

8 CD



BEETHOVEN

THE COMPLETE PIANO SONATAS

ARTUR SCHNABEL



Beethoven Sonatas For Piano

Ludwig van Beethoven



Beethoven Sonatas For Piano:

Piano Sonatas, Volume 1 (Nos. 1-8) Ludwig van Beethoven, Stewart Gordon, Beethoven wrote 32 sonatas for piano Volume 1 edited by Stewart Gordon includes the first 8 sonatas Op 2 Nos 1 3 Op 7 Op 10 Nos 1 3 and Op 13 Pathétique written between 1795 and 1799 Since these autographs no longer exist this edition is based on the first editions published by various Viennese engravers Dr Gordon discusses a variety of topics including Beethoven's life the pianos of his time and their limitations Beethoven's use of articulation ornamentation tempo and the age old challenge of attempting to determine the definitive interpretation of Beethoven's music Valuable performance recommendations helpful fingering suggestions and ornament realizations are offered in this comprehensive critical body of Beethoven's sonatas Where performance options are open to interpretation other editors conclusions are noted enabling students and teachers to make informed performance decisions *The Ten Beethoven Sonatas for Piano and Violin* Joseph Szigeti, 1965 A renowned performing artist shares his views and ideas on the violin piano sonatas of Ludwig van Beethoven Rather than dissecting the music the author discusses the music in terms of human feelings and values An exceptional insight into Beethoven's life as a parallel to the emotional expression in the sonatas *Beethoven -- Piano Sonatas, Vol 2: Nos. 9-15* Ludwig van Beethoven, 2005 Beethoven wrote 32 sonatas for piano Volume 2 edited by Stewart Gordon includes Sonatas 9 15 Op 14 Nos 1 2 Op 22 Op 26 Op 27 Nos 1 2 and Op 28 written between 1798 and 1801 and published shortly after they were written Of the sonatas in this volume autographs exist for Op 26 Op 27 No 2 the first and final pages are missing and Op 28 This edition is based on the existing autographs and the first editions published by various Viennese engravers Dr Gordon discusses a variety of topics including Beethoven's life the pianos of his time and their limitations Beethoven's use of articulation ornamentation tempo and the age old challenge of attempting to determine the definitive interpretation of Beethoven's music Valuable performance recommendations helpful fingering suggestions and ornament realizations are offered in this comprehensive critical body of Beethoven's sonatas Where performance options are open to interpretation other editors conclusions are noted enabling students and teachers to make informed performance decisions *Ludwig Van Beethoven* Jan Marisse Huizing, 2021-01-01 A comprehensive and immersive survey of thirty five Beethoven piano sonatas Beethoven's piano sonatas are among the iconic cornerstones of the classical music repertoire Jan Marisse Huizing offers an in depth study of the sonatas using available autographs first editions recordings and nearly three hundred musical examples Digging into the historical background and historical performance practice the book provides illuminating detail on Beethoven's pianism as well as his characteristics of notation form and content types of touch articulation beaming pedal indications character rubato meter metric constructions tempo and metronome marks Packed with anecdotes quotations and considerable new information the book will inspire all involved with these masterworks playing a fortepiano or modern Grand giving the sense of the composer sitting beside them as he translates his inspiration and ideas into his notation **Beethoven Piano Sonatas, Volume 3 (Nos. 16-24)** Ludwig

van Beethoven, Stewart Gordon, 2007-10-25 Dr Stewart Gordon Professor of Music in the Department of Keyboard Studies at the University of Southern California is held in high regard by professional piano teachers worldwide His critical editions of Beethoven's piano sonatas provide all the tools necessary for a stylistic performance and are essentials for the library of every piano teacher His thorough research of the earliest available sources has captured the most accurate reflection of the composer's intent These sonatas contain helpful fingering suggestions and performance recommendations Other editors' conclusions are noted where performance options are open to interpretation Volume 3 includes Sonatas 16 24 Op 31 Nos 1 2 3 Op 49 Nos 1 2 Opp 53 54 57 and 78

