

1994

Maurice Hinson's Pedagogical Collections for Intermediate-Level Piano Students.

Jonathan A. Brown
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**Maurice Hinson's pedagogical collections for intermediate-level
piano students**

Brown, Jonathan A., D.M.A.

The Louisiana State University and Agricultural and Mechanical Col., 1994

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MAURICE HINSON'S PEDAGOGICAL COLLECTIONS
FOR INTERMEDIATE-LEVEL PIANO STUDENTS

A Monograph

Submitted to the Graduate Faculty
of Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

in

The School of Music

by
Jonathan A. Brown
B.M., Samford University, 1977
M.M., Southern Illinois University-Edwardsville, 1983
August 1994

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ACKNOWLEDGMENTS

I am deeply indebted to Dr. Kathleen Rountree for her patience, expert guidance, and encouragement throughout this project. I would also like to thank Alumni Professor Jack Guerry and Associate Dean Wallace McKenzie for their valuable suggestions in preparing the final manuscript. To Alumni Professor Guerry I wish to express my heartfelt gratitude for his inspiration and expert guidance during my piano studies at LSU. I am grateful also to Dr. Griffin Campbell, Dr. Herndon Spillman, and Dr. Kevin Mulcahy for their service on my committee.

Four people outside the LSU School of Music have my special gratitude. First, Dr. Maurice Hinson, who contributed many hours of his valuable time, and without whose cooperation this monograph could not have been written. Second, Celia Conaway and David Ellis at Ellis Pianos in Birmingham, who kept me informed of recent publications and allowed me to use the store as a resource library. Finally, I wish to thank my wife Naomi for her technical assistance in preparing the final manuscript and for her constant encouragement during my doctoral studies.

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PREFACE

The purpose of this study is to examine the editorial output of Dr. Maurice Hinson, noted authority on piano literature and presenter of workshops, master classes, and lecture-recitals throughout the United States and in many foreign countries. Hinson is the author of five extensive books that catalogue and annotate the repertoire for piano, including Guide to the Pianist's Repertoire (1973, rev. 1987), The Piano in Chamber Ensemble (1978), Music for Piano and Orchestra (1981), Music for More than One Piano (1983), and Transcriptions, Paraphrases, and Arrangements (1990), all published by the Indiana University Press. In addition, he has written two piano music reference guides and over forty articles for various music journals. Hinson is co-author with Wiley M. Hitchcock of the article, "Piano Music," for the New Grove Dictionary of American Music (1986, Macmillan Press Ltd.). He has also written "Pedaling the Piano Works of Chopin," a chapter in Joseph Banowetz's book, The Pianist's Guide to Pedaling (1985, Indiana University Press). Hinson's activities as editor of numerous single pieces and collections for Alfred, Hinshaw, Belwin Mills, and other music publishers are a natural extension of his

career. In addition to carefully edited scores, these editions include biographical, historical, pedagogical, and bibliographic information. This combination of careful editing and valuable textual information makes Hinson's editions invaluable to both teachers and students.

This study will concentrate on Hinson's collections of intermediate-level piano literature. Hinson presents repertoire of a high quality that is accessible to the intermediate-level piano student, and is especially suited to teaching basic principles of technique and musicianship. In addition, an important orientation to a variety of styles and musical genres is provided. Besides their excellent pedagogical features, Hinson's collections provide a broad perspective of keyboard music, including early compositions of major composers, music of eighteenth- and nineteenth-century America, music of female composers, and music of the twentieth century.

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ABSTRACT

Maurice Hinson is internationally recognized as one of the foremost authorities on piano literature. He has presented lecture-recitals, workshops, and masterclasses throughout the United States and in many foreign countries, including England, Japan, and Australia. Hinson has written five books that catalogue and annotate the repertoire for piano, including Guide to the Pianist's Repertoire (1973, rev. 1987), The Piano in Chamber Ensemble (1978, Music for Piano and Orchestra (1981), Music for More Than One Piano (1983), and Transcriptions, Paraphrases, and Arrangements (1990), all published by the Indiana University Press. In addition, Hinson has written two piano music reference guides; many articles for music journals; a chapter entitled "Pedaling the Piano Works of Chopin," for Joseph Banowetz's book, The Pianist's Guide to Pedaling (1985, Indiana University Press); and he is co-author with Wiley M. Hitchcock of the article "Piano Music" in The New Grove Dictionary of American Music, (1986, Macmillan Press, Ltd.).

Hinson's pedagogical editions of piano music for Alfred, Hinshaw, Belwin Mills, and other publishing

companies are among the most useful and reliable editions of their kind available today, particularly in the area of intermediate-level piano literature. They have been prepared from manuscripts or first editions and contain much helpful textual information on the composers and musical styles. Besides their pedagogical aspects, Hinson's editions offer a broad selection of piano literature, including the early compositions of major composers, music of eighteenth- and nineteenth-century America, music of female composers, and music of the twentieth century.

This study examines Hinson's pedagogical collections for intermediate-level piano students. Chapter 1 discusses Hinson's musical background, highlighting important experiences that helped to shape his career as a pianist, teacher, and music editor. A brief historical overview of pedagogical collections is given in Chapter 2, followed by an summary of Hinson's editorial output in Chapter 3. A comparison of representative scores is included in Chapter 4, and Hinson's Chopin collections are discussed in Chapter 5.

CHAPTER 1

BIOGRAPHY

Maurice Hinson's early background and musical experiences figured prominently in his development as an outstanding pedagogue, author of books on piano literature, and music editor. His background includes formal musical training that may be divided into three main periods: study at the Juilliard School, 1947-1948; undergraduate work at the University of Florida, (B.A., 1952); and graduate study at the University of Michigan - Ann Arbor, (M.M., 1955; DMA, 1957). However, even prior to this time, events occurred that shaped his musical career.

Hinson was born December 4, 1930, in Gainesville, Florida, to Bartlett and Beatrice Hinson. His family was a musical one, and he received his first piano lessons from his older sister Ruth, who was a piano teacher; she taught him to play many popular tunes and hymns.¹ At age eleven he received his first "official" piano lessons with Claude Murphree, professor of organ and keyboard at the University of Florida. Murphree assigned Hinson a thorough regimen in

¹Maurice Hinson, interview by author, 30 May 1989, Louisville, Kentucky, tape recording.
Note: Biographical information in this chapter, unless otherwise noted, has been taken from this interview.

scales, arpeggios, and the technical exercises of Czerny and Hanon, in addition to the standard intermediate-level piano repertoire.

At age thirteen the young student enrolled in the correspondence course of Chicago's Sherwood Music School. In this way, Hinson strengthened his background in theory, which enabled him to advance more rapidly during his subsequent music studies. Students enrolled in the correspondence course were allowed to take lessons in Chicago during the summers, so Hinson began studying piano each summer with Leo Podolsky. Hinson describes Podolsky as a traditional, well-schooled Russian pianist who spoke with a thick accent. Each fall, Hinson would return to studies with his regular teacher in Gainesville, having benefited enormously from Podolsky's thorough and systematic instruction.

The Juilliard School, 1947

A crucial point in Hinson's musical development occurred in 1947, when, as a high-school junior, he auditioned at the Juilliard School and was accepted by Olga Samaroff. Although he was to remain at the school for only one year, his study with the noted pianist left an indelible impression. During his workshops and masterclasses, Hinson often relates details of his very first lesson with Samaroff because of the important effect that it had on his career: After playing a Bach prelude and fugue, he was asked by

Samaroff to define fugue. Unable to do so satisfactorily, Hinson was instructed to read the book Fugue, by the English author James Higgs, and to be prepared to discuss the structure of a fugue at his next lesson. This initial emphasis on musical form was a helpful addition to the kind of instruction he had received in the past, and later proved to have a decided influence on Hinson's teaching and his editing.

In addition to studying musical form, Hinson learned about the advantages of using accurate scores. Prior to this time he had mainly used whatever editions were available (usually the then-standard G. Schirmer publications), and, like many students, believed that everything "had yellow covers on it."² Samaroff quickly required him to purchase new scores, and he gradually became firmly convinced of the importance of accurate phrasing, dynamic markings, and practical suggestions for fingering.

Hinson's introduction to musical style was also quite memorable. While studying the Mozart Sonata in B-flat, K. 570, he attended exhibits of eighteenth-century furniture and clothing at the Metropolitan Museum of Art. Later in the semester, he and other Samaroff students attended a performance of The Marriage of Figaro at the Metropolitan Opera, the first time that he had seen a Mozart opera. These experiences gave him new insights into an era that, for him,

²Maurice Hinson, interview by author.

had previously existed only on paper. Hinson's later inclusion of pertinent historical information in many of his pedagogical editions may well be a direct result of experiences of this type.

Technical problems were a primary focus during Hinson's study with Samaroff. As a remedy for his double-jointed fingers, Samaroff assigned Pischna exercises and urged him to concentrate during practice on avoiding any collapse of the fingers at the first joint. She also encouraged a flexible wrist to maintain the proper sonority in chord playing and to produce a sound that was never percussive. Hinson's discussion of correct voicing in his Debussy collection illustrates the importance of this early training.

The use of recordings to facilitate mastery of style and technical excellence was also an important aspect of Hinson's study with Samaroff. While learning the Liszt concert etude, "Un sospiro," he was encouraged to listen to two or three recordings by various artists in order to hear and understand the overall musical effect of the piece. This experience led first to an interest in developing his own library of recordings, and later encouraged him to support a sizeable expansion of resources in the music library at the Southern Baptist Theological Seminary in Louisville, Kentucky.

Hinson's skill for describing aspects of musical style also began to develop during his study with Samaroff. This was largely due to the fact that Samaroff rarely played for him during his lessons because of an injury to her right hand. According to Hinson,

She was getting ready to go on a tour, and she tripped over a suitcase, injuring her right hand. From that point on, she didn't play [very] much.³

Instead of demonstrating at the piano, Samaroff communicated musical ideas through the use of verbal descriptions, and encouraged her students to examine the musical score away from the piano in order to solve interpretative as well as technical problems. This emphasis on mental practice continued in Hinson's later teaching and performing, and is shown in several of his editions, in which he encourages mental review of the score as an aid to mastering phrasing and rhythm.

Hinson performed with other students in recitals that Samaroff called musicales. There were no written critiques of the performances, but influential members of New York society were often invited, and the atmosphere was quite formal. These occasions enabled Hinson both to receive patronage for his studies and to be introduced to critics and agents prior to his official performance debut. At the musicales, Hinson first heard some of Samaroff's most accomplished students, including William Kapell, Rosalyn

³Maurice Hinson, interview by author.

Tureck, Sidney Weissenberg (Alexis Weissenberg), and Claudette Sorel. He later came to know each of these musicians personally and to appreciate the important impact of Samaroff's instruction on their careers.

Hinson's year of study with Samaroff came to an abrupt end on May 17, 1948, when she died suddenly of a stroke, less than a month before Hinson's June 11 debut at New York's Town Hall. Determined to go ahead with the performance, Hinson took four or five lessons from Edwin Hughes, a former associate of Theodor Leschetitsky. The debut took place on schedule, and Hinson received favorable reviews in several newspapers, including the New York Sun.

University of Florida, 1948-1952

Hinson's career was now at an important crossroads. He had the choice of remaining in New York and continuing his piano study or returning to Gainesville, Florida, so that he could complete his final year of high school and move on to college. It was the latter that his parents favored and that Hinson chose. Hinson was fortunate to have attended a progressive laboratory school in Gainesville prior to his studies with Samaroff. The school accepted his year of study at the Juilliard School, allowing him to graduate with his class. He began work on his undergraduate degree in music at the University of Florida in Gainesville in the fall of 1948. At the time Hinson was upset over having to end his

study at the Juilliard School, but he later realized this was a wise course.

Hinson first began teaching piano privately while pursuing his undergraduate degree at the University of Florida. During his first year of teaching, Hinson gave lessons in the students' homes, using his bicycle as transportation; his number of students grew to about twenty-five. Later he was able to work in one location. He developed a keen interest in teaching because of his desire to "see a student grasp an idea, to see the idea grow, and to help cultivate that idea."⁴ By keeping a card file on the pieces he taught, Hinson recorded those that were particularly useful in teaching certain concepts, as well as the ones that his students enjoyed most. Over the years, this file grew to more than 400 cards and served as a foundation for his books on piano literature and editions.

Upon graduation from the University of Florida in 1952, Hinson entered the army under the R.O.T.C. program and served a two-year period during the Korean War. One of these two years was spent in Nancy, France, where he was able to continue his piano study at the Conservatoire Nationale with a fine teacher, Gaston Bollen, who had previously taught at the Paris Conservatory for a number of years.

⁴Maurice Hinson, interview by author.

University of Michigan, 1954-1957

After his term of military service was completed, Hinson began work on a master's degree in performance and composition at the University of Michigan, where he studied piano with Joseph Brinkman. Hinson's first book, Guide to the Pianist's Repertoire (1973, Indiana University Press) is dedicated to both Brinkman and Samaroff because Hinson attests that these two individuals were the ones most responsible for shaping his career as a pianist and teacher.

While studying composition at the University of Michigan under Ross Lee Finney and Leslie Bassett, Hinson learned to analyze and think as a composer, and now recommends that his piano students study composition.

Upon completion of his masters degree at Michigan, Hinson was offered teaching positions at three different schools: the University of Minnesota, Wichita State University, and Southern Baptist Theological Seminary. He decided not to accept any of these positions, and remained at the University of Michigan until he had completed his Doctor of Musical Arts degree. In 1957, he became one of the first pianists at the university to complete that degree. Seventeen faculty members attended his oral exams, which carried a great deal of importance since a lengthy research paper was not required. After completing the DMA, Hinson accepted a position teaching piano at Southern Baptist

Theological Seminary in Louisville, Kentucky, where he has remained to the present.

Southern Baptist Theological Seminary,
Louisville, Kentucky, 1957-present

Hinson's duties at Southern Baptist Theological Seminary included teaching private piano and courses in piano literature and piano pedagogy. He was not yet involved in the kind of research that led to his books on piano literature, but he continued to update the repertoire card file that he had begun while teaching piano in Gainesville, Florida.

In 1963, Hinson received a telephone call from Irwin Freundlich, who had been his piano literature teacher at the Juilliard School. Freundlich asked Hinson to help him update his book, Music for Piano (1954) because his former collaborator, James Friskin, at the advanced age of 77 years, was unable to undertake such an ambitious task. Freundlich proposed that he and Hinson divide the work between them, rather than collaborate on the entire book. Formerly, Freundlich had researched music from the pre-Baroque period and the twentieth century, and Friskin had studied music of the Baroque, Classic, and Romantic eras. This time, Freundlich wished to reverse the assignments, preferring to update Friskin's research himself, while Freundlich's earlier work would be revised by Hinson. After receiving a sabbatical from Southern Baptist Theological

Seminary, Hinson began researching pre-Bach and twentieth-century keyboard music at the Library of Congress in Washington, D.C., periodically sending sections of the work to Freundlich for review.

About a year later, Hinson received another call from Freundlich, who complained that he did not have sufficient time to write because many of his students were entering important international competitions, thus requiring him to spend much more time coaching and traveling. He warned Hinson, "I have a feeling that you are going to have to write this book, and if you want me to be involved, maybe you'd like me to edit it."⁵

When asked of his reaction on receiving this news, Hinson responded:

Well, I just about flipped my lid. I asked him, "Do you really think that I can do it?" And [Freundlich] said, "Yes, I am convinced from what I have seen this past year that you can do the whole book."⁶

From that time forward the book became Hinson's own project, and ten years later, in 1973, Guide to the Pianist's Repertoire was published by Indiana University Press, quickly becoming a standard reference source for piano literature. A supplement followed shortly, then the Piano Teacher's Source Book, (1974, Belwin Mills) and The Pianist's Reference Guide (Alfred, 1987), followed by the

⁵Maurice Hinson, interview by author.

⁶Ibid.

second edition of the Guide to the Pianist's Repertoire (1987, Indiana University Press) were published. Hinson's first book was so successful that he was encouraged by the Indiana Press to write four more books: The Piano in Chamber Ensemble (1978), Music for Piano and Orchestra (1981), Music for More Than One Piano (1983), and Transcriptions, Paraphrases, and Arrangements (1990). In addition, Hinson has written "Pedaling the Piano Works of Chopin," a chapter in Joseph Banowetz's book The Pianist's Guide to Pedaling (1985, Indiana University Press) and co-authored with Wiley M. Hitchcock the article, "Piano Music," for the New Grove Dictionary of American Music (1986, Macmillan Press Ltd.).

Hinson's many journal articles and years of successful teaching at Southern Baptist Theological Seminary have led to the latest important step in his career, music editing. His current and future projects include editions of piano music for Alfred and other publishing companies, as well as scheduled updates of his books. (The third edition of the Guide for the Pianist's Repertoire is scheduled to be released in 1997.) Hinson has also completed work on two videotapes about keyboard music of the classical and romantic periods, which will be released in the fall of 1994. He is extremely active and in high demand as a clinician (see Appendix II, pages 114-116 for a representative list of Hinson's activities). It is not surprising that reviewers and pianists, including Robert

Weirich and Bradford Gowen, have dubbed him, "The Indefatigable Maurice Hinson."⁷

⁷Robert Weirich, review of Masters of the Piano Fantasy, ed. by Maurice Hinson, American Music Teacher (December/January, 1990/91): 60; and Bradford Gowen, review of Schumann Fantasiestücke, Op. 12, Sinfonische Etüden, Op. 13, and Fantasy in C major, Op. 15, ed. by Maurice Hinson, Piano and Keyboard (September/October, 1993), 58.

CHAPTER 2

AN OVERVIEW OF PEDAGOGICAL EDITIONS 1893-1974

Maurice Hinson's editions of pedagogical literature can best be examined when compared to editions published previously. These include two G. Schirmer collections, the International Library of Music (1956, University Society, Inc.), John Thompson's Modern Piano Course (1943, Willis), and Denes Agay's Music for Millions series (1959, Consolidated Music Publishers), as well as collections and editions by George Anson, Howard Ferguson, Willard Palmer, and Jane and James Bastien.

The catalog of the G. Schirmer publishing house primarily includes collections of music by a single composer, appropriate for serious study by college students and professional performers. However, a few early volumes include repertoire for study by intermediate-level piano students. Two of these collections are Selected Sonatinas, Books I-III (1893), and Selected Piano Solos by Romantic Composers, Books I-III (1943). Each collection includes pedagogical features that have been incorporated and expanded in more recently-published collections. Selected Sonatinas, Book III contains practice suggestions

appropriate, in particular, to the study of sonatinas (including hints for determining the form of each piece) and a discussion of sonata-allegro form. In addition, information about the forms of several pieces is supplied in the scores, using initials, such as M.T. (main theme). Suggested realizations for the ornaments are provided in footnotes.

