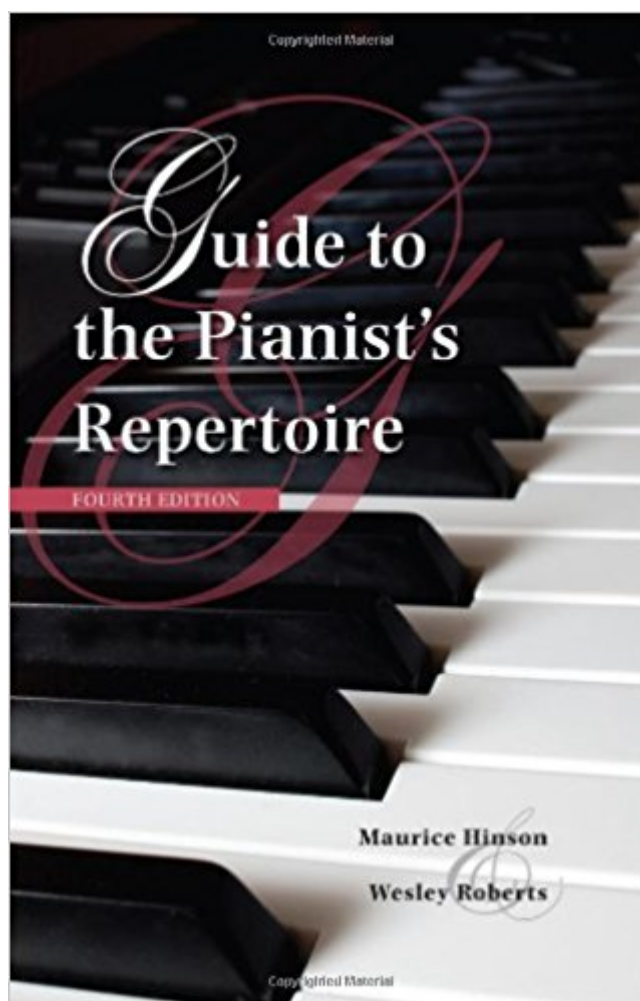


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Guide To The Pianist's Repertoire, Fourth Edition (Indiana Repertoire Guides)



Synopsis

Guide to the Pianist's Repertoire continues to be the go-to source for piano performers, teachers, and students. Newly updated and expanded with over 250 new composers, this incomparable resource expertly guides readers to solo piano literature. What did a given composer write? What interesting work have I never heard of? How difficult is it? What are its special musical features? How can I reach the publisher? It's all here. Featuring information for more than 2,000 composers, the fourth edition includes enhanced indexes. The new "Hinson" will be an indispensable guide for many years to come.

Book Information

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Customer Reviews

"[T]his volume, as its predecessors, is excellent for piano teachers planning recitals."

American Reference Books Annual"After perusing this comprehensive book, pianists will have a new list of music to learn!" *American Music Teacher*"Praise for the 3rd Edition:

"[A]n important tool for any pianist or musicologist who wants to explore the piano repertoire. Its thoroughness and scholarly approach are products of the most painstaking research and labors of love." *Journal of the American Liszt Society*Praise for the 2nd Edition:"As the reader may

already know, Hinson is sui generis! And we owe him renewed thanks." *The American Music Teacher*"Highly recommended...." *American Reference Books Annual*"The appearance of the revised and enlarged edition of Guide to the Pianist's Repertoire is an

event to celebrate..." *Notes* "[S]tuffed with information..." *The Musical Times* "[A]s a concise reference work, it stands alone...." *Choice* "The release of any book by Maurice Hinson (this time with co-author Wesley Roberts) is a major event, especially in the piano world. This Fourth Edition of *Guide to the Pianist's Repertoire* represents an accomplishment of staggering proportion, with over 1200 pages, more than 300 pages longer than the Third Edition. Dr. Hinson describes it as an updated *œ*practical listing of the important piano literature, but it offers significantly more than that. In addition to the inestimable value of finding little known works, the reader also benefits from the lucid descriptions and practical information about piano music from 1700 to the present. This *Guide* is an extraordinary resource for anyone devoted to the rich repertoire for the piano." *Nelita True, Eastman School of Music* "The chapter on anthologies and collections will be invaluable to teachers and pianists wishing to explore new musical worlds." *International Piano* "[T]he latest Hinson/Roberts *Guide* still remains a necessary resource for pianists, pedagogues, and libraries." *NOTES: QTLY JRL MUSIC LIB ASSN* "This is an indispensable tool to any piano performer or student desiring to widen their musical horizons." *La Lettre du Musicien* "This guide by Hinson... has been regarded as the leading English-language reference tool for solo piano literature since it was first published in 1973. Each succeeding edition has expanded in scope and quality.... Highly recommended." *Choice*

Maurice Hinson is Senior Professor of Piano at the Southern Baptist Theological Seminary and was founding editor of the *Journal of the American Liszt Society*. Wesley Roberts is Professor of Music at Campbellsville University.