Beethoven's Piano Sonatas Charles Rosen, 2008-10-01 Beethoven's piano sonatas form one of the most important collections of works in the whole history of music Spanning several decades of his life as a composer the sonatas soon came to be seen as the first body of substantial serious works for piano suited to performance in large concert halls seating hundreds of people In this comprehensive and authoritative guide Charles Rosen places the works in context and provides an understanding of the formal principles involved in interpreting and performing this unique repertoire covering such aspects as sonata form phrasing and tempo as well as the use of pedal and trills In the second part of his book he looks at the sonatas individually from the earliest works of the 1790s through the sonatas of Beethoven's youthful popularity of the early 1800s the subsequent years of mastery the years of stress 1812 1817 and the last three sonatas of the 1820s Composed as much for private music making as public recital Beethoven's sonatas have long formed a bridge between the worlds of the salon and the concert hall For today's audience Rosen has written a guide that brings out the gravity passion and humor of these works and will enrich the appreciation of a wide range of readers whether listeners amateur musicians or professional pianists The book includes a CD of Rosen performing extracts from several of the sonatas illustrating points made in the text

Sonatas, Piano ; Sonatas ; for Piano Ludwig van Beethoven, **Beethoven, the Sonatas for Piano and Violin** Max Rostal, Günter Ludwig, Paul Rolland, 1985 The first in over half a century to be devoted to a detailed analysis of the complete Beethoven sonatas for violin and piano this book arose from the author's desire to pass on to a younger generation more than sixty years' experience as a practising musician and teacher Professor Rostal addresses himself to professional and amateur musicians alike to students and to listeners all of whom will derive pleasure and enlightenment from his words Each of the ten Sonatas is carefully discussed the manuscripts and first and later editions meticulously compared Musicians will find technical and interpretative problems approached and solved and the music lover a helpful listener's guide to these ever popular masterpieces As the Amadeus Quartet's Preface says of this important book It is a must for all students and performers and is a must for all lovers of Beethoven A renowned violinist and teacher Professor MAX ROSTAL studied music under Arnold Ros and Carl Flesch Founder and President of the European String Teachers Association he has made many recordings and is the editor of numerous works in the violin repertoire

Piano Sonata in A Major, Op. 101 Heinrich Schenker, 2015-09-03 Heinrich Schenker ranks among the most important figures in the

development of western music theory in the twentieth century His approach to the analysis of music permeates nearly every aspect of the field and continues to this day to be a topic of great interest among music theorists historians composers and performers In his four volume work *Die letzten Sonaten von Beethoven Kritische Ausgabe mit Einführung und Erläuterung* The Last Piano Sonatas by Beethoven Critical edition with Introduction and Commentary Schenker presented editions of Beethoven's Opp 109 110 111 and 101 that were at the time unprecedented in their faithfulness to such authoritative sources as Beethoven's autograph manuscripts He included a movement by movement and section by section discussion of form and content that grew increasingly penetrating from one volume to the next as the musical theory for which he is now known was developed alongside inspired and detailed suggestions for the performance of each section of each work In Beethoven's Last Piano Sonatas An Edition with Elucidation noted Schenker scholar John Rothgeb presents the first English language edition and translation of these important works Rothgeb builds upon Schenker's text adding explanations of certain points in the commentary references to corrections and other remarks entered by Schenker in his personal copies of the volumes and graphic presentations of several passages a practice that became standard in Schenker's own analytical work later in his career Making these seminal works accessible to English speaking scholars and students for the first time Beethoven's Last Piano Sonatas is an essential reference for music theorists historians performers and composers alike

Beethoven's Last Piano Sonatas Heinrich Schenker, 2015 Heinrich Schenker ranks among the most important figures in the development of western music theory in the twentieth century His approach to the analysis of music permeates nearly every aspect of the field and continues to this day to be a topic of great interest among music theorists historians composers and performers In his four volume work *Die letzten Sonaten von Beethoven Kritische Ausgabe mit Einführung und Erläuterung* The Last Piano Sonatas by Beethoven Critical edition with Introduction and Commentary Schenker presented editions of Beethoven's Opp 109 110 111 and 101 that were at the time unprecedented in their faithfulness to such authoritative sources as Beethoven's autograph manuscripts He included a movement by movement and section by section discussion of form and content that grew increasingly penetrating from one volume to the next as the musical theory for which he is now known was developed alongside inspired and detailed suggestions for the performance of each section of each work In Beethoven's Last Piano Sonatas An Edition with Elucidation noted Schenker scholar John Rothgeb presents the first English language edition and translation of these important works Rothgeb builds upon Schenker's text adding explanations of certain points in the commentary references to corrections and other remarks entered by Schenker in his personal copies of the volumes and graphic presentations of several passages a practice that became standard in Schenker's own analytical work later in his career Making these seminal works accessible to English speaking scholars and students for the first time Beethoven's Last Piano Sonatas is an essential reference for music theorists historians performers and composers alike

