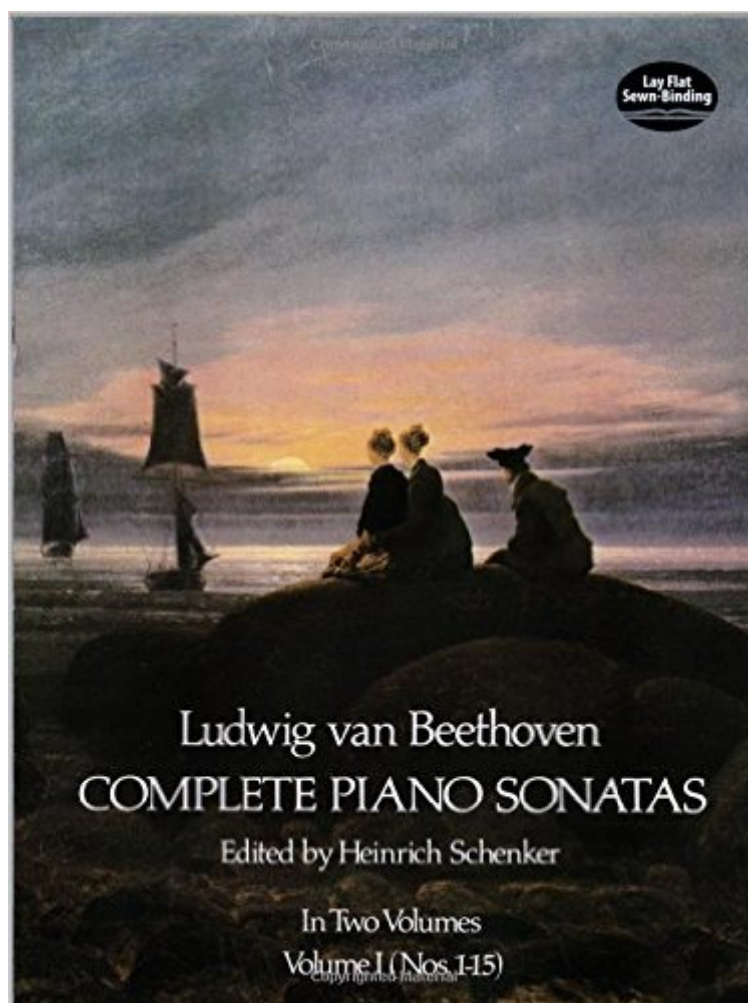


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Ludwig Van Beethoven Complete Piano Sonatas Volume 1 (Nos. 1-15)



Synopsis

The entire corpus of Beethoven's piano sonatas is contained in this two-volume work of 32 sonatas in all. Volume One contains the fifteen sonatas from Beethoven's first period, including the popular Pathétique, Moonlight, and Pastorale sonatas. Volume Two contains the 17 sonatas from Beethoven's second and third periods, including the Waldstein, the Appassionata, and the Hammerklavier. The music is reproduced directly from the exemplary Universal Edition set edited by Heinrich Schenker. Combining scrupulous scholarship and profound artistic vision, Schenker achieved an edition which is universally admired by musicians and scholars. He used more autographs as sources than any previous editor of the sonatas, and he was the first to reproduce in print the visual impression of the autographs. For this Dover edition, Schenker's footnotes have been translated into English and his preface translated. A new introduction by Carl Schachter has also been included. Noteheads have been reproduced in a size large enough to be read easily at the keyboard. Margins and spaces between staves are generous, permitting insertion of written notes, analysis, fingerings, etc. Running measure numbers and many fingerings have already been included by the editor - the last a particularly unusual and valuable feature of this edition. This edition will be welcomed by all pianists, both professional and amateur, for its accuracy and reliability; it is highly desirable for instruction, study, reference, and enjoyment.

