

into English, captures the essence of the volume: “There is no getting around the fact that while every symphony might be symphonic, not everything symphonic is a symphony” (pp. 14–15; *Es ist nun einmal nicht zu umgehen, dass jede Symphonie symphonisch sein mag, aber nicht alles Symphonische eine Symphonie ist*). Similarly, everything in *Beethovens Orchestermusik* is valuable information about Beethoven’s orchestral music, but not all the most valuable information about Beethoven’s orchestral music is in *Beethovens Orchestermusik*.

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**Guide to the Pianist’s Repertoire.** By Maurice Hinson and Wesley Roberts. 4th ed. (Indiana Repertoire Guides.) Bloomington: Indiana University Press, 2014. [xlv, 1,169 p. ISBN 9780253010223 (hardcover), \$80; 9780253010230 (e-book), \$64.99.] Appendices, bibliography, indexes.

The sheer vastness and immensity of the solo piano repertoire has long been daunting to performers and scholars alike. Considering the tremendous quantity of keyboard music covering more than three centuries, not to mention all the diverse editions of standard works and the accumulation of historical and analytical literature dealing with the field, any sort of reliable guidance is welcome. For serious pianists, teachers, and researchers, Maurice Hinson’s *Guide* in its various guises has been a staple reference for many years.

The new, fourth edition of Hinson’s *Guide* is a successor to his original 1973 publication (done with the collaboration of Irwin Freundlich), which was followed in turn by a 1987 expansion and a still further revision from 2000. The focus in all these volumes is entirely on solo piano literature. To cover ancillary areas of his topic, the industrious Hinson also prepared one supplement (dated 1979), plus a compilation dealing with works for piano and orchestra (1981, revised 1993), another devoted to the piano in chamber ensembles (1978, revised 2006, both aided by current coauthor Roberts), yet another covering works for

more than one piano (1983), and a further volume that lists piano transcriptions and arrangements (1990). All of these, as well as several other Hinson undertakings, appear under the imprint of Indiana University Press.

The latest edition is nearly 250 pages larger than its predecessor. In a generally uninformative preface, Hinson and Roberts provide few specifics about whatever additions, revisions, and changes have been made. They do not describe the modus operandi governing their discovery, acquisition, and examination of the publications included, nor anything about the division of labor between the coauthors. Also unhelpful, especially for less-experienced users of the volume, is the absence of any suggestions concerning how to obtain out-of-print scores, whether via the Internet or otherwise. Furthermore, the preface never defines the actual focus and scope of the new book (original solo works only, with minimal attention to purely pedagogical material), nor does it mention any of Hinson’s other contributions to the field except his survey of transcriptions! (The latter, incidentally, has been in urgent need of corrections, revisions, expansion, and reorganization ever since it appeared.)

As before, the format is alphabetical by composer, some given brief overviews of their outputs and style characteristics. Next comes a listing of works, with publishers (plus editors and dates where applicable), descriptions of those works, and a rating of technical difficulty (easy, intermediate, moderately difficult, difficult). In many instances the authors add pertinent bibliographic references (monographs, theses, dissertations, D.M.A. documents, and articles), but this element of the *Guide*, as we shall see, has its own share of problems. Following the main alphabetical section (occupying 1,038 pages) comes an extensive listing of anthologies and collections (85 pages), and a 14-page general bibliography. Also supplied is information on the addresses and agents of music publishers and a list of composers arranged by nationality.

By most standards, the coverage offered by the latest *Guide* is comprehensive, resulting from an impressive amount of cumulative labor going back four decades. The book’s cover claims that about 2,000 composers are represented, nearly 400 of whom

