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A pianist's reference guide to Beethoven's piano sonatas

Shieh, Shioh-Lih Lillian, D.M.A.

The University of North Carolina at Greensboro, 1992

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**A PIANIST'S REFERENCE GUIDE TO
BEETHOVEN'S PIANO SONATAS**

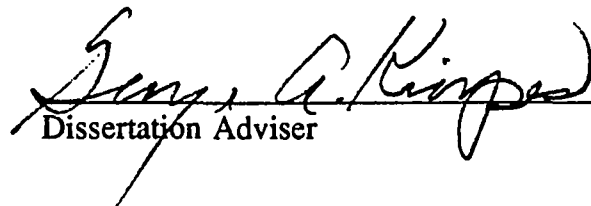
by

Shiow-Lih Lillian Shieh

**A Dissertation Submitted to
the Faculty of the Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Doctor of Musical Arts**

**Greensboro
1992**

Approved by


Dissertation Adviser

APPROVAL PAGE

This dissertation has been approved by the following committee of the Faculty of the Graduate School at The University of North Carolina at Greensboro.

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June 9, 1992
Date of Acceptance by Committee

May 12, 1992
Date of Final Oral Examination

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SHIEH, SHIOW-LIH LILLIAN, D.M.A. A Pianist's Reference Guide to Beethoven's Piano Sonatas. (1992) Directed by Dr. George Kiorpes. 122pp.

Beethoven's thirty-two piano sonatas are such cornerstones of piano literature that no serious pianist fails to include at least a few of them in his or her repertory. Their significance is evident in the extended coverage they receive in virtually every historical and theoretical survey. Besides the survey literature, a great number of publications have been devoted to the sonatas. Many of them provide pianists with invaluable information which could prove essential to a better performance of these masterpieces. However, no comprehensive bibliography of publications concerning Beethoven and his music exists at this time; only fragmented and incomplete bibliographies are scattered in numerous sources.

The purpose of this document is to compile an annotated bibliography of Beethoven's thirty-two piano sonatas to serve as a reference guide for pianists. Three types of sources are listed: books, dissertations, and journal articles. The author has elected to limit the document to literature in English published in the second half of the twentieth century.

The bibliography contains over 400 citations and is divided into two sections: studies of all sonatas and studies of selected sonatas. In the former, entries concerning all Beethoven's thirty-two sonatas in general are listed, while

in the latter, citations pertaining to selected sonatas are included. All bibliographical items are numbered consecutively throughout the project. Each section is divided into three subsections: books, dissertations, and journal articles.

The annotations, ranging from a single sentence to a full paragraph, are intended to indicate the characteristics of the items in terms of both organization and content, and to provide users enough information to determine whether to pursue specific items further. Appendices, bibliographies, work-lists, and indexes are also mentioned if they contain important data about the sonatas. The annotations are based on first-hand examination of each item, unless otherwise indicated. A conclusion at the end of this document provides a summary and evaluation, and makes suggestions for future study. Three indexes are included: author, opus number, and general.

ACKNOWLEDGMENTS

I wish to express my gratitude to Dr. George Kiorpes, Dr. Joseph DiPiazza, Dr. Eleanor McCrickard, Dr. James Sherbon, and Dr. Paul Stewart for their encouragement and support during the research and writing of this project. Special acknowledgment is extended to Dr. Kiorpes for his careful reading of the manuscript and for his many valuable suggestions and criticisms concerning the writing style, to Dr. McCrickard for her assistance in research and editing details, and to the UNCG Jackson Library reference and inter-library loan staff for their assistance in locating and acquiring many materials included in this bibliography.

Special appreciation is also extended to my family in Taiwan for their constant encouragement and support during my graduate studies and research.

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PREFACE

Beethoven's thirty-two piano sonatas are such cornerstones of piano literature that no serious pianist fails to include at least a few of them in his or her repertory. Their significance is evident in the extended coverage they receive in virtually every historical and theoretical survey. Besides the survey literature, many publications have been devoted to the sonatas. Many of them provide pianists with invaluable information which could prove essential to a better performance of these masterpieces. However, no comprehensive bibliography of publications concerning Beethoven and his music exists at this time; only fragmented and incomplete bibliographies are scattered in numerous sources. Besides bibliographies at the end of various books and music indexes, only Beethoven-Jahrbuch (ed. Joseph Schmidt-Görg and others. Bonn, 1953-) provides a Beethoven bibliography at the end of each issue under the heading "Beethoven Schrifttum." The most recent issue of Beethoven-Jahrbuch is dated 1978-81, and its "Beethoven Schrifttum" covers the years 1973-75; this makes the bibliography somewhat useless as a reference tool for recent studies.

The purpose of this document is to compile an annotated bibliography of Beethoven's thirty-two piano sonatas to serve as a reference guide for pianists.

Three types of sources are listed: books, dissertations, and journal articles. A conclusion and three indexes are included.

Status of Related Research

The only existing bibliography in English about Beethoven and his music is Beethoven Abstracts by Donald W. MacArdle (Detroit: Information Coordinators, 1973). In the 1940s MacArdle set out "to read everything that has ever been published anywhere about LvB and to summarize it, perhaps in a single word (popular, unimportant) and in any event in not more than a few hundred words" (from a letter by MacArdle quoted in the introduction to the book). By 1962 he had assembled 5,000 abstracts from about 600 journals, newspapers, and books, and had placed copies of his typescript in the New York Public Library, in the Library of Congress, and in the British Museum, according to the same letter. Unfortunately, MacArdle died in 1964, leaving the project unfinished.

Information coordinators obtained MacArdle's manuscript, organized it in book form, and published it in 1973, almost a decade after MacArdle's death. The Abstracts lists mostly journal and newspaper articles, and only three pages list books, without annotations, at the end of the book as the "Bibliography." Auction and autograph catalogs follow at the end of the journal articles. The

entries are arranged by journals rather than by authors or subjects as in most bibliographical references. The journals are organized alphabetically within three large sections: primary periodicals, secondary periodicals, and newspapers. Three indexes are included at the end of the book; however, the reviewer Douglas Johnson considered them "incomplete" and with many "errors" (Notes 30 [1974]: 513-16). Despite the many weaknesses of the Abstracts, it is still a valid source for Beethoven research until the appearance of a better one.

The most recent Beethoven bibliography project, and a laudable one, is in progress. It is administrated by the Center for Beethoven Studies in San Jose State University, California. According to an article by Patricia Elliott in The Beethoven Newsletter ([Winter 1987]: 56-57) the center is developing a special database for an all-embracing Beethoven bibliography on the Research Libraries Information Network. The goal is to create a comprehensive and up-to-date bibliographic database (without annotations) for all significant Beethoven materials published in the last 200 years. In addition to books, journal and newspaper articles, program notes and pamphlets from sound recordings are included. This database will be accessible through the Research Libraries Information Network system. Individuals will be able to gain access to this bibliography by using personal computers with modems to dial into the system. According to telephone conversations in late August 1991 and April 1992 with

Patricia Elliott, co-director of this bibliography project, this database is still in a formative stage. By summer 1992 there will be around 3,000 records entered in the database. However, it will be some years before this database is available for the public.

Description and procedure of the project

Three types of studies are listed in the bibliography: books, dissertations, and journal articles. It is limited to only literature in English published in the second half of the twentieth century. Studies that focus on subjects other than the piano sonatas are excluded unless they contain significant references to them. Obvious and general reference sources such as encyclopedias, dictionaries, catalogs, and historical surveys of music and/or theoretical practice are excluded. Studies pertaining to recordings of the sonatas, program notes, and reviews of music, books, and performances (live or recorded) are also omitted.

The bibliography is divided into two sections: studies of all sonatas and studies of selected sonatas. In the former, entries concerning all Beethoven's thirty-two sonatas in general are listed, while, in the latter, citations pertaining to selected sonatas are included. All bibliographical items are numbered consecutively throughout the project. Each section is divided into three

subsections: books, dissertations, and journal articles. Within these subsections items are listed alphabetically by author. In cases where authors have written more than one item, the bibliographical sources are organized in chronological order to better suggest the development of a specific author's interests and contributions to Beethoven studies.

Each bibliographical entry contains publication information so that the reader can locate the item easily. Total page numbers are included at the end of the items for books and dissertations; the preliminary pages carrying Roman numerals are not calculated. Added to the dissertation entries is the location of their abstracts in Dissertation Abstracts International (Michigan: University Microfilms International, 1938-). If the dissertation abstract is not included in this source, "No Abst" is indicated.

The annotations, ranging from a single sentence to a full paragraph, are intended to indicate the characteristics of the items in terms of both organization and content, and to provide users enough information to determine whether to pursue specific items further. Appendices, bibliographies, work-lists, and indexes are also mentioned, if they contain important data about the sonatas. The annotations are based on first-hand examination of each item, unless otherwise indicated. For items regrettably not available before the completion of this project, no annotations are included.

The bibliography is compiled from reference tools including the following:

- A. Arts & Humanities Citation Index. Philadelphia: Institute for Scientific Information, 1976- .
- B. Ballin, E. A., comp. "Beethoven-Schrifttum von 1939-1952." Beethoven-Jahrbuch 1 (1953/54): 109-244.
- C. Comprehensive Dissertation Index. Ann Arbor: University Microfilms International, 1961- .
- D. Hinson, Maurice. The Pianist's Reference Guide: A Bibliographical Survey. Los Angeles, Alfred, 1987.
- E. MacArdle, Donald W. Beethoven Abstracts. Detroit: Information Coordinators, 1973.
- F. The Music Index. Detroit: Information Service, 1950- .
- G. Répertoire International de Littérature Musicale. New York: International RILM Center, 1967- .
- H. Virneisel, Wilhelm, comp. "Beethoven-Schrifttum." Beethoven-Jahrbuch 2-10 (1953-81).

The preparation of each annotation was done by examining the source itself, first scanning to see if it is a valid item within the project limitations as defined above. If within the project limitations, the bibliographical information was confirmed and edited, if necessary. After confirmation of the bibliographical data, further study was done for the preparation of the

annotation. The conclusion at the end of this document provides a summary and evaluation, and makes suggestions for future study.

Three indexes are included: author, opus number, and general. These are to facilitate the reader's search, with all references to the bibliography indicated by item numbers. The author index not only includes authors but also editors, compilers, and translators, and is arranged in alphabetical order. The index by opus number will provide quick reference to a particular sonata. The general index contains important references that are not included in the previous indexes.

CHAPTER I

STUDIES OF ALL SONATAS

Books

1. ANDERSON, Emily, ed. and trans. The Letters of Beethoven. 3 vols. Collected, translated, and edited with an Introduction, Appendixes, Notes, and Indexes. New York: St. Martin's Press, 1961. 1490pp.
This is a catalog of over 1,570 Beethoven documents in chronological order. Many contain biographical information about the piano sonatas. Portraits of the composer and his contemporaries and some facsimiles of the letters are included. There are two indexes, one of Beethoven's works and the other of persons.
2. APEL, Willi. "Classicism." In Masters of the Keyboard: A Brief Survey of Pianoforte Music, 184-229. Cambridge: Harvard University Press, 1947; reprint, 1970. 323pp.
The author considers Beethoven the "very symbol of greatness in music," the only other composer comparable in stature being J. S. Bach. The historical importance of Beethoven is discussed with frequent references to the importance of Bach as well. The author discusses the "most engrossing and illuminating" element in Beethoven's music, the principal themes, especially their fragmentation in the Piano Sonatas Opp. 2/1 and 28. The exposition of Op. 2/1 is included for comparison with the earlier Bonn Sonata in F Minor, which is also included.
3. ARNOLD, Denis, and Nigel Fortune, eds. The Beethoven Reader. New York: Norton, 1971. 542pp.
This is a collection of fourteen Beethoven studies by different authors, including items 68, 207, and 237. Besides these three essays, other studies occasionally make references to Beethoven's piano sonatas, the page numbers of which are cited in the index of Beethoven's works.

4. BABITZ, Sol. "Modern Errors in Beethoven Performance." In Bericht über den internationalen musikwissenschaftlichen Kongress Bonn 1970, ed. by Carl Dahlhaus, Hans Joachim Marx, Magda Marx-Weber, and Günther Massenkeil, 327-31. Kassel: Bärenreiter, 1971.

The author states that Beethoven performance suffers from two Wagnerian excesses: the long-line melody and the liberation from the tyranny of the bar-line. Furthermore, the "big-tone" production in modern performances is not historically justified. A summary of differences between the style of Beethoven and Mozart, and the character of modern performances is presented with musical examples.

5. BANOWETZ, Joseph. The Pianist's Guide to Pedaling. Bloomington: Indiana University Press, 1985. 309pp.

This valuable book includes two articles on Beethoven's pedaling (see items 77 and 206).

6. BEHREND, William. Ludwig van Beethoven's Pianoforte Sonatas.

Translated from the Danish by Ingeborg Lund. With an Introduction by Alfred Cortot. With Twenty-Three Illustrations in Half-Tone and Numerous Examples of His Music. London: J. M. Dent & Sons, 1927; New York: E. P. Dutton & Co., 1927; reprint, New York: AMS Press, 1978. 199pp.

The author provides a description of every piano sonata with historical, biographical, and psychological background from Beethoven's life. A short bibliography and index of names and works by Beethoven are included, as are several portraits of the composer and his contemporaries, and facsimiles of historical documents.

7. BEKKER, Paul. "Pianoforte Works and Concertos." In Beethoven, translated and adapted from the German by M. M. Bozman, 80-145. London: J. M. Dent & Sons, n.d.; reprint, New York: AMS Press, 1971.

The author provides detailed historical background on Beethoven as a pianist and as a composer. The discussions of piano sonatas are insightful, and works of different character or periods are frequently compared to each other.

8. BERGER, Melvin. "Beethoven, Ludwig van." In Guide to Sonatas: Music for One or Two Instruments, 20-63. New York: Doubleday, 1991.

This book is designed to enhance the enjoyment of the sonatas by non-musicians. Beethoven's thirty-two piano sonatas are discussed in non-technical language by opus number. Berger provides an informative description of each sonata without musical examples. A glossary of musical terms is included at the end of the book.

9. BIE, Oscar. "Beethoven." In A History of the Pianoforte and Pianoforte Players, translated and revised from the German of Oscar Bie by E. E. Kellett and E. W. Naylor, 157-82. With a Forward to the Da Capo Edition by Aube Tzerko. London: J. M. Dent & Sons, 1899; New York: E. P. Dutton & Co., 1899; reprint, New York: Da Capo, 1966. 336pp.