In 1920, an important series was published in the United States that was much more comprehensive than the Schirmer collections. Entitled the University Course of Music Study - Piano Series (1920, University Society), this six-volume series represented a concerted effort by leading pedagogues, including Rudolph Ganz and Edwin Hughes, to provide a means of granting school credit for music study. Each volume of the series covered a different grade level:

- (1) Introductory Division
- (2) Intermediate Division
- (3) Junior Graduate Division
- (4) Senior Graduate Division
- (5) Post Graduate Division
- (6) Artist Division

The volumes are actually folders that contain repertoire of increasing difficulty, organized in chapters of three to four pieces each. Each of the folders contains about thirty chapters. In the lower grades, technical exercises precede the music, and a short written exam on the material concludes the chapter. In addition, short biographies of various composers appear on the back cover of each chapter.

In the more advanced grades a limited amount of textual material is included in each chapter.

The University Course gradually evolved into a series that was designed to function as a home music library. The revamped series retained its graded organization, but in the new International Library of Music (1956, University Society) the repertoire was divided into eight volumes, containing thirty to one-hundred compositions each. An important difference between the International Library of Music and its predecessor is that in the new series, the repertoire and technical exercises appear in separate additional volumes (bringing the total number of volumes to fifteen), rather than being systematically coordinated as before. In keeping with its encyclopedic nature, the textual information in the International Library of Music is not limited to piano music. A history of opera, a music dictionary, and short essays on such subjects as "Negro Folk Song and the Negro Composer" and "Women in Music" are also included in the series. (Ironically, repertoire selections in these two areas are very limited.) Other areas are sparsely represented: American music is limited to a small number of compositions by Edward MacDowell and some traditional folksong literature, and twentieth-century repertoire is limited to frequently performed pieces by such composers as Debussy, Shostakovich, and Prokofiev.

John Thompson's Modern Course for the Piano (1936-1944, Willis) was one of the most widely-used piano courses in America until the pedagogical materials of Jane and James Bastien were published in the 1960s. The series includes five different levels of repertoire and supplementary technical exercises. Unlike the University Course and the International Library of Music, the Modern Course includes method materials for beginning piano students (volumes 1-3). In the technique books, Thompson included original compositions, simpler etudes by such composers as Gurlitt and Streabbog, and simplified versions of advanced literature, such as Liszt's Hungarian Rhapsody No. 6 and Mussorgsky's "Hopak." In the higher levels, he also attempted to introduce advanced-level studies, such as Chopin etudes, by including one-page excerpts of this literature. On the first page of many scores, limited textual material is found. For example, the following information is included with the Brahms Waltz in A-flat major, Op. 39, No. 15:

The waltzes of Brahms, like those of Beethoven, have for their inspiration the old German 'Ländler' or peasant dance and should be played in forthright fashion, at once simple, direct, and sincere. Avoid sedulously any attempt to impart subtlety or sophistication to these measures. Save such effects for the valse of Chopin, for example.⁸

⁸John Thompson, Modern Piano Course, Vol. V, (Florence, KY: Willis, 1944), 38.

When examined from a present-day editorial perspective, the Thompson series exhibits several weaknesses, including omission of catalog numbers and the inclusion of extensive editorial markings that do not adhere to modern performance practices. Further, Thompson's heavy use of transcriptions and simplified versions, while in vogue at the time, is no longer considered acceptable by modern pedagogues.

Denes Agay's Music for Millions (1959-1976, Consolidated Music Publishers), is a six-volume graded series containing early to late intermediate-level repertoire in a variety of musical styles. The volumes are:

- Vol. 17 Easy Classics to Moderns
- Vol. 27 More Easy Classics to Moderns
- Vol. 37 Classics to Moderns in the Intermediate Grades
- Vol. 47 Early Advanced Classics to Moderns
- Vol. 67 Classics to Moderns - Sonatas and Sonatinas
- Vol. 77 Classics to Moderns - Themes and Variations

Essentially only an anthology, textual information is extremely limited. Typical of editions of the period, editorial markings are extensive, overly-romantic in effect, and indistinguishable from the original markings. Opus numbers and other pertinent information vary in their accuracy and completeness. The wide variety of repertoire from each period is the series' greatest strength. In addition to short pieces by Bach, compositions by Scarlatti, Rameau, and Telemann are offered. Character pieces by

Schumann and Tchaikovsky, as well as contemporary works by Debussy, Kabalevsky, Bartók, and Dohnányi are also included.

George Anson's twenty-four-volume repertoire series, Anson Introduces (1959-1975, Willis), reflects a trend toward graded repertoire books containing works of a single composer, along with limited information about the composers and selections. In comparison to the large volumes of the Music for Millions, Anson's volumes are much smaller, containing as few as four or five pieces and apparently chosen because of their suitability as stylistic models and/or their technical accessibility. His Sonata Sampler in three volumes offers excellent examples of the editor's approach. Each volume contains baroque, classical, romantic, and contemporary sonatas, including composers such as Scarlatti, Clementi, Beethoven, and Kabalevsky. The preface to each volume contains a brief discussion of sonata-allegro form; and printed on the first page of each piece is pertinent information about the composer and the work, including an outline of the form (see Example 1, page 19). Anson's editorial markings are not distinguished from those of the composer, but do not seem to be as numerous as in some earlier editions. The scores are notable for their clear, clean print. Repertoire choices include less familiar pieces, such as Gurlitt's Sonatina in A minor, Op. 76, No. 5 (Book II) and Schumann's "To Julia" Sonata, Op. 118

The Sonata

Originally the term "Sonata" meant a "sound" piece, an instrumental work (from sonare: to sound), the opposite of "Cantata", to be "sung" (from cantare: to sing).

The form gradually developed from the Suite, a work of several contrasting movements, and in the Classic period, with Haydn and Mozart as its foremost exponents, became a somewhat set type of larger composition.

However, it is a great mistake to think that all Sonatas are alike in form and content. Many of them follow a rather standard pattern, but an equal number are extremely individual works not at all in conventional pattern, and often the greater the composer, the less likely will his Sonata conform to rule.

The BAROQUE Sonata, especially those by Domenico Scarlatti and his school, has only one movement, is usually in Binary form, and is simply a "sound" piece.

Even the Classic and Romantic Sonatas vary greatly in form and length. The great Sonata in B minor by Liszt has but one movement, while the Sonata, Opus 5, by Brahms, has five.

Haydn and Mozart use two or three movements, while Beethoven used four movements in his earlier works and in his later and greater ones frequently used only two.

Whatever the number, the skilled composer gives variety by contrast in speed, key and meter for the various movements.

The conventional SONATA plan follows this pattern:

First movement: Sonata-allegro form.

In three sections: Exposition—

Principal theme in the tonic key

Secondary theme in the dominant key

(The Exposition is usually repeated in the earlier works).

Development—

Free treatment of the thematic material presented in the Exposition.

Recapitulation—

Principal theme in the tonic key

Secondary theme in the tonic key

There sometimes is an Introduction, and sometimes a Coda ("tail") to close the movement.

Ex. 1: Sonata Sampler, Vol. II, (Anson, 1964), Preface, p. 2.

(Book III), as well as works that appear frequently in other pedagogical collections.

Howard Ferguson, an English pianist, began his editorial career in 1949; however, his first pedagogical editions for piano were not published until 1961. Ferguson's works represent a decidedly new direction for editions of their kind, namely, an increased emphasis on accuracy, as well as the inclusion of more extensive biographical and historical information. Ferguson's six-volume series, Style and Interpretation (1964-1972, Oxford University Press), offers excellent examples of his editing practices (see Example 2, page 21). Each volume contains an extensive introduction providing general information about the particular historical period, the instruments in use at that time, and suggested performance practices. Like Anson, Ferguson places specific information about the pieces on the first page of each score; however, Ferguson's scores seem to have been more carefully prepared, and the exact source for each piece is identified. All editorial dynamic and phrase markings appear either in parentheses, or are identified with crosstrokes. Ornaments are realized in the score or in footnotes. Ferguson is particularly careful to point out altered notes in the score, even when mistakes in the manuscript seem fairly obvious.

At about the same time that Ferguson's Style and Interpretation series appeared, Willard Palmer began to

INTRODUCTION

THOUGH the six composers included in the present volume were born in countries as widely separated as Ireland, Germany, Poland and Hungary, they form an unexpectedly interconnected group. John Field, the Irishman, was fifteen years older than Schubert; yet his gentle romanticism and his feeling for a new type of keyboard texture, in which widely-spaced broken chords were held together by a liberal use of the sustaining pedal, mark him out as the unassuming prophet of a whole school of piano writing. His European success as a pianist brought his works before a wide public; and slight though they were, they deeply influenced the composers of the next generation. Chopin gave his pupils the Nocturnes of Field to study, and himself profited by their example; Liszt later published them in an edition of his own; and their effect on Mendelssohn and Schumann, if more indirect, was scarcely less profound. The last link in this chain was provided in the following generation by Brahms, whose early admiration for the music of Mendelssohn was succeeded by a deeper and more lasting veneration for Schumann.

The Instrument and its Dynamics

The instrument for which these 19th century composers wrote was in process of changing its character, as we have already seen from the Introduction to Volume 3 of this anthology. (Cf. vol. 3, p. 6, *Fortepiano and Pianoforte*.) Field started his career in the late 1790s by demonstrating Clementi's *fortepianos*: instruments whose light and transparent tone was conditioned by their mainly wooden frames, thinnish, comparatively low-tensioned strings, small leather-covered hammers and shallow touch. But by the mid-19th century Liszt and Brahms were playing on what was virtually the modern *pianoforte*, with its all-iron frame, heavy high-tensioned strings, large, felt-covered hammers and comparatively deep touch, which produced a more powerful tone, but one that was also 'thicker' and less transparent than that of the earlier instrument. In the intervening period, Mendelssohn, Chopin and Schumann used pianos whose tone and touch lay between these two extremes.

The performer of today should always bear in mind the differences between these various instruments, for they are bound to affect his approach to the music itself. (Cf. vol. 3, p. 7, *The tone and touch of the Fortepiano*.)

The light touch and transparent tone of Field's *fortepiano*, coupled with its fairly restricted dynamic range, gives some indication of the type of sound required by his music. Dynamic contrasts should never be extreme, and the all-important melodic line should stand out effortlessly against an accompaniment which is sensitively moulded yet always discreet.

The pianos used by Mendelssohn, Chopin and Schumann were a quarter of a century nearer to our own, nevertheless they were still considerably less 'thick' and

powerful than the modern instrument. Mendelssohn in particular must have preferred a touch and tone that was distinctly on the light side, for this would have suited the quick and delicate *pp* staccato effects of which he was so fond. He must also have been accustomed to a bass register that was transparent rather than powerful, otherwise he would never have written a passage such as the L.h. part of bb. 48-50 in his *Fantasia in E*, p.20. If these facts are not borne in mind when playing Mendelssohn today, the heavier quality of our pianos will continually distort his typically light and delicate texture.

With Chopin and Schumann the situation is less straightforward. Their music at times seems to reach out towards the weight and power of the modern *pianoforte*; yet it should never be forgotten that both composers wrote essentially for an intimate group of listeners in a *salon* or drawing-room, rather than for a more impersonal audience in a large concert hall. Hence, sensitiveness was of greater importance to them than sheer dynamic power. Chopin was delighted when Kalkbrenner mistakenly guessed from his playing that he had been a pupil of Field; and he preferred, as we know, a piano whose touch was much lighter than that used by many performers of his day. A. J. Hipkins of the firm of Broadwood, whose pianos Chopin used in England, wrote that his fortissimo was a full, pure tone without any suspicion of harshness or noise; that his nuances decreased to the faintest yet always distinct pianissimo; and that his singing *legatissimo* touch was specially remarkable. Schumann, even before he damaged one of his fingers, was not a pianist of the calibre of Chopin; but the intimate character of much of his music suggests that their outlook on performance cannot have been very dissimilar. We have, too, the delightful photograph of Clara Schumann seated at a small upright piano, with her husband gazing adoringly at her; and this suggests that the Schumanns, like Debussy three-quarters of a century later, may even have preferred the smaller type of instrument, at least in the home.

All in all, therefore, it would seem advisable for today's interpreter of Chopin and Schumann to moderate the power of his instrument somewhat. The impression of strength and weight of tone must often be there; but there should always be a reserve, to match not only both composers' preference for an intimate atmosphere, but also the 'inward' quality that is such an essential part of their music.

The full dynamic range of the modern piano was available to Liszt and Brahms. Brahms must have written for just such an instrument from a fairly early age. And though Liszt belonged to the previous generation, his music, like that of Beethoven, always demanded and anticipated every increase in power that the piano manufacturer could supply. Moreover, he outlived his contemporaries Chopin and Schumann by many years; so for

Ex. 2: Style and Interpretation, Vol. IV, Romantic Piano Music, (Ferguson, 1964), Preface, p. 6.

produce editions for Alfred Publishing Company. Palmer's editions, like those of Ferguson, represent a more scholarly approach to editing. His J. S. Bach: Inventions and Sinfonias (1971, Alfred) reflects an attempt to provide more accurate scores, based upon autographs or first editions. In the introduction, the editor provides information concerning the sources consulted and their location. Discussion of subjects such as ornamentation, tempo, and dynamics follows (see Example 3, page 23). In the scores, editorial markings appear in light gray print, and footnotes are used where further clarification is necessary. One of the most important aspects of Palmer's collections is the separation of a composer's earlier, less mature works from the masterworks. Palmer has organized this repertoire into volumes titled, "Introduction to--" and "First Book of--." While still being carefully prepared and edited, these volumes contain less extensive textual information and fewer pieces, and are accessible to early intermediate students.

Jane and James Bastien are among the most widely recognized editors of elementary and intermediate piano teaching materials in the twentieth century. Together they produced the four-volume Piano Literature series (1966-1974, Kjos). Jane Bastien compiled and edited the first two volumes of the series, and her husband James edited the last two volumes:

ORIGIN

J. S. Bach's *Inventions* and *Sinfonias*, more commonly known as the *Two-Part Inventions* and *Three-Part Inventions*, were not published during Bach's lifetime. There are two authentic autographs:

1. The *Clavier-Büchlein vor Wilhelm Friedemann Bach*, which was begun in the year 1720, contains each of the fifteen Inventions under the title *Preambulum*. The Sinfonias are contained in the same volume, each bearing the title *Fantasia*, but the C minor Sinfonia is missing and the D Major Sinfonia is incomplete. Several of the Inventions are in the hand of Wilhelm Friedemann, but these certainly were written under the supervision of his father. Most of the Inventions and all of the Sinfonias are clearly in J. S. Bach's own hand. This manuscript is now

in the library of the Yale School of Music at New Haven, Conn. A facsimile edition is published by the Yale University Press.


2. The final and complete version, the *Autograph of 1723*, is entirely in J. S. Bach's own hand. This manuscript is in the possession of the German State Library in Berlin. A facsimile edition is published by C. F. Peters.

A third "autograph," NOT by J. S. Bach, was possessed by Wilhelm Friedemann Bach. It is referred to in the Bischoff edition as the "second Autograph" or the "Griepenkerl Autograph." It is not considered authentic. This manuscript is also in the possession of the German State Library in Berlin. We will refer to this as the "*Friedemann manuscript*."

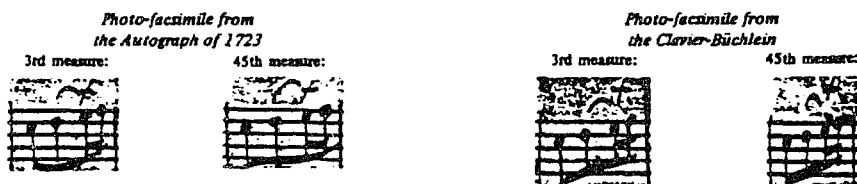
THE IMPORTANCE OF THE CLAVIER-BÜCHLEIN


Because the *Clavier-Büchlein* was in private ownership until 1932, when it was purchased by the library of the Yale School of Music, it was not easily available for use in editions prepared before that year. This includes the Bachgesellschaft, Busoni, Czerny and Mason editions. Hans Bischoff had access to it only after he had completed his edition of the *Two and Three-Part Inventions* and made a few incomplete references to it in a supplementary table, overlooking a great deal of important information. While the *Autograph of 1723* must be considered the final revision, and consequently the version most approved by J. S. Bach, the value of the *Clavier-Büchlein* in establishing an authentic and accurate text is easily illustrated by the following example:

In *Invention No. 3*, one of the ornaments has caused considerable confusion. It appears in the 3rd measure

and again in the 45th measure, which is identical. In the *Autograph of 1723* this ornament has the appearance of , but it appears over a sixteenth note! The ornament bears little resemblance to Bach's manner of writing the "doppelt cadence und mordant" (see the Explication from the *Clavier-Büchlein* on Page 3 of this edition). It is clearly impossible to execute at any reasonable tempo, since it involves playing 8 notes in the time occupied by a sixteenth note. In spite of the fact that it is unplayable, it is found in the Bachgesellschaft edition without comment. Hans Bischoff refers to it as the authentic ornament but assigns it to a footnote, thus indicating his concern.

When these measures from the final Autograph are compared with the corresponding measures in the *Clavier-Büchlein*, the problem disappears:



The "ornament" is very clearly a slur followed by a mordant 

In his manuscripts Bach made use of the following clefs:



Ex. 3: J. S. Bach: *Inventions and Sinfonias*, (Palmer)
Preface, p. 2. Copyright 1968, Alfred Publishing Co.,
Inc. Used with Permission of the Publisher.

<u>Piano Literature</u> , Vol. 1	(1966)
<u>Piano Literature</u> , Vol. 2	(1966)
<u>Piano Literature</u> , Vol. 3	(1968)
<u>for the Intermediate Grades</u>	
<u>Piano Literature</u> , Vol. 4	(1974)
<u>for the Early Advanced Grades</u>	

According to the editors, "The continuous, consistent, and systematic grading throughout all four collections has been of prime importance."⁹ Each volume of the series contains repertoire from the Baroque, Classical, Romantic, and Contemporary periods. A broad variety of music is offered, including compositions by Tcherepnin, Kabalevsky, and Khatchaturian, as well as such pieces as Mozart's "Alla Turca" movement from the Sonata in A Major, K. 331 and Schumann's "Important Event" from Kinderszenen, Op. 15.