A music teachers must have!

good

I have owned the previous editions of Hinson's guides and used them over and over to find interesting and well crafted pieces that are "off the beaten track." I also love the listings of editions available. The ratings are very helpful, and the scholarship is of the highest quality. I have found pieces to add to my solo recital programs that are wonderful and unique, pieces for my students that are perfect when I am looking for music for small hands or "easy sounds hard." It's also a great guide to the immense world of classical music publishing when the choices seem overwhelming. I

appreciate this reference book very much and love this latest edition. Lots of new composers included.

This book was bought for my friend and teacher who is also a contemporary of Maurice Hinson. He is listed in the book and looks up works as he thinks of them. The book is a very complete reference

This is a must have for anyone serious about piano repertoire. For students in undergraduate or graduate level piano classes- You must get it! It is beautiful and informative.

Good reference book

Forty years have elapsed since the first edition of this Guide appeared. One would think that during that time, sufficient opportunities would have been available for a thorough re-examination of its contents--whether for the correction of errors, the addition of previously-omitted composers and works, and for the style and usefulness of the descriptions. To a limited extent this has been done for the new 4th edition, which is some 250 pages larger than its predecessor. Unfortunately far too many problems still remain. Any reference book is only as useful as what it contains for whatever the user is looking up at the moment. From that standpoint, why are only a few of Beethoven's variation sets and Bagatelles described or listed? No one would insist on descriptions of all 555 Scarlatti Sonatas, but only 15 are singled out for specific mention. Similarly, there is an arbitrary selection of only 19 of Haydn's 50+ Sonatas, and fewer than half of Chopin's nearly 60 Mazurkas. This is standard repertoire where all the individual works ought to be at least briefly covered. The Iberia suite of Albeniz gets an overall mention, but we are told nothing about the 12 substantial, individual pieces within that work. Nor do the 24 Preludes & Fugues of Shostakovich receive anything more than a generalized overall summary. Among earlier keyboard composers, coverage is hit-or-miss, usually the latter. There's no mention of Sweelinck, for example, and for Byrd, Gibbons, Rameau, both Couperins, Duphy, Chambonnieres and Frescobaldi we get only lists of published editions; anyone seeking a representative sampling of specific works is out of luck. The relative allotment of space for several entries is questionable: why do Messiaen's early, unrepresentative Preludes, for instance, deserve a full page? Major omissions, especially for 20th-century composers, are far too numerous for a reference book of this type. Fortunately Scott Joplin, Eubie Blake, Jelly Roll Morton and James P. Johnson are included, but by the same token, where are James Scott, Joseph Lamb,

Zeze Confrey, Dana Suesse, and Billy Mayerl? Nowhere to be found are any of the following, all of whom have had major piano works published, performed and recorded in recent years: Salvatore Martirano, Roxanna Panufnik, Ernst Levy, Earl Wild, Alberic Magnard, Nikolai Roslavets, Ronn Yedidia, Pancho Vladigerov, Ernest Schelling, Oldrich Korte, and Alexis Weissenberg. Other composers who are included receive less than their due: important recent works by Richard Danielpour, David Del Tredici, Stephen Hartke, and Judith Zaimont (among others) are missing, as are Carl Vine's Second and Third Sonatas and his Bagatelles and Preludes, Charles Wuorinen's Third Sonata, Leon Kirchner's Second and Third Sonatas, and Easley Blackwood's Concert Etudes and Sonata. Most entries include concise descriptions of style characteristics and pianistic requirements. Too many, however, contain outright factual errors. According to the Guide, Bach's Goldberg Variations consist of 32 (not 30) variations! Max Reger is absurdly credited with writing "50-page Fugues." Liszt's etude called "Ab Irato" is said to conclude "with two pages of quiet loveliness" when in fact it hurtles to a violent ending. The timing given for the Dukas Sonata--65 minutes--is at least 25 minutes beyond its usual duration. Sorabji's Sonata No.3 does not last "12 hours" (!?); 90 minutes is more like it. Calling Michael Tippett's Sonata No.2 "mainly lyrical" misses the point of the work entirely. Among misspellings (relatively few), Sergei Bortkiewicz remains "Bortkievich" even after four editions of the Guide. Too many descriptions border on the naive or sophomoric. There is a reference to "Diabelli's fun theme." We are duly informed that Chopin's Barcarolle is "remarkably successful" (was there ever any doubt?). A Chopin Waltz is said to be "Effective, brilliant, pianistic. Makes a fine effect." Then there are attempts at performance instructions: "Find correct tempo and hold it

I returned the Kindle version of this Book. There is no good way to search the book with Kindle. I have used the notes function to create my own indexes for navigating through the alphabetical structure. But that takes a lot of time. Then I wanted the "notes" for this (and other) books to be synchronized across two or three devices. After "indexing" as far as the T's, my "notes" synchronized, but they synchronized to the device that only had two "notes"-- effectively erasing the notes. I would like to have the book in digital format but the paper hard copy is going to be my better option. Otherwise, I love this book. It isn't perfect; but, the scope is amazing. Sometimes Dr. Hinson's tone is almost coffee-talk casual. But I enjoy those ambiguous shades tone as much as the attempt to be concise, meaningful and "comprehensive".

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