This chapter provides a late nineteenth-century view of Beethoven as a pianist and as a composer. Some historical illustrations are included.

10. BLOM, Eric. Beethoven's Pianoforte Sonatas Discussed. New York: E. P. Dutton & Co., 1938; London: J. M. Dent & Sons, 1938; reprint, New York: Da Capo, 1968. 251pp.

This book contains detailed analyses of the thirty-two piano sonatas with many musical examples and twelve essays on different aspects of the sonatas. It was originally a series of essays contributed to the recordings issued by the Beethoven Sonata Society under the title "His Master's Voice." A short bibliography and a general index are included.

11. BRENDEL, Alfred. "Beethoven." In Musical Thoughts and Afterthoughts, 13-56. Princeton Essays on the Arts. Princeton: Princeton University Press, 1976.

This book is based on Brendel's lectures and articles over a number of years. The author shares his views on Beethoven's music as written and performed. The process of "foreshortening" in the first movement of the Piano Sonata Op. 2/1 is appended at the end of the book. A selected bibliography and a general index are included.

12. _____. Music Sounded Out: Essays, Lectures, Interviews, Afterthoughts. New York: Farrar Straus Giroux, 1990. 258pp.

A continuation of the author's 1976 book (item 11), this is a collection of Brendel's commentaries and two interviews on music, musicians, and matters of performance. Beethoven's last five piano sonatas are discussed in an essay entitled "Beethoven's New Style" (item 208). An index is included.

13. BROYLES, Michael. Beethoven: The Emergence and Evolution of Beethoven's Heroic Style. New York: Excelsior Music Publishing Co., 1987. 299pp.

The author provides a survey of Beethoven's compositional styles from the earlier stylistic dualism (sonata style and symphonic style), to a heroic style (influenced by the French Revolution), and eventually to the last style, which is a synthesis of the three important stylistic elements in his music. The piano sonatas are treated throughout the book with numerous musical examples. An index includes references to works discussed.

14. BURK, John N. "The Pianoforte Sonatas." In The Life and Works of Beethoven, 412-54. New York: Random House, 1943; reprint, 1973.

The author lists the piano sonatas by opus number and provides a brief annotation of the characteristics of each sonata.

15. CARR, Sherwyn T. "Historical Problems in Beethoven Performance." In Beethoven, Performers, and Critics, ed. Robert Winter and Bruce Carr, 41-51. The International Beethoven Congress: Detroit, 1977, sponsored by the Detroit Symphony Orchestra and Wayne State University. Detroit: Wayne State University Press, 1980.

This is a panel discussion among the moderator Owen Jander and seven panelists (Ilse von Aplenheim, Eva Badura-Skoda, Malcolm Bilson, John Hsu, Sonya Monosoff, Daniel Stepner, and James Webster). Performance on historical instruments is the focus of the discussion.

16. COCKSHOOT, John V. The Fugue in Beethoven's Piano Music. London: Routledge & Kegan Paul, 1959. 212pp.

The author provides detailed analyses of all Beethoven's keyboard fugues (including those in Piano Sonatas Opp. 101, 106, and 110) and a catalog of the fugal passages in piano works. A survey of sketches is presented before the technical analyses, based mostly on Nottebohm's and Schenker's studies. A bibliography and an index are included.

17. COLDICOTT, Anne-Louise. "Piano Music." In The Beethoven Compendium: A Guide to Beethoven's Life and Music, ed. Barry Cooper, 239-48. New York: Thames and Hudson, 1991.

The author provides an overview of Beethoven's piano works by genres and lists the compositions by opus number. Each entry contains Beethoven's tempo indications of individual movements and biographical data.

18. COOPER, Barry. Beethoven and the Creative Process. Oxford: Clarendon Press, 1990. 325pp.

This is a study of Beethoven's creative procedures based on sketches and related materials. It is divided into three sections on, respectively, Beethoven's inspiration, compositional methods, and creative stages. The piano sonatas are included throughout. Six compositions are chosen for detail examination, among them the Piano Sonata Op. 31/2 (see item 209). A bibliography and three indexes are included.

19. COOPER, Barry, Anne-Louise Coldicott, Nicholas Marston, and William Drabkin. The Beethoven Compendium: A Guide to Beethoven's Life and Music, ed. Barry Cooper. New York: Thames and Hudson, 1991. 336pp.

This book contains concise information on "every significant aspect of Beethoven and his music," including musical background and source material, performance practice, and reception. The section on Beethoven's music contains a numerical listing of the works and brief discussions of them by genres (see item 17 for piano music).

20. COOPER, Peter. "Beethoven: The Three Styles." In Style in Piano Playing, 119-24. London: John Calder, 1975.
This is a minimal, introductory description of Beethoven's piano sonatas in the three style periods.
21. DAHLHAUS, Carl. Ludwig van Beethoven: Approaches to His Music. Translated by Mary Whittall. Oxford: Clarendon Press, 1991. 254pp.
The author believes that interpretations are based on an understanding of the composer's life and his thinking about form and structure. Dahlhaus discusses different aspects of form and structure; the piano sonatas are cited throughout the book. A chronology is included which provides detailed accounts of important events in Beethoven's life. Many illustrations are provided, including several portraits of the composer; only a few musical examples are included. A bibliography with brief annotations and two indexes are included.
22. DALE, Kathleen. "The Piano Before Beethoven;" "The Sonata--(1) Beethoven;" and "The Sonata--(2) Beethoven." In Nineteenth-Century Piano Music: A Handbook for Pianists, 5-42. With a Preface by Dama Myra Hess. London: Oxford University Press, 1954.
The author provides background information on the piano before Beethoven's time and a survey of the sonata. Beethoven's treatment of sonata-form precedes the discussion of style and expression in the sonatas. Some musical examples are included. A combined index of composer and works also lists references to Beethoven's sonatas in other portions of this book.
23. DANNREUTHER, Edward. "Beethoven." In Musical Ornamentation, 111-26. London: Novello, [1890?]; [reprint, New York: Kalmus, 1961].
This is a brief survey, somewhat outdated, of ornamentation in Beethoven's works. Numerous musical passages are presented with suggested realizations and little explanation. An excerpt of this chapter is reprinted in items 311 and 312.

24. D'INDY, Vincent. Beethoven: A Critical Biography. Translated from the French by Dr. Theodore Baker. n.p., 1913; reprint, New York: Books for Libraries Press, 1970. 127pp.

The author comments briefly on Beethoven's music after a description of his life in each style period. The Piano Sonatas Opp. 13 and 110 receive more detailed discussion. Chronologies of works in each period are presented in tables.

25. DRAKE, Kenneth. The Sonatas of Beethoven: As He Played and Taught Them. Edited by Frank S. Stillings. Cincinnati: Music Teachers National Association, 1972; reprint, Bloomington: Indiana University Press, 1981. 209pp.

The author offers brief background information about Beethoven's early musical training, the influence of "Sturm und Drang," his instruments, and his manner of improvisation. Discussions, with numerous musical examples, of different aspects of Beethoven's piano sonatas follow in separate chapters: tempo, dynamics, articulation, pedaling and ornamentation. These discussions are based on the views of Beethoven's students. A bibliography and an index of the piano sonatas are included. This book is based on the author's dissertation (see item 114).

26. DUBAL, David. "Alfred Brendel: Part Two--The Beethoven Sonatas." In Reflections from the Keyboard: The World of the Concert Pianist, 96-111. New York: Summit, 1984.

In this interview, Brendel discusses with Dubal the performing traditions and editions of Beethoven's piano sonatas. In the last part of the interview Brendel comments briefly on each sonata and how he grouped them in his programming of the complete cycle.

27. Reflections from the Keyboard: The World of the Concert Pianist. New York: Summit, 1984. 399pp.

This is a collection of thirty-five interviews of late twentieth-century pianists who reveal their views on the music world. Except for Brendel's interview which discusses Beethoven's piano sonatas in some detail (see item 26), these pianists comment on Beethoven's sonatas briefly. Included are short biographical notes of keyboard

players from past to the present, a selected discography of representative recordings by the pianists interviewed, and an index.

28. . The Art of the Piano: Its Performers, Literature, & Recordings.
New York: Summit, 1989. 476pp.
The first part of this book is a catalog of pianists (including Beethoven) who have contributed to the art of piano playing. Brief biographical information and the contributions of each pianist are provided. The second part lists basic piano literature by composers. The author summarizes the character of each piece and its place in the composer's total output, followed by a list of recommended recordings. A thorough index cites references to works, including Beethoven's piano sonatas.
29. ELDER, Dean. Pianists at Play: Interviews, Master Lessons, and Technical Regimes. Evanston, Ill.: The Instrumentalist Co., 1982. 324pp.
This is a reference book on piano playing, a collection of performance insights of more than twenty pianists, including items 144, 145, and 317 in this bibliography. A detailed index provides page references to Beethoven's sonatas.
30. FALLOWS-HAMMOND, Patricia, comp. "Ludwig van Beethoven." In Three Hundred Years at the Keyboard: a Piano Sourcebook from Bach to the Moderns--Historical Background, Composers, Styles, Compositions, National Schools, 63-80. Berkeley, Calif.: Ross, 1984.
The author provides a brief biographical sketch of Beethoven and the characteristics of his works. Eleven of the thirty-two piano sonatas are listed with superficial descriptions.
31. FAUROT, Albert. "Beethoven, Ludwig van." In Concert Piano Repertoire: A Manual of Solo Literature for Artists and Performers, 47-54. Metuchen, N.J.: Scarecrow Press, 1974.
The author lists Beethoven's piano sonatas by opus number with a brief commentary on each sonata and a suggested grading according to technical difficulty.

32. FERGUSON, Donald N. "Beethoven." In The Piano Music of Six Great Composers, 21-124. New York: Prentice-Hall, 1947; reprint, Freeport, N.Y.: Books for Libraries, 1970.

The author provides a history of the sonata and a personal view of Beethoven's piano sonatas. The last four sonatas are scarcely addressed because they are "technically beyond the power" of most pianists.

33. FERGUSON, Howard. Keyboard Interpretation: From the Fourteenth to the Nineteenth Century. New York: Oxford University press, 1975. 211pp.

The author provides brief but valuable discussions regarding keyboard interpretation. Beethoven's piano sonatas are treated throughout the book; the index cites page references to them.

34. FILLMORE, John Comfort. "Ludwig van Beethoven." In Pianoforte Music: Its History, with Biographical Sketches and Critical Estimates of Its Greatest Masters, 72-94. New York: T. MacCoun, 1884; reprint, Boston: Longwood, 1978.

The author briefly describes Beethoven's piano music throughout a biographical sketch, with frequent references to music of Haydn and Mozart.

35. FISCHER, Edwin. "Beethoven's Piano Works." In Reflections on Music, 31-33. London: Williams & Norgate, 1951. 47pp.

This is a very short commentary in which the author reminds pianists to let Beethoven's music speak for itself.

36. _____. Beethoven's Pianoforte Sonatas: A Guide for Students & Amateurs.

Translated by Stanley Godman with the collaboration of Paul Hamburger. London: Faber & Faber, 1959. 118pp.

This book is a collection of Fischer's nine lectures on Beethoven's piano sonatas. Each lecture starts with a commentary about Beethoven's life, his instruments and manner of playing, and the performance practice issues in his music, followed by a discussion of the sonatas by opus number. A portrait of Beethoven and two facsimiles of the composer's handwriting are included.

37. FRISKIN, James, and Irwin Freundlich. "Ludwig van Beethoven (1770-1827)." In Music for the Piano: A Handbook of Concert and Teaching Material from 1580 to 1952, 82-93. New York: Dover, 1973.

The sonatas are listed by opus number, each with its characteristics and special technical demands addressed. Different editions of the sonatas are listed.

38. GERIG, Reginald R. "The Dynamic Beethoven Technique." In Famous Pianists & Their Technique, 81-102. Washington: Robert B. Luce, 1974.

The author describes Beethoven's pianos, his playing, and his contribution to the development of keyboard technique with many contemporary quotations.

39. GILLESPIE, John E. "Beethoven." In Five Centuries of Keyboard Music: An Historical Survey of Music for Harpsichord and Piano, 177-93. Belmont: Wadsworth, 1965; reprint, New York: Dover, 1972.

In this brief survey of Beethoven's piano music, the sonatas are discussed in groups according to the three style periods. Historical background and special features of each sonata are briefly addressed.

40. HINSON, Maurice. "Ludwig van Beethoven (1770-1827) Germany." In Guide to the Pianist's Repertoire, 2d, rev. and enl. ed., 84-100. Bloomington: Indiana University Press, 1987.

The sonatas are listed by opus number; each entry includes the publication information, particular characteristics, and technical problems of each movement. Editions of the sonatas are briefly discussed and evaluated. Hinson suggests an order of difficulty and lists valuable bibliographic references.

41. HOPKINS, Antony. Talking about Sonatas: A Book of Analytical Studies, Based on a Personal View. London: Heinemann, 1971. 184pp.

The author provides an overview of the sonata-form and comments on selected piano sonatas from Haydn to Berg. The descriptions are in non-technical language, and technical matters are

clearly explained, often in footnotes. Beethoven's piano sonatas are discussed in separate chapters (see items 42, 218, 219, 220, and 221). An index is included.

42. _____. "Introduction to the Beethoven Sonatas." In Talking about Sonatas: A Book of Analytical Studies, Based on a Personal View, 53-62. London: Heinemann, 1971.

In this brief essay the author traces the relationship of Beethoven's early and late sonatas. The link between Sonatas Op. 22 and 106 is examined to illustrate how the early works anticipate later ones. Musical examples are included.

43. HUTCHESON, Ernest. "Ludwig van Beethoven." In The Literature of the Piano: A Guide for Amateur and Student, 3d ed., rev. Rudolph Ganz, 96-144. London: Knopf, 1974.

The author summarizes Beethoven's piano sonatas from the points of view of form, keyboard range, phrase structure, and pedal indications. Beethoven's method of development (starting with an echo of the last notes of the exposition) and fragmentation of themes receive special attention. Representative sonatas are described with practical performance suggestions. Opp. 27/2, 53, 106, 109, and 110 are examined in particular detail. Opp. 14/2 and 26 are used to illustrate basic principles of interpretation. Editions are also briefly described.