The final volume of the series, Piano Literature for the Early Advanced Grades, shows several changes in the original format. This volume contains nearly twice as many pieces as each of the other volumes; both composer and title indexes are also included. Performance notes appear in some of the scores; however, as in other volumes of the series, editorial markings, for the most part, are indistinguishable from those of the composer.

During the past one-hundred years, pedagogical editions have grown vastly in number and scope, as has the

⁹James Bastien, ed., Piano Literature for the Early Advanced Grades, Vol. 4, (San Diego, CA: Kjos, 1974), 1.

field of piano pedagogy itself. Steadily, the quality of these editions has changed, gradually incorporating higher standards of accuracy and authenticity, as well as more extensive information about historical, stylistic, and performance elements. The works of editors such as Palmer, Ferguson, and Bastien helped to create a market for new editions. Simultaneously, a new generation of teachers was emerging from performance and pedagogy programs, more aware of the need for accurate and reliable editions than any previous group of teachers. The combination of these elements created an eager market for the pedagogical editions and collections of Maurice Hinson.

CHAPTER 3

THE EDITORIAL WORK OF MAURICE HINSON

Maurice Hinson's editorial career began in 1971 with A Collection of Early Keyboard Music, published by Willis Music Company of Florence, Kentucky. Since that time, and especially from the 1980s onward, Hinson's editorial activities have virtually exploded, resulting in over one-hundred collections, published mainly by Alfred Publishing Company of Van Nuys, California. This chapter presents a number of those collections, together with a discussion of their organization, content, and the nature of their editorial suggestions. Comparisons of specific scores with those that were published earlier, as well as contemporaneous editions are included in Chapter 4 of this monograph.

Hinson's pedagogical editions for Alfred appear in four main series whose specific purposes are reflected in their titles. These are At the Piano with--J. S. Bach, Chopin, Debussy, et cetera; Masters of--Piano Program Music, Impressionism, the Romantic Period, et cetera; Dances of--Beethoven, Chopin, Brahms, et cetera; and Classics in Context--Early Music of Mozart, Beethoven, Liszt, et cetera.

Because of the vast quantity of this material and the varying nature of individual volumes within each series, the general outline of the textual material found in each volume will be discussed first, and an examination of the scores will follow.

During the 1970s, the texts of pedagogical collections underwent some important changes, including the identification of sources and expanded discussions on ornamentation and general style characteristics. Many of these changes are evident in the editions of Ferguson and Palmer, where discussion of tempo, dynamics, phrasing, and pedaling is more thorough than in the Anson and Thompson collections. Hinson's editorial style includes still further modifications in the textual content, including

- (1) substantial quotation from primary sources, such as the letters and writings of a composer (At the Piano with Mozart)
- (2) discussion of important stylistic elements, using excerpts from pieces in the collection (Dances of Brahms)
- (3) discussion of performance practices, such as the use of pedal in Bach (At the Piano with J. S. Bach)
- (4) footnotes in the text, documenting information on composer's background, career, style characteristics, et cetera.
- (5) bibliography

Hinson's collections have been consistently praised for the quality and usefulness of the textual information included. In his review of Hinson's four-volume collection, Masters of--English, French, Russian, Spanish Piano Music

(1990, Alfred) Richard Shadinger wrote: "Pianists should acquire these volumes for this information alone,"¹⁰ echoing the sentiments of many reviewers. (Those who are familiar with Hinson's books on piano literature will notice that the texts to his collections are written in a similarly succinct style.) Moreover, the editor's texts are carefully tailored to his anticipated audience: intermediate-level piano students and their teachers. For instance, in At the Piano with J. S. Bach (1987, Alfred) Hinson first relates interesting details of the composer's life, then discusses important traits of Bach's style, and finally the individual pieces. In contrast, Palmer's Bach: 18 Short Preludes (1971, Alfred) begins with a thorough discussion of sources followed by a two-page ornament chart and general information on the style.

Hinson's texts are usually divided into six to nine main sections that may be understood when studied separately or as one entity. According to Hinson, his goal in presenting the material in this manner was to increase the likelihood that the material would actually be read by the student, rather than simply ignored, as is so often the case.¹¹

¹⁰Richard Shadinger, review of Masters of (English, French, Russian, Spanish) Piano Music, edited by Maurice Hinson, in American Music Teacher, (December/January 1991/92): 72,74.

¹¹Maurice Hinson, interview by author, tape recording, Birmingham, Alabama, 28 February 1994.

Hinson's At the Piano with--J. S. Bach, Sons of Bach,
et cetera is a sixteen-volume series that includes the music
of the following composers:

J. S. Bach	Liszt
Sons of Bach	Felix and Fanny Mendelssohn
Beethoven	Mozart
Chopin	Ravel
Debussy	Robert and Clara Schumann
Haydn	Scarlatti
Joplin	Tchaikovsky
Kabalevsky	Women Composers

This series is designed to acquaint students with the
various composers to which each volume is dedicated,
supplying information about their lives, their music, and
the historical background of their particular musical
periods. Hinson fervently believes that by providing this
information he increases the probability that the student's
performance of the literature will be more stylistically
correct.¹²

An excellent example of this type of collection is At
the Piano with Mozart (1986). The textual material in this
volume is divided into six main parts:

- Mozart and the Clavier
- Mozart as Performer
- Mozart as Teacher
- About the Works in this Edition
- Performing the Works in this Collection
- The Purpose of this Edition¹³

¹²Maurice Hinson, interview by author, tape
recording, 19 August 1993, Birmingham, Alabama.

¹³Maurice Hinson, ed., At the Piano with
Mozart, Van Nuys, CA: Alfred, 1986), 5-17.

In these preliminary pages, Hinson provides information on Mozart's keyboard instruments and his life, and supplies details of Mozart's teaching, using letters by the composer to his father Leopold as a source (see Example 4, page 31). He also includes helpful suggestions regarding fingering and ornamentation.

In other volumes of this series, the information provided varies, sometimes including more historical detail or more information about form, as in At the Piano with Debussy (1986), where Hinson maps out the form of each piece. Under the heading "Purpose of this Edition," in each volume, information may also vary. For instance, in At the Piano with Mozart, Hinson states that dynamic, pedal, and metronome markings are editorial unless otherwise indicated. In addition, all fingering is editorial.¹⁴ However, in At the Piano with Chopin (1986), the composer's fingering appears in italics; Chopin's pedal markings are indicated in footnotes or in the texts about each piece.¹⁵ It is important to mention here that although Hinson's effort to supply composer fingerings is commendable, the Alfred edition's italicized print, recognizable only by its slight slant, is difficult to distinguish from its regular print. In some other collections, such as Dances of Brahms, the

¹⁴Ibid., 17.

¹⁵Maurice Hinson, ed., At the Piano with Chopin, (Van Nuys, CA: Alfred, 1986), 15.

MOZART AS TEACHER

Mozart must have found it depressing that very few pupils approached his own standards either in virtuosity or powers of expression. "You happy man," he once remarked to Cyrowetz, who was about to start on a journey to Italy. "As for me, I am off now to give a lesson to earn my bread." While his attitude fluctuated in regard to the whole matter of keyboard performance and to having to devote so much time and energy to teaching, he seems ultimately to have accepted it as a necessary part of his life and as one which was not without its compensations. "Unless you wear yourself out," he wrote to his father from Paris on July 31, 1778, "by taking a large number of pupils, you cannot make much money." That some of his students were extremely slow must be inferred from several remarks in his letters, and we can only guess at the drudgery involved, of which there is a hint on a single sheet in Mozart's autograph (in the Fitzwilliam Museum, Cambridge), containing some quickly jotted-down five-finger exercises.

But he could take pains with a backward pupil and a good one caused him much pride. On June 9, 1784, he wrote to his father: "I am fetching Paisiello in my carriage, as I want him to hear both my pupil and my compositions." This pupil was Barbara Ployer, for whom he had composed his Concertos in E flat (K. 449) and G (K. 453). Another girl in whose playing he delighted was Franziska von Jacquim, of whom he wrote on January 14, 1787: "I have never yet had a pupil who was so diligent and who showed so much zeal—and indeed I am looking forward to giving her lessons again according to my small ability." We get a hint of the bond between himself and some of his students when we read in his father's letter of November 19, 1784, that to celebrate his name-day, he "gave a small musical party, at which his pupils performed."

Mozart's account of his teaching Rosa Cannabich at Mannheim contains the following interesting passages taken from letters of November 14–16, 1777:

The Andante [of the sonata K. 309] will give us most trouble, for it is full of expression and must be played accurately and with the exact shades of forte and piano, precisely as they are marked. She is very smart and learns very easily. Her right hand is very good, but her left, unfortunately, is completely ruined. I can honestly say that I often feel quite sorry for her when I see her struggling, as she so often does, until she really gets quite out of breath, not from lack of skill but simply because she cannot help it, for she has got into the habit of doing what she does, as no one has ever shown her any other way. I have told her mother and I have told her too that if I were her regular teacher, I would lock up all her music, cover the keys with a handkerchief and make her practise, first with the right hand and then with the left, nothing but passages, trills, mordants and so forth, very slowly at first, until each hand should be thoroughly trained. I would then undertake to turn her into a first-rate clavierist.

It appears that Mozart was not an ideal teacher, due to certain flaws in his character. He never suffered fool's flattery and in his earlier years, during the time of his stay in Paris, was too lazy to involve himself with teaching. Later, despite his spasmodic and harassed way of life, he made an effort to keep to a routine, although his irregular concert engagements and travel must have made it difficult to meet students on a regular basis. In February, 1782, he normally taught from nine to one. Exactly two years later he wrote to his father on February 10: "I spend the whole morning giving lessons, so I have only the evening to spare for my beloved task—composition."

Mozart's financial situation was so desperate by May, 1790, that he wrote to his generous friend, Puchberg, on the 17th: "I now have two pupils and should very much like to raise the number to eight. Do your best to spread the news that I am willing to give lessons." We do not know what Mozart's fees were, nor whether he charged his aristocratic pupils at a different rate from his other pupils. Nor have we definite evidence as to the length of

Example 4: At the Piano with Mozart, (Hinson), Preface, p. 10. Copyright 1986 by Alfred Publishing Co., Inc. Used with Permission of the Publisher.

italicized print that denotes the composer's fingering is also smaller, making it easier to recognize.

In Hinson's Masters of--Theme and Variations, Polyphonic Piano Music, the Romantic Period, et cetera, the pieces in each volume are organized according to a single musical form, genre, or style period. This series contains nineteen volumes:

American Piano Music	Piano Program Music
Baroque Period	Polyphonic Piano Music
Character Piece	Romantic Period
Classical Period	Russian Piano Music
Early Contemporary Music	Sonatina, Bks. I-III
English Piano Music	Spanish Piano Music
French Piano Music	Suite
Impressionism	Theme and Variations
Piano Fantasy	

In these volumes Hinson traces the development of various musical forms and includes a variety of composers and musical styles. Masters of Impressionism (1990) is a good example of this series.

In Masters of Impressionism, Hinson presents works by Chopin, Liszt, Grieg, Debussy, Ravel, Bartók, Ravel and others. Hinson's preface to the volume includes discussion of the early development of Impressionism, and its full flowering in the music of Debussy and Ravel. By including Scriabin's "Desire," Op. 57 and Cyril Scott's "Lotus Land," Op. 47, No. 1, Hinson clarifies for the student that the influence of the impressionist style was strong, extending beyond the works of Debussy and Ravel. A bibliography and list of sources for further reading are also included (see

Examples 5a-b, pages 34-35). As in other volumes, Hinson is careful to distinguish between original material and editorial suggestions. For example, in this volume Debussy's fingering is printed in italics. (All other fingering is editorial.) Similarly, Debussy's pedaling is identified in the footnotes. (All other pedaling is editorial.) The metronome markings are editorial, unless otherwise indicated in the footnotes, and French terms in the scores appear with their English translations, added by the editor.

Masters of Polyphonic Piano Music (1989) includes music from the Baroque, Classical, Romantic, and Contemporary periods. In this volume, Hinson provides a compilation of repertoire that is extremely useful for study of contrapuntal style, a very challenging area for most young pianists. Included are several fugues, as well as pieces in fugato style. Hinson provides thoughtful instruction in fugue style by clearly marking the subject and answer entries with brackets; he also labels episodes (identifying their modulations where necessary), various strettos, and codas in several of the pieces. These pieces thus may serve as models for studying the forms of the other pieces in the volume (see Examples 6a-b-c, page 36).

ness—the same attitude toward life and nature that drove the Impressionist painters out of their indoor studios into the open. Debussy wanted to make his music sound like a continuous improvisation, thereby averting the danger of a purely intellectual response. He was a great poet among musicians, and his mosaiclike conception of form influenced by pure sensation, his creation of musical texture from the intermingling of fluid sonorities—all opened whole uncharted areas of mind and emotion, none of which had been available in musical terms before. He made music create atmosphere, made it evoke and suggest, made it express in understandable yet necessarily elusive terms the great subtleties and variations of nuance that had previously remained exclusively with the painters and poets. Debussy felt that music, being an art that existed not in space but in time, could approach more closely the Impressionist ideal than painting, since in painting the play of light can only be realized in a static manner, whereas music can convey the sense of constantly changing movement, of continual flux, far more effectively. But many of Debussy's Impressionist piano pieces appear similar to Impressionist paintings precisely because there seems to be no real movement or progression: they appear as "static transfixations of the fleeting moment, on the point of dissolution but 'frozen' in a specific moment in time."

MUSICAL TECHNIQUES USED BY THE IMPRESSIONISTS

1. Plain song. This offered the Impressionists use of the old church modes with their varied arrangement of internal sequence. Debussy conceived of chords as abstract sonorities, as self-sufficient entities released from restriction to a melodic line, and thus brought into use the principle of "nonfunctional" harmony—harmony that doesn't function according to the rules of traditional tonal relations. For example, he juxtaposed unrelated major and minor chords in root position, and meandered at will in sequences of open fifths. He gradually abandoned the major-minor or tonal system and avoided the tonic-dominant relationship. Whatever the source, there was always the ear as the final judge. Lockspeiser quotes a fascinating exchange on the subject of harmony between Debussy and Ernest Guiraud, his friend and teacher at the Paris Conservatoire. The following is an extract:

Guiraud (Debussy having played a series of chords on the piano): What's that?

*Christopher Palmer, *Impressionism in Music*, p. 20.

40

Debussy: Incomplete chords, floating. The tone must be made to sink. (*Il faut noyer le ton.*) One can travel where one wishes and leave by any door. Greater nuances.

Guiraud: But when I play this [Ex. 1a] it has to resolve.

Debussy: I don't see that it should. Why?

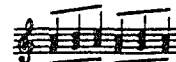
Guiraud: Well, do you find this [Ex. 1b] lovely?

Debussy: Yes, yes, yes! There is no theory. You merely have to listen. Pleasure is the law.

Ex. 1a

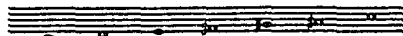


Ex. 1b



This use of parallel chordal motion (Ex. 1b) dissipates harmonic tension. The urge for resolution disappears.

2. Whole-tone scale:



This evocative scale is of oriental origin; it is elusive, for each tone is just as important as the next; therefore there is no one tone that predominates. Debussy used it in many of his works and used it exclusively in *Voiles* (see pages 32–35).

(Dans un rythme sans rigueur et caressant)

measures 1–2 *Voiles*

3. Folk music. Debussy had a great love for the pentatonic scale found in the folk music of Russia and the Far East. This scale influenced his harmonic thinking considerably. The arabesques of oriental monody often determined the shape and direction of his unusual melodic lines.



Les collines d'Anacapri measures 19–20

Ex. 5a: *Masters of Impressionism*, (Hinson), Preface, p. 7.
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with Permission of the Publisher.




Cyril Scott's originality earned him the title "the English Debussy." He acquired fame as a composer of exotically flavored piano pieces, of which *Lotus Land* has become an enduring favorite. His ingratiating suite *Impressions of the Jungle Book*, after Kipling, was also very well known. Scott wrote in a style that was strongly influenced by French Impressionism and used sonorous parallel progressions of unresolved dissonant chords as well as the whole-tone scale.

Béla Bartók said: "Debussy was the greatest composer of our period." Bartók discovered Debussy in 1907, two years after he had set out on his folk song research trips. It is likely that some elements found in the Hungarian folk style (e.g., the use of the pentatonic scale and a certain improvisatory character) made Bartók particularly receptive to the French master's art. Bartók acknowledged in a brief biographical note written in 1921 that three composers had influenced his work: Liszt, Richard Strauss and Debussy. Debussy's influence was the most lasting; the luminosity of the Impressionistic color scheme can be observed even in some of Bartók's later works.

ABOUT THIS COLLECTION

Masters of Impressionism is a performing critical edition aimed at helping the pianist achieve an authentic Impressionistic performance. Reliable sources have been used and are identified in the discussion of each piece. The composer's fingering is printed in italics where I could positively identify it. All other fingering is editorial. Debussy never wrote fingering in his pieces. He told his publisher that fingering must fit the hand, and that what is comfortable for one pianist may not be suitable for another.

I have retained each composer's pedaling (identified in footnotes) and added others where needed to help clarify the musical idea or effect. It is almost impossible to accurately notate the subtleties required in pedaling Impressionistic piano music. Debussy realized this and it is surely why he indicated so few pedal markings in his scores (less than 20 pedal marks in his entire piano music). Therefore, the pedal indications in this edition must be taken as suggestions and approximations of the actual pedaling required for musical performance. The pianist should experi-

ment with half-pedal and flutter pedal to arrive at the most musical solution. The sign  indicates normal depression of the damper pedal. The sign  indicates use of half or less than full depression of the pedal, and  indicates flutter pedaling. "Una corda" (the left or soft pedal) is indicated a few times. The term "tre corde" indicates release of the una corda pedal.

All metronome marks are editorial unless otherwise identified in footnotes. All material in parentheses is editorial. French terms have been translated into English. The pieces in this collection have been selected with the intermediate to moderately advanced pianist in mind and are arranged alphabetically in order by composer. The Sz. number for Bartók's music is by András Szöllösy and is from the numbering system used in *The New Grove Dictionary of Music*, 1980.

SOURCES CONSULTED IN THE PREPARATION OF THIS COLLECTION

Otto, Deri. *Exploring Twentieth-Century Music*. New York, 1968.

Roy Howat. *Debussy in Proportion*. Cambridge, England, 1983.

Edward Lockspeiser. *Debussy: His Life and Mind* (2 vols.). London, 1965.

Christopher Palmer. *Impressionism in Music*. New York, 1973.

