

Corrigenda for The Pianist's Dictionary, Second Edition (2020)
(Indiana University Press)

The appearance of a new, revised edition of Maurice Hinson's "The Pianist's Dictionary" (co-authored by Hinson and Wesley Roberts) has raised expectations that the serious errors, omissions, inconsistencies, and other problems that plague the 2005 version would be rectified. Unfortunately, the evidence says otherwise. One would reasonably think that the fifteen years since the initial publication would bring a concerted effort to assure a high standard of accuracy. Although the new edition is greatly expanded, and some previous errors have been corrected, it also contains a tremendous quantity of additional problems. Without claiming that all have been found, the following is an accounting of the most egregious errors and omissions, almost all of which would have been avoidable through more rigorous fact-checking before publication. It is offered here as a service to potential users of the new version. Obviously, no reference work can be completely free of mistakes. But a reference work is only as good as what it contains for whatever subject the user is looking up at the moment. This is an area where only the highest standards should be accepted.

p.4, Albéniz. Albéniz did NOT study with Liszt.

p.5, Alkan. "Henri" is NOT part of his name. Also wrong on p.126. Correct on p.6 under Allegro barbaro, also on p.20. "He was killed when a bookcase fell on him." That story was debunked several years ago.

p.7, *Années de Pèlerinage*. Why aren't the individual pieces in each of the three volumes identified, as they are for Liszt's "Christmas Tree Suite" on p.30?

p.9, Ashkenazy. "Russian-born, American pianist." (?!). Ashkenazy was never an American resident. No mention of his numerous recordings.

p.10, Ax. No mention of his numerous recordings, nor of his well-known long-term collaboration with cellist Yo-Yo Ma.

p.25, Canin. He is identified only as a pianist, ignoring his long and distinguished tenure on the Juilliard faculty.

p.27, Casadesu. As in the first edition, again no mention of his extensive activity as composer. No mention of his recordings.

p.27, Cat's Fugue. "Nickname for a Fugue in this Sonata." The fugue IS the sonata, not part of it.

p.29, Cherkassky. He was born in 1909, not 1911. No mention of his numerous recordings.

p.29, Chopin. He composed sixteen, not "ten," polonaises for solo piano.

p.31, Cloches. There are seven examples, but no mention of Ravel, yet on p.214 we find “La Vallée des cloches” by Ravel.

p.34, Copland. No mention of his piano concerto or his five major chamber works with piano.

p.35, Cortot. No mention of his extensive teaching, nor of his numerous recordings.

p.39, Da Motta. He belongs alphabetically under “Vianna da Motta.” No mention of his recordings.

p.40, Dante Sonata. As in the first edition, this is not the title Liszt gave the work, and there is no mention of the real title: “Après une lecture du Dante: Fantasia quasi Sonate.”

p.40 and 51. Debussy: *Épigraphes antiques* mentioned on p.40 but missing where they should appear on p.51. “En blanc et noir,” however, is mentioned on p.50.

p.46, Dutilleux. “His sonata is often cited as unplayable.” By whom?? Certainly not by the dozens of pianists who frequently perform it.

p.51, Marche militaire. The familiar work referred to is the first, not the “third,” of Schubert's Op.51 (D.733). All three were published together as Military Marches for four hands in 1822 (not 1826). The title is not a “nickname”. No.1 is in D, No.2 in G, No.3 in E-Flat. The solo piano transcription of No.1 is by Tausig. None of this information is made clear in the entry.

p.56, Fantasy. No mention of either Chopin's (Op.49) or Schumann's (Op.17) Fantasy. Schubert's D.760 in C Major is incorrectly described as in “C Minor,” and there is no mention of his F Minor Fantasy for four hands. These striking omissions are carried over from the first edition.

p.60, Firkušný. No mention of his close identification with Janáček and his piano works.

p.60, Edwin Fischer. No mention of his recordings; excessive emphasis on his teaching; and no mention of him as conductor or composer.

p.61, Fleisher. He could NOT have studied with Schnabel “in Berlin” (Schnabel fled Berlin in 1933 when Fleisher was 5); no mention of his long affiliation with the Peabody Institute; no mention of recordings.

p.63, Franck: “Prelude; Chorale and Fugue”. Semicolon after “Prelude” should be a comma.