44. JACKSON, Roland. "The Nineteenth Century." In Performance Practice, Medieval to Contemporary: A Bibliography, 383-424. New York: Garland, 1988.

This valuable annotated bibliography of nineteenth-century performance practice contains a separate section entitled "Beethoven." General sources and specialized sources for keyboard instruments, tempo, ornaments, articulation, and dynamics are cited.

45. JOHNSON, Douglas, Alan Tyson, and Robert Winter. The Beethoven Sketchbooks: History, Reconstruction, Inventory. Edited by Douglas Johnson. Berkeley: University of California Press, 1985. 611pp.

This book provides detailed studies of Beethoven's sketches. Each sketch is discussed with respect to its source, dating (with supporting evidence), content, and a reconstruction. Two appendices and three indexes are included.

46. **KELLER, Hermann.** "Articulation in the Works of Beethoven." In Phrasing and Articulation: A Contribution to a Rhetoric of Music with 152 Musical Examples, trans. Leigh Gerdine, 97-102. New York: Norton, 1965.

The author gives an introductory survey on articulation in Beethoven's works; however, not many examples are from the piano sonatas. Only a few references to the piano sonatas are found in other chapters of the book; these are cited in the index.

47. **KENTNER, Louis.** "Beethoven: The Thirty-Two Piano Sonatas." In Piano, 105-36. Yehudi Menuhin Music Guides. New York: Schirmer, 1976. 210pp.

The author describes Beethoven's piano sonatas in general and discusses briefly the individual sonatas by opus number in four style periods (Opp. 78-90 are separated from the middle period as "transitional period" works) with few musical examples. In the last section the author provides helpful guidelines for interpreting Beethoven on the piano. A discography of selected recordings, a bibliography, and a general index are included at the end of the book.

48. **KENYON, Nicholas.** "The Classical Piano." In The Book of the Piano, ed. Dominic Gill, 39-59. Ithaca, N.Y.: Cornell University Press, 1981.

This chapter includes a brief description of the evolution of the sonata and an overview of Beethoven's piano sonatas.

49. **KERMAN, Joseph, and Alan Tyson.** The New Grove Beethoven. The Composer Biography Series. New York: Norton, 1983; reprint, 1986. 216pp.

Updated from the article in The New Grove Dictionary of Music and Musicians (ed. Stanley Sadie. London: Macmillan, 1980), this book is a comprehensive guide to Beethoven's life and works.

Beethoven's works, in all genres, are discussed in chronological order. Lists of works, classified bibliography, and an index of names are included.

50. KINDERMAN, William. "Beethoven." In Nineteenth-Century Piano Music, 55-96. Studies in Musical Genres and Repertoires, ed. R. Larry Todd. New York: Schirmer, 1990.

The author discusses Beethoven's piano sonatas in the order of the three style periods. Focus is placed upon Beethoven's progressive compositional tendency toward juxtaposition of severe contrasts, which abound in his late music. Sonatas Opp. 10/3, 57, 110, and 111 are discussed in some detail.

51. KIRBY, Frank E. "Haydn, Mozart, Beethoven, and Their Contemporaries." In A Short History of Keyboard Music, 189-228. New York: The Free Press, 1966.

The Beethoven section contains brief biographical information on the composer and a discussion of Beethoven's piano sonatas in the three style periods with a few musical examples. The sonatas in the first and second periods are further subdivided into two groups. General characteristics of the sonatas in the subdivisions and special traits of the individual sonatas are addressed.

52. KOLODIN, Irving. The Interior Beethoven: A Biography of the Music. New York: Knopf, 1975. 341pp.

As the subtitle suggests, this book deals with all of Beethoven's music in chronological order. An appendix lists a chronology of "Beethoven's Afflictions" (emotional and physical) with page references to Thayer's biography and Anderson's book of Beethoven's letters. An index is also included.

53. KRAMER, Richard. "On the Dating of Two Aspects in Beethoven's Notation for Piano." In Beiträge '76-78: Beethoven-Kolloquium 1977--Dokumentation und Aufführungspraxis, ed. Rudolf Klein, 160-73. Kassel: Bärenreiter, 1978.

This article includes a discussion of the difficulty in dating the change in Beethoven's notation and terminology for the use of damper pedal.

54. KREHBIEL, Henry Edward. "Beethoven: An Intermezzo." In The Pianoforte and Its Music, 146-79. The Music Lover's Library. New York: C. Scribner's Sons, 1911; reprint, Portland, Maine: Longwood Press, 1976.

The author provides an overview of Beethoven's piano sonatas and variations. An index cites a few references to specific sonatas.

55. KROPFINGER, Klaus. Wagner and Beethoven: Richard Wagner's Reception of Beethoven. Translated by Peter Palmer. Cambridge: Cambridge University Press, 1991. 288pp.

The author traces the lifelong impact of Beethoven's music on Wagner and its importance for the conception of Wagner's music drama. There are some references to Beethoven's piano sonatas throughout the book. A bibliography and two indexes are included. This book is a revised and translated version of Wagner und Beethoven (Regensburg: Gustav Bosse, 1974).

56. KULLAK, Franz. Beethoven's Piano-Playing: With an Essay on the Execution of the Trill. Written as an Introduction to a New Critical Edition of Beethoven's Pianoforte-Concertos. Translated from the German by Theodore Baker. New York: G. Schirmer, 1901; reprint, Da Capo, 1973. 101pp.

The author describes Beethoven's piano playing up to the year 1809. Principles of concerto performances are listed as well as a survey of the trill before Beethoven's time. There are few references to the sonatas.

57. LANG, Paul Henry, ed. The Creative World of Beethoven. New York: Norton, 1970.

This is a collection of fourteen Beethoven studies by different writers, including item 385.

58. LASKOWSKI, Larry, comp. "Beethoven." In Heinrich Schenker: An Annotated Index to His Analyses of Musical Works, compiled and annotated by Larry Laskowski, 32-70. New York: Pendragon Press, 1978.

This section of the book provides sources of Schenker's own analyses of Beethoven's works. The piano sonatas are listed by opus number. The majority of the sources are in German.

59. LOCKWOOD, Albert. "Ludwig van Beethoven." In Notes on the Literature of the Piano, ed. Frederick Freeman, 27-31. With a New Preface by Frederick Freeman. Da Capo Music Reprint Series. Ann Arbor: University of Michigan Press, 1940; reprint, New York: Da Capo, 1968.

This is a list of Beethoven's works and a very brief commentary of them by genre.

60. MacARDLE, Donald W. Beethoven Abstracts. Detroit: Information Coordinators, 1973. 448pp.

This bibliography contains thousands of entries, most of them briefly annotated, from journals, newspapers, and catalogs from the eighteenth to the twentieth centuries, organized by journal titles. It was compiled from about 1945-64 and published posthumously after the author's death in 1964. Three indexes are included: general, author, and composition.

61. MAREK, George R. Beethoven: Biography of A Genius. New York: Funk & Wagnalls, 1969. 696pp.

This is a biography of Beethoven in which the composer's music is discussed throughout. Included are a Beethoven calendar, a Who's Who of important people in Beethoven's life, a bibliography, and a detailed index which cites references to piano sonatas.

62. MATTHEWS, Denis. Beethoven Piano Sonatas. BBC Music Guides. Seattle: Washington University Press, 1969. 56pp.

An introduction describes the evolution of the sonata-form, the advent of the piano, and the historical importance of Beethoven's

piano sonatas. The sonatas are discussed in four different periods, starting with Opp. 2/1, 26, 78, and 90, respectively. The author describes the salient features of each sonata in relation to Beethoven's general development as a composer with frequent references to his other works as well as to works of his predecessors. There is no table of contents or indexes.

63. _____. "Beethoven, Schubert, and Brahms." In Keyboard Music, ed. Denis Matthews, 166-208. New York: Praeger, 1972.

In this chapter, Beethoven's piano sonatas are discussed by opus number with historical information and characteristics briefly mentioned. A few musical examples are included.

64. _____. "Piano Music." In Beethoven, 77-103. With Eight Pages of Photographs and 42 Music Examples. The Master Musicians. London: J. M. Dent & Sons, 1985.

In this Beethoven biography the piano sonatas are discussed along with Beethoven's other piano works in chronological order. Synthesizing recent Beethoven research, the author provides historical information of the individual sonatas and their characteristics with many references to Beethoven's other works and to other composers' works as well. A chronology of piano sonatas, a selected bibliography, and an index are included.

65. McKAY, Elizabeth Norman. "Beethoven's Response to the Development of the New Pianofortes, as Seen Through His Bagatelles." In The Impact of the New Pianofortes on Classical Keyboard Style: Mozart, Beethoven and Schubert, 37-71. West Hagley, West Midlands, U.K.: Lynwood Music, 1987.

This chapter is divided into two sections: the first on Beethoven's development in his piano music in general, the second on this development in selected bagatelles. In the first section the author discusses the keyboard instruments of Beethoven's time and their capabilities and limitations. An investigation of the composer's stylistic development that follows focuses on issues of articulation, tempo, and accentuation, with references to the sonatas. Musical examples are included.

66. MELLERS, Wilfrid. "Beethoven." In Man and His Music: The Sonata Principle, rev. ed., 631-58. London: Barrie & Jenkins, 1988.

The author provides a brief description of Beethoven as a man and as an artist, and discusses Beethoven's representative sonatas, including symphonies and chamber music, in chronological order and in technical language. Recommended readings, a discography, and two indexes are included at the end of the book.

67. _____. Beethoven and the Voice of God. New York: Oxford University Press, 1983. 453pp.

The author offers philosophical and speculative discussions of Beethoven's Piano Sonatas, the Diabelli Variations, and the late Bagatelles. Sonatas Opp. 2/1, 2/2, 10/3, 13, 22, 27/2, 53, 57, 90, 101, 106, 109, 110, and 111 receive detailed examination. In the discussion the author attempts to demonstrate the relationships between Beethoven's music and the ongoing concerns of the philosophical writers and religious mystics of his time. In Appendix A the author discusses the performance of Beethoven on historical and modern pianos. A general index includes page references to the individual sonatas.

68. MELVILLE, Derek. "Beethoven's Pianos." In The Beethoven Reader, ed. Denis Arnold and Nigel Fortune, 41-67. New York: Norton, 1971.

In this study of Beethoven's pianos, the interpretation of Beethoven's pedal indications receives special attention. Those in Op. 27/2 are investigated in detail. Many of Beethoven's letters are quoted to illustrate the composer's attitude toward different pianos of his time.

69. MIES, Paul. Beethoven's Sketches: An Analysis of His Style Based on a Study of His Sketch-Books. Translated by Doris L. Mackinnon. London: Oxford University Press, 1929; reprint, New York: Dover, 1974. 198pp.

Based on the sketch-books, this is an early twentieth-century study of Beethoven's style in the order of elements such as melody, unity, and other features. The piano sonatas are examined throughout

the book. A bibliography, a list of works cited (with page references), and an index of names are included.

70. MISCH, Ludwig. Beethoven Studies. [Translated by G. I. C. de Courcy]. Norman, Okla.: University of Oklahoma Press, 1953. 193pp.

This is a collection of Beethoven studies by the author that extends over several decades, including items 226, 227, and 228.

71. MORHANGE-MOTCHANE, Marthe, ed. "Ludwig van Beethoven: Piano Sonatas." In Thematic Guide to Piano Literature, 89-150, vol. 2, Mozart/Beethoven. New York: G. Schirmer, 1982.

This is an easy-to-use thematic guide in which Beethoven sonatas are graded by movement in seven levels of difficulty. For sonatas up to Op. 90 the author also provides brief comments on each movement's technical and musical difficulties in both English and French.

72. NEWMAN, Ernest. "The Composer." In The Unconscious Beethoven: An Essay in Musical Psychology, rev. and enl. 2d ed., 71-148. With an Introduction by Irving Kolodin. New York: Knopf, 1970.

The author proposes that all composers' minds are more or less unconscious mechanisms and that in their music one can easily find the unconscious repetition of the same formulas. Of Beethoven's several formulas mentioned in the text, a figure of three ascending notes receives detailed examination, with examples from most of the piano sonatas.

73. NEWMAN, William S. Performance Practices in Beethoven's Piano Sonatas: An Introduction. New York: Norton, 1971. 100pp.

This is a concise and important reference book for the performance of Beethoven's piano sonatas. The author published a more extensive version of performance practice in Beethoven's piano music in 1988 (see item 78).

74. _____. "Some Articulation Puzzles in Beethoven's Autographs and Earliest Editions." Report of the Eleventh Congress Copenhagen 1972, ed. Henrik Glahn, Søren Sørensen, and Peter Ryom, 580-85, vol. 2. Copenhagen: Wilhelm Hansen, 1974.

The author describes the difficulties in interpreting Beethoven's slurs in his piano sonatas and concludes with six types of interpretation of the slurs.

75. _____. "On the Problem of Determining Beethoven's Most Authoritative Lifetime Editions." In Beiträge zur Beethoven-Bibliographie: Studien und Materialien zum Werkverzeichnis von Kinsky-Halm, ed. Kurt Dorfmueller, 128-37. Munich: G. Henle, 1978.

The many contemporary editions of Beethoven's piano sonatas have posed a problem in determining which is the most authoritative. Newman describes three methods to reach a solution, using the Piano Sonatas Opp. 10/1, 57, and 106 as examples. Three pages of facsimiles of the autograph from the first movement of Beethoven's Piano Sonata Op. 57 and a corresponding excerpt from Wallner's edition are included. This article is based on a paper read at the annual meeting of The American Musicological Society in Dallas, Texas in November, 1972.

76. _____. "Beethoven." In The Sonata in the Classic Era, 3d ed., 501-43. New York: Norton, 1983.

In this valuable study Newman provides information on bibliographical sources for Beethoven's life and works. An overview and historical perspective of the sonatas are presented, and the discussion of the individual sonatas is divided into five periods. An extensive bibliography is included.

77. _____. "Beethoven's Uses of the Pedals." In The Pianist's Guide to Pedaling, ed. Joseph Banowetz, 142-66. Bloomington: Indiana University Press, 1985.

This is a comprehensive study of Beethoven's uses of the pedals drawn from an analysis of the nearly 800 pedal indications in authentic sources. Beethoven's pianos, his piano playing, and his deafness are also discussed. Musical examples are included.

78. _____. Beethoven on Beethoven: Playing His Piano Music His Way. New York: Norton, 1988. 336pp.