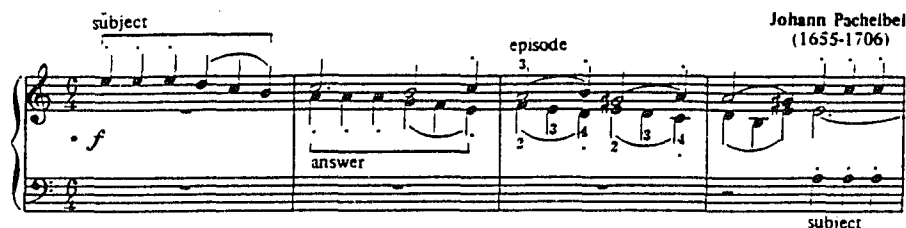
FOR FURTHER READING

Martin Cooper. *French Music*. New York, 1951.

Edgar Allan Poe. "The Philosophy of Composition," in *The Complete Works of Edgar Allan Poe*, ed. James A. Harrison. New York, 1902 (reprinted 1965), vol. 14, pp. 193-208.

J. Rewald. *The History of Impressionism*. New York, 1946.

Ex. 5b: *Masters of Impressionism*, (Hinson), Preface, p. 9.
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Ex. 6a: Pachelbel Gigue, mm. 1-4. Masters of Polyphonic Piano Music, (Hinson). Copyright 1989 by Alfred Publishing Co., Inc. Used with Permission of the Publisher.



Ex. 6b: W. F. Bach Fuga in D major, mm. 1-3. Masters of Polyphonic Piano Music, (Hinson). Copyright 1989 by Alfred Publishing Co., Inc. Used with Permission of the Publisher.



Ex. 6c: Beethoven Fuga, mm. 1-6. Masters of Polyphonic Piano Music, (Hinson). Copyright 1989 by Alfred Publishing Co., Inc. Used with Permission of the Publisher 1989.

In the Dances of--Beethoven, Brahms, Chopin, et cetera, Hinson has created a series in which each volume

uses a similar format for the textual material; however, each volume varies in other significant ways. This six-volume series includes music of the following composers:

Beethoven
Brahms
Chopin
Debussy
Ravel
Schubert

In Dances of Beethoven (1986), Hinson defines each dance form appearing in the collection and explains the general intention of the collection, which is to provide an opportunity to learn about the forms themselves, as well as to acquire various musical and technical skills. In addition he discusses pedaling, ornaments, tempo, dynamics, and articulation. Interestingly, there is no identification of sources for the music. On certain pages throughout the collection, Hinson includes information that is relevant to the composition on that page. For instance, the "Country Dance" WoO 14, No. 7, is identified as the theme that Beethoven used in the Finale of the Eroica Symphony, in the Fifteen Variations and Fugue, Op. 35, and in the Ballet "The Creatures of Prometheus."¹⁶ Later volumes in the series include more extensive background information and performance instructions.

In contrast to the Dances of Beethoven, Hinson's Dances of Brahms (1992) includes a suggested teaching order,

¹⁶Maurice Hinson, ed., Dances of Beethoven, (Van Nuys, CA: Alfred, 1986), 12.

grouping of the pieces for use in programming, as well as specific information about each piece. In addition, the editor discusses Brahms' irregular phrasing, using for illustration excerpts from some of the pieces in the collection (see Example 7, page 39). Hinson provides yet another tool of instruction in his Dances of Debussy (1988). This volume contains a two-page lesson on the proper voicing of Debussy's music, including extensive exercises. Hinson clearly supports the idea that a correct performance of Debussy's music must begin with a mastery of the proper tone quality and voicing (see Example 8, page 40).¹⁷

One of Hinson's most valuable contributions is the addition of neglected repertoire to the mainstream literature for piano and piano students. The following collections are representative of this important literature:

At the Piano with Felix and Fanny Mendelssohn
At the Piano with Robert and Clara Schumann
At the Piano with Scott Joplin
At the Piano with Women Composers
Masters of American Piano Music
Masters of Early Contemporary Music
Music of Viceregal Mexico
12 x 11 - Piano Music in Twentieth Century America

Hinson's editions represent a significant contribution to pedagogical literature in three different areas: music of female composers, contemporary music, and American music.

¹⁷Maurice Hinson, ed. Dances of Debussy, (Van Nuys, CA: Alfred, 1988), 10.

No. 8.....50

This is one of the gems of the set and contains a most attractive rhythm. The *dolce* and *sotto voce* mood is elegant, and the frequent left-hand skips are characteristic of Brahms's piano writing. Here are the principal elements of Brahms's style in miniature:

1. The seven-measure pedal point on B-flat (measures 1-7) and D-flat (measures 13-19).
2. The chromatic passagework within the confines of the simpler top voice and bass.
3. The implications of original rhythmic patterns.

All these elements are present along with charm, grace and finesse. This dainty waltz is the picture of geniality and innate happiness.

No. 9.....51

This melancholy waltz seems to grow out of No. 8. The *espressivo* indication should alert the pianist to be flexible with the tempo. Sprinkle some "tender, loving care" throughout! This miniature—shy, sad, even introspective—has a melody reminiscent of No. 18 of Schumann's *Davidstündler Dances*. For the most part, Brahms's piece juxtaposes the right hand against the left. Although both hands play a triple-rhythm pattern of accents (strong - weak - weak), the right-hand part has the main pulse on beat three, and the left hand maintains the main pulse on beat one. Therefore, the metric accent is displaced in the right hand. This serves to emphasize beat three by means of the contour and a preceding rest. As a result, it conflicts subtly with the regular metric pattern in the accompaniment:



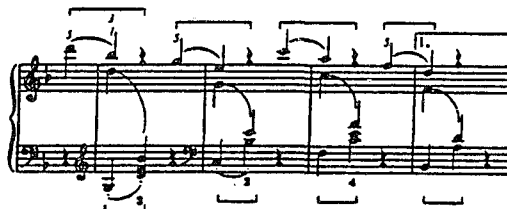
measures 1-4

Brahms later underlines this shifted right-hand rhythm by adding an agogic accent as a reinforcement:



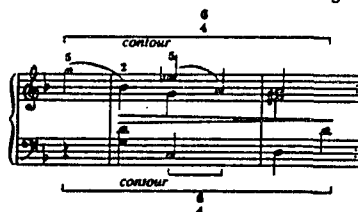
measures 12-16

Immediately following this passage the musical texture is complicated by the appearance of an inner, third melodic line. This inner part supports the left-hand accompaniment in its struggle against the shifted rhythm of the uppermost line. The musical climax of the piece is reached at this point (measure 16):



measures 16-20

This innocent-looking thin-textured waltz features a thicker texture on most of the second beats. It almost continuously presents a three-layer rhythmic texture. Various forms of accent alternately emphasize beat one (left hand), beat two (chord texture) and beat three (right hand). Three cadences (measures 6-8, 22-24 first ending, and 27-29 second ending) use a 6/4 grouping of two measures. In this case, the implied 6/4 shift begins on the third written beat. Notice how the contour creates the conflicting meter:



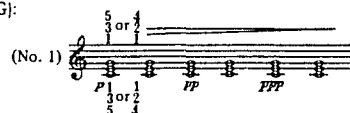
measures 6-8

Performing
the
Pieces
in
this
Collection

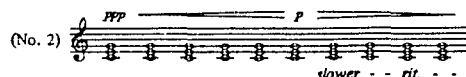
Debussy was very particular about a mellow, liquid tone production, so much so that when, on rare occasions, he played in public, he requested the top of the concert grand remain closed, to better produce that sonority. Successful production of this type of tone, so much a part of Debussy's music, lies in the ability to produce subtle dynamic shading—in particular, an effective *pianissimo*.

All of the pieces in this collection require the pianist to play *pianissimo*. This technique must be mastered to effectively perform Debussy's piano music. Use the following procedures to help develop this technique:

Depress both the *una corda* (left) and damper (right) pedals and begin playing the chord of C major (C-E-G):



Begin *piano*. Listen carefully and critically and be sure all *three* notes sound together. Also, be sure that the three have exactly the same volume, so that none is heard louder than the others. Play more and more *pianissimo*. Then vary the series, playing more slowly in order to hear more carefully the vibrations produced:



Keep the fingertips in contact with the keys at all times, even between the playing of each chord. The fingers should have a certain flexible firmness, with no stiffness.

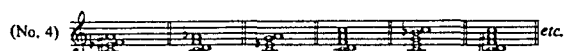
The cushions of the fingertips should be very *sensitive*, and through their "feel," you should almost be able to predict the tone quality that will occur when a key is depressed. This was one of Debussy's own principles:

Play with more sensitiveness in the fingertips. Play chords as if the keys were being attracted to your fingertips, and rose to your hand as to a magnet.

Using the same procedure, practice other three-note chords:

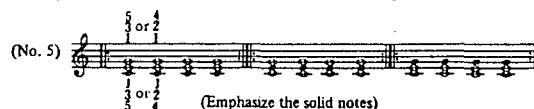


Also four- and five-note chords:



If a key is depressed gently and slowly, just before it reaches the bottom there is a slight resistance, which releases under continued finger pressure. This is called the "double escape" of the piano action. You can use this part of the action to great advantage in your *pianissimo* playing, by getting your tone from this lower part of the stroke. Be sure and keep your fingers in constant contact with the keys, and do not allow the keys to come all the way back up—only about halfway, keeping the two pedals depressed all the time.

For the next step, we need to practice bringing out in turn each single note of all the chords we previously practiced, since Debussy's music makes frequent use of this technique:



Ex. 8: Dances of Debussy, (Hinson), Preface, p. 5. Copyright 1988 by Alfred Publishing Co., Inc. Used with Permission of the Publisher

Hinson's At the Piano with Women Composers (1990) offers excellent examples of this literature. The volume contains eighteen pieces by composers from nine different countries, spanning a two-hundred year period. In the past, the music of female composers was infrequently taught, except for elementary-level pieces in method books. In recent years, however, research has uncovered a substantial body of literature by female composers of which many pianists and piano teachers had little knowledge. Hinson's volume, published in 1990, was one of the first of its kind. The editor goes quite beyond the works of Fanny Henselt Mendelssohn and Clara Schumann, which have been recently studied, performed, and recorded. Repertoire in his collection also includes works of Elizabetta De Gambarini (1731-1765), Maria Szymanowska (1789-1831), Agathe Backer-Grøndahl (1847-1907), Teresa Carreño (1853-1917), Cecile Chaminade (1857-1944), Amy Marcy Beach (1867-1944), and others.

Biographical sketches of each composer are provided, including details of their musical training and careers, as well as information regarding the quantity and types of their compositions. Of particular interest is Hinson's information about Cecile Chaminade. Although many piano teachers are familiar with her "Scarf Dance" Op. 37, No. 3, an old recital favorite, few would know that Chaminade

composed over two hundred piano pieces, as well as an opera and works for orchestra.¹⁸

Because these composers and their works are quite unfamiliar to many teachers and students, Hinson's bibliography is particularly valuable. Among other references included is Aaron Cohen's International Encyclopedia of Women Composers, a two-volume work.¹⁹ (These sources were all published in the late 1980s, reflecting the recent nature of this research.) Hinson suggests that some or all of the pieces might be programmed on a recital dedicated to the works of women composers, something he has done numerous times.

For many years Hinson has been an advocate of American music. In 1961, he compiled a list of sonatas and sonatinas by American-born composers (1900-1960) for the American Music Teacher.²⁰ This was followed by a series of four articles (appearing in the same journal) about the solo piano works of Vincent Persichetti,²¹ Alan Hovhaness,²²

¹⁸Maurice Hinson, ed. At the Piano with Women Composers, (Van Nuys, CA: Alfred, 1990), 4.

¹⁹Aaron I. Cohen, ed. International Encyclopedia of Women Composers. 2 vols. New York: Books and Music (USA) Inc., 1987.

²⁰Maurice Hinson, "Published Sonatas and Sonatinas by American Born Composers 1900-1960," American Music Teacher 10 (July-August 1961): 10-11.

²¹Maurice Hinson, "The Solo Piano Works of Vincent Persichetti," American Music Teacher 15 (April-May 1966): 38-39, 59.

Dances of the Young Republic (1977, Hinshaw)
Piano Music in 19th Century America (1975, Hinshaw)
12 x 11 - Piano Music in Twentieth Century America
 (1979, Hinshaw)

Examination of these volumes reveals that, in the realm of pedagogical literature, Hinson's coverage is unusually broad: American Indian music, African-American music, and music of eighteenth, nineteenth, and twentieth-century America are all represented.

One of Hinson's recent volumes, Masters of American Piano Music (Alfred, 1992) offers excellent coverage of this music. The preface to the collection contains a brief historical survey of piano music in America, followed by a bibliography containing numerous recent sources and a suggested teaching order for the pieces. Commentary is supplied for each piece and sources are carefully identified. A wide variety of repertoire from the eighteenth through the twentieth centuries is offered, including such pieces as Heinrich's "Philadelphia Waltz," Op. 2, No. 2; Joplin's "Gladiolus Rag"; MacDowell's "To A White Pine," Op. 62, No. 7; and Barber's "Love Song."

Hinson has also edited the following collections that contain technical exercises and etudes.

Brahms:	<u>51 Exercises</u> (1985, Alfred)
Burgmuller:	<u>12 Brilliant and Melodious Studies</u> , Op. 105 (1991, Alfred)
Burgmuller:	<u>18 Characteristic Studies</u> , Op. 109 (1991, Alfred)
Cramer:	<u>50 Selected Studies</u> (1992, Alfred)
Czerny:	<u>24 Studies for the Left Hand</u> , Op. 718 (1991, Alfred)
Czerny:	<u>40 Exercises</u> , Op. 337 (1991, Alfred)

- Czerny: 100 Progressive Studies Without Octaves, Op. 139 (1991, Alfred)
 Czerny: 125 Exercises in Passage Playing, Op. 261 (1991, Alfred)
 Czerny: 160 Eight-bar Exercises, Op. 821 (1991, Alfred)
 Moszkowski: 15 Virtuositic Etudes, Op. 72 (1992, Alfred)

Hinson's editions of the Brahms 51 Exercises and the Moszkowski 15 Virtuositic Etudes, Op. 72 are the most advanced of these volumes and contain additional information not found in the other technical collections. In the Brahms collection Hinson provides interesting background information and a brief pedagogical analysis of each exercise. In addition, the editor includes an index that organizes the exercises into technical categories, such as scales, repeated notes, and broken chords. The index is an invaluable aid to the teacher, who can choose appropriate exercises without scanning the entire collection in the process.

The format for the Moszkowski etudes is similar to that used in a number of other Hinson collections. The preface contains a biographical sketch of the composer, a concise description of his style, pertinent information about the works, and a list of sources used in preparing the edition. A technical analysis of each etude follows, including performance suggestions.

In addition to the four series discussed above, Hinson has edited three volumes of Alfred's six-volume Essential Repertoire series. These volumes are similar

in format to Agay's Music for Millions series, containing approximately eighty compositions each. The first three volumes were edited by the late Lynn Freeman Olson. Hinson's Essential Intermediate Keyboard Repertoire (1990, Alfred) and Essential Keyboard Repertoire Requiring a Hand Span of an Octave or Less (1991, Alfred) contain repertoire from the Baroque, Classical, Romantic, and Contemporary periods. The repertoire in the first of the two volumes is divided according to early, middle, and late intermediate levels and substantial textual material is included in both volumes. Many of the pieces in these collections are only a page in length. Hinson's latest volume in this series, Essential Keyboard Repertoire to Develop Technique and Musicianship (1993, Alfred) concentrates on specific keyboard techniques, including scales, arpeggios, and octaves.

Although Hinson has edited a number of collections for other publishers, including Hinshaw, Belwin Mills, and European American Music, it is for his Alfred collections that he is best known. In addition to incorporating important elements found in other editions, such as those of Ferguson and Palmer, Hinson has added his own, expanding Alfred's original format considerably. His approach to editing is thorough. In most of his editions, sources for each piece and editorial markings are carefully identified. Hinson's editions are especially designed to appeal to his

primary audience: the intermediate student. His texts are full of interesting information that helps provide a basis for understanding the various styles of music presented. The pieces in each collection have been carefully selected from a huge body of literature and offer to the student a variety of styles and musical genres, including some areas that have been under-represented in the past, such as twentieth-century and American music, as well as the music of female composers.

CHAPTER 4

A COMPARISON OF REPRESENTATIVE SCORES

The important characteristics of Hinson's editorial style can best be examined by studying several editions of individual teaching pieces. Two examples have been chosen for this purpose: Bach's Prelude in F major, BWV 927 (editions by Lanning, Palmer, and Hinson) and Clementi's Sonatina in C major, Op. 36, No. 1 (editions by Schirmer, Palmer, and Hinson). Both works are played frequently by early intermediate-level pianists and have been chosen because piano literature from the Baroque and Classical periods presents a considerable challenge to the editor of an instructive edition in ways that will be discussed throughout this chapter. The editions will be compared in the following areas: sources, notational accuracy, and editorial suggestions (dynamics, articulation, and pedaling). These two selections provide ideal examples for the study of editorial style.

The works of Bach provide a special challenge to the teacher because so few performance suggestions are supplied by the composer. All decisions as to tempo, fingering, pedaling (or lack of pedal), articulation, and dynamics must

be made by the teachers, who may find that their musical training has not led to confident choices in these areas. (Indeed, the very fact that the music was written to be performed on harpsichord or clavichord makes many of these choices challenging for even the highly-trained teacher.) Musicological research and study have provided many clues as to authentic performance practice, but for most teachers of intermediate-level students, the edition itself remains the primary source of information in these areas.

Bach Prelude in F Major

Bach's Prelude in F major, BWV 927, from the Clavier-Büchlein für Wilhelm Friedemann Bach (Little Clavier Book for Wilhelm Friedemann Bach), is a favorite teaching piece, often included in pedagogical collections. The examples chosen for this study are found in in Russell Lanning's Music by the Masters (1946, Belwin Mills)²⁷ (a single volume containing music from the Baroque, Classic, Romantic, and Contemporary musical periods), Palmer's Bach: 18 Short Preludes for the Keyboard (1971, Alfred), and Hinson's At the Piano with J. S. Bach, (1987, Alfred). Examination of this piece reveals many examples of ways in which editorial style in pedagogical works has changed over the past thirty years. An immediately obvious point is whether the editor

²⁷Belwin Mills is now CPP Belwin.

has distinguished his own markings from those of the composer; this practice is considered much more important now than in the earlier part of this century. In the Lanning score, none of the editorial markings has been identified. In the Palmer score, editorial markings appear in light gray print. In the text to his collection, Hinson states that all tempo, dynamic, and phrase markings are editorial.