p.64, “Friedberg, Carl”; on p.68, “Karl Friedberg.” “Carl” is correct, and it appears correctly on p.117.

p.65, “Funeral March” Sonata. In Beethoven's Op.26, the Funeral March is the third, not the second, movement. Error carried over from first edition.

p.70, Glazunov. No mention of his two concertos.

p.73, Granados. He composed 12, not “ten”, Spanish Dances. Error carried over from first edition. His Goyescas pieces are bizarrely described as “grandiose” (?)

p.73, Goyescas, and p.85, Iberia: Why aren't the individual pieces in each collection identified, as they are for numerous other suites and collections by Debussy, Griffes, Ravel, Satie, Fauré, Harris, Ibert, etc, etc? Consistency! Not even entries for familiar excerpts like Triana and Maiden & Nightingale.

p.73 and 137. There is confusing, incomplete information about the titles and different versions of Liszt's Paganini Etudes, carried over from the first edition. Here is the necessary clarification: In 1838 Liszt produced his six “Études d'exécution transcendante d'après Paganini.” Nos.1, 2, 4, 5, and 6 were based upon Paganini's solo violin caprices. No. 3, “La Campanella,” comes from the finale of his Violin Concerto No.2. In 1851, Liszt published a revised, simplified version of the same six pieces, under the title “Grandes Études de Paganini.” In the Searle catalog these are identified as S.140 and S.141, respectively.

p.76, Habermann. He has recorded only some, not “most”, of Sorabji's piano works. Error carried over from first edition.

p.76, Hammerklavier. “Beethoven did not give it this name.” In fact, Beethoven's original publication calls it “Sonate für das Hammerklavier.” Hinson calls it “an apocalyptic masterpiece” (??)

p.89, Ives. It was JOHN Kirkpatrick, not Ralph Kirkpatrick, who was the “tireless advocate” for Ives.

p.89, José Iturbi. No mention of his recordings, nor of his movie appearances during the 1940s.

p.90, Jamaican Rumba. It is an individual piece, not a “suite,” for two pianos.

p.97, Khachaturian. Why is his best-known piano work, the Toccata, not mentioned?

p.101, Krenek. He wrote seven, not “six,” piano sonatas.

p.103, Landowska. No mention of her recordings. No mention of her piano performances of Mozart and Haydn.

p.104, Laredo. She did NOT record the complete works of Scriabin, only a portion.

p.104, Lateiner. “Session's” should be “Sessions's.”

p.105, Lefébure. “She made few recordings.” Actually, there are over 20 hours' worth of her recordings.

p.106, Lewenthal. He was born in 1923, not 1926.

p.107, Josef Lhevinne. No mention of his recordings, nor of his “Basic Principles of Piano Technique.”

p.107, “Liebermann, Lowell.” His name is correctly spelled “Liebermann.” On p.67, under “Gargoyles,” he is misspelled “Liebemann.”

p.112, Lyric Pieces. Grieg wrote 66, not 73, Lyric Pieces. Error carried over from the first edition.

p.116, Marcus. Her pupil Agustin Anievas is misspelled as “Anieas.”

p.122, Moiseiwitsch. He is still erroneously described as “an expert in the classical repertoire” but no mention of his Chopin and Schumann, nor any mention of his recordings. Moiseiwitsch avoided Haydn, Mozart, and Schubert, and played only six or seven works of Beethoven.

p.124, Mozart. “His piano works include...twenty-nine piano concertos.” In the next sentence: “twenty-three concertos for piano and orchestra.”

p.124, Mozart. He completed four, not “two,” sonatas for piano duet.

p.129, Nikolayeva. She premiered Shostakovich's 24 Preludes & Fugues, not the “Preludes” which are a separate, much earlier work. Error carried from first edition. No mention of her recordings.

p.130, Novaes. Incorrect accent mark over the “e”.

p.153, Pugno. No mention of his recordings. Also, the Saint-Saëns Etude “Op.116 No.6” dedicated to Pugno should be Op.111 No.6.

p.162, Reinecke. He composed four, not “three,” piano concertos.

p.169, Anton Rubinstein. He composed four, not three, piano sonatas; and five, not four, piano concertos.