This is a continuation of the 1971 book (item 73), which combines all Beethoven studies by Newman. The book contains thorough scholarly discussions of performance practice (contemporary sources, editions, historical and modern pianos, tempo, articulation, ornamentation, pedaling, and fingering). Although many musical examples are included, a score is advisable. An appendix lists Beethoven's piano works and is followed by a valuable bibliography.

79. _____. "Range as a Structural Determinant in Beethoven's Piano Music." In Music from the Middle Ages through the Twentieth Century: Essays in Honor of Gwynn S. McPeck, ed. Carmelo P. Comberiati and Matthew C. Steel, 190-98. Musicology: A Book Series, ed. F. Joseph Smith, vol. 7. New York: Gordon & Breach Science Publishers, 1988.

The author provides a brief overview of the expanding range in Beethoven's piano music with many musical examples, which include excerpts from Piano Sonatas Opp. 2/1, 10/3, 13, 101, 106, and 111. This is a revised and updated version of a paper read at a national meeting of the American Musicological Society in Los Angeles on Oct. 31, 1975.

80. PESTELLI, Giorgio. "Beethoven." In The Age of Mozart and Beethoven, trans. Eric Cross, 167-259. Cambridge: Cambridge University Press, 1984.

The author provides a detailed social and musical background of Beethoven's time and traces his musical development. The piano sonatas are discussed throughout this section of the book. A classified bibliography and an index are included.

81. RIEZLER, Walter. "The Works." In Beethoven, translated from the German by G. D. H. Pidcock, 111-78. With an Introduction by Wilhelm Furtwängler. Berlin: Atlantis, 1938; New York: E. P. Dutton, 1938; reprint, New York: Vienna House, 1972.

The author gives an insightful description of each piano sonata with a few musical examples. A glossary of technical terms, a

chronological list of important works, and three indexes (of works, subject, and general terms) are included.

82. ROLLAND, Romain. Beethoven. Third and revised Edition. Translated by B. Constance Hull. With a Brief Analysis of the Sonatas, the Symphonies, and the Quartets by A. Eaglefield Hull. With an Introduction by Edward Carpenter. Freeport, N.Y.: Books for Libraries Press, 1969.

The author takes a psychoanalytical approach in searching for the origins of Beethoven's personality and his works. The discussion of life and works is divided into four periods: Bonn, Vienna, heroic, and final. The coverage of Beethoven's life is more detailed than that of his works. An index of Beethoven's works is included.

83. ROSEN, Charles. "Beethoven." In The Classical Style: Haydn, Mozart, Beethoven, 379-448. New York: Viking Press, 1971; reprint, New York: Norton, 1972.

This is a comprehensive and scholarly study of Beethoven's musical style. Many references are made to the sonatas, especially Opp. 53, 57, 106, and 111.

84. _____. Sonata Forms. [Rev. ed.] New York: Norton, 1988. 344pp.

This is a detailed survey of sonata-form and its related forms. The author examines each element in sonata-form and concludes with a chapter entitled "Sonata Form After Beethoven." An index includes references to individual piano sonatas by Beethoven.

85. ROSENBLUM, Sandra P. Performance Practices in Classic Piano Music: Their Principles and Applications. Music: Scholarship and Performance, ed. Thomas Binkley. Bloomington: Indiana University Press, 1988. 516pp.

In this comprehensive study Beethoven's piano sonatas are dealt with throughout the text, and references to individual sonatas are cited in the extensive index. Lengthy notes and selected bibliography are included.

86. ROTHSCCHILD, Fritz. Musical Performance in the Times of Mozart and Beethoven: The Lost Tradition in Music, Part II. London: Adam & Charles Black, 1961; New York: Oxford University Press, 1961. 122pp.

The author provides the rules and performance conventions in the Classical period, quoting numerous excerpts from contemporary treatises. Performance practice in the preceding and following eras is briefly described. The discussion concerning Beethoven's works is interwoven with that of other composers. An appendix contains an excerpt about Beethoven's Op. 14/2, taken from Schindler's biography of Beethoven (first ed., 1840). An index of names is included.

87. SCHAUFFLER, Robert Haven. Beethoven: The Man Who Freed Music. New York: Tudor, 1955. 693pp.

The author provides a biography of Beethoven and a detailed discussion of his music in the second half of the book. The piano sonatas are treated throughout the book. An index is included. This is a condensed edition of the 1929 edition (2 vols. Garden City, N.Y.: Doubleday).

88. SCHERMAN, Thomas K., and Louis Biancolli, eds. The Beethoven Companion. Garden City, N.Y.: Doubleday, 1972. 1230pp.

The editors attempt to offer a comprehensive view of Beethoven and his music by compiling numerous writers' essays into one volume. The discussion of each style period is in the following order: a biographical section, contemporary reminiscences, Beethoven's letters, and musical style analyses of compositions by genre.

89. SCHINDLER, Anton Felix. Beethoven as I Knew Him: A Biography. Edited by Donald W. MacArdle and translated by Constance S. Jolly. Chapel Hill, N.C.: University of North Carolina Press, 1966; London: Faber & Faber, 1966. 547pp.

The author incorporates brief descriptions of music into the discussion of Beethoven's life. Beethoven's piano playing and tempo markings are discussed in a separate chapter entitled "Musical Section." An index of works is included. This is an annotated

translation of the 1860 edition of Schindler's biography (Münster: Aschendorff).

90. SCHMIDT, Hans. "Works for Piano." In Ludwig van Beethoven, ed. Joseph Schmidt-Görg and Hans Schmidt, 157-88. New York: Praeger, 1969.

This section of the biography contains only biographical information on Beethoven's works, with numerous valuable historical plates which are enlarged to bring out the details of the originals.

91. SCOTT, Marion M. "Works for Piano Alone." In Beethoven, rev. Sir Jack Westrup, 127-49. With Eight Pages of Plates and Music Examples in the Text. The Master Musicians Series. London: J. M. Dent & Sons, 1974.

This includes a brief description of the piano sonatas. A general index also cites page references to the sonatas in other chapters.

92. SHEDLOCK, J. S. "Ludwig van Beethoven." The Pianoforte Sonata: Its Origin and Development, 160-91. With a Foreword to the Da Capo Edition by William S. Newman. London: Methuen, 1895; reprint, New York: Da Capo, 1964.

The author describes how Beethoven both followed and departed from tradition in his music. A brief discussion of the dedicatees of the sonatas is included.

93. SOLOMON, Maynard. Beethoven. New York: Schirmer, 1977. 400pp.

The author discusses Beethoven's life and works in four periods. The descriptions of piano sonatas are interwoven with the discussion of works in other media. A classified bibliography and two indexes are included.

94. STAINKAMPH, Eileen. Form and Analysis of the Complete Beethoven's Pianoforte Sonatas. Melbourne: Allans Music, [1968]. 61pp.

The author provides formal analysis of Beethoven's piano sonatas, which are listed by opus number. Only minimal descriptions

of the characteristics of each movement are included. A brief history of the sonata up to Beethoven's time and a glossary of basic terms are included in the preface.

95. SULLIVAN, J. W. N. Beethoven: His Spiritual Development. New York: Knopf, 1927; reprint, New York: Random House, 1960. 262pp.
The author investigates Beethoven's attitude toward life as expressed in the composer's music. A "spiritual" interpretation of Beethoven's Piano Sonata Op. 106 is included on pp. 203-10.
96. SUMNER, W[illiam] L[eslie]. "Ludwig van Beethoven." In The Pianoforte, 146-54. London: Macmillan, 1966; reprint, New York: St. Martin's Press, 1971.
The author provides a historical account of Beethoven's pianos and a brief description of Beethoven's playing.
97. [THAYER, Alexander Wheelock]. Thayer's Life of Beethoven. Edited by Elliot Forbes. 2 vols. Princeton: Princeton University Press, 1964. 1136pp.
The author provides only biographical information for Beethoven's music. Nine appendices and two indexes are included, making references to the piano sonatas easy to locate.
98. TOVEY, Donald Francis. Beethoven. With an Editorial Preface by Hubert J. Foss. London: Oxford University Press, 1944; reprint, 1973. 138pp.
This is a collection of essays, published posthumously, which deal with different aspects of Beethoven's music such as melody, rhythm, harmony, form, and tonality. The piano sonatas are discussed throughout and referred to in the index.
99. _____. A Companion to Beethoven's Pianoforte Sonatas: Complete Analyses. London: Associated Board of the Royal Schools of Music, 1931; reprint, New York: AMS Press, 1976. 301pp.

The author provides a measure-by-measure analysis of each sonata. Since few musical examples are included, the reader needs to refer to the score to follow the analyses.

100. TURNER, Walter J. "The Music of Beethoven." In Beethoven: The Search for Reality, 229-88. n.p., 1927; reprint, Freeport, N.Y.: Books for Libraries Press, 1971.

The discussion of Beethoven's piano sonatas is interwoven with that of his music in other media. The author singles out the Hammerklavier Sonata for detailed examination because it is the "greatest work ever written for pianoforte." He describes the sonata movement by movement with special attention to the fugue.

101. TYSON, Alan, ed. Beethoven Studies. vol. 1. New York: Norton, 1973. 246pp.

This is a collection of current Beethoven studies. Except for item 222 where two sonatas are examined in detail, the piano sonatas are referred to only occasionally. An index is included.

102. _____, ed. Beethoven Studies. vol. 2. London: Oxford University Press, 1977. 200pp.

This is a collection of current Beethoven studies. Except for item 211 where one sonata is examined in detail, the piano sonatas are referred to only occasionally. An index is included.

103. _____, ed. Beethoven Studies. vol. 3. Cambridge: Cambridge University Press, 1982. 298pp.

This is a collection of current Beethoven studies. The piano sonatas are occasionally dealt with throughout the book, and references to them can be located from the index.

104. WEISER, Bernhard D. "The Classic Composers (1750-1827)." In Keyboard Music, 56-64. Dubuque, Iowa: Wm. C. Brown, 1971.

The author comments on the growing importance of the piano and flexibility of the sonata-form in the Classical era. In the section

on Beethoven's sonatas only brief descriptions are provided. Three short lists of suggested reading, written assignments, and recordings are included.

105. WENK, Arthur, comp. "Beethoven, Ludwig van (1770-1827)." In Analyses of Nineteenth- and Twentieth-Century Music: 1940-85, 18-33. MLA Index and Bibliography Series, no. 25. Boston: Music Library Association, 1987.

This is a selected bibliography of theoretical analyses of Beethoven's music (including piano sonatas) in periodicals, monographs, Festschriften, and dissertations.

106. WESTERBY, Herbert. "The Music of the Pianoforte--The Classic Period." In The History of Pianoforte Music, 57-88. With Numerous Musical Illustrations in the Text. London: Kegan Paul, Trench, Trubner & Co. and J. Curwen & Sons, 1924; New York: E. P. Dutton & Co., 1924; reprint, New York: Da Capo, 1971.

The author provides information on the advent of the modern piano and the evolution of the sonata. The relationship between Haydn and Beethoven is described, and the sonatas receive superficial discussion.

107. WILLETTS, Pamela J. Beethoven and England: An Account of Sources in the British Museum. London: T. & A. Constable, 1970. 76pp.

This book provides historical and biographical information about the important material in the Beethoven collections at the British Museum. The author describes Beethoven's sketches and autographs and the composer's relation to England. Sixteen illustrations of the documents are included; two appendices list manuscripts, letters, and documents in the Beethoven collections. An index contains page references to individual piano sonatas.

108. WINTER, Robert, and Bruce Carr, eds. Beethoven, Performers, and Critics. The International Beethoven Congress: Detroit, 1977. Sponsored by the Detroit Symphony Orchestra and Wayne State University. Detroit: Wayne State University Press, 1980. 220pp.

This is a collection of papers and panel discussions presented at the 1977 International Beethoven Congress. Besides items 15 and 205, Beethoven's piano sonatas are referred to in other articles, which can be found through the index.

109. WOLFF, Konrad. Schnabel's Interpretation of Piano Music. 2d ed. New York: Norton, 1979. 187pp.

This book presents Schnabel as a pianist and as a pedagogue, whose artistic beliefs and approach to music are described. The references to Beethoven's piano sonatas that are made throughout the book are cited in the index. Many musical examples are used. The book was previously published under the title The Teaching of Artur Schnabel (London: Faber & Faber, 1972).

110. _____. "Beethoven." In Masters of the Keyboard: Individual Style Elements in the Piano Music of Bach, Haydn, Mozart, Beethoven, Schubert, Chopin, and Brahms, enl. ed., 110-59. Bloomington: Indiana University Press, 1990.

The author discusses the following aspects of Beethoven's piano music: the phenomenon of Beethoven, two principles (pleading and resisting), symbolism, vibration, vibration and instrumental rhythm, harmonic language, melody and texture, and problems of performance practice. The similarities between Beethoven's philosophy of individualism and his style of composition are addressed.

Dissertations

111. ABBOTT, William W., Jr. "Certain Aspects of the Sonata-Allegro Form in Piano Sonatas of the Eighteenth and Nineteenth Centuries." Ph.D. diss., Indiana University, 1956. 336pp. DA 17/04 p.865.

The author provides a detailed examination of formal structures, ratios of the length of different sections, and key relations in 143 piano sonata-form movements by Haydn, Mozart, Beethoven, Schubert, and Brahms. Sonatas by Schumann, Chopin, and Liszt are briefly summarized. Numerous tables provide statistical summaries.

112. BARTH, George Robert. "The Fortepianist as Orator: Beethoven and the Transformation of the Declamatory Style." D.M.A. diss., Cornell University, 1988. 136pp. DA 49/08A p.2011.

The author examines musical rhetoric in Beethoven's music, analyzing the way the composer realized the declamatory principles described in treatises by Mattheson, C.P.E. Bach, and Kirnberger. Beethoven's playing and his use of the metronome are discussed, with emphasis on the opposing views of Czerny and Schindler on tempo and character in Beethoven's music. Besides a bibliography, two appendices are included; the latter contain descriptions of the "Diastolica" from selected eighteenth-century treatises and a survey of the issue of articulation in Beethoven.

113. CHIEN, Alec F. "Tempo Relationships and Temporal Proportions in Beethoven's Music." D.M.A. diss., The Juilliard School, 1980. No Abst.

114. DRAKE, Kenneth Oscar. "A Study of the Beethoven Piano Sonatas in the Light of Evidence Provided by Beethoven's Pupils." D.M.A. diss., University of Illinois at Urbana-Champaign, 1970. 409pp. DA 31/05A p.2419.