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Customer Reviews

I got this book about 1 1/2 years ago and it still kicks booty. Its so cheap I don't have to worry about it getting all torn up like those Henle additions, and despite the fact that the book is so cheap, it is edited by a well known scholar of the early 20th century. I HIGHLY recommened this book for people interested in simply following along with the music or learning from it for your college graduate recital!

I've looked at various other editions of the sonatas, but none of them has eclipsed this edition for me. The music is printed well, and I especially like the fingerings that are included. Worth at least twice the price!

I might be biased because I almost exclusively buy Dover editions of piano music, but the LVB Sonata volumes are one of the better ones. Firstly, it's clear that you can't Dover on value. It'd cost more to photocopy the entire book than to buy it. I like the binding of the books, as they are well-made. I do have some trouble keeping the pages open in the thicker books (esp. the Scriabin Etudes book), but I can't complain. Secondly, the notes are printed as a good size, and notation/fingering is good. I like Heinrich Schenker's notation and commentary, and I feel that it's very helpful for the amateur pianist for suggestions. There are some fingerings that I don't necessarily agree with, but it's unobstrusive enough to not bother me. I'd rather have some suggestion than none at all. For Beethoven Sonatas, Dover is a good choice, unless you'd prefer Henle Urtext, which is at least 2x or 3x the price of this. I would avoid the Schirmer editions, as they butcher the markings.

I recommend buying both volumes of Ludwig van Beethoven Complete Piano Sonatas. The cost of the two volumes is roughly equal to buying 5 of the 32 sonatas piecemeal, and is well worth the investment. This particular edition is the one to which I always point my piano students. The clear print, minimal editorial markings, and durability of the book are exemplary. And the cover illustration is a nice touch, too.

This edition is available at a fraction of the price and (contrary to the comments of other reviewers) is probably more accurate than other Urtext editions. The famous musicologist Heinrich Schenker is known for his extreme attention to detail, including, for example, the directions of the stems (which other Urtext editions are not). The only caveat to accuracy is that Beethoven's autographs for a few of the sonatas were not available to the world in Schenker's time but have since become available.

Although I always ignore printed fingering, Schenker's is among the most sensible I have seen. The only drawback to this edition is that it is somewhat prescriptive, in the sense that it does not offer choices in the way the Henle edition does. Physically, the Dover edition will last longer and stay open better than other paperback editions.

I ordered both this and volume II and ended up returning both. The printing was poor and difficult to read--the worst I have seen in any edition of printed music. The music was skewed on the page and parts looked distorted. The paper looked cheap too. Urtext aside, even my Schirmer edition is better, in terms of readability. I not only would never buy these again, I would think twice about buying any Kalmus edition. For about \$50 I bought the Henle edition, which is just beautiful and a pleasure to read. (This is not snobbery but the superior print quality simply improves my ability to learn these pieces.) This is a lifetime investment so it doesn't pay to go cheap.

This is a classic old edition, first published in 1923 in 4 vols, of the Beethoven p. sonatas, by Heinrich Schenker (1868-1935), a noted composer and musical theorist. Schenker did not agree with the practice in his day of heavily edited editions of such works. Von Bulow's fussily edited Beethoven sonatas come to mind. Schenker used more of the autographs than any other editor before him. As such, he has given us an early urtext type of edition. This is not listed as an urtext as such, like Henle, but you are getting an edition with few if any editorial additions. Schenker did edit the fingering, and experts have lauded his fingerings as being quite valuable. Add to this the fine physical quality of this edition, with large, dark noteheads, and clear, spacious typesetting, and you have an edition that is a pleasure to use. Also, running measure numbers are given. Valuable as a complement to Henle et al even to concert pianists for the fingerings and Schenker's notes, this might be a first choice for those who will use it primarily to follow performances with music in hand. A rare, tremendous value for lovers of Beethoven's magnum opus for the piano!

As the other reviewers have noted, this book is printed with very high quality and attention to detail. I've owned mine for almost 20 years -- over that time, it has the the most-used and best-wearing piano book I've owned. As others have noted, it also lies flat, the print is very clear, and it's a total bargain.

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