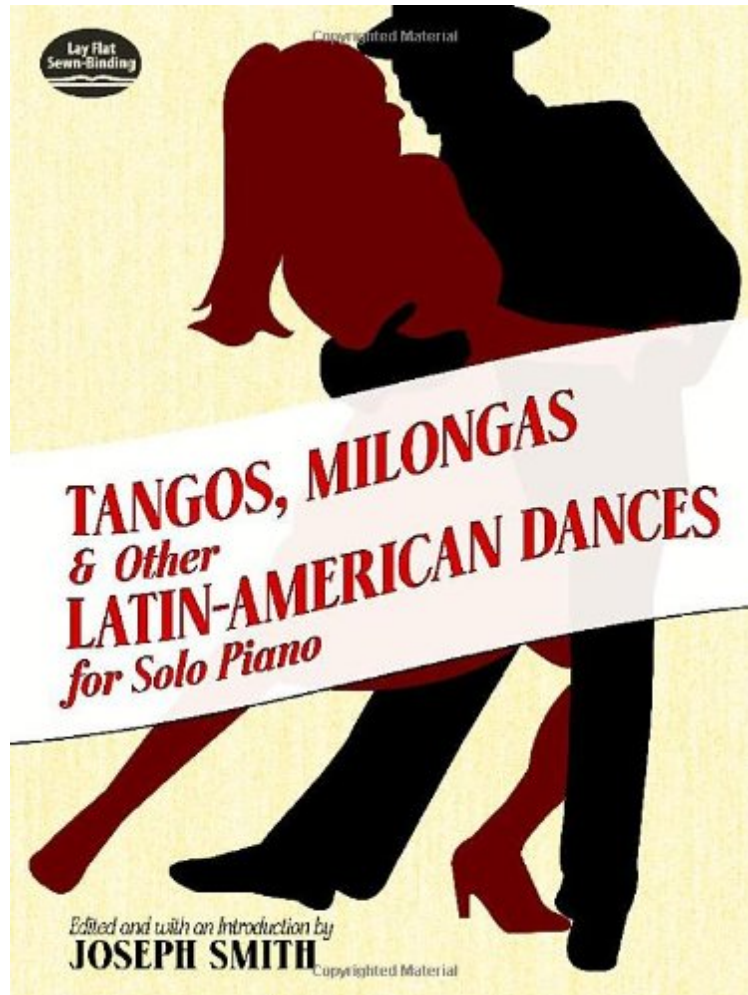


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Tangos, Milongas and Other Latin-American Dances for Solo Piano (Dover Song Collections)

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2 of 2 people found the following review helpful. A New AdventureBy TV SamAs soon as I got this music book I fell in love with it. I was looking for something outside of my usual experience and comfort zone and this book really filled the bill. The pieces are charming and evocative and are able to be appreciated by both casual and serious listeners. It's the kind of music that makes people turn their heads and wonder "What piece is that!" They have a freshness of spirit and a sense of movement to them that is irresistible. And each one seems to tell a little story, something that might have been passed down from generation to generation. If you're looking for a music book with

pieces outside of the usual piano circles then this just might be what you need. It certainly was a wonderful new adventure for me, and with each new piece the adventure continues. 0 of 3 people found the following review helpful. A collection of unknown pieces at bestBy Kha This is not a book of known Latin American dances and it should be very difficult to play them if you are not familiar with them beforehand. I would not risk buying this collection. It should have come with a CD.

This unique collection includes 40 tuneful, vivacious dance pieces from the Caribbean and South America. Chosen by editor Joseph Smith from a vast musical literature that remains largely unavailable in North America, all date from the late nineteenth and early twentieth centuries and appear in their original versions for solo piano. Featured composers include the legendary Ignacio Cervantes, who brought new sophistication and refinement to the Cuban danza; Carlos Gomes, whose piano dance "A cayumba" evokes the African influence on Brazilian music; Puerto Rican Juan Morel Campos, a prolific composer of danzas that range from the capricious to the smolderingly passionate; self-taught Ernesto Nazareth, characterized by Heitor Villa-Lobos as "the true incarnation of the Brazilian soul"; Mexican Manuel Ponce, who favored the piano but is best known for his guitar works, which were popularized by Segovia; Jos Quintn, who brought a new textural richness to the Puerto Rican danza; Manuel Saumell, father of the Cuban contradanza; and Alberto Williams, a student of Csar Franck and founder of the Buenos Aires Conservatory, who brought a new seriousness and professionalism to the musical life of Argentina.