Lanning does not identify sources used in the preparation of his edition. Palmer identifies a number of sources, including a facsimile of the Clavier-Büchlein,²⁸ a microfilm of the Kellner manuscript,²⁹ as well as the Bach Gesellschaft, Steingraber (Bischoff),³⁰ and Peters editions.³¹ Hinson's sources include a facsimile of the Clavier-Büchlein and the Neue Bach Ausgabe,³² which is considered by many musicians to be the most reliable modern edition of Bach's works.

²⁸A facsimile of the autograph of the Clavier Büchlein vor Wilhelm Friedemann Bach, held by the music library at Yale University, New Haven, Connecticut.

²⁹A microfilm of the manuscript from the estate of Johann Peter Kellner (Bach music manuscript No. P804), held by the State Library in Berlin [Preussischer Kulturbesitz].

³⁰Hans Bischoff, ed., J. S. Bach Complete Works, (Miami, FL: Kalmus, 1891). Note: Kalmus is now owned by CCP Belwin.

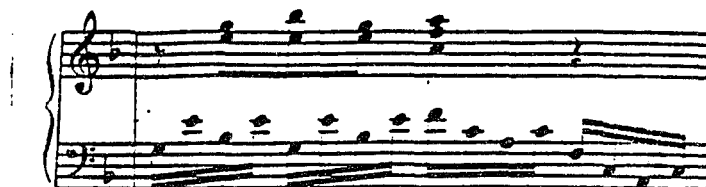
³¹Hans Joachim Köhler, ed. J. S. Bach: Complete Works, (Leipzig: Peters, 1950).

³²Wolfgang Plath and others, eds., Neue Bach Ausgabe, Series 5, Volume V. Kassel, Germany: Bärenreiter, 1962.

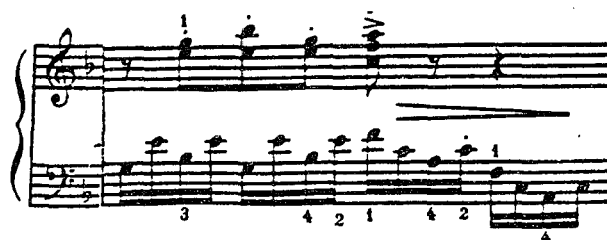
Comparison of the Lanning, Palmer, and Hinson scores with the Neue Bach Ausgabe (1962) reveals no variances in pitches. However, Lanning's edition of the Prelude varies from the Neue Bach Ausgabe in three ways: an eighth note, rather than a quarter note appears on the third beat in measure 4; the right-hand, broken dominant-seventh chord in measure 14 is repeated as a rolled chord, rather than tied; and an octave F appears in the left hand in the final measure, rather than a single note. Palmer's edition is identical to the Neue Bach Ausgabe, with one exception: in the broken dominant-seventh chord in measure 14, representation of the tied notes is slightly different. Examples 9a-b and 10a-b-c show these variances. Notes and note values in the Hinson edition are identical to the Neue Bach Ausgabe.

The areas of phrasing and articulation give special insight into each editor's work, as Bach's original manuscripts contained virtually no articulation or phrase markings. In each of these instructive editions, the editors' markings reflect their individual concepts of Baroque performance practice, and perhaps, the concepts that were considered "correct" at the time the editions were published.

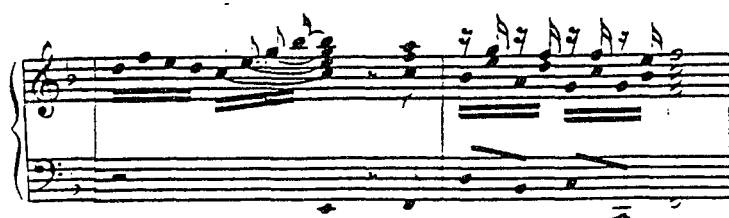
Choosing an articulation for repetitive patterns of eighth or sixteenth notes proves a challenge for teachers and editors alike. The pattern of sixteenths found in the



Ex. 9a: Bach Prelude in F major, BWV 927, m. 4.
Neue Bach Ausgabe.³³



Ex. 9b: Bach Prelude in F major, BWV 927, m. 4.
 Lanning edition.³⁴



Ex. 10a: Bach Prelude in F major, BWV 927, mm. 14-15.
Neue Bach Ausgabe.

³³Neue Bach Ausgabe, 10-11.

³⁴Johann Sebastian Bach, Prelude in F major, BWV 927, in Music by the Masters, ed. Russell Lanning, (Miami, FL: Belwin Mills, 1946), 54.

. . .legato groups in Baroque, early Classic, and some Classic music typically encompassed two to four notes and rarely extended uninterrupted over a bar line.³⁶

In direct contrast to Rosenblum's philosophy, Lanning, in measures 1 and 4, suggests a four-note grouping for the sixteenth-note motive, connecting one note into the next beat (Example 11a). Such short phrasing is likely to impede the natural rhythmic flow of the sixteenth notes, and may contribute to a distortion of the rhythm. In contrast, Palmer (Example 11b) suggests a long legato phrase, two measures in length, for the same passage. In the Hinson edition (Example 11c), no phrase markings appear; however, in the text to his collection Hinson states, ". . . throughout the Baroque period, playing in a detached or non-legato manner was the accepted style."³⁷ Later, in performance notes for the Prelude, Hinson suggests keeping the sixteenth notes in the Prelude "light and flowing," giving further indication of an approach toward slight detachment.³⁸

The left-hand eighth notes in measures 5-7 in each of the three editions, are marked staccato, contrasting with the right-hand running sixteenth notes. However, in the

³⁶Sandra P. Rosenblum, Performance Practices in Classic Piano Music, (Bloomington: Indiana University Press, 1988), 150.

³⁷Maurice Hinson, ed. At the Piano with Bach, (Van Nuys, CA: Alfred, 1986), 10.

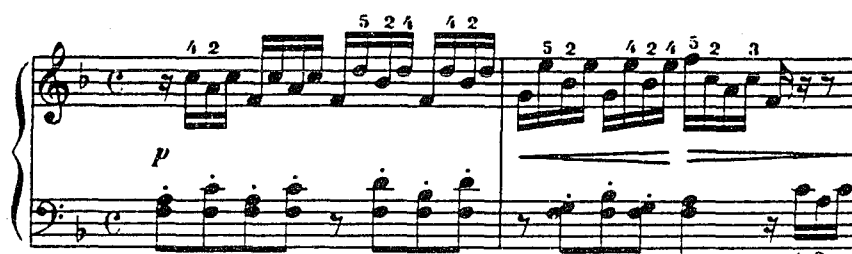
³⁸*Ibid.*, 15.



Ex. 11a: Bach Prelude in F major, BWV 927, mm. 1-2.
Lanning edition.



Ex. 11b: Bach Prelude in F major, BWV 927, mm. 1-2. Palmer
edition. Copyright 1971 by Alfred Publishing Co.,
Inc. Used with Permission of the Publisher.



Ex. 11c: Bach Prelude in F major, BWV 927, mm. 1-2. Hinson
edition.³⁹ Copyright 1987 by Alfred Publishing Co.,
Inc. Used with Permission of the Publisher.

³⁹Johann Sebastian Bach, Prelude in F major,
BWV 927, in At the Piano with J. S. Bach, ed. Maurice
Hinson, (Van Nuys, CA: Alfred, 1987), 21.

Lanning edition (Example 12a) the ascending left-hand eighth notes in measures 5-6 are grouped into long phrases in which the last note in each measure is connected to the first note in the following measure. Palmer's use of short, four-note symmetrical phrasing for the same passage (Example 12b) is consistent with Rosenblum's viewpoint. Hinson (Example 12c) avoids all such phrasing and simply marks all the left-hand notes staccato.



Ex. 12a: Bach Prelude in F major, BWV 927, mm. 5-6.
Lanning edition.



Ex. 12b. Bach Prelude in F major, BWV 927, mm. 5-6. Palmer edition. Copyright 1971 by Alfred Publishing Co., Inc. Used with Permission of the Publisher.



Ex. 12c: Bach Prelude in F major, BWV 927, mm. 5-6. Hinson edition. Copyright 1987 by Alfred Publishing Co., Inc. Used with Permission of the Publisher.

In the areas of dynamics, accents, and pedaling, all three editors add numerous suggestions. It is here that the teacher's choice of editions may become critical. While some teachers simply alter the editorial markings as needed to conform to their own personal ideas of performance practice, other teachers rely heavily on the student's edition, either to save time spent marking and remarking, or as a source to supplement a lack of formal training in certain areas, such as ornamentation. The task then becomes the selection of an edition that somehow strikes a balance between maintaining the clarity and general sound characteristics of the original instrument, the harpsichord or clavichord, while enhancing but not overwhelming that style with the capabilities of the modern piano.

All three editors have added a number of dynamic markings to their scores. Overall, both Lanning and Palmer indicate fewer general dynamic levels than Hinson, employing crescendo and diminuendo markings that stretch over several measures. Hinson's dynamic changes occur over a shorter time span, indicating a different approach, one that is based upon a subtle shaping of ascending and descending melodic lines in each hand and careful consideration of cadence points. Measures 5-8 offer important insight into the different approaches of the three editors.

In measure 5 of Example 13a, Lanning indicates mf, followed by a diminuendo. No other indication is given until the mf on the third beat of measure 10.



Ex. 13a: Bach Prelude in F major, BWV 927, mm. 5-8.
Lanning edition.

In a directly opposite marking, Palmer (Example 13b) indicates a crescendo from measures 5-6, followed by a diminuendo beginning at measure 7, which continues until the third beat of measure 8 where mp is indicated.

Ex. 13b: Bach Prelude in F major, BWV 927, mm. 5-8. Palmer edition. Copyright 1971 by Alfred Publishing Co., Inc. Used with Permission of the Publisher.

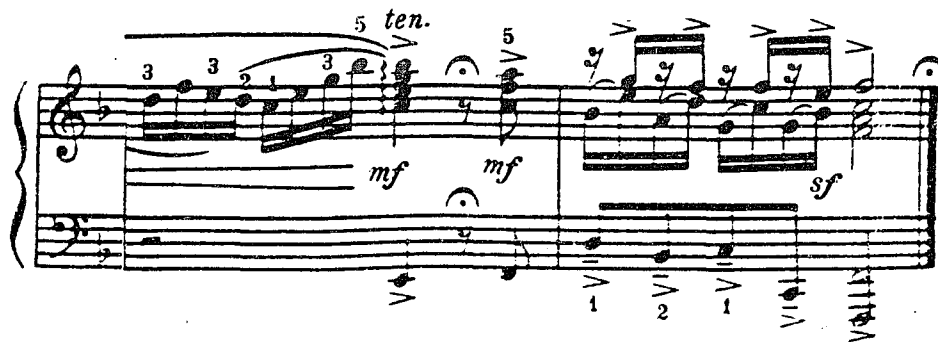
In contrast, Hinson (Example 13c) indicates *mf* in measure 5, followed by a crescendo in measure 6 and a diminuendo in measure 7 to the third beat of measure 8, where *mp* is indicated.

Ex. 13c: Bach Prelude in F major, BWV 927, mm. 5-8. Hinson edition. Copyright 1986 by Alfred Publishing Co., Inc. Used with Permission of the Publisher.

Comparison of the three examples reveals that both Lanning and Palmer favor long phrases, in which the dynamic level changes gradually over several measures. Hinson, however, favors an approach in which harmonic tension determines the length of each phrase. Hinson's dynamics follow the melodic shape - in this case, the pitch contour of the left hand (Example 13c). Hinson's ideas are consistent with those of Howard Ferguson, who writes:

The melodic rise and fall [of a musical line] tends to be echoed by a dynamic rise and fall; and though this must at times give way to other considerations, it usually provides a useful starting point. . . . The phrasing is also an important factor: for the shape of a phrase conditions its dynamics and dynamics help to define the phrase.⁴⁰

Accents have been inserted above both the right and left hand in measures 14-15 of the Lanning score (Example 14a).



Ex. 14a: Bach Prelude in F major, BWV 927, mm. 14-15.
Lanning edition.

In the Palmer score (Example 14b), the editor uses tenuto marks, calling for the full value of each eighth note, which may bring about slight stresses in the left hand. Accents and tenuto markings are not found in the Hinson score (Example 14c).

⁴⁰Howard Ferguson, Keyboard Interpretation,
(New York, Oxford University Press, 1975), 157.



Ex. 14b: Bach Prelude in F major, BWV 927, mm. 14-15. Palmer edition. Copyright 1971 by Alfred Publishing Co., Inc. Used with Permission of the Publisher.



Ex. 14c: Bach Prelude in F major, BWV 927, mm. 14-15. Hinson edition. Copyright 1987 by Alfred Publishing Co., Inc. Used with Permission of the Publisher.

The *sf* underneath the final right-hand sixteenth note in measure 15 of the Lanning score (Example 14a) seems to be a request for greater stress on the penultimate dominant-seventh chord. The editor's use of the *sf* marking to achieve this may indicate the absence of scholarly authenticity in editions of that date. Based upon Rosenblum's extensive research of dynamics in the classical period, Lanning's use of this marking in baroque keyboard music is inappropriate.⁴¹

⁴¹Rosenblum, 58, 60.

The use of pedal in baroque music is a subject of considerable dispute among pianists. The pedal markings included in Hinson's score are consistent with his viewpoint that the full resources of the piano may be employed even in the performance of baroque music.⁴² However, the role of the pedal in this piece is carefully limited to adding additional resonance to the dominant-seventh chord in measure 14 and the final cadence in measure 15. Both Lanning and Palmer seek to achieve similar effects by adding fermata(s) and tenuto markings to their scores (see Examples 14a-b-c).

Of the three editions, Hinson's remains closest to the Neue Bach Ausgabe, because his additional markings are kept to a minimum. He adds no phrase markings; and his dynamic markings primarily support the inherent rise and fall of melodic lines, functioning only as subtle reminders to the student. All editorial markings are clearly identified and generally seem to reflect current published studies on baroque performance practice.

Clementi Sonatina Op. 36, No.1

The early publications of Clementi's Sonatinas, Op. 36 present an interesting chronology that is outlined by Hinson in the preface to his Clementi Sonatinas, Op. 36 (Sixth Edition, 1978, Hinshaw). Clementi's Six Progressive

⁴²Maurice Hinson, ed., At the Piano with J.S. Bach, 13.

Sonatinas, Op. 36 were first published in 1797 by the London firm Broderip and Longman. (Clementi himself served as editor and publisher.) A new edition, without fingering, but otherwise following the first edition closely, was published in 1801. In 1803, a subsequent edition, following the detail of the first edition and carefully fingered, was published.⁴³ (The 1803 edition is now held by the British museum.) No autograph has been located for either the 1797 or the 1803 editions of the sonatinas. According to Hinson, Clementi, like other composers of his day, often disposed of his manuscripts once the works were published.⁴⁴

The earlier versions of the sonatinas have been used by many editors, including G. Schirmer and Palmer. Sources are not identified in the 1893 G. Schirmer edition of the sonatinas. Palmer indicates that he based his 1968 edition of the sonatinas on the 1803 version, published by Clementi.⁴⁵ (In 1798, Longman and Broderip went bankrupt; Clementi subsequently acquired the publishing rights to the business.)⁴⁶

⁴³Maurice Hinson, ed. Clementi: Sonatinas, Op. 36, (Sixth Edition), (Chapel Hill, NC: Hinshaw, 1978), 4.

⁴⁴Maurice Hinson, Telephone interview by author, Louisville, Kentucky, April 20, 1994.

⁴⁵Willard Palmer, ed. Clementi: Six Sonatinas, Op. 36, (Van Nuys, CA: Alfred, 1968), 1.

⁴⁶Stanley Sadie and other eds., New Grove Dictionary of Music, (London: Macmillan Press, Ltd., 1980), s. v. "Clementi," by Margaret Cranmer and Peter Ward Jones.

A published copy of the sixth edition of Clementi's Sonatinas, Op. 36 (Clementi, 1820) was accidentally discovered by Hinson in 1963 when he was doing research in the British Museum. Hinson's edition of the Clementi Sonatinas Op. 36 (Sixth Edition, 1978, Hinshaw) contains numerous changes in the score, some seemingly due to improvements in the instrument. Much can be learned from examination of the first sonatina in the collection.

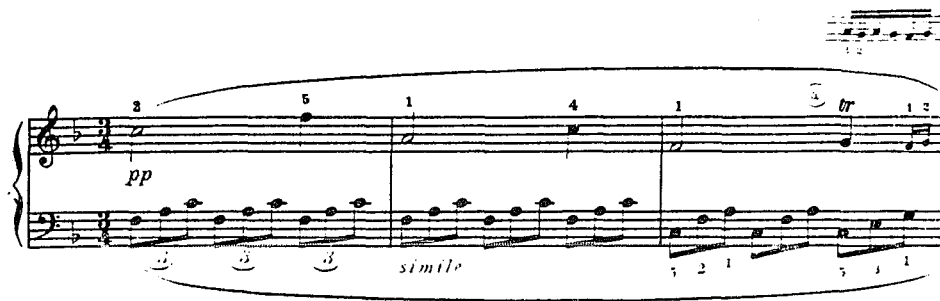
In the sixth edition, Clementi's inclusion of the newly-added upper notes of the instrument is immediately apparent in the Andante, where the right hand is written an octave higher throughout the entire movement. Beginning in the early nineteenth century, the five-octave range (FF - F3), the norm for many pianos, was expanded to five and one-half octaves (FF - C4).⁴⁷ In addition, pianos manufactured in England where Clementi lived and worked were often triple-strung, thereby further increasing their resonance, particularly in the upper register.⁴⁸ It is not surprising, therefore, that Clementi's newer version of the sonatinas reflects these developments in the instrument, as shown in Examples 15a-b and 16a-b.

Other changes in notation reflect the composer's desire to alter the melody (Example 17b) or to extend

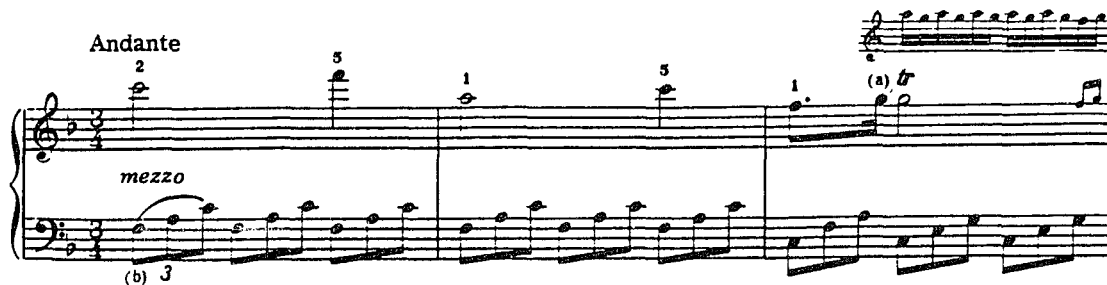
⁴⁷Rosenblum, 32.