Beethoven's 32 Piano Sonatas Stewart Gordon, 2017 In Beethoven's 32 Piano Sonatas renowned performer and pedagogue Stewart Gordon

addresses textual issues Beethoven's pianos performance practices composer's indications and the composer's development pointing to patterns of structure sonority keyboard technique and emotional meaning In addition each sonata appears in a helpful outline chart format for easy access reference

Beethoven Piano Sonatas 17-32 Ludwig van Beethoven, 2020-11-21 Middle sonatas After he wrote his first 15 sonatas he wrote to Wenzel Krumpholtz From now on I'm going to take a new path Beethoven's sonatas from this period are very different from his earlier ones His experimentation in modifications to the common sonata form of Haydn and Mozart became more daring as did the depth of expression Most Romantic period sonatas were highly influenced by those of Beethoven After 1804 Beethoven ceased publishing sonatas in sets and only composed them as a single opus It is unclear why he did so Opus 31 Three Piano Sonatas 1802 Piano Sonata No 16 in G major Piano Sonata No 17 in D minor Tempest Piano Sonata No 18 in E flat major The Hunt Opus 53 Piano Sonata No 21 in C major Waldstein 1803 WoO 57 Andante favori Original middle movement of the Waldstein sonata 1804 Opus 54 Piano Sonata No 22 in F major 1804 Opus 57 Piano Sonata No 23 in F minor Appassionata 1805 Opus 78 Piano Sonata No 24 in F sharp major A Th r se 1809 Opus 79 Piano Sonata No 25 in G major Cuckoo 1809 Opus 81a Piano Sonata No 26 in E flat major Les adieux Das Lebewohl 1810 Opus 90 Piano Sonata No 27 in E minor 1814 Late sonatas Beethoven's late sonatas were some of his most difficult works and some of today's most difficult repertoire Yet again his music found a new path often incorporating fugal technique and displaying radical departure from conventional sonata form The Hammerklavier was deemed to be Beethoven's most difficult sonata yet In fact it was considered unplayable until almost 15 years later when Liszt played it in a concert Opus 101 Piano Sonata No 28 in A major 1816 Opus 106 Piano Sonata No 29 in B flat major Hammerklavier 1818 Opus 109 Piano Sonata No 30 in E major 1820 Opus 110 Piano Sonata No 31 in A flat major 1821 Opus 111 Piano Sonata No 32 in C minor 1822

Beethoven Sonatas Book Three Ludwig van Beethoven, 2001-06-14 This unique series offers student and teachers a carefully sequenced edition of Beethoven's sonatas gradually progressing in difficulty Book Three includes five sonatas for piano in moderately difficulty keys It also features a chronology of all of Beethoven's piano sonatas and a bibliography of sources where additional information about Beethoven can be researched The table of contents gives notes on the origin or interpretation of the sonatas 120 pages

Beethoven sonatas: Moderately difficult Ludwig van Beethoven, Gail Smith, 2001-03-01 This unique series offers student and teachers a carefully sequenced edition of Beethoven's sonatas gradually progressing in difficulty Book Three includes five sonatas for piano in moderately difficulty keys It also features a chronology of all of Beethoven's piano sonatas and a bibliography of sources where additional information about Beethoven can be researched The table of contents gives notes on the origin or interpretation of the sonatas 120 pages