This is a study of performance practice in Beethoven's piano sonatas, based on the printed sources by his students. First-hand information concerning Beethoven as a pianist and his attitudes toward

many performance practice issues (tempo, dynamics, articulation, pedaling and ornamentation) are included, exemplified with numerous musical examples. A revised version of this dissertation was published in 1972 (see item 25).

115. JUEL-LARSEN, Petter. "A Study of Left-Hand Techniques in the Piano Sonatas of Mozart and Beethoven." Ph.D. diss., University of Rochester, 1956. 137pp. No Abst.

116. KENNEMER, Hubert Clarence, Jr. "The Expansion of the Keyboard Range in the Solo Piano Sonatas of Beethoven." D.M.A. diss., University of Texas at Austin, 1970. 75pp. DA 32/07A p.4046.

The author examines the keyboard range in Beethoven's thirty-two piano sonatas, especially those after Op. 53. (Abridged from dissertation abstract).

117. LUTES, Leilani Kathryn. "Beethoven's Re-Uses of His Own Compositions, 1782-1826." Ph.D. diss., University of Southern California, 1974. 588pp. DA 36/09A P.5629.

This is a catalog of Beethoven's multiple uses of certain compositions. The author compiles a chronology of the several versions and compares their differences. An appendix lists works discussed, followed by a bibliography and numerous musical examples.

118. PRESTON, Sandra Elaine. "An Investigation into Beethoven's Use of Tonality." Ph.D. diss., Sheffield, 1975. No Abst.

119. SHAMGAR, Beth Friedman. "The Retransition in the Piano Sonatas of Haydn, Mozart, and Beethoven." Ph.D. diss., New York University, 1978. 246pp. DA 40/02A p.534.

This dissertation defines the retransition and examines its treatment in the three composers' piano sonatas, with a comparison at the end. A detailed analysis of the retransition in the first movement of Beethoven's Piano Sonata Op. 13 is included.

120. SHEER, Miriam. "The Role of Dynamics in Beethoven's Instrumental Music." Ph.D. diss., Bar-Ilan University, Israel, 1989. No Abst.

This is a comprehensive and systematic study of dynamics in Beethoven's music. The author's aims are (1) to study the role of dynamics as a means of clarifying and reinforcing the structure of a composition on different levels (movement, section, and phrase); (2) to discover how dynamic action is related to patterns of action of other musical elements; and (3) to determine whether and how Beethoven's approach to dynamics varied according to the medium of performance. Nine compositions, from three periods and from different mediums, are selected for a detailed stylistic examination, among them the Piano Sonatas Opp. 2/1, 57, and 110. (Abridged from an article by the author in The Beethoven Newsletter). See also item 189.

121. VISE, Gerald Harris. "Biography and the Interpretation of Music." Ph.D. diss., York University, Canada, 1981. DA 42/10A p.4478.

The author explores the question of whether it is justifiable or even interesting to interpret music biographically. Beethoven's life and works are used as examples. (Abridged from dissertation abstract).

122. WARCH, William F. "A Study of the Modulation Technique of Beethoven." Ph.D. diss., University of Rochester, 1955. 208pp. No Abst.

Journal Articles

123. ALEXANDER, Arthur. "Beethoven and the Piano." Music Teacher and Piano Student 47 (Oct. 1968): 11-12.
The author provides a brief but informative summary of the characteristics of Beethoven's piano music.
124. _____. "Beethoven and the Piano." Royal College of Music Magazine 66/3 (1970): 90-91.
This is a reprint of item 123.
125. ANDREWS, Ruth P. "Preferred Editions." American Music Teacher 21 (Nov/Dec 1971): 30.
This is a favorable account of the Tovey/Craxton edition of Beethoven's sonatas. The author also advocates simultaneous study of Tovey's book, A Companion to Beethoven's Sonatas (item 99).
126. ANSON, George. "Beethoven: The Piano Music in 1970--Part I." American Music Teacher 20 (Sept/Oct 1970): 30-35.
As a teaching aid, the author lists Beethoven's sonatas by opus number, with graded difficulty levels. The dates of composition and publication and a list of suggested recordings are included under each entry.
127. ARRAU, Claudio. "Beethoven and the 32 Piano Sonatas." Philips Music Herald (Autumn 1966): 30-31.
128. BADURA-SKODA, Paul. "Interpreting Beethoven's Piano Sonatas." The Piano Quarterly 21 (Winter 1972-73): 6-9.
The author states that musical text, historical documents, and musical tradition are the three most important factors of Beethoven interpretation. A brief comparison of different interpretations of

Beethoven by pianists Schnabel, Backhaus, Kempff, Arrau, Giesecking, Nat, Demus, and Gulda is included.

129. _____. "Was Beethoven Infallible?" The Piano Quarterly 21 (Fall 1973): 16-17.

The author comments on the problems of Urtext and states that a good Urtext edition should "print at least the most important variant readings, pointing out the problems they pose."

130. _____. "A Tie Is a Tie: Reflections on Beethoven's Pairs of Tied Notes." Early Music 16 (Feb. 1988): 84-88.

Pairs of tied notes have been a controversial issue in Beethoven performance for some time. The author, after reviewing some existing solutions suggested by different scholars, proposes to treat Beethoven's ties "just as ties."

131. BAMBERGER, Jeanne. "The Musical Significance of Beethoven's Fingerings in the Piano Sonatas." Music Forum 4 (1976): 237-80.

The author claims that Beethoven's fingerings are musically significant, for they often function as an expressive device or a clue to the structure. Examples of Beethoven's own fingering indications in Opp. 2/1, 2/3, 78, 101, 106, 110, and 111 are examined in detail to illustrate the composer's intentions for note-grouping, character, touch, or balance. An appendix lists chronologically examples of Beethoven's fingerings from autographs, early editions, and selected modern editions of the piano sonatas.

132. BILSON, Malcolm. "Beethoven and the Piano." Clavier 22 (Oct. 1983): 18-21.

The author believes that Beethoven, compared to Haydn, Mozart, and Schubert, is the one whose music is "the most compromised when performed on a modern piano." Differences between late eighteenth- and early nineteenth-century pianos are described. The author also provides several examples from the sonatas (Opp. 10/3, 13, 31/2, and 110) to show why they are inappropriate on modern grand pianos.

133. BRUCE, I. M. "Calculated Unpredictability in Beethoven's Sonata-Designs." Soundings, no. 1 (Autumn 1970): 36-53.

The author investigates Beethoven's "calculated unpredictability" (planned dramatic surprise) in his sonata-cycle works with some references to piano sonatas.

134. COLE, M[alcolm] S. "Techniques of Surprise in the Sonata-Rondos of Beethoven." Studia musicologica 12 (1970): 233-62.

This is a survey of the development of Beethoven's techniques of surprise from his earliest extant sonata-rondo movement to the finale of Op. 132. The author examines the following aspects in these movements: slow introductions, anticipatory measures, uses of modes, tonal ambivalence, reprise materials, phrase structure, structural irregularity, transitions, false preparation, and false reprise.

135. _____. "Czerny's Illustrated Description of the Rondo or Finale." The Music Review 36 (Feb. 1975): 5-16.

The author evaluates Czerny's description of the rondo of the late eighteenth and early nineteenth centuries in his School of Practical Composition, Op. 600. Several rondos from Beethoven's sonatas are cited as examples.

136. CROWDER, Louis. "Beethoven and the Editors." Clavier 5 (Jan/Feb 1966): 22-26.

The author gives a description and evaluation of available editions.

137. CROWSON, Lamar. "The Expanding Keyboard Range and the Sonatas of Mozart and Beethoven." Clavier 27 (Feb. 1988): 17-23.

The author provides a catalog of excerpts from Mozart's and Beethoven's sonatas where possible adjustments may be made to accommodate the modern piano's wide range. Excerpts from Opp. 2/1, 2/3, 7, 10/1, 10/2, 10/3, 13, 14/1, 14/2, 22, 26, 27/2, 28, 31/1, 31/2, 31/3, 53, 54, 81a, 90, 101, 106, 109, 110, and 111 are included.

138. CURTIS, David. "Beethoven's Piano." Clavier 15 (Jan. 1976): 17-18.
The author offers historical information about the Broadwood piano that Beethoven received from the piano manufacturer in 1818.
139. DEXTER, Benning, and George Loomis. "Choosing the Best Edition: The Piano Works of Twelve Important Composers." Clavier 8 (Sept. 1969): 51.
This is a brief comment on the editions of twelve composers' piano works, among them Beethoven's piano sonatas.
140. DEXTER, Benning, and Charles Timbrell. "Another Look at Editions: The Piano Works of Twelve Important Composers." The Piano Quarterly 30 (Winter 1981-82): 39-41.
This article includes an updated comparison of six Beethoven sonata editions.
141. DRABKIN, William. "The Beethoven Sonatas." The Musical Times 126 (Apr. 1985): 216-20.
The author addresses different types of corrections editors made in editing Beethoven's sonatas and discusses six available editions.
142. DRAKE, Kenneth. "The Voice of a Contemporary." Clavier 2 (Nov/Dec 1963): 10-12.
This is an article about Beethoven and the piano of his time.
143. _____. "The Sounding Board." Clavier 15 (Jan. 1976): 22.
The author briefly describes the development of Broadwood pianos in the first half of the nineteenth century, including an illustration of Broadwood's single escapement action ca. 1795-1885.
144. ELDER, Dean. "The Piano Sonatas: Performance Insight--As told to Dean Elder by Claudio Arrau." Clavier 9 (Jan. 1970): 18-23.
Responding to specific questions asked by Elder, Arrau states his views about different aspects of Beethoven's sonatas. Editions of

the sonatas are compared, and an order of difficulty is suggested. This article was published later in Pianists at Play (item 29).

145. _____. "Serkin: As Interviewed by Dean Elder." Clavier 9 (Nov. 1970): 8-15.

In the interview, Serkin states his views about editions, tempo, repeats, and interpretation of Beethoven's piano sonatas. This article was published later in Pianists at Play (item 29).

146. _____. "Alfred Brendel Talks about Beethoven." Clavier 12 (Dec. 1973): 10-20.

Brendel discusses the meaning of the term sonata, Beethoven's compositional traits, and his psychological processes. Piano Sonatas Opp. 2/1, 54, and 111 are examined to illustrate Brendel's views. The score of the first movement of Op. 54 is included. This is an excerpt from a report of a lecture by Brendel on Beethoven's piano sonatas given at the University of Maryland in 1972.

147. FRANK, Claude. "Schnabel's Edition of Beethoven Sonatas." The Piano Quarterly 22 (Winter 1973-74): 23-27.

The author takes the position that Schnabel's edition of Beethoven's sonatas is a general guide to creative playing of the music of the past rather than a pedagogical approach to the interpretation of Beethoven's sonatas.

148. GELFAND, Yakov. "On Tempo Indications: Based on Beethoven's Music." College Music Symposium 25 (1985): 92-129.

The author states that by providing a composition with a tempo indication, the composer implies a quite definite speed of pulsation. If the tempo is not indicated by a metronome marking, the performer can realize the composer's intention by analyzing the melodic content of the figuration and by examining the rhythmic and textural peculiarities of the work. The tempi of the last three sonatas (Opp. 109, 110, and 111), among other instrumental works, receive special attention. Many tables are provided, including a survey of Beethoven's metronome

markings as well as the author's proposed metronome markings for Beethoven's piano sonatas.

149. GLOCK, William. "A Note on Beethoven's Pedal Marks." Score, no. 2 (Jan. 1950): 24-25.

The author stresses the importance of observing Beethoven's pedal markings.

150. GREENFIELD, Jack. "Sound Background: Young Beethoven and Stein Pianos." Piano Technicians Journal 30 (July 1987): 27-29.

This is a brief biography of Beethoven in his student period and a history of the Stein family during the same period.

151. HAMILTON, David. "A Comparison of Music Editions: Beethoven Scores." Musical Newsletter 1 (Apr. 1971): 16-19.

This article is a brief history of the publication of complete editions in the nineteenth and twentieth centuries, followed by editions specifically of Beethoven. The author also comments on the relative authority, practicality, and cost of Beethoven editions.

152. HARLOW, Lewis A. "Piano Music of Beethoven, Chopin, & Field." Music Journal 25 (Feb. 1967): 34-36.

This is a rather unfavorable article about Beethoven's piano music.

153. HESS, Willy. "The Right Tempo: Beethoven and the Metronome." The Beethoven Newsletter 3 (Spring 1988): 16-17.

The author states that Beethoven's metronome markings, like most composers', tend to be fast because they were assigned while mentally imaging the music instead of in actual performance. Thus, musicians should rely on their own perceptions of the music, not just strictly adhere to the metronome indications.

154. HEYLBUT, Rose. "An Approach to Beethoven: From an Interview with Claudio Arrau." Etude 72 (Feb. 1954): 9.

Arrau stresses that the study of Beethoven the man is as important as the study of his works. Any valid interpretation of the sonatas requires a deep knowledge of Beethoven's life and his pianos.

155. HIRSCH, Paul, and C. B. Oldman. "Contemporary English Editions of Beethoven." The Music Review 14 (Feb. 1953): 1-35.

This is a catalog by opus number of editions of Beethoven's works published in England during his lifetime, preceded by a summary of these English editions. MacArdle updated this list in 1960 (item 160).

156. HURON, David. "Crescendo/Diminuendo Asymmetries in Beethoven's Piano Sonatas." Music Perception 7 (Summer 1990): 395-402.

This is a statistical study of the dynamics in Beethoven's thirty-two piano sonatas.

157. KERR, Russell. "Arrau as Beethoven Cyclist." The Music Magazine 164 (Sept. 1962): 12-13.

This is a brief interview of Claudio Arrau about Beethoven interpreters past and present. Arrau also mentions the problems of present-day Beethoven performances by younger pianists.

158. KIRBY, F[rank] E. "A Typology of Beethoven's Piano Sonatas." The Piano Quarterly 19 (Fall 1970): 12-15.

The author proposes a typology of Beethoven's piano sonatas based on the use of particular styles and forms, the number and sequence of the component movements, and the expressive character. The sonatas are divided into five groups: (1) the traditional-form sonata, (2) the large-form sonata (with the influence of the larger forms of instrumental music), (3) the characteristic sonata, (4) the fantasia-sonata, and (5) the two-movement sonata.