p.176, Artur Schnabel. He did not record all the Beethoven Sonatas in 1931; they were recorded from 1932 to 1935 and he was the first to do so.

p.179, Scriabin. He composed ninety, not “85,” preludes, and 26, not “24,” etudes.

p.185, Abbey Simon. He did NOT record the complete works of Chopin, only a portion.

p.188. Solomon. His stroke occurred in 1956, not 1965. (Probably perpetuated from The New Grove, which also has 1965.) No mention of his recordings.

p.188, Sonata. The definition fails to account for the numerous one-movement post-baroque sonatas: Liszt, Berg, Scriabin, Medtner, Prokofiev, Feinberg, Shostakovich, Sessions, Tippett, etc, etc.

p.191, Spanish Rhapsody. "...opens with one of Liszt's finest cadenzas, using blind octaves." There are no blind octaves in the opening cadenza.

p.203-4, Timbrell. No mention of his biography of Walter Rummel.

p.204, Tippett. His piano concerto is not mentioned. And he did not compose "several duets with other instruments and piano."

p.204, Toccata. No mention of the distinction between baroque toccatas and the 19th and 20th century examples.

p.206, Träumerei. It is No.7, not No.5, of Schumann's Op.15.

p.207, Tremolo. The definition is unclear and inaccurate, and Liszt's "La Campanella" hardly fits the definition. Why no mention of Liszt's Paganini Etude No.1, subtitled "Tremolo," as an example?

p.212, "Unfinished" Sonata. It was completed by Armin KNAB, not "Knob." Badura-Skoda should be added to those who completed it.

p.223, "Whitesides." Her name is Whiteside.

p.224, Earl Wild. He did NOT study with Marguerite Long. No mention of his recordings.

Important American composers for the piano who are omitted: Roger Sessions, Leon Kirchner, Donald Martino.

Biographical sketches are included for about 200 notable pianists, both living and dead. While the Preface asks for "understanding if a favorite composer or performer does not appear," there are at least a dozen absent names whose omission is inexcusable: Marc-André Hamelin, Stephen Hough, Leslie Howard, Howard Shelley, Samson François, Annie Fischer, Yuja Wang, Samuel Feinberg, Grigory Ginzburg, Maria Yudina, Vladimir Sofronitsky, and Mikhail Pletnev. Their absence is especially conspicuous by comparison to several very marginal figures who are included.

There are brief biographical entries for approximately 190 eminent pianists, living and dead, who have made recordings. Of these, in 76 instances their recordings are mentioned. Inconsistently, there is no mention of existing recordings for 114 others, specifically: Aimard, d'Albert, Argerich, Arrau, Ashkenazy, Ax, Bachauer, Barenboim, Bauer, L.Berman, Bernstein, Bolet, Browning, Burge, Busoni, Casadesus, Chasins, Cherkassky, Cliburn, H.Cohen, Cortot, Cziffra, "Da Motta," Darré, Descaves, Dichter, Dohnanyi, Février, Firkušný, E.Fischer, Fleisher, Frager, Friedman, Friskin, Gabilowitsch, Gieseking, Gilels, Goldsand, Graffman, Grainger, Grieg,

Haskil, Hess, Hofmann, Horszowski, Istomin, Iturbi, Janis, Joy, Katsaris, Kempff, J.Kirkpatrick, R.Kirkpatrick, Kissin, L.Kraus, the Labeque sisters, Lamond, Landowska, Lang, Lateiner, Leginska, Levitzki, Lewenthal, J.Lhevinne, R.Lhevinne, Li, Lipatti, List, Loesser, M.Long, Loriod, Loyonnet, Lupu, Luvisi, Marvin, Medtner, Moiseiwitsch, Mompou, Munz, Nat, H.Neuhaus, Oborin, Ogdon, Oppens, Paderewski, Perahia, Petri, Pollack, Prokofiev, Pugno, Rachmaninoff, Rislér, Rosen, Rosenthal, Rubinstein, Saint-Saëns, K.U.Schnabel, R.Serkin, Sherman, Shure, Siki, Solomon, Steuermann, Uchida, Viñes, Votapek, Webster, Wild, Wittgenstein, Yablonskaya, and Zaremba. It is a matter of essential factual information to acknowledge the existence of recordings for any pianist who made them.