⁴⁸Ibid., 34.

phrases (Example 18b). This final example of notational changes (Examples 18a-b) reveals a new two-measure extension, facilitated by ending the trill on A, (Example 18b, measures 25-26), providing opportunity for the cadential extension.



Ex. 15a: Clementi Sonatina Op. 36, No. 1, Andante, mm. 1-3 Palmer (1803 version).⁴⁹ Copyright 1968 by Alfred Publishing Co., Inc. Used with Permission of the Publisher.



(b) Clementi indicated pedal from the beginning of bar 1 to the second beat of bar 3.

Ex. 15b: Clementi Sonatina Op. 36, No. 1, Andante, mm. 1-3. Hinson (1820 version).⁵⁰ Copyright 1978 by Alfred Publishing Co., Inc. Used with Permission of the Publisher.

⁴⁹Muzio Clementi, Sonatina in C major, Op. 36, No. 1, ed. Willard Palmer, (Van Nuys, CA: Alfred, 1968), 4-10.

⁵⁰Muzio Clementi, Sonatina in C major, Op. 36, No. 1, in Six Progressive Sonatinas, Op. 36, (Sixth Edition), ed. Maurice Hinson and Dorothy Bishop, (Chapel Hill, NC: Hinshaw, 1978), 6-11.



Ex. 16a: Clementi Sonatina, Op. 36, No. 1, Andante, mm. 11-12. 1803 version. Copyright 1968 by Alfred Publishing Co., Inc. Used with Permission of the Publisher.



Ex. 16b: Clementi Sonatina, Op. 36, No. 1, Andante, mm. 11-12. 1820 version. Copyright 1978 by Alfred Publishing Co., Inc. Used with Permission of the Publisher.



Ex. 17a: Clementi Sonatina Op. 36, No. 1, Allegro, mm. 6-7. 1803 version. Copyright 1968 by Alfred Publishing Co., Inc. Used with Permission of the Publisher.



Ex. 17b: Clementi Sonatina Op. 36, No. 1, Allegro, mm. 6-7. 1820 version. Copyright 1978 by Alfred Publishing Co., Inc. Used with Permission of the Publisher.



Ex. 18a: Clementi Sonatina, Op. 36, No. 1, Andante, mm. 25-26. 1803 version. Copyright 1968 by Alfred Publishing Co., Inc. Used with Permission of the Publisher.



Ex. 18b: Clementi Sonatina, Op. 36, No. 1, Andante, mm. 25-28. 1820 version. Copyright 1978 by Alfred Publishing Co., Inc. Used with Permission of the Publisher.

A meaningful examination of variances in phrasing among the three editions is nearly impossible since the Schirmer score does not distinguish editorial marks from the composer's marks. However, the extensive number of phrase

marks leads this author to hypothesize that many may be editorial, as was often the case in editions of that period. Measures 1-4 of the Vivace provide an illuminating example of the wide range of phrasing, and perhaps illustrate the phrasing principles of the respective editors. Examples 19a-b show two identical passages in the Schirmer edition, with an inexplicable change in phrasing.



Ex. 19a: Clementi Sonatina Op. 36, No. 1, Vivace, mm. 1-4.
G. Schirmer edition.



Ex. 19b: Clementi Sonatina Op. 36, No. 1, Vivace, mm. 9-10.
G. Schirmer edition.

Seventy-five years later, in the preface to the Palmer edition, Example 19a is cited by the editor as an illustration of improper phrasing, demonstrating a change in

accepted phrasing practices from 1893 to 1968.⁵¹ And, indeed, in the Palmer edition, the phrasing is shorter, as seen in Example 20a. The editor explains that, as the right-hand slur connecting the first and second beats in measure 2 is one of the few slurs that Clementi included in the original edition, it must not be ignored. According to Palmer, the composer "correctly anticipated the fact that some performers would wish to break the legato after the G and inserted the slur to indicate his disapproval."⁵² The Hinson edition (Example 20b), with phrases marked by the composer contains frequent short phrases that do not cross the barline, reflecting a view held by many pianists today and supported by authorities such as Rosenblum (see page 54 of this study).

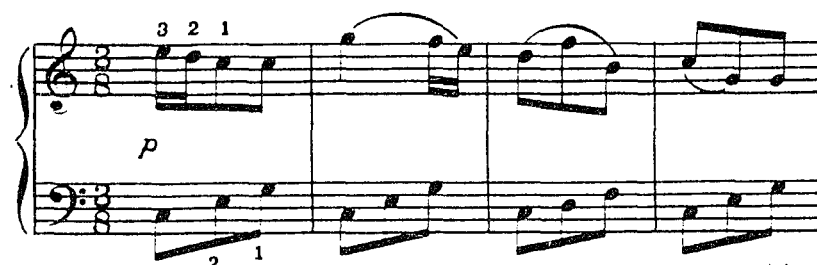
A comparison of the three editions also reveals much about the use of staccato markings. These marks are found extensively in a number of editions, including the Schirmer edition, particularly in the Allegro. According to the Palmer and Hinson editions, many of these marks in the Allegro are editorial, except for those that appear over the right-hand quarter notes in measure 30 (Examples 21a-b). The Hinson score even contains the word staccato in addition to the marks themselves.

⁵¹Willard Palmer, ed., Clementi Sonatinas, Op. 36, (Van Nuys, CA: Alfred, 1968), 2.

⁵²Ibid.



Ex. 20a: Clementi Sonatina Op. 36, No. 1, Vivace, mm 1-4.
Palmer edition.⁵³ Copyright 1968 by Alfred
Publishing Co., Inc. Used with Permission of the
Publisher.



Ex. 20b: Clementi Sonatina Op. 36, No. 1, Vivace, mm. 1-4.
Hinson edition. Copyright 1978 by Alfred Publishing
Co., Inc. Used with Permission of the Publisher.



Ex. 21a: Clementi Sonatina Op. 36, No. 1, Allegro, m. 30.
Palmer edition. Copyright 1968 by Alfred Publishing
Co., Inc. Used with Permission of the Publisher.

⁵³Muzio Clementi, Sonatina in C major, Op. 36,
No. 1, in Six Sonatinas, Op. 36, ed. Willard Palmer,
(Van Nuys, CA: Alfred, 1968), 4-10.



Ex. 21b: Clementi Sonatina Op. 36, No. 1, Allegro, m. 30.
Hinson edition. Copyright 1978 by Alfred Publishing
Co., Inc. Used with Permission of the Publisher.

Additional staccato marks are found throughout both the Schirmer and Palmer editions (identified as editorial by Palmer) in the Allegro and Vivace movements, chiefly in connection with repeated notes. If the pianist chooses to observe these markings, it is wise to abide by performance instructions appearing in eighteenth-century treatises, including those of Carl Philipp Emanuel Bach(1753),⁵⁴ Daniel Gottlob Türk(1789),⁵⁵ and Clementi (1801). Based upon her study of these treatises, Rosenblum concludes that notes marked with dots were intended to receive at least half their value.⁵⁶ In Clementi's Introduction to the Art of

⁵⁴Carl Philipp Emanuel Bach, Essay on the True Art of Playing Keyboard Instruments (1753), translated and edited by William J. Mitchell, (New York: W. W. Norton and Co., 1949), 112.

⁵⁵Daniel Gottlob Türk. School of Clavier Playing, (1789 ed.), Translation, Introduction, and Notes by Raymond L. Haggh, (Lincoln: University of Nebraska Press, 1982), 345.

⁵⁶Rosenblum, 144.

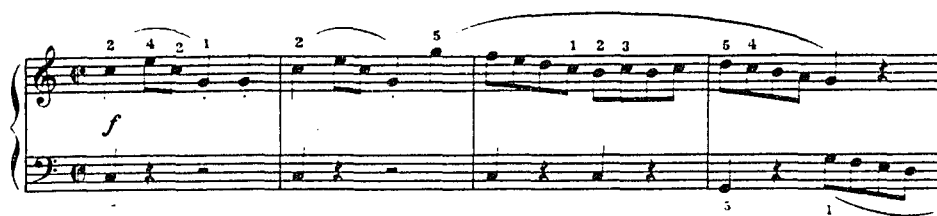
Playing on the Pianoforte, the composer gives his views on the subject of staccato and legato articulation:

When the composer leaves the LEGATO and STACCATO to the performer's taste; the best rule is to adhere chiefly to the LEGATO, reserving the STACCATO to give SPIRIT occasionally to certain passages and to set off the higher beauties of the LEGATO.⁵⁷

By not marking these notes staccato Hinson avoids the likelihood that students will exaggerate their shortness, upsetting the delicate phrasing intended. Examination of measures 1-3 of the Allegro illustrates the different approaches of the editors.



Ex. 22a: Clementi Sonatina Op. 36, No. 1, Allegro, mm. 1-4.
G. Schirmer edition.



Ex. 22b: Clementi Sonatina Op. 36, No. 1, Allegro, mm. 1-4.
Palmer edition. Copyright 1968 by Alfred Publishing Co., Inc. Used with Permission of the Publisher.

⁵⁷Muzio Clementi, Introduction to the Art of Playing on the Pianoforte (1801) ed. by Sandra P. Rosenblum, (New York: Da Capo Press, 1974), 9.



Ex. 22c: Clementi Sonatina Op. 36, No. 1, Allegro, mm. 1-4.
Hinson edition. Copyright 1978 by Alfred Publishing
Co., Inc. Used with Permission of the Publisher.

Hinson's edition, while being laudable for avoiding the numerous staccato markings for which Schirmer editions are often criticized, sometimes fails in practice. Students automatically separate the repeated G in measure 1, but then consistently fall into the following pattern:



Example 22d: Clementi Sonatina Op. 36, No. 1, Allegro,
mm. 1-4. (Often-played student articulation)

This pattern seems unstylistic, as it changes the three sections of the phrase into (1) a motive with no upbeat, (2) a repetition of that motive, now with an upbeat, and (3) the closing motive, also with an upbeat.

Later, in the Vivace, another use for staccato is found in the 1820 version only. The right-hand eighth notes in measures 66-70 are marked staccato. Since pedal is also indicated, the combined effect is that of portato. Writing

about the portato touch, Hutcheson states, "Properly understood, it will always need the pedal to sustain the tone while the fingers take care of the detachment."⁵⁸ This technique provides the effect of "prolongation rather than a shortening of the tone."⁵⁹



Example 23a. Clementi Sonatina Op. 36, No. 1, Vivace, mm. 66-70. Palmer (1803 version). Copyright 1968 by Alfred Publishing Co., Inc. Used with Permission of the Publisher.

Clementi's inclusion of pedal indications in the 1820 version represents another important development. Between the late eighteenth century and early nineteenth century, knee- and hand-operated mechanisms were gradually replaced with a mechanism that could be operated by the foot. It is therefore only natural that Clementi, a composer who displayed an intense interest in the developing instrument (even by acquiring his own piano firm), made changes accordingly in his scores.⁶⁰

⁵⁸Ernest Hutcheson, The Literature of the Piano, 3rd ed., rev. (New York: Alfred Knopf, 1977), 111.

⁵⁹Ibid.

⁶⁰Rosenblum, 130.



(c) Clementi indicates pedal from the beginning of bar 19 to the first beat of bar 22.

Ex. 24: Clementi Sonatina Op. 36, No. 1, Andante, mm. 19-22. Hinson (1820 version). Copyright 1978 by Alfred Publishing Co., Inc. Used with Permission of the Publisher.

Clementi's use of the instrument's new resources is particularly evident in measures 66-70 of the Vivace (Example 23b), referred to on page 81. The fortissimo is enhanced by the fuller chords and the use of the piano's upper register. This new, grander ending contrasts sharply with that of the 1797 version (Example 23a).

Variances in dynamic indications among the three editions include (1) presence or absence of dynamic hairpins and other signs; (2) different general dynamic levels; and (3) repositioning of existing signs. However, the mezzo and fz markings used in the sixth edition (1820) are perhaps the most historically significant of these. According to Rosenblum, Clementi's use of mezzo (mezzo piano) is noteworthy, because ". . . mezzo piano was used not at all in the piano music of Haydn and Mozart, and apparently only

once by Beethoven."⁶² Rosenblum speculates that the composer's use of this marking may be reflective of the

. . . more controllable action of English fortepianos, as well as . . . their more sonorous tone and extended dynamic range, all of which make it easier to obtain these middle sounds.⁶³

In the Schirmer and Palmer editions, the opening measures of the Andante are marked dolce and pp, respectively. However, in the Hinson edition, mezzo is used.

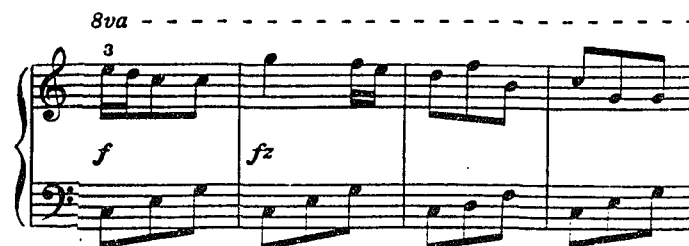
Fz markings appear in the Andante at various points in all three editions, but are used in the Vivace only in the 1820 version. Here, Clementi's use of the fz in measures 9-10, 13-14, 43-44, and 47-48 helps to create a slightly different interpretation than was intended in the earlier version.



Ex. 25a: Clementi Sonatina Op. 36, No. 1, Vivace, mm. 9-12. Palmer (1803 version). Copyright 1968 by Alfred Publishing Co., Inc. Used with Permission of the Publisher.

⁶²Rosenblum, Performance Practices, 58.

⁶³Ibid.



Ex. 25b: Clementi Sonatina Op. 36, No. 1, Vivace, mm. 9-12. Hinson (1820 version). Copyright 1987 by Alfred Publishing Co., Inc. Used with Permission of the Publisher.

The composer's use of the fz is somewhat similar to Beethoven's use of sf in sonatas composed during the same general time period. The Prestissimo of Beethoven's Sonata in F minor Op. 2, No. 1 (measures 111-113) shows this similarity.



Ex. 26: Beethoven Sonata in F minor Op. 2, No. 1, Prestissimo, mm. 111-113 (1795). Henle edition.⁶⁴ Copyright 1952 by G. Henle Verlag, Munich. Used with Permission of the Publisher.

⁶⁴Ludwig von Beethoven, Sonata in F minor, Op. 2, No. 1, in Beethoven: Klaviersonaten, Vol. I, (Munich: G. Henle Verlag, 1952), 19.

CHAPTER 5

HINSON'S CHOPIN COLLECTIONS

During the past twenty years, Hinson has maintained a keen interest in the music of Chopin. According to the editor, "[Chopin] is unique in all the composers. . . . Few pianists have ever been called great who did not play great Chopin."⁶⁵ Recent research on Chopin's piano music by Hinson has led to over twenty lectures and workshops on Chopin that he has presented at colleges and universities in the United States, England, and Australia.

Hinson's Chopin collections, in four volumes, represent the largest number of volumes devoted to the works of a single composer among the editor's collections for Alfred Publishing Company. Although the repertoire is limited to the early-intermediate through late-intermediate levels, an unusually complete range of the composer's style is offered. As each of the volumes appeared at different points during the editor's career, the Chopin collections are useful examples of Hinson's editorial style throughout his career.

⁶⁵Maurice Hinson, letter to the author, 1 February, 1994.

Hinson has consulted a variety of sources in preparing his Chopin scores, including photostatic copies of manuscripts from libraries all over the world; letters written by students of Chopin that contain details of their lessons; and printed copies of Chopin's scores, which include corrections and emendations made by the composer. In At the Piano with Chopin (1986), several of Chopin's students are mentioned, including Georges Mathias (1826-1910), Karol Mikuli (1821-97), and Thomas Tellefsen (1823-74). Concerning their copies of Chopin's music, Hinson writes:

These copies contain much valuable material that cannot be ignored. In many cases they represent the composer's later thoughts on a published work, and his student's testimony and the documentary evidence of their copies of his music show that he did not regard the versions he sent off to his publishers as sacrosanct. Some of the authentic variants have been left out of subsequent editions only because they are difficult to perform.⁶⁶

An excellent example of the impact of this kind of observation is the Prelude in C minor, Op. 28, No. 20, included in Hinson's At the Piano with Chopin. In measure 3, an E-flat appears on the fourth beat in the right hand. In both the Schirmer and Palmer editions of the Preludes, an E-natural appears. Palmer explains his inclusion of the E-natural, rather than E-flat, in a footnote (see Examples 27a-b-c).

⁶⁶Hinson, ed., At the Piano with Chopin, (Van Nuys, CA: Alfred, 1986), 15.



Ex. 27a. Chopin Prelude in C minor, Op. 28, No. 20, m. 3.
G. Schirmer (Joseffy) edition.⁶⁷



^a According to the editors of the Oxford edition, Chopin is supposed to have added a flat sign before the E in a copy belonging to one of his pupils. It does not appear in the Autograph or the original editions.

Ex. 27b. Chopin Prelude in C minor, Op. 28, No. 20, m. 3.
Palmer edition.⁶⁸ Copyright 1968 by Alfred
Publishing Co., Inc. Used with
Permission of the Publisher.

⁶⁷ Frédéric Chopin, Prelude in C minor, Op. 28, No. 20, in Chopin: Preludes, ed. Rafael Joseffy, (New York: G. Schirmer, 1943), 39.

⁶⁸ Frédéric Chopin, Prelude in C minor, Op. 28, No. 20, in Chopin - Preludes, ed. Willard Palmer, (Van Nuys, CA: Alfred, 1968), 62.



Ex. 27c. Chopin Prelude in C minor, Op. 28, No. 20, m. 3.
Hinson edition.⁶⁹ Copyright 1986 by Alfred
Publishing Co., Inc. Used with Permission of the
Publisher.

Hinson's decision is obviously based on the student copy, which belonged to Jane Stirling (1804-1859). (The Stirling scores were consulted by Edouard Ganche in preparation of the Oxford University Press complete Chopin edition.)⁷⁰

Later, in measure 12, a forte marking appears on the second beat in the Hinson score that is not found in either the Schirmer (Example 28a) or Palmer (Example 28b) scores. Hinson explains this addition, from the score of Camille Dubois (1830-1907), in a footnote (Example 28c).