159. KUCABA, John. "Beethoven as Buffoon." The Music Review 41 (May 1980): 103-20.

This article is a supplement to the catalog of Beethoven's comic effects in Theodor Veidl's Der musikalische Humor bei Beethoven (Leipzig: Breitkopf & Härtel, 1929). The comic elements in Beethoven's Piano Sonatas Opp. 10/3, 14/2, and 31/3 are discussed, among other instrumental works.

160. MacARDLE, Donald W. "First Editions of Beethoven Published in England." Monthly Musical Record 90 (Nov/Dec 1960): 228-29.

The author updates the list in item 155 of Beethoven first editions published in England.

161. MARTIN, James L. "Beethoven and the Purpose of Difficulty." The Piano Quarterly 39 (Summer 1991): 37-42.

The author points out that the difficulties in Beethoven's music are symbolic of the human struggles in life. A true performer should not try to smooth out the roughness which Beethoven purposely notated. Musical examples from Opp. 106 and 111 are included.

162. McINTYRE, Paul. "A Pathway Through the Beethoven Sonatas." The Piano Teacher 8 (Nov/Dec 1965): 12-15.

The author offers his views on Beethoven's thirty-two piano sonatas and how he grouped them effectively for seven recitals in Minneapolis.

163. MEER, John Henry van der. "Correspondence: Beethoven's Graf Piano." Early Music 13 (May 1985): 335.

In response to Wythe's article (see item 204), the author claims that, based on historical evidence, Beethoven's Graf piano should be dated 1820.

164. MELLER, Mischa. "Some Critical Comments on Modern Editions of the Piano Classics." American Music Teacher 4 (Sept/Oct 1954): 1.

The author compares three editions of Beethoven's sonatas: Bülow-Lebert, Schnabel, and the American reprints of the Urtext edition.

165. MISCH, Ludwig. "To Repeat or Not to Repeat: On the Observance of Repeat Signs in Performance." Musical America 75 (Aug. 1955): 12.

The author offers some considerations for determining "to repeat or not to," with some references to Beethoven's piano sonatas. This is a translated reprint of an earlier article published in Musica 8 (1954): 185.

166. MORGAN, Wesley K. "The Unresonant Beethoven." American Music Teacher 20 (Sept/Oct 1970): 28-29.

The unresonant, empty sounds resulting from widely spaced chords in Beethoven's sonatas have been attributed to his loss of hearing or his intuitive inspiration. Disagreeing with both explanations, the author proposes that the empty sounds and the unresonant combinations of tones are Beethoven's conscious efforts toward creating a wider vocabulary at the keyboard. Similar sonorities from the composer's instrumental and orchestral works are compared with those from his sonatas.

167. NETTHEIM, Nigel. "How the Young Schubert Borrowed from Beethoven." The Musical Times 132 (July 1991): 330-31.

Schubert admired Beethoven, and his borrowings from the older master have been noted. In this article the author calls attention to three references to Beethoven's sonatas (Opp. 2/3, 13, and 57) in Schubert's *Fantasie* for piano four hands, D. 48.

168. NEUMEYER, David, and Rudy T. Marozzi. "An Index to Schenkerian Analyses of Beethoven Piano Sonatas and Symphonies." Indiana Theory Review 6 (Fall 1982/Winter 1983): 101-17.

This is a catalog of literature which applies Schenkerian analyses to Beethoven's sonatas and symphonies with score citations or analytical graphs, excluding those by Schenker. The references are mostly surveys of music theory.

169. NEWMAN, William S. "Beethoven's Pianos Versus His Piano Ideals." Journal of the American Musicological Society 23 (Fall 1970): 484-504.

The author investigates the range, action, tone quality, and pedals of the pianos that Beethoven is known to have owned. Newman concludes that the pianos by Stein and Streicher were the ones Beethoven used most in his life and that Beethoven remained faithful to the Viennese instruments.

170. _____. "Liszt's Interpreting of Beethoven's Piano Sonatas." The Musical Quarterly 58 (Apr. 1972): 185-209.

Beethoven held a central place throughout the concert and teaching career of Liszt, who was the most significant interpreter of Beethoven's piano sonatas in the Romantic era. After reviewing the importance of Beethoven to Liszt, Newman reveals the latter's interpretation of the sonatas from the points of view of Liszt's playing, discussing, editing (both his own editing and his comments about Bülow's edition of the sonatas), and teaching them.

171. _____. "Performance Practices in Beethoven's Time: A Selected Bibliographic Survey." The Piano Quarterly 24 (Spring 1976): 53-57.

This is a detailed bibliography about performance practice in Beethoven's time.

172. _____. "The Performance of Beethoven's Trills." Journal of American Musicological Society 29 (Fall 1976): 439-63.

With available sources and external evidence, the author explores Beethoven's trills with emphasis on primary clues, the schneller, the starting note, the trilling itself, and the exit of the trill.

173. _____. "The Performance of Beethoven's Trills." Beethoven-Jahrbuch 9 (1973-77): 347-76.

This is a slight revision of item 172.

174. _____. "A Chronological Checklist of Collected Editions of Beethoven's Solo Piano Sonatas Since His Own Day." Notes 33 (Mar. 1977): 503-530.
This catalog cites 133 collected editions which include at least six of Beethoven's sonatas arranged in chronological order up to 1975. All entries are briefly annotated. An index of editors, publishers, cities, and authors is included.
175. _____. "Commentary: Second and One-Half Thoughts on the Performance of Beethoven's Trills." The Musical Quarterly 64 (Jan. 1978): 98-103.
This is a reply to Winter's commentary in The Musical Quarterly (see item 200). Newman, supplying more musical evidence, restates his belief in Beethoven's preference for on-the-note, consonant trill starts.
176. _____. "The Pianism of Haydn, Mozart, Beethoven, and Schubert ... Compared." The Piano Quarterly 27 (Spring 1979): 14-30.
The article discusses and compares four composers' "exploitation of the techniques, idioms, expressive means, and sounds of the piano." Each composer's piano playing is briefly addressed. On Beethoven's piano writing, Newman stresses the way Beethoven challenged the limitations of the piano, with several excerpts from the sonatas as examples.
177. _____. "Tempo in Beethoven's Instrumental Music: Its Choice and Its Flexibility--Part I." The Piano Quarterly 30 (Winter 1981-82): 22-29.
Newman summarizes and evaluates some previous writings on tempi in Beethoven's music. Hermann Beck's methodology for Beethoven's metronome markings for fast movements (identification of the markings with types of rhythmic character) receives special attention.
178. _____. "Tempo in Beethoven's Instrumental Music: Its Choice and Its Flexibility--Part 2." The Piano Quarterly 30 (Spring 1982): 22-31.
In this continuation of the above article, Newman stresses the subject by extending Hermann Beck's methodology for Beethoven's

metronome markings to moderate and slow movements. Besides rhythmic factors, other pertinent traits considered include harmonic rhythm, textural density, structure, dimension, and changing aesthetic attitudes on tempo.

179. _____. "Beethoven's Fingerings as Interpretive Clues." The Journal of Musicology 1 (Apr. 1982): 171-97.

Newman investigates Beethoven's original fingerings and discusses their interpretive clues under four headings: articulation, groupings of ideas, tone color and projection, and realization of ornament signs. Both keyboard and string fingerings are examined.

180. RICHARDS, Denby. "A Beethoven Sonata Week-end." Musical Opinion 100 (Mar. 1977): 274-75.

This is a brief and favorable comment on an upcoming series of recitals in England featuring all Beethoven's sonatas. The sonatas were presented in two days in chronological order by the pianist Balint Vazsonyi.

181. RINGER, Alexander L. "Beethoven and the London Pianoforte School." The Musical Quarterly 56 (Oct. 1970): 742-58.

The author discusses Beethoven's relationship to the London pianoforte school and its influence on Beethoven's piano music. Many examples from Beethoven's piano sonatas are juxtaposed with excerpts from music by composers in the London pianoforte school to illustrate the resemblance.

182. ROSENBLUM, Sandra P. "Two Sets of Unexplored Metronome Marks for Beethoven's Piano Sonatas." Early Music 16 (Feb. 1988): 58-71.

This is a comparative study of metronome markings in Tobias Haslinger's editions of Beethoven's sonatas (published ca. 1828-42) and those by Czerny. A table lists these markings of each movement of the sonatas side by side for comparison.

183. ROTHSTEIN, William. "Heinrich Schenker as an Interpreter of Beethoven's Piano Sonatas." Nineteenth-Century Music 8 (Summer 1984): 3-28.

The author reviews Schenker's philosophy and style of performance, and examines his performance annotations of Beethoven's sonatas from the point of view of dynamics, rubato, articulation (especially legato), hand motions, and pedaling. Ample musical examples and several plates of Schenker's copy of Beethoven's sonatas are included. The study is based on the materials housed in the Oswald Jonas Memorial Collection at the University of California, Riverside.

184. SCHENKMAN, Walter. "Fresh and Historical Approaches to Analysis: The Tyranny of the Formula in Beethoven." College Music Symposium 18 (Fall 1978): 158-174.

Inspired by Ernest Newman's Unconscious Beethoven (item 72), the author shows that a tetrachord, often with one note missing, is Beethoven's formula in melodic design. Excerpts from the piano literature, many from the sonatas, are used to illustrate the author's points.

185. _____. "The Ups and Downs of Beethoven's Trills." Clavier 18 (May/June 1979): 22-26.

Beethoven left few specific directions for the realization of the trills; thus, "on the main note" or "on the upper auxiliary" becomes a constant puzzle for musicians. The author provides examples from Beethoven's works that illustrate the variety of trill treatment the composer used and concludes that Beethoven intended the performer to assume the responsibility for the appropriate realization of his trills.

186. _____. "Rhythmic Motifs as Key to Beethoven's Characteristic Phrase Structure." The Music Review 44 (Aug/Nov 1983): 186-93.

The author believes that a five-note anacrusis followed by a longer note is another rhythmic motif (besides the "fate" motif) which dominates Beethoven's phrase structure. Several excerpts from the piano sonatas are cited as examples, some of which are rather superficial.

187. _____. "Performing Beethoven's 32." Clavier 30 (Nov. 1991): 30-32.
The author describes how he programmed the complete Beethoven sonata cycle to suit the concert situation in a small town in Colorado.
188. SHAMGAR, Beth. "Dramatic Devices in the Retransitions of Beethoven's Piano Sonatas." Israel Studies in Musicology 2 (1980): 63-75.
This is a shortened version of the author's dissertation (item 119).
189. SHEER, Miriam. "The Structural Functions of Dynamics in Beethoven's Instrumental Works." The Beethoven Newsletter 5 (Winter 1990): 1.
This is a brief overview of the author's dissertation (see item 120); examples cited here are mostly instrumental works.
190. SMOLIAN, Steven. "The Great Beethoven's Metronome Controversy." Association for Recorded Sound Collections Journal 20 (Fall 1989): 191-92.
This is a very brief article about Beethoven's fast metronome markings, which are attributed to his mental perception of the music and to his deafness.
191. STADLEN, Peter. "Beethoven and the Metronome." Soundings, no. 9 (1982): 38-73.
The author investigates Beethoven's metronome markings and compares them with the tempi on recordings by different artists, including seven pianists' recordings of the Piano Sonata Op. 106. Stadlen concludes that Beethoven's metronome markings deserve more respect than they are generally given.
192. STOKES, Jeffrey L. "Beethoven's Endorsements of Maelzel's Metronome." Studies in Music from the University of Western Ontario 1 (1976): 23-30.

This is an investigation of Beethoven's relation to Johann Nepomuk Maelzel, inventor of the metronome. Many quotations from Beethoven's letters are included as evidence. A chronology of documentary evidence is summarized.

193. SUMNER, W[illiam] L[eslie]. "Beethoven and the Pianoforte." Music Teacher and Piano Student 49 (Aug. 1970): 9-10.

The author provides a brief description of pianos in Beethoven's time and compares them to the modern piano.

194. _____. "Beethoven and the Pianoforte (2)." Music Teacher and Piano Student 49 (Sept. 1970): 17-18.

This is a continuation of the above article. The author describes Beethoven's pianos and his playing.

195. SWENSON, Edward E. "At Large: Conrad Graf--Beethoven's Piano Builder." Piano Technicians Journal 28 (Aug. 1985): 18-20.

The author provides a general description of Graf pianos in the early nineteenth century. The piano builder Graf provided Beethoven with one of his pianos in 1825. Pictures of Graf and the Graf piano owned by the author are included.

196. TALLEY, Howard. "And So to Beethoven: A Continuation of the Series Analyzing Style." Clavier 4 (May/June 1965): 24-25.

The author states that "no composer's work offers more fruitful ground for study in style analysis than Beethoven's." He demonstrates the characteristics of Beethoven's compositional style through a brief examination of the first movement of the Piano Sonata Op. 14/2.

197. TOLLEFSON, Arthur. "Solving Interpretive Dilemmas." Clavier 17 (Feb. 1978): 17-19.

The author states that besides interpreting the notational markings and structural design, pianists need to recognize influences on piano style stemming from both inside and outside the discipline of music. He offers some observations on interpreting different

composers' styles, including Beethoven's. The pianos of Beethoven's time, his unexpected dynamics, and his use of instrumental and orchestral colors are addressed.

198. VALDES, Lesley. "Barenboim on Beethoven." Keyboard Classics 7 (May/June 1987): 6-8.
In this brief interview, pianist/conductor Daniel Barenboim talks about his early musical training and his approach to Beethoven's music.
199. WEIL, Alfred R. "Between the Keys: Cycles." The Piano Quarterly 25 (Summer 1977): 42-43.
This is a short commentary on the performance of Beethoven's sonatas in cycles.
200. WINTER, Robert. "Second Thoughts on the Performance of Beethoven's Trills." The Musical Quarterly 63 (Oct. 1977): 483-504.
This is a commentary with musical examples on Newman's 1976 article on trills (see item 172). Winter believes that the execution of Beethoven's trills relies on expressive dissonance, not the traditional considerations of "upper- " versus "main-note" starts.
201. _____. "Performing Nineteenth-Century Music on Nineteenth-Century Instruments." Nineteenth-Century Music 1 (Nov. 1977): 163-75.
The author conducts an insightful evaluation of the recordings of nineteenth-century music on nineteenth-century instruments. In the Beethoven piano music section, recordings done on Graf, Broadwood, and Dulcken replicas are investigated. A selected discography of nineteenth-century music on nineteenth-century instruments is appended at the end of this article.
202. _____. "Commentary II: And Even More Thoughts on the Beethoven Trill." The Musical Quarterly 65 (Jan. 1979): 111-16.