are native or naturalized Americans. Bearing in mind, however, that any reference work is only as useful as what it contains about the topic the user is looking up at the moment, there remain many areas of concern. Perhaps paramount are the numerous omissions of significant composers and works. Of course the standard works of almost all major piano composers are usually given proper attention. But it is puzzling, for example, to discover that a significant number of Ludwig van Beethoven's variation sets and Bagatelles are not described or included. Under Wolfgang Amadeus Mozart's miscellaneous pieces ("of great importance", p. 704) the Fantasy (Praeludium) and Fugue, K. 394, remains missing, as it was in earlier editions. There are brief descriptions of Isaac Albéniz's *Iberia* suite and Dimitri Shostakovich's Preludes and Fugues op. 87, but no discussion of the individual components of those works. In a similar vein, none of Percy Grainger's numerous piano pieces are apparently regarded as worthy of specific consideration. Nor do Joseph Haydn's sonatas get the treatment they deserve; only nineteen of nearly sixty are singled out for special mention. Domenico Scarlatti, with about 555 sonatas to his credit, fares even worse; only 15 get specific commentary. For Frederic Chopin's Mazurkas, the authors provide an arbitrary selection of fewer than half (only those "with outstanding features"; p. 245). (Also, his Waltz, op. 34, no. 3 has somehow gone missing.) For the earlier keyboard literature, coverage is hit-or-miss—generally the latter. For example, Jan Pieterszoon Sweelinck is nowhere to be found. Jean-Philippe Rameau, François Couperin, Louis Couperin, Jacques Duphly, Jacques Chambonnières, and Girolamo Frescobaldi are included, but only with listings of published editions; there is no description of any of their individual keyboard pieces. The same applies to even earlier masters like William Byrd and Orlando Gibbons. This is profoundly unhelpful to users wishing to select specific works by these composers. At an opposite extreme, Olivier Messiaen's early, unrepresentative Preludes are given full-page treatment.

In a completely different corner of the repertoire, it is heartening to find Jelly Roll Morton, Eubie Blake (both added in 1987), James P. Johnson (a new addition), and

Scott Joplin included, but by the same standards why is there is no mention of Joseph Lamb, James Scott, Dana Suesse, Zez Confrey, or Billy Mayerl? A number of twentieth-century composers whose major works have been performed and recorded in recent years are missing entirely. A few such examples would include Ernest Schelling, Salvatore Martirano, Ernst Levy, Ronn Yedidia, Roxanna Panufnik, Osvaldo Golijov, Oldřich Korte, Nikolai Roslavets, Radamés Gnattali, Alexei Stanchinsky, Pancho Vladigerov, Albéric Magnard, Earl Wild, and Alexis Weissenberg. On the other hand, some who are included do not get up-to-date coverage: where are Carl Vine's Second and Third Sonatas and his Bagatelles and *Anna Landa Preludes*? Where are Charles Wuorinen's Third Sonatas, Leon Kirchner's Second and Third Sonatas, Ernst Krenek's Sonata no. 7, Easley Blackwood's Concert Etudes and Sonata, and Reynaldo Hahn's *Le rossignol éperdu*? Important recent works by John Corigliano, Richard Danielpour, David Tel Tredici, Stephen Hartke, Hilary Tann, and Judith Zaimont are missing, not to mention the majority of York Bowen's large piano output (recently republished by Weinberger).

Considering the size and scope of the *Guide*, serious typographical errors are relatively few. However, Sergei Bortkiewicz's name, misspelled as "Bortikievich" in 1973, continues to appear in its erroneous form, and anyone searching for Sergei Taneyev may or may not find him under the transliteration of "Taneive." A major work by Donald Martino, *Pianississimo*, has been demoted to "Pianissimo."

In many cases the authors' brief descriptions of the works cited are concise and to-the-point, with proper attention usually given to structure, style, and/or technical features. On the other hand, too many entries contain embarrassing factual errors. Perhaps the most egregious is the statement that Johann Sebastian Bach's *Goldberg Variations* contains thirty-two variations. Franz Liszt's etude *Ab Irato* is said to conclude with "two pages of quiet loveliness" (p. 625)—but the piece actually hurtles to a violent end. Max Reger is said to have written "50-page fugues" (p. 808). The Sonata no. 3 of Kaikhosru Sorabji actually requires about ninety minutes to perform, *not* "12 hours" (p. 938). The stated timing of

sixty-five minutes for the Sonata of Paul Dukas is at least twenty-five minutes beyond its normal playing time. Anyone studying Gabriel Fauré's Sixth Nocturne is very unlikely to find any "Scriabinesque passages" (p. 371). Calling Michael Tippett's Sonata no. 2 "mainly lyrical" (p. 983) misses the point of the work entirely. And the claim that Sergei Rachmaninoff's 24 Preludes are patterned after the key relationships of Chopin's Preludes is grossly misleading. As for the admittedly subjective levels of difficulty, few pianists tackling the first two sonatas of Johannes Brahms are likely to describe them as only "moderately difficult."