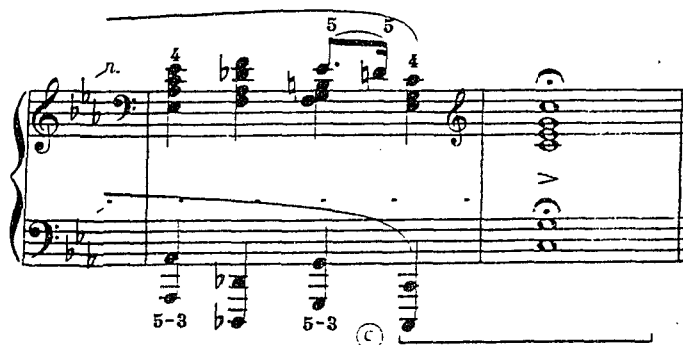
Of the four volumes, Hinson's At the Piano with Chopin (1986) contains the most biographical and historical detail

⁶⁹Frédéric Chopin, Prelude in C minor, Op. 28, No. 20, in At the Piano with Chopin, ed. Maurice Hinson, (Van Nuys, CA: Alfred, 1986), 51.

⁷⁰Maurice Hinson, letter to the author, 1 February 1994.



Ex. 28a. Chopin Prelude in C minor, Op. 28, No. 20, mm. 12-13. G. Schirmer (Joseffy) edition.



Ex. 28b. Chopin Prelude in C minor, Op. 28, No. 20, mm. 12-13. Palmer edition. Copyright 1968 by Alfred Publishing Co., Inc. Used with Permission of the Publisher.



② Chopin marked the *forte* in bar 12 in Mme. Dubois' music when she studied with him.
This indicates a strong *crescendo* from the *pianissimo* in bar 9.

Ex. 28c. Chopin Prelude in C minor, Op. 28, No. 20, mm. 12-13. Hinson edition. Copyright 1986 by Alfred Publishing Co., Inc. Used with Permission of the Publisher.

in its text, and as such, functions as an introduction to the entire series. The volume contains twenty pieces, including well-known repertoire, such as the Preludes Op. 28 in A major and C minor, and less familiar compositions, such as the "Valse Melancolique," KK Anh. Ia/7 and "Wiosna" (Spring), Op. 76, No. 2 (BI 117). Two thematic catalogues have been used in compiling this volume, as well as the other three volumes of Hinson's Chopin collections, namely: Maurice Brown's Chopin - An Index of his Works in Chronological Order (BI) (1972) and Krystyna Kobylanska's Frédéric Chopin Thematisch-Bibliographisches Werkverzeichnis (KK), published by G. Henle Verlag (1979). Where applicable, Hinson supplies both catalogue citations. An examination of the later collections reveals two omissions from Hinson's first collection: exact sources for each piece and the suggested teaching order.

In Hinson's Dances of Chopin (1988), the textual material is concerned almost entirely with musical form. Each dance form is defined, and helpful information concerning the influence of the Polish national styles on Chopin's works is included. The range of difficulty for the pieces is very wide, and for this reason, Hinson's "Suggested Teaching Order" is particularly useful. At least three different levels of difficulty exist. From lowest to highest, with examples of each, these are:

Level I: Two Bourrées BI 160B; KK VIIb 1/2

Level II: Waltz in C-sharp minor Op. 64, No. 2;
BI 164

Level III: Bolero, Op. 19; BI 81

The chief organizational factor for Hinson's Chopin - Piano Music from His Early Years (1990) is chronology. The repertoire, limited to music composed during the first twenty years of Chopin's life, consists of three mazurkas, two polonaises, a waltz, three ecossaises, a nocturne, and an etude. These are arranged in chronological order to emphasize Chopin's "compositional maturation process."⁷¹ Hinson's choice of repertoire reveals Chopin's stylistic progression from the straight-forward rhythms and almost classical figuration of the earliest polonaises to the dotted rhythms of the mazurkas and the long romantic phrases and widely-spaced left-hand figuration typical of the composer's nocturnes and some of the etudes. By supplying music that embodies important style characteristics of the composer's works, yet is still accessible to the intermediate-level piano student, Hinson hopes to ease the transition toward study of the more difficult, mature works.

Hinson's Chopin - Piano Music Inspired by the Women in his Life (1990) provides interesting detail not only about the music but also about the various women who, in different ways, are associated with the repertoire. The music ranges

⁷¹Maurice Hinson, ed., Chopin - Piano Music from His Early Years, (Van Nuys, CA: Alfred, 1990), 3.

in difficulty from fairly easy to difficult, with the "Fantasie Impromptu," Op. 66, being the most advanced in the collection. The pieces are arranged alphabetically by title, and a suggested teaching order has been included. Discussion of important stylistic elements is rather brief in this volume for two very good reasons: a few of the pieces have already received detailed treatment in the other volumes, and a thorough stylistic orientation has been supplied by the earlier volumes of the series. Indeed, the "Fantasie Impromptu" is presented in a separate volume of Hinson's Anatomy of a Classic series, in which the piece's technical and musical elements are discussed in detail.

In addition to the important pedagogical aspects already discussed, Hinson provides excellent guidance in each of the Chopin collections about dynamics, ornamentation, fingering, and pedaling. This instruction ranges from footnotes in the scores to detailed discussions in the texts of each volume.

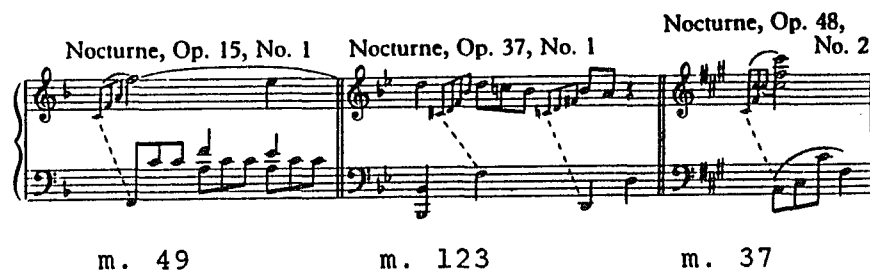
Considerable guidance in ornamentation is offered in Hinson's Chopin collections. In the Nocturne in C-sharp minor, BI 49 (KK IVa/16), appearing in At the Piano with Chopin and Chopin - Piano Music Inspired by Women in His Life, full realizations for six out of seven trills are provided in the score. This piece is the most highly ornamented in the collections.

Hinson's realizations seem to be based on two factors: 1) Chopin's practice of playing trill prefixes, introductory arpeggio figures, and long appoggiaturas on the beat, and 2) his preference for beginning trills on the auxiliary note. The excerpts in Example 29 are included in a section on ornamentation in the Romantic period in Howard Ferguson's Keyboard Interpretation. According to Ferguson, these appear in a copy belonging to one of Chopin's students; however, Ferguson does not identify the student. In Palmer's edition, the editor includes one of these examples, and reveals that the student scores are currently located in the Library of the Paris Conservatoire, but also does not identify the student.⁷² Eigeldinger has identified the student to whom the scores belonged; she was Camille Dubois, one of Chopin's most advanced students.⁷³ The dotted lines were added by Chopin, indicating that each of the ornamental figures is to be played on the beat (Example 29).

In the Nocturne in C-sharp minor, Hinson's decision to begin each trill on the auxiliary note is consistent with a statement included in the preface to Mikuli's complete edition of Chopin.

⁷²Willard Palmer, ed. Chopin: Preludes, (Van Nuys, CA: Alfred, 1968), 8.

⁷³Jean-Jacques Eigeldinger, Chopin - Pianist and Teacher, trans. by Roy Howat, (London: Cambridge University Press, 1986), 164. Camille Dubois' scores are now held by the Library of the Paris Conservatoire.



Ex. 29: Directions for performing ornamental figures in Chopin's nocturnes, appearing in Ferguson's Keyboard Interpretation.⁷⁴

In the trill, which he [Chopin] generally commenced on the auxiliary, he required perfect evenness rather than great rapidity, the closing turn to be played easily and without haste.⁷⁵

Palmer also cites the composer's use of Clementi's method books with his students as important evidence of Chopin's ties to eighteenth- rather than nineteenth-century performance practice. During the nineteenth century, it gradually became customary to begin trills on the principal note, a practice espoused by Hummel and others.⁷⁶

The Nocturne in C-sharp minor includes the following kinds of trills:

- (1) trills with both prefix and suffix,
- (2) trills with prefix only,
- (3) trills with suffix only, and
- (4) trills ending on a single note.

⁷⁴Ferguson, 127.

⁷⁵Carl Mikuli, ed. Foreword to Chopin Piano Works, (Leipzig: Kistner, 1880), 4.

⁷⁶Ibid.

Examples for each of these appear below, respectively, with Hinson's suggested realization printed above each excerpt (Examples 30a-30d).

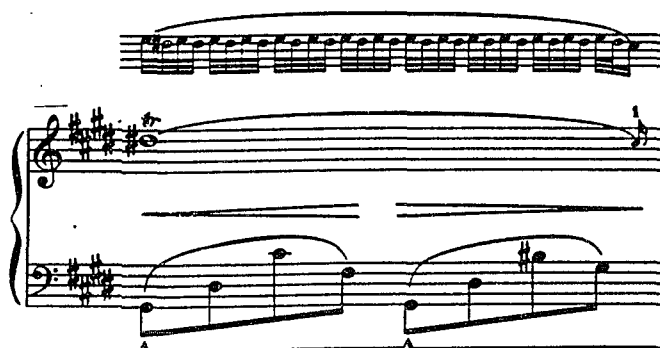
Ex. 30a: Chopin Nocturne in C-sharp minor, BI 49 (KK IVa/16), mm. 5-6. Hinson edition. Copyright 1986 by Alfred Publishing Co., Inc. Used with Permission of the Publisher.

Ex. 30b: Chopin Nocturne in C-sharp minor, BI 49 (KK IVa/16), m. 11. Hinson edition. Copyright 1986 by Alfred Publishing Co., Inc. Used with Permission of the Publisher.

⁷⁷At the Piano with Chopin, 38-42.



Ex. 30c: Chopin Nocturne in C-sharp minor, BI 49 (KK IVa/16), m. 51. Hinson edition. Copyright 1986 by Alfred Publishing Co., Inc. Used with Permission of the Publisher.



Ex. 30d: Chopin Nocturne in C-sharp minor, BI 49 (KK IVa/16), m. 56. Hinson edition. Copyright 1986 by Alfred Publishing Co., Inc. Used with Permission of the Publisher.

While Hinson's realizations may not be the only ones possible, they are graphically represented with no possible doubt as to the editor's intent. In contrast to this clarity, Palmer's 1984 instructive edition of the complete Chopin Nocturnes, does not include realization of the trills in the score of this same nocturne.

Hinson's suggestions for fingering are also an important aspect of the Chopin collections. In the text of At the Piano with Chopin, Hinson recalls the words of one of Chopin's students:

[Chopin] taught his students to recognize and utilize each finger's individual qualities. Mme. Courty said that Chopin stressed the fact that the 'third finger is a great singer.'⁷⁸

Throughout the collections, Hinson makes considerable use of the third finger, particularly in passages requiring melodic playing (see Examples 30a and 30c). In addition, the editor includes fingering that is especially helpful to small hands. Example 31 shows how redistribution of the notes in the right hand enhances the smooth execution of the right-hand leap.



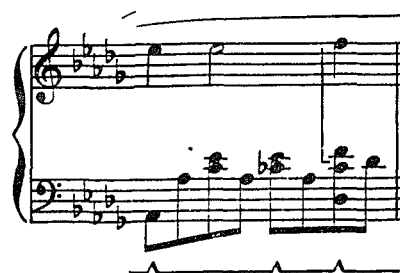
Ex. 31: Chopin Prelude in A major, Op. 28, No. 7, mm. 15-16. Hinson edition.⁷⁹ Copyright 1986 by Alfred Publishing Co., Inc. Used with Permission of the Publisher.

In measure 9 of the Prelude in D-flat major, Op. 28, No. 9, another helpful fingering redistribution is found

⁷⁸At the Piano with Chopin, 12.

⁷⁹At the Piano with Chopin, 50.

(Example 32). The F in the left hand is given to the right hand. The awkward reach of a tenth in the left hand is thus avoided, making it unnecessary to roll the notes. This fingering is quite helpful; and since it appears in the scores belonging to Jane Stirling and Camille Dubois, it sheds light on Chopin's practice of redistribution.⁸⁰



Ex. 32: Chopin Prelude in D-flat major, Op. 28, No. 15, m 9. Hinson edition.⁸¹ Copyright 1986 by Alfred Publishing Co., Inc. Used with Permission of the Publisher.

Another interesting aspect of Hinson's Chopin collections is the editor's faithfulness to the composer's original pedal markings, where available. His examination of Chopin's autographs revealed over 5,000 pedal marks, "more than those of any other composer of the nineteenth century."⁸² Hinson's inclusion of these marks is in contrast to the practice by a number of modern editors of altering

⁸⁰Eigeldinger, 255.

⁸¹Frédéric Chopin, Prelude in D-flat Major, Op. 28, No. 15, in Chopin - Piano Music Inspired by Women in His Life, ed. Maurice Hinson, (Van Nuys, CA: Alfred, 1990), 40.

⁸²Maurice Hinson, letter to the author.

the original pedal markings (often without highlighting these changes) in order to avoid blurring harmonies together on the same pedal. According to Hinson, this blurring is an important aspect of Chopin's pedaling.⁸³

Chopin's Prelude in A major, Op. 28, No. 7, and Bolero, Op. 19, BI 81, offer excellent examples of the composer's pedaling. In the Prelude in A major, Hinson retains the original pedals, which are nearly two measures in length.



Ex. 33: Chopin Prelude in A major, Op. 28, No. 7, mm. 1-4. Hinson edition.⁸⁴ Copyright 1986 by Alfred Publishing Co., Inc. Used with Permission of the Publisher.

In Hinson's opinion, disregarding these long pedals in favor of "a timid change on each second beat" is unwise because it "obliterates the fundamental tone in the bass."⁸⁵

⁸³Maurice Hinson, "Pedaling the Piano Works of Chopin," in Joseph Banowetz, The Pianist's Guide to Pedaling, (Bloomington: Indiana University Press, 1985), 182.

⁸⁴Hinson, At the Piano with Chopin, 50.

⁸⁵Ibid.

In a footnote to the piece, Hinson suggests using half pedal "to help bring out the quality of this exquisite [piece]."⁸⁶

In the Bolero, Op. 19, long pedals are also found; however, on a modern grand piano, the chromatic right-hand figuration combined with the pedaling produces the kind of blurring that to some ears may be unacceptable. In this case Hinson includes additional, alternative pedaling in parentheses:



Ex. 34: Chopin Bolero, Op. 19 (BI 81), mm. 167-169. Hinson edition. Copyright 1990 by Alfred Publishing Co., Inc. Used with Permission of the Publisher.

In "Pedaling the Piano Works of Chopin," Hinson discusses another Chopin piece that has long pedals. An original manuscript of the Prelude B-flat minor, Op. 28, No. 16, reveals that Chopin first indicated pedal on the second beat of each measure, later crossing these marks out and replacing them with one long pedal, three measures in length. The right hand figuration

⁸⁶Ibid.

thus becomes "a total blur."⁸⁷ In Palmer's edition of the Chopin preludes, an alternative pedaling is also supplied (indicated by the dotted triangles).

For the most effective performance of Chopin's music, however, Hinson makes the following sensible observation:

The subtleties required in pedaling this music cannot, in many cases, be accurately notated. The pedal indications must be taken only as suggestions and approximations of the actual pedaling required for musical performance.⁸⁸



Ex. 35: Chopin Prelude in B-flat minor, Op. 28, No. 16, mm. 1-4. Palmer edition.⁸⁹ Copyright 1986 by Alfred Publishing Co., Inc. Used with Permission of the Publisher.

⁸⁷Maurice Hinson, "Pedaling the Piano Works of Chopin," in Joseph Banowetz The Pianist's Guide to Pedaling, 185.

⁸⁸At the Piano with Chopin, 15.

⁸⁹Chopin: Preludes, ed. Willard Palmer, 48.

The pianist therefore must maintain an open mind when performing the works of Chopin because of the inconsistency of markings from one edition to the next. It is also wise to recognize that Chopin altered his own markings on occasion and that his pianos, the Erard and Pleyel, were quite different from our modern instruments. Hinson's Chopin collections have particular value for two reasons: the editor has preserved the composer's original pedal markings, and he has taken into account the unique value of the scores belonging to Chopin's students.

CHAPTER 6

SUMMARY

The pedagogical collections of Maurice Hinson have become extremely popular over the last twenty years. New releases continue to appear frequently and are consistently met with enthusiasm by piano teachers and their students. As has been shown in the previous chapters of this paper, there is much to commend in these collections, all of which follow a twentieth-century pattern of consistent improvement in "instructive" editions. Hinson's pedagogical collections are frequently praised for their selection and variety of repertoire, containing music of high quality in a variety of musical styles and genres that is accessible to the intermediate-level piano student. A number of relatively unknown pieces have been included in addition to familiar teaching favorites, thus considerably improving access to a broader spectrum of piano literature. In a review of Hinson's Masters of the Early Contemporary Period, Mark Hallum Sullivan praises Hinson's choice of literature, calling the collection "a selection of repertoire standards and rarely

heard gems of real charm and beauty."⁹⁹ Hinson's high regard for the music in his collections is evident in his own lecture recitals, which frequently include music from his collections, such as At the Piano with Liszt, At the Piano with Women Composers, and the Hinshaw volumes of American piano music. The editor believes that once many of these unfamiliar compositions are heard and appreciated, their place in the literature will be assured.¹⁰⁰

In addition to offering new or unknown literature, Hinson's editions occasionally provide opportunities for musicological inquiry, as is the case with his edition of Clementi's revised version of the Sonatina Op. 36, No. 1, discussed in Chapter 4 of this paper.

A second important area for which Hinson's editions are praised is the editor's attempt to base textual suggestions and musical editing on scholarly sources. In contradiction to nineteenth-century editions by recognized performers, Hinson's pedagogical collections reveal the editor's thorough knowledge of the literature and expertise as a teacher, as well as a performer. Sources used in preparation of his editions are acknowledged and often listed in his collections.

⁹⁹Mark Hallum Sullivan, Review of Masters of the Early Contemporary Period edited by Maurice Hinson, In American Music Teacher (December/January 1992/93), 69.

¹⁰⁰Maurice Hinson, interview by author, Louisville, Kentucky, 2 June, 1989. Tape recording.