This is a point-by-point reply to Newman's commentary (see item 175) on the author's article (item 200). No musical examples are included.

203. WOLFF, Konrad. "Asides On Beethoven's Trills." The Piano Quarterly 25 (Summer 1977): 37-39.

In response to Newman's (item 172) and Bamberger's (item 131) articles about performance practice, the author offers his views on the trills, with emphasis on the dynamics. Supported by musical examples, Wolff states that the dynamics of Beethoven's trills depend on their function: decorative or structural.

204. WYTHE, Deborah. "The Pianos of Conrad Graf." Early Music 12 (Nov. 1984): 447-60.

This is a history of Graf pianos with many illustrations and pictures. The second appendix provides detailed descriptions (the label, stringing, and action) of the "Bonn" piano, owned by Beethoven.

CHAPTER II
STUDIES OF SELECTED SONATAS

Books

205. BADURA-SKODA, Eva. "Performance Conventions in Beethoven's Early Works." In Beethoven, Performers, and Critics, ed. Robert Winter and Bruce Carr, 52-75. The International Beethoven Congress: Detroit, 1977, sponsored by the Detroit Symphony Orchestra and Wayne State University. Detroit: Wayne State University Press, 1980.

The author provides valuable historical information about the performance conventions in Vienna during Beethoven's time, emphasizing ornamentation and pedaling.

206. BANOWETZ, Joseph. "Executing Beethoven's Long Pedals on the Modern Piano." In The Pianist's Guide to Pedaling, ed. Joseph Banowetz, 167-78. Bloomington: Indiana University Press, 1985.
- The author offers alternatives for solving the problematic pedalings in Beethoven's Piano Sonatas Opp. 27/2, 31/2, 53, 57, and 101. Many illustrations are included.

207. BARFORD, Philip. "The Piano Music-II." In The Beethoven Reader, ed. Denis Arnold and Nigel Fortune, 126-93. New York: Norton, 1971.
- The author provides a detailed examination of Beethoven's late piano works (after Op. 57) with a focus on unity in each piece. Many musical examples are included.

208. BRENDDEL, Alfred. "Beethoven's New Style." In Music Sounded Out: Essays, Lectures, Interviews, Afterthoughts, 60-71. New York: Farrar Straus Giroux, 1990.

This is a revised version of a record note (in 1976 on one Philips label) in which Brendel offers his views on Beethoven's last five piano sonatas.

209. COOPER, Barry. "Stages in the Creative Process: First Conceptions--Piano Sonata in D Minor, Op. 31, No. 2." In Beethoven and the Creative Process, 177-96. Oxford: Clarendon Press, 1990.
The author investigates Beethoven's initial ideas for his Piano Sonata Op. 31/2 and how they are modified in the final edition. Nine sketches are examined, and suggestions for interpretation are provided based on the analysis of the sketches. Many transcriptions of sketches are included. See also item 309.
210. COOPER, Martin. "The Pianoforte Music: Opp. 101, 106, 109, 110, 111, 119, 120 and 126." In Beethoven: The Last Decade 1817-1827: With a Medical Appendix by Edward Larkin, 145-220. London: Oxford University Press, 1970.
The author investigates Beethoven's social, political, and religious attitudes, and examines his piano music from the third period against the background of his other music. The sonatas are discussed movement by movement. A summary of Beethoven's late style characteristics is included.
211. COREN, Daniel. "Structural Relations between Op. 28 and Op. 36." In Beethoven Studies, ed. Alan Tyson, 66-83, vol. 2. London: Oxford University Press, 1977.
The author investigates the structural parallels in Beethoven's Piano Sonata Op. 28 and the Second Symphony Op. 36, both written around the same time. Scores are needed to follow the analyses.
212. CZERNY, Carl. On the Proper Performance of All Beethoven's Works for the Piano: Czerny's Reminiscences of Beethoven and Chapters II and III from Volume IV of the Complete Theoretical and Practical Piano Forte School Op. 500. Edited and with a Commentary by Paul Badura-Skoda. Vienna: Universal Edition, 1970. 121pp.
The book presents accounts of Czerny's encounters with Beethoven and two chapters from the former's book on the performance of the master's piano works. Solo and ensemble works appear in separate chapters. In the chapter on piano solo works, Czerny discusses briefly all of Beethoven's piano sonatas except Opp.

49 and 79 by opus number, movement by movement, with numerous musical examples. The editor's commentary at the end of the book provides Czerny's metronome markings for each movement of the sonatas based on the Simrock edition and corrects occasional errors in Czerny's text.

213. FORTE, Allen. The Compositional Matrix. Da Capo Press Music Reprint Series. Baldwin, N.Y.: Music Teachers National Association, 1961; reprint, New York: Da Capo Press, 1974. 95pp.

The author examines the sketches of Beethoven's Op. 109 in search of indicators of the composer's musical concepts and techniques. Two traditional practices (thoroughbass and diminution) are the focuses in Forte's analysis of the sonata. After a detailed Schenkerian analysis of the sketches and the final work, the author concludes that Beethoven developed the entire work out of the first measure of the composition. Two appendices are included; one explains Forte's editorial principles, and the other lists the locations of the quoted sketches.

214. FROHLICH, Martha. Beethoven's Appassionata Sonata. Studies in Musical Genesis and Structure, ed. Lewis Lockwood. Oxford: Clarendon Press, 1991. 204pp.

The author traces the genesis of Beethoven's Piano Sonata Op. 57, investigating the surviving sketches and the autograph manuscript. Several facsimiles of the sketches and many musical examples are included. A selected bibliography and index are included as well.

215. GABURA, A. James. "Music Style Analysis by Computer." In The Computer and Music, ed. Harry B. Lincoln, 223-76. Ithaca: Cornell University, 1970.

This article describes new possibilities for style analysis, employing the modern digital computer. The author summarizes the problem and relevant works by others, presents methods for "musical parameter extraction and classification" by computer, and describes experiments designed for analyzing and identifying Beethoven's (also Mozart's and Haydn's) keyboard styles as displayed in the sonatas. Ten excerpts from Beethoven's sonatas are used in the experiment.

216. GOLDSTEIN, Joanna. A Beethoven Enigma: Performance Practice and the Piano Sonata, Op. 111. American University Studies, ser. 20, vol. 2. New York: Peter Lang, 1988. 309pp.

This is an informative and insightful work on performance criticism. The author analyzes recorded performances of Beethoven's Piano Sonata Op. 111 by Brendel, Michelangeli, and Ashkenazy. Historical and theoretical background of the sonata are included. The last chapter concludes with suggestions for the interpretation of this sonata. An appendix (recommendations for editions of Op. 111), bibliography, and index are included.

217. GREENE, David B. Temporal Processes in Beethoven's Music. New York: Gordon and Breach Science Publishers, 1982. 192pp.

The author discusses Beethoven's music with philosophical concepts. The first movements of Beethoven's Piano Sonatas Opp. 90 and 106 are examined in detail. Scores are needed to follow the discussion. An appendix lists a sampling of sonata-form movements published in Vienna during 1795-1826, followed by a subject index.

218. HOPKINS, Antony. "Beethoven: Sonata in E-Flat Major, Op. 31, No. 3." In Talking about Sonatas: A Book of Analytical Studies, Based on a Personal View, 63-79. London: Heinemann, 1971.

The author provides a description of Beethoven's Piano Sonata Op. 31/3, with frequent references to other works. Many musical examples are included.

219. _____. "Beethoven: Op. 57 and Op. 111--A Comparison." In Talking about Sonatas: A Book of Analytical Studies, Based on a Personal View, 80-91. London: Heinemann, 1971.

The author examines similarities and differences in Beethoven's two late sonatas Opp. 57 and 111. Many musical examples are included.

220. _____. "Toward Schumann: Some Thoughts on Beethoven's Sonata in A Major, Op. 101." In Talking about Sonatas: A Book of Analytical

Studies, Based on a Personal View, 92-100. London: Heinemann, 1971.

The author states that Beethoven's late sonatas moved toward a freer rhapsodic style and examines how the Piano Sonata Op. 101 anticipated Romanticism, especially that in Schumann. Many musical examples are included.

221. _____. "Beethoven: Op. 110 in A-Flat Major." In Talking about Sonatas: A Book of Analytical Studies, Based on a Personal View, 101-20. London: Heinemann, 1971.

The author provides a detailed description of Beethoven's Piano Sonata Op. 110 with a focus on how it extended the limitations of classical form. Many musical examples are included.

222. IMBRIE, Andrew W. "'Extra' Measures and Metrical Ambiguity in Beethoven." In Beethoven Studies, ed. Alan Tyson, 45-66, vol. 1. New York: Norton, 1973.

The author examines Beethoven's technique for manipulating metrical ambiguity. Piano Sonata Op. 10/3 is analyzed as an example.

223. KERN, Alice M., and Helen M. Titus. The Teacher's Guidebook to Piano Literature: A Recommended Listing of Graded Repertoire for Elementary, Intermediate, and Lower Advanced Student. Revised by Alice M. Kern. Ann Arbor: Edwards Brothers, 1964. 185pp.

This reference book lists standard repertoire (including selected Beethoven piano sonatas) and is organized by levels of difficulty. The publisher of the particular sonata and anthologies which contain the work are listed.

224. KINDERMAN, William. "Thematic Contrast and Parenthetical Enclosure in the Piano Sonatas Opp. 109 and 111." In Zu Beethoven: Aufsätze und Dokumente, ed. Harry Goldschmidt, 43-59, vol. 3. Berlin: Neue Musik, 1988.

The author investigates the thematic contrast and "parenthetical enclosure" in the first movements of Beethoven's Piano Sonatas Opp. 109 and 111. Many musical examples are included.

225. KRESKY, Jeffrey. "Analysis of Beethoven: Piano Sonata in C Minor, Op. 13, Second Movement." In Tonal Music: Twelve Analytic Studies, 92-107. Bloomington: Indiana University Press, 1977.

This is a detailed theoretical analysis of the second movement of Beethoven's Piano Sonata Op. 13. No musical examples are included.

226. MISCH, Ludwig. "The 'Problem' of the D Minor Sonata." In Beethoven Studies, [trans. G. I. C. de Courcy], 39-53. Norman, Okla.: University of Oklahoma Press, 1953.

The author evaluates various theorists' formal analyses of the first movement of Beethoven's Piano Sonata Op. 31/2 and provides an analysis.

227. _____. "Two Comments on the A Flat Major Sonata, Op. 110." In Beethoven Studies, [trans. G. I. C. de Courcy], 54-75. Norman, Okla.: University of Oklahoma Press, 1953.

The author investigates two aspects in Beethoven's Piano Sonata Op. 110: (1) the running thirty-second-note passages in the first movement and (2) the harmony in the trio of the second movement. Various theorists' analyses are evaluated.

228. _____. "Annotations on Some Pianoforte Sonatas." In Beethoven Studies, [trans. G. I. C. de Courcy], 163-66. Norman, Okla.: University of Oklahoma Press, 1953.

The author provides a brief description of Beethoven's Piano Sonatas Opp. 2/2, 27/2, 57, and 111.

229. NOTTEBOHM, Gustav. Two Beethoven Sketchbooks: A Description with Musical Extracts. Translated by Jonathan Katz. With a Foreword by Denis Matthews. London: Victor Gollancz, 1979. 130pp.

The author provides a full page-by-page description of two Beethoven sketchbooks from 1802 and 1803. These sketches contain Piano Sonatas Opp. 28, 31/2, 31/3, 53, and 111, among other works. Indexes of names and compositions are included.

230. OSTER, Ernst. "The Fantaisie-Improptu: A Tribute to Beethoven." In Aspects of Schenkerian Theory, ed. David Beach, 189-207. New Haven: Yale University, 1983.

The author states that Chopin consciously patterned his Fantaisie-Improptu after Beethoven's Piano Sonata Op. 27/2. The relationship between these two works is discussed by employing Schenkerian analysis. This article was originally published in Musicology 1 (1947): 407-29.

231. RÉTI, Rudolph. Thematic Patterns in Sonatas of Beethoven. Edited by Deryck Cooke. New York: Macmillan, 1967. 204pp.

The author believes that Beethoven consciously constructed his music out of basic cells. The thematic patterns in Piano Sonatas Opp. 13 and 57 receive detailed analyses, while those in Opp. 10/3, 14/1, 14/2, 31/2, 53 are briefly examined. Numerous musical examples are included, but there is no bibliography nor index.

232. ROLLAND, Romain. "The Appassionata." In Beethoven the Creator: the Great Creative Epochs: From the Eroica to the Appassionata, trans. Ernest Newman, 77-174. n.p., Victor Gollancz, 1929; reprint, New York: Dover, 1964.

The author provides philosophical descriptions of Beethoven's Piano Sonata Op. 57 with a brief survey of the earlier sonatas. Opp. 31/2 and 53 receive special attention. There are no indexes.

233. SCHONBERG, Harold C. "String-Snapper, Hands on High." In The Great Pianists, 71-88. New York: Simon and Schuster, 1963.

The author describes Beethoven's instruments, his piano playing, and his teaching. A long quotation from Schindler's biography with respect to the freedom Beethoven used when he played the two sonatas in Op. 14 is inserted along with many musical examples. A general index is included.

234. SIKI, Béla. "Ludwig van Beethoven." In Piano Repertoire: A Guide to Interpretation and Performance, 89-131. New York: Schirmer, 1981.

The author provides guidance for the performance of four Beethoven piano sonatas (Opp. 10/2, 13, 27/2, and 28). A teacher-performer, Siki points out the difficulties pianists encounter in each sonata, both in technique and interpretation, and proposes solutions to the various problems. Very few musical examples are included.

235. THIEFFRY, Jeanne. "Sonata--I [Beethoven]." In Alfred Cortot's Studies in Musical Interpretation, trans. Robert Jaques, 92-133. With a Forward by Alfred Cortot and a Frontispiece. Da Capo Press Music Reprint Series. London: G. G. Harrap, 1937; reprint, New York: Da Capo press, 1989.

The author records Cortot's descriptions and interpretive suggestions for Beethoven's Piano Sonatas Opp. 13, 27/2, 57, 81a, 106, 109, 110, and 111, with very few musical examples. The index does not include all references to Beethoven's sonatas.