Numerous entries are encumbered by rather sophomoric (and unnecessary) performance advice or descriptions: "Diabelli's fun theme" (p. 121); on Brahms's Rhapsody, op. 119, no. 4: "Find correct tempo and hold it" (p. 178); on Chopin's Nocturne, op. 9, no. 2: "Do not drag tempo" (p. 247); on Mozart's Sonata, K. 309: "Watch the *ff* markings in the middle movement" (p. 700). The adjective "effective" tends to be overused; under Chopin's Waltz, op. 18, for instance, the entire description reads: "Effective, brilliant, pianistic. Makes a fine effect" (p. 254). We are also duly informed that the Chopin Barcarolle is a "remarkably successful" (p. 255) work and that Maurice Ravel's *Sonatine* is "one of the best Sonatines ever written" (p. 803). In one particular Bach fugue, "tonal balance in voice leading [is] important" (p. 65). Would this not apply to all of Bach's fugues?

The compilers devote a great deal of attention to collections and anthologies, both for individual composers and more omnivorous publications. Detailed contents of these are provided in almost all instances. This feature is likely to be valuable for teachers seeking this kind of material for their pupils and their personal libraries. For standard repertoire, diverse editions are frequently mentioned, and this aspect is similarly useful. Nonetheless, quite a few recent volumes from Dover Publications, including those devoted to Nikolay Medtner, Albéniz, Enrique Granados, Jean Sibelius, Camille Saint-Saëns, and Amy Marcy Beach, are conspicuous by their absence.

Despite an apparent abundance of bibliographic references, there are too many major oversights and omissions. It is hard

to understand, for instance, how Hinson and Roberts could have overlooked such relatively recent, seminal books as Ronald Smith's extensive study of Charles-Valentin Alkan (*Alkan* [London: Kahn and Averill, 1976–1987]), Larry Sitsky's thorough examination of Ferruccio Busoni's entire piano output (*Busoni and the Piano*, 2d ed., [Hillsdale, NY: Pendragon Press, 2008]), and his similar study of Anton Rubinstein. Also important are Paul Rapaport's monograph on Sorabji (*Sorabji: A Critical Celebration* [Aldershot, Hants, Eng.: Scolar Press, 1992]), Barrie Martyn's study of Medtner (*Nicolas Medtner* [Brookfield, VT: Ashgate, 1995]), John Gillespie's *A Bibliography of Nineteenth-Century American Piano Music* (Westport, CT: Greenwood Press, 1984), an important survey by Helmut Brauss (*Max Reger's Music for Solo Piano* [Edmonton: University of Alberta Press, 1994]), a 1989 work by Jeremy Nicholas (*Godowsky, The Pianists' Pianist* [Hexham, Northumberland, Eng.: Appian Publications & Recordings, 1989]), and Sofia Moshevich's examination of all of Shostakovich's piano music (*Dmitri Shostakovich, Pianist* [Montreal: McGill-Queen's University Press, 2004]). An awareness of these would have helped significantly to avoid the inaccuracies that permeate many entries for these (and other) composers. To name but two: the section on Alkan perpetuates serious errors from earlier editions, especially regarding his magnum opus, the *Twelve Studies in the Minor Keys*, op. 39. The entry for Busoni's *Ten Variations on a Prelude by Chopin* makes no distinction between the early and vastly revised later versions.

With all its deficiencies, including the number of problems uncorrected from earlier editions, the latest Hinson/Roberts *Guide* still remains a necessary resource for pianists, pedagogues, and libraries. Considering the thirteen-year interval since the last edition, it is regrettable that the book was not given closer, more critical scrutiny. Perhaps the best option for the future would be to transfer the book's contents to an online version that could be updated and corrected via Wiki technology or a similar approach.

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