As may be expected with any publication, reviews of Hinson's collections have contained criticism as well as praise. Reviews by Robert Weirich, Bradford Gowen, and Mark Hallum Sullivan point out areas of concern. In Weirich's review of Masters of the Piano Fantasy, cited on page 12, praise of the repertoire selections later becomes criticism: ". . . the music is somewhat cramped on the page and there is an occasional misprint."¹⁰¹ In a recent review of Hinson's edition of Schumann's Fantasiestücke Op. 12, Sinfonische Etüden Op. 13, and Fantasy in C major Op. 17, Bradford Gowen also criticizes Hinson's Alfred scores, stating that they contain numerous misprints and "need better proofreading and editing."¹⁰²

It should be noted that both of these reviewers were examining editions of advanced-level repertoire. It is possible that fewer problems are found in the simpler pieces of the intermediate-level collections. No misprints were found in the Clementi and Bach scores studied for this paper.

In respect to misprints, another factor must also be considered. Since Hinson often relies upon manuscripts or

¹⁰¹Robert Weirich, Review of Masters of the Piano Fantasy edited by Maurice Hinson, In American Music Teacher, (December/January 1990/91), 60.

¹⁰²Bradford Gowen, Review of Schumann Fantasiestücke, Op. 12, Sinfonische Etüden Op. 13, and Fantasy in C major Op. 17 edited by Maurice Hinson, In Piano and Keyboard (September/October, 1993), 58.

first editions as sources for his collections, his changes of notes may actually be corrections of earlier inaccurate editions. In pieces such as the Chopin Prelude in C minor, Op. 28, No. 20, discussed on pages 81-82 of this paper, Hinson might have been prudent to have included a footnote explaining his choice of the E-flat in measure 3, as Palmer did in his edition of the Preludes, since so many performances of the piece have taken place over the years to have caused the E-natural to sound correct to many ears.

In his review of Hinson's Masters of the Early Contemporary Period, Mark Hallum Sullivan takes issue with Hinson's pedal markings:

[Hinson] draws yards of pedal brackets through nearly every piece. On the whole these seem geared to prevent blurring rather than to enrich the sonority. Not only are they visually distracting, the changes indicated are often musically detrimental.¹⁰³

One would have to question why Sullivan believes such markings are musically detrimental. This review clearly illuminates the challenge that the editor of an instructive edition undertakes: that of preserving the accuracy and clarity of the original or "urtext" score, while adding enough editorial suggestions to aid a young or inexperienced student. It is the view of this author that Maurice Hinson's intermediate-level collections, for the most part, meet the

¹⁰³Sullivan, 69.

challenge, and provide a valuable wealth of material for piano study.

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----- . Interview by author, 1 June 1989, Louisville, Kentucky. Tape recording.

----- . Interview by author, 2 June 1989 Louisville, Kentucky. Tape recording.

----- . Interview by author, 28 February 1994, Birmingham, Alabama. Tape recording.

----- . Interview by author, 20 April 1994, Louisville, Kentucky. Telephone call.

APPENDIX I

MUSIC EDITED BY MAURICE HINSON - LISTED BY PUBLISHER

Alfred Publishing Co.
Van Nuys, CA

Collections

<u>At the Piano with J. S. Bach</u>	1987
<u>At the Piano with the Sons of Bach</u>	1990
<u>At the Piano with Beethoven</u>	1986
<u>At the Piano with Brahms</u>	1988
<u>At the Piano with Chopin</u>	1986
<u>At the Piano with Debussy</u>	1986
<u>At the Piano with Haydn</u>	1990
<u>At the Piano with Scott Joplin</u>	1990
<u>At the Piano with Kabalevsky</u>	1990
<u>At the Piano with Liszt</u>	1986
<u>At the Piano with Felix and Fanny Mendelssohn</u>	1988
<u>At the Piano with Mozart</u>	1986
<u>At the Piano with Ravel</u>	1986
<u>At the Piano with Scarlatti</u>	1989
<u>At the Piano with Robert and Clara Schumann</u>	1988
<u>At the Piano with Tchaikovsky</u>	1990
<u>At the Piano with Women Composers</u>	1990
<u>Baroque to Modern - Humor in Piano Music</u>	1991
<u>Beethoven - Piano Music from His Early Years</u>	1990
<u>Beethoven - Piano Music Inspired by Women in His Life</u>	1990
<u>Brahms: Shorter Piano Pieces</u>	1985
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<u>Chopin - Piano Music Inspired by Women in His Life</u>	1990
<u>Classical Music for the Church Service, Vol. 1</u>	1989
<u>Classical Music for the Church Service, Vol. 2</u>	1989
<u>Classical Music for the Church Service, Vol. 3</u>	1989
<u>Classical Music for the Wedding Service</u>	1989

Cramer: <u>50 Selected Studies</u>	1992
Czerny: <u>24 Studies for the Left Hand, Op. 718</u>	1991
Czerny: <u>40 Exercises, Op. 337</u>	1991
Czerny: <u>100 Progressive Studies Without Octaves, Op. 139</u>	1991
Czerny: <u>125 Exercises in Passage Playing, Op. 261</u>	1991
Czerny: <u>160 Eight-bar Exercises, Op. 821</u>	1991
<u>Dances of J.S. Bach</u>	1990
<u>Dances of Beethoven</u>	1986
<u>Dances of Chopin</u>	1988
<u>Dances of Debussy</u>	1988
<u>Dances of Ravel</u>	1990
<u>Dances of Schubert</u>	1990
Debussy: <u>Children's Corner Suite</u>	1985
Debussy: <u>Petite Suite (Duet)</u>	1986
Debussy: <u>Preludes, Book 1</u>	1986
Debussy: <u>Preludes, Book 2</u>	1988
<u>Essential Intermediate Keyboard Repertoire</u>	1990
<u>Essential Keyboard Repertoire Requiring a Hand Span of an Octave or Less</u>	1990
Haydn: <u>Sonatas, Vol. 1</u>	1990
Haydn: <u>Sonatas, Vol. 2</u>	1990
Haydn: <u>Sonatas, Vol. 3</u>	1990
<u>Liszt - Piano Music from His Early Years</u>	1990
<u>Liszt - Piano Music Inspired by Women in His Life</u>	1990
<u>Masters of American Piano Music</u>	1992
<u>Masters of the Character Piece</u>	1987
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<u>Masters of the Sonatina, Book 2</u>	1986
<u>Masters of the Sonatina, Book 3</u>	1986
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<u>Masters of Spanish Piano Music</u>	1990
Mendelssohn: <u>Songs without Words (Complete)</u>	1993
<u>Mozart - Piano Music from His Early Years</u>	1990
Moszkowski: <u>15 Virtuoso Etudes, Op. 72</u>	1992
Ravel: <u>Selected Favorites</u>	1993
Reinecke: <u>Nutcracker and the Mouse King, Op. 46 (Duet)</u>	1987
Scarlatti: <u>Selected Sonatas</u>	1989
Scarlatti: <u>Sonatas, Vol. 1</u>	1990

Scarlatti: <u>Sonatas, Vol. 2</u>	1990
Wagner - <u>Piano Music Inspired by Women In His Life</u>	1990
<u>World's Greatest Classical Piano Sonatas, Vol. 1</u>	1992
<u>World's Greatest Classical Piano Sonatas, Vol. 2</u>	1992
<u>World's Greatest Etudes</u>	1993
<u>World's Greatest Melodies for Piano</u>	1990
<u>World's Greatest Ragtime Solos</u>	1993

Single Works

Albéniz: <u>Sonata in D</u>	1993
Bartók: <u>Sonatina</u>	1985
Beethoven: <u>Variations in C Minor</u>	1988
Chopin: <u>"Fantasie Impromptu"</u>	1988
Debussy: <u>"Golliwog's Cakewalk"</u>	1985
Debussy: <u>"The Sunken Cathedral"</u>	1986
Debussy: <u>"La fille aux cheveux de lin"</u>	1987
Debussy: <u>"La plus que lente"</u>	1987
Debussy: <u>"L'isle joyeuse"</u>	1993
Debussy: <u>"Minstrels"</u>	1993
Debussy: <u>Pour le piano</u>	1990
Dvořák: <u>Humoresque, Op. 101, No. 7</u>	1988
Granados: <u>May Song, Op. 1, No. 3</u>	1993
Joplin: <u>Three Piano Rags</u>	1990
Khatchaturian: <u>Toccata</u>	1988
Liszt: <u>Hungarian Rhapsody, No. 2</u>	1987
Liszt: <u>"Liebestraume"</u>	1987
MacDowell: <u>Six Fancies</u>	1990
Mozart: <u>Adagio in B minor, K. 540</u>	1993
Mozart: <u>Rondo in A minor, K. 511</u>	1993
Mozart: <u>Sonata in A, K. 331</u>	1990
Mozart: <u>12 Variations on "Ah, vous dirai-je, Maman"</u>	1986
Ravel: <u>Pavane pour une infante defunte</u>	1987
Ravel: <u>Prelude</u>	1989
Ravel: <u>Sonatine</u>	1986
Ravel: <u>Valse nobles et sentimentales</u>	1988
Rubinstein: <u>Melody in F, Op. 3, No. 1</u>	1988
Shostakovich: <u>Three Fantasy Dances, Op. 5</u>	1989
Sibelius: <u>Romance, Op. 24, No. 9</u>	1988
Sibelius: <u>Valse Triste</u>	1989
Sinding: <u>"Rustles of Spring"</u>	1988
Torjussen: <u>"To the Rising Sun"</u>	1989

Belwin Mills
Miami, FL

<u>An Adventure in Ragtime</u>	1975
<u>Contemporary Piano Literature</u>	
Levels V and VI	1971
<u>Duets of Early American Music</u>	1971
<u>Early American Music</u>	1971
<u>Ensemble Music of the Capital City</u>	1989
James Hewitt: <u>The Battle of Trenton</u>	1989
Konrad Max Kunz: <u>Two Hundred Short Two-Part Canons</u>	1988
<u>Music of the Capital City</u>	1987
<u>Music for the Washingtons</u>	1988
<u>Piano Literature, Vols. I-IV</u>	1984
<u>Sonatinas for Piano, Vols. I and II</u>	1982

Hinshaw
Chapel Hill, NC

<u>American Indian Melodies</u>	
Harmonized by Arthur Farwell	1977
Johann A. Andre: <u>Six Sonatinas Op. 45</u>	
<u>for Piano Duet</u>	1983
Johann C. Bach and Francesco P. Ricci:	
<u>Fourteen Pieces</u>	1983
Muzio Clementi: <u>Sonatinas Op. 36 (Sixth Edition)</u>	1978
Muzio Clementi: <u>Toccata in B-flat</u>	1979
<u>Dances of the Young Republic</u>	1977
Anton Diabelli: <u>Piano Pieces</u>	1982
Hector Berlioz: <u>Piano Works</u>	1984
Francis Hopkinson: <u>Seven Songs for the Harpsichord</u>	1987
Charles Ives: <u>Invention</u>	1975
Sergei Rachmaninoff: <u>Album of Piano Works</u>	1985
Alexander Reinagle: <u>Five Scots Tunes</u>	1985
Alexander Reinagle: <u>Thirteen Short and Easy Duets</u>	1977
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<u>Easy Pieces</u>	1975
Edward MacDowell: <u>Fireside Tales, Op. 61</u>	1981
Edward MacDowell: <u>Marionettes, Op. 38</u>	1979
Edward MacDowell: <u>Moon Pictures, Op. 21 (duets)</u>	1984
<u>Piano Music of 19th Century America</u>	
Vols. I and II	1975
<u>Piano Music of Viceregal Mexico</u>	1979
<u>Presto d'incerto autore</u>	1977
<u>12 x 11 - Piano Music of Twentieth Century</u>	
<u>America</u>	1979
Verdi-Liszt: <u>Agnus Dei from the Requiem</u>	1982
<u>transcribed by Liszt</u>	1982
Raynor Taylor: <u>Variations to Adeste Fideles</u>	1971
Samuel Coleridge-Taylor: <u>Negro Melodies, Op. 59</u>	1981

European American Retail Music
Valley Forge, PA

Changing Faces: New Piano Works by American
Composers 1987

G. Schirmer
Milwaukee, WI

Classical Music for the Worship Service 1980

Schott
New York, NY

The Hindemith Collection 1989

The Gretchaninoff Collection 1992

The Francaix Collection 1993

The Rodrigo Collection 1991

Universal Edition
Valley Forge, PA

The Heller Collection: 34 Romantic Etudes
for the Piano by Stephen Heller 1994

Willis Music Company
Florence, KY

A Collection of Early American Keyboard Music 1971

APPENDIX II

REPRESENTATIVE LIST OF HINSON'S PROFESSIONAL ACTIVITIES

"Keyboard Music in the Colonies and the United States of America to 1800"

Lecture-recital

Oklahoma Baptist University

April 19, 1994

"New Approaches to Style and Interpretation"

Intermediate repertoire: stepping stones to the masters

An Overview of Russian Piano Music

Lecture

Arizona State University School of Music

April 17, 1994

"Humor in Piano Music"

Lecture-Recital

Pennsylvania State University School of Music

March 17, 1994

"Hungarian Folksong Settings for Piano by Franz Liszt"

Lecture-Recital

Samford University

Birmingham, AL

February 28, 1994

"Brahms as Editor"

Lecture

Master Class

University of Missouri Kansas City Conservatory

Jan. 21-22, 1991

"Consider these Creators: Women Composers of Piano Music"

Lecture-Recital

Master Class

University of Missouri-Columbia

Columbia, Missouri

Jan. 23, 1991

ASTA International Workshops
 Calgary, Canada
 July 29 - Aug. 11, 1990

"Criteria for Selecting Good Teaching Materials"
 Lecture
 Wisconsin Music Teachers Association Convention
 University of Wisconsin-Madison
 Madison, WI
 October 7, 1989

"Chopin Pedaling Based on Autographs and First Editions"
 Lecture-Demonstration
 Adjudicator
 International Masters Piano Competition and Festival
 Memphis State University
 Memphis, TN
 Oct. 1-3, 1989

ASTA International Workshops
 Graz, Austria
 July 25 - Aug. 7, 1989

Master Class/
 Adjudicator, Russian Romantics Competition
 Joanna Hodges International Piano Competition
 College of the Desert
 Palm Desert, CA
 March 24, 1991

"Style and Content in American Piano Music 1939 -
 Present"
 Lecture-Recital
 Master Class
 American Music Festival (Piano Competition and Workshop)
 Ouachita Baptist University
 Arkadelphia, AR
 Feb. 21, 1991

"Performance Practice - What the Printed Music Doesn't
 Show ... a look at stylistic aspects in correct
 performance of baroque, classical, romantic, and
 contemporary music"
 Lecture-Demonstration
 New Jersey Music Teachers Association Convention
 Glassboro State College
 Glassboro, NJ
 Nov. 18, 1990

"New Approaches to Style and Interpretation"

Lecture

Indiana Music Teachers Association Convention

Butler University

Indianapolis, IN

Nov. 9, 1990

"At the Piano with the World's Greatest Composers"

Workshop

Ellis Piano Co.

Birmingham, AL

Sept. 7, 1990

Master Class

Levine School of Music

Washington, D.C.

Apr. 9, 1989

"Piano Music in Viceregal Mexico"

Lecture-Recital

Louisiana State University

Baton Rouge, LA

Oct. 31, 1989

"The Young Beethoven"

Lecture-Recital

Beethoven Society for Pianists

Southern Illinois University-Carbondale

Carbondale, IL

Nov. 18, 1989

"The Emergence of Romantic Style in Piano Music from
Alexander Reinagle to Edward MacDowell"

Lecture-Recital

Music Teachers National Association Convention

Washington, D.C.

March 19, 1980

VITA

Jonathan Brown is a native of Birmingham, Alabama. He began piano studies at the age of seven and was active in church choirs throughout his youth. In 1973, he began piano study with Steve Nelson at Samford University, where he completed a degree in music education and was a member of the Samford University Performing Arts Program. In 1977, he was a winner in the school's Concerto-Aria auditions, and in 1978, a regional winner in the American Music Scholarship Association auditions. He graduated magna cum laude from Samford in 1977.

Mr. Brown received a Graduate Award scholarship to Southern Illinois University-Edwardsville, where he studied with renowned pianist Ruth Slenczynska and completed his Master of Music degree in performance in 1983. He continued his piano studies at Louisiana State University with Alumni Professor Jack Guerry, pursuing the Doctor of Musical Arts degree while holding an assistantship in teaching and accompanying.

Mr. Brown makes his home in Birmingham, where he performs and teaches at First Baptist-Pelham School of Fine Arts and Briarwood Presbyterian Church.

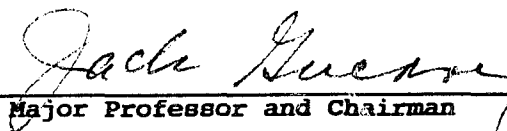
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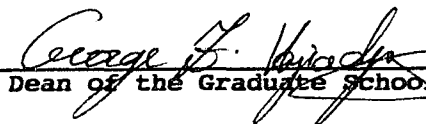
Candidate: Jonathan A. Brown

Major Field: Music

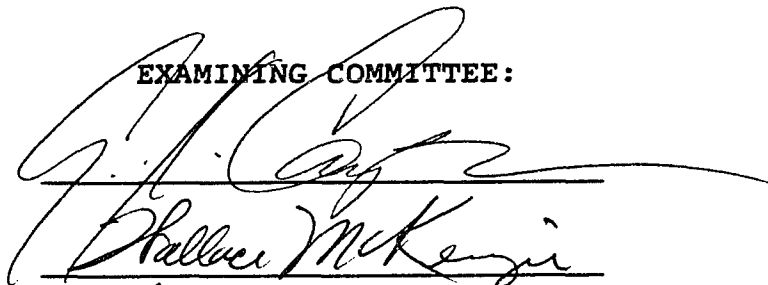
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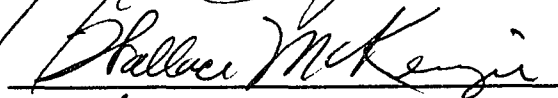
Approved:



Major Professor and Chairman

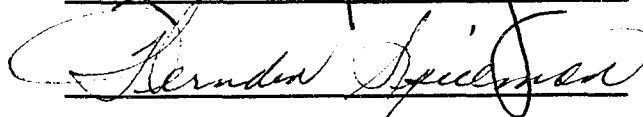

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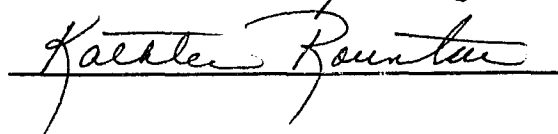
EXAMINING COMMITTEE:


[unclear]


Wallace McKenzie


K. V. Mulvihill


Herman Spickard


Katherine Rountree

Date of Examination:

May 13, 1994