236. TREITLER, Leo. "Contributions on Beethoven, Pianoforte Sonata Op. 10, No. 3: Largo e mesto." In Report of the Eleventh Congress: Copenhagen 1972, ed. Henrik Glahn, Søren Sørensen, and Peter Ryom, 80-82, vol. 1. Copenhagen: Wilhelm Hansen, 1974.

The author provides some analytical observations about the slow movement of Beethoven's Piano Sonata Op. 10/3. No musical examples are included.

237. TRUSCOTT, Harold. "The Piano Music--I." In The Beethoven Reader, ed. Denis Arnold and Nigel Fortune, 68-125. New York: Norton, 1971.

The author provides a detailed examination of Beethoven's piano music up to Op. 57, with emphasis on the influence of Clementi and Dussek on Beethoven. Many musical examples are included.

238. TYSON, Alan. The Authentic English Editions of Beethoven. All Souls Studies. London: Faber & Faber, 1963. 152pp.

This is a bibliography of the authentic English editions of Beethoven's works published under the composer's supervision and with textual notes and variant readings. They contain ten opuses from the thirty-two piano sonatas. Detailed bibliographical analysis of early

nineteenth-century music printing and significant revisions in the chronology of Beethoven's works are included. A bibliography and two indexes are appended.

239. _____. "Authentic Editions of Beethoven Published in Great Britain." In Beiträge zur Beethoven-Bibliographie: Studien und Materialien zum Werkverzeichnis von Kinsky-Halm, ed. Kurt Dorf Müller, 196-203. Munich: G. Henle, 1978.

This is a summary of the author's 1963 book (see item 238).

240. WALLACE, Robert K. Emily Brontë and Beethoven: Romantic Equilibrium in Fiction and Music. Athens: The University of Georgia Press, 1986. 237pp.

This is a comparative study of the two Romantic artists' works regarding emotion, spirit, and style. The first part of the book deals with Brontë's novel Wuthering Heights and Beethoven's Piano Sonatas Opp. 13, 57, and 111. Each sonata is compared to a specific situation in the novel. The second part of the book is devoted to "the novelist and the composer," with some references to the sonatas, which are cited in the general index.

241. WALLACE, Robin. Beethoven's Critics: Aesthetic Dilemmas and Resolutions during the Composer's Lifetime. Cambridge: Cambridge University Press, 1986. 184pp.

The author discusses the reception of Beethoven's music in the musical press during his lifetime in Germany and France. An appendix lists page references for reviews of individual works. A bibliography and index are included; the latter has page references to selected piano sonatas.

Dissertations

242. AMSTUTZ, Peter. "Arietta: Aspects of Variation Form and Style in Beethoven's Piano Sonata in C Minor, Op. 111." D.M.A. diss., Peabody Conservatory, 1977. 248pp. No Abst.
243. BAKOS, Daniel Frank. "Recapitulation Preparation in Selected Sonatas from Movements by Beethoven." Ph.D. diss., Ohio State University, 1981. 135pp. DA 42/05A p.1842.
The author investigates the two different ways (prolongations and retransitions) that Beethoven used harmony and tonality in the recapitulation preparation section. Forty-nine selected sonata-form movements from different genres are analyzed. (Abridged from dissertation abstract).
244. BEAN, Calvert, Jr. "Information Theory Applied to the Analysis of a Particular Formal Process in Tonal Music." D.M.A. diss., University of Illinois, Urbana-Champaign, 1961. 152pp. DA 22/06A p.2022.
The author applies "information theory analysis" to four expositions of the sonata movements by Mozart (K. 545), Beethoven (Op. 90), Berg (Op. 1), and Hindemith (No. 2). Relevant concepts and the methods of information theory are explained. An abridged version of this dissertation was published in 1966 (see item 333).
245. BEERS, Deborah Yardley. "'Bebung' in Beethoven? The Meaning and Execution of the Composer's Indications for Change of Fingers on Tied Notes in the Piano Works." D.M.A. diss., University of Colorado at Boulder, 1984. 77pp. DA 46/02A p.294.
The "Bebung" appears three times in Beethoven's music, Opp. 69 (a sonata for cello and piano), 106, and 110. The author briefly covers research in the past that dealt with the subject, theories about its notation, and different executions of it.

246. BILSON, Malcolm. "The Emergence of the Fantasy-Style in the Beethoven Piano Sonatas of the Early and Middle Periods." D.M.A. diss., University of Illinois at Urbana-Champaign, 1968. 184pp. DA 29/02A p.623.

Bilson outlines five different categories of technique which Beethoven used to create the fantasy style from his early period onward. Sonatas from Beethoven's early and middle periods are examined one by one to illustrate the use of these elements. In the concluding chapter, the author summarizes the development of the technique and points out similar technique seen in the last five sonatas.

247. BLISS, Russell Adams, Jr. "A Recital of Three Late-Beethoven Pianoforte Sonatas: Opp. 109, 110, and 111." Ed.D. diss., Columbia University, 1966. 83pp. DA 27/09A p3070.

This dissertation contains a historical overview of the sonata, a brief biography of Beethoven, and his use of the sonata-form. To illustrate that Beethoven's late sonatas are accessible to college-level students, the author provides formal and harmonic analyses of the last three sonatas, and offers technical and interpretive suggestions based on the analyses. See also item 298.

248. CARR, Cassandra Irene. "Wit and Humor as a Dramatic Force in the Beethoven Piano Sonatas." Ph.D. diss., University of Washington, 1985. 291pp. DA 47/04A p.1104.

The author investigates the elements that constitute Beethoven's vocabulary of musical humor and evaluates the ways they are used in the individual works to trace the development of his humor. Sonatas Opp. 2/2, 2/3, 7, 10/2, 10/3, 27/1, 28, 31/1, 31/3, 101, and 106 receive detailed examination.

249. CHASE, Howard Randolph. "Tonality and Tonal Factors in the Piano Sonatas of Beethoven." Ph.D. diss., University of Michigan, 1953. 189pp. DA 13/03A p.408.

The author investigates various aspects of tonal activity in Beethoven's thirty piano sonatas, excluding Op. 49. Many tables, illustrations, and musical examples are included.

250. CLINTON, Ronald Dale. "The Edwin Bachmann Collection at the University of Texas at Austin: Perspectives on the Solo and Chamber Music with Keyboard." D.M.A. diss., University of Texas at Austin, 1983. 81pp. DA 44/04A p.903.

This is a complete listing of all piano music contained in the Edwin Bachmann collection at the Harry Ransom Center Library of the University of Texas, Austin. Included are some first editions of piano works by Beethoven. Problems of dating verification and information on the publishers are discussed. (Abridged from dissertation abstract).

251. DORAN, Thomas. "Sonata Form and Other Formal Structures in the Early Piano Sonatas of Beethoven." D.M. diss., Northwestern University, 1966. 292pp. No Abst.

The main focus of this dissertation is Beethoven's treatment of sonata-form, with shorter discussions on other forms used by the composer in his first style period. Various components of sonata-form and Beethoven's handling of them are examined in separate sections. Each sonata is then examined individually. The complete score of the eleven sonatas from the first period is included as an appendix.

252. DRABKIN, William M. "The Sketches for Beethoven's Piano Sonata in C Minor, Op. 111." 2 vols. Ph.D. diss., Princeton University, 1977. 365pp. DA 38/01A p.16.

Employing Schenkerian analysis, the author examines the sketches for Beethoven's Piano Sonata Op. 111 to show the significance of the relationship between analysis and the evolution of the work. The relationship between Op. 111 and Beethoven's other works, from the early period to the last one, is summarized. Vol. 2 contains transcriptions of the sketches.

253. DREYFUS, Kay. "Beethoven's Last Five Piano Sonatas: A Study in Analytical Methods." Ph.D. diss., University of Melbourne, Australia, 1972. 385pp. No Abst.

The author explores the musical and expressive content of Beethoven's last five sonatas and the possibilities of a particular kind of interpretive analysis. (Abridged from abstracts in Miscellanea

Musicologica 7 [1975]: 188-92 and in Beethoven-Jahrbuch 9 [1973-77]: 37-45).

254. EVENSON, Judith Joan Ungrodt. "Macro-Form in American Piano Sonatas, 1901-1965: A Comparison with Piano Sonatas of Haydn, Mozart, and Beethoven." Ph.D. diss., The University of Rochester, 1969. 270pp. DA 30/06A p.2558.

The author compares characteristics of form in 101 twentieth-century American piano sonatas and 51 Classical piano sonatas, 17 of which are by Beethoven. Over 30 appendices provide summaries and statistics.

255. FRITSCH, Michael F. "Beethoven's Last Piano Sonatas as Fantasy Sonatas." D.M. diss., Northwestern University, 1987. 159pp. DA 48/09A p.2188.

The author uses a measure-by-measure analysis of Beethoven's Piano Sonata Op. 101 to illustrate the elements of a fantasy sonata. Excerpts from the remaining late sonatas are examined to show the manifestations of these fantasy principles. There are no musical examples.

256. FROHLICH, Martha Jane. "Beethoven's Piano Sonatas Op. 57 and Op. 54: A Study of the Manuscript Sources." Ph.D. diss., Ramat-Gan University, 1988. No Abst.

The portion pertaining to Beethoven's Piano Sonata Op. 57 from this dissertation was published in 1991 (item 214). See also item 321.

257. GARNER, Chet H. "Principals of Periodic Structure in the Instrumental Works of Haydn, Mozart, and Beethoven." Ph.D. diss., University of Iowa, 1977. 279pp. DA 38/07A p.3791.

The author defines "periodicity" as the antecedent-consequent relationship among phrases, and investigates its structure in works by Haydn, Mozart, and Beethoven (especially early Beethoven). The focus is on string quartets. Beethoven's Piano Sonatas Opp. 2/1, 2/2, 14/1, 109, and 111 receive brief examination.

258. GOLDSTEIN, Joanna. "An Analysis of Interpretation in Selected Recorded Performances of Beethoven's Sonata Op. 111." Ph.D. diss., New York University, 1985. 545pp. 46/08A p.2122.
This dissertation was published in 1988 (item 216).
259. HARBINSON, William Grady. "Beethoven and Schubert: A Comparative Analysis of the Structural Subdominant in Selected Sonata-Form Movements." Ph.D. diss., Florida State University, 1982. 181pp. DA 43/08A p.2487.
The author investigates the coexistence of tonic-dominant and tonic-subdominant key relations in selected sonata-form movements of Beethoven and Schubert. (Abridged from dissertation abstract).
260. HERMANN, Herbert Allen. "An Analytical Comparison of Editions of the Sonata Op. 10, No. 3 by Ludwig van Beethoven." D.M. diss., Indiana University, 1962. 55pp. No Abst.
The author compares the various interpretations in eight editions of Beethoven's Piano Sonata Op. 10/3. Each movement is analyzed by the author and is followed by a comparative study of the movement in the different editions. An appendix lists the eight editions examined with brief biographical data of the editors.
261. HOPPER, Kenneth Wayne. "The Place of Op. 31 among Beethoven's Piano Sonatas." D.M. diss., Northwestern University, 1974. 72pp. No Abst.
The author applies a basic formal analysis to each of the three sonatas in Beethoven's Op. 31, and discusses how Beethoven retains previous compositional traits and, at the same time, starts a new path for the next stylistic period. A comparison of five editions of the sonatas in Op. 31 is included.
262. KORSYN, Kevin Ernest. "Integration in Works of Beethoven's Final Period." Ph.D. diss., Yale University, 1983. 245pp. DA 45/02A p.339.
The author presents analytical, formal, and aesthetic concepts that are applied to single movement analyses of Opp. 110, 125, and 132. (Abridged from dissertation abstract).

263. LIEBERMAN, Ira. "Some Representative Works from Beethoven's Early Period Analyzed in Light of the Theories of Ernst Kurth and Kurt von Fischer." Ph.D. diss., Columbia University, 1968. 300pp. DA 30/04A p.1588.

The author provides a summary of the theories of two early twentieth-century German theorists and applies them to the analyses of the second movements of Beethoven's Piano Sonatas Opp. 2/3 and 10/3. Many musical examples are included.

264. LORINCE, Frank Edell. "A Study of Musical Texture in Relation to Sonata-Form as Evidenced in Selected Keyboard Sonatas from C. P. E. Bach through Beethoven." 2 vols. Ph.D. diss., University of Rochester, 1966. 646pp. DA 27/01A p.223.

The author defines texture as the "disposition of the musical material in the creation of a momentary sound-impression" and examines how treatments of musical texture vary for each composer. The first movements of Beethoven's Piano Sonatas Opp. 2/1, 13, 53, and 109, and third movements of Opp. 31/2 and 101 are examined, among other composers' works. The second volume of this dissertation is an appendix in which formal-textural diagrams and sonority abstracts of the works studied are included.

265. LUBIN, Steven. "Techniques for the Analysis of Development in Middle-Period Beethoven." Ph.D. diss., New York University, 1974. 200pp. DA 35/02A p.1145.

The author investigates the modulatory plans in the development sections of Beethoven's middle-period works. An unconventional approach is proposed, the clarification and justification of which are presented as the first part of the document. The development sections in Beethoven's Piano Sonatas Opp. 53 and 57 are among the works analyzed (with score provided).

266. LUXNER, Michael David. "The Evolution of the Minuet/Scherzo in the Music of Beethoven." Ph.D. diss., University of Rochester, 1978. 251pp. DA 39/04A p.1918.

The author provides a detailed analysis of the 125 representative minuet/scherzo movements in Beethoven's works. Those in Piano Sonatas Opp. 2/1, 2/2, 2/3, 7, 10/2, 10/3, 14/1, 22, 26, 27/1, 27/2, 28, 31/3, 54, 106, and 110 are discussed throughout the dissertation. A conclusion gives summaries of Beethoven's minuet/scherzo movements in different media and genres. An appendix lists references to works discussed.

267. MARCHANT, Kenneth. "The Beethoven Editions of Schnabel and Arrau: A Comparison of Ten Selected Piano Sonatas." D.M. diss., Indiana University, 1984. 87pp. No Abst.

This document offers a comparison of two editions of Beethoven's sonatas, emphasizing fingering and the realization of ornamentation, with a brief survey of dynamic and tempo markings. The ten selected sonatas are Opp. 2/3, 10/3, 13, 26, 31/3, 53, 57, 78, 109, and 110. Musical examples are