Piano Sonatas, Volume 4 (Nos. 25-32) Ludwig van Beethoven, Stewart Gordon, 2010-05-21 Beethoven wrote 32 sonatas for piano The final installment Volume 4 edited by Stewart Gordon contains Sonatas 25-32 written between 1809 and 1822 and published shortly thereafter Of the eight sonatas in this volume

autographs exist in whole or in part for all but Op 106 missing since World War II This edition is based on the existing autographs and the first editions Dr Gordon discusses a variety of topics including Beethoven's life the pianos of his time and their limitations Beethoven's use of articulation ornamentation tempi and the age old challenge of attempting to determine the definitive interpretation of Beethoven's music Valuable performance recommendations helpful fingering suggestions and ornament realizations are offered in this comprehensive critical body of Beethoven's sonatas Where performance options are open to interpretation other editors conclusions are noted enabling students and teachers to make informed performance decisions Titles Op 79 Sonatine Op 81a Op 90 Op 101 Op 106 Hammer Klavier Op 109 Op 110 Op 111 *Piano Sonatas* Ludwig van Beethoven, 2010 Beethoven wrote 32 sonatas for piano The final installment Volume 4 edited by Stewart Gordon contains Sonatas 25-32 written between 1809 and 1822 and published shortly thereafter Of the eight sonatas in this volume autographs exist in whole or in part for all but Op 106 missing since World War II This edition is based on the existing autographs and the first editions Dr Gordon discusses a variety of topics including Beethoven's life the pianos of his time and their limitations Beethoven's use of articulation ornamentation tempi and the age old challenge of attempting to determine the definitive interpretation of Beethoven's music Valuable performance recommendations helpful fingering suggestions and ornament realizations are offered in this comprehensive critical body of Beethoven's sonatas Where performance options are open to interpretation other editors conclusions are noted enabling students and teachers to make informed performance decisions Titles Op 79 Sonatine Op 81a Op 90 Op 101 Op 106 Hammer Klavier Op 109 Op 110 and Op 111 264 pages

Beethoven's Pianoforte Sonatas Ernst von Elterlein, 1898 **The Creation of Beethoven's 35 Piano Sonatas** Barry Cooper, 2017-04-05 Beethoven's piano sonatas are a cornerstone of the piano repertoire and favourites of both the concert hall and recording studio The sonatas have been the subject of much scholarship but no single study gives an adequate account of the processes by which these sonatas were composed and published With source materials such as sketches and correspondence increasingly available the time is ripe for a close study of the history of these works Barry Cooper who in 2007 produced a new edition of all 35 sonatas including three that are often overlooked examines each sonata in turn addressing questions such as Why were they written Why did they turn out as they did How did they come into being and how did they reach their final form Drawing on the composer's sketches autograph scores and early printed editions as well as contextual material such as correspondence Cooper explores the links between the notes and symbols found in the musical texts of the sonatas and the environment that brought them about The result is a biography not of the composer but of the works themselves **Beethoven** Max Rostal, 1985-07-21 *Piano Sonata in E Major, Op. 109* Heinrich Schenker, 2015-09-03 Heinrich Schenker ranks among the most important figures in the development of western music theory in the twentieth century His approach to the analysis of music permeates nearly every aspect of the field and continues to this day to be a topic of great interest among music theorists historians composers and performers In his four

volume work *Die letzten Sonaten von Beethoven Kritische Ausgabe mit Einführung und Erläuterung* *The Last Piano Sonatas by Beethoven Critical edition with Introduction and Commentary* Schenker presented editions of Beethoven's Opp 109 110 111 and 101 that were at the time unprecedented in their faithfulness to such authoritative sources as Beethoven's autograph manuscripts He included a movement by movement and section by section discussion of form and content that grew increasingly penetrating from one volume to the next as the musical theory for which he is now known was developed alongside inspired and detailed suggestions for the performance of each section of each work In *Beethoven's Last Piano Sonatas An Edition with Elucidation* noted Schenker scholar John Rothgeb presents the first English language edition and translation of these important works Rothgeb builds upon Schenker's text adding explanations of certain points in the commentary references to corrections and other remarks entered by Schenker in his personal copies of the volumes and graphic presentations of several passages a practice that became standard in Schenker's own analytical work later in his career Making these seminal works accessible to English speaking scholars and students for the first time *Beethoven's Last Piano Sonatas* is an essential reference for music theorists historians performers and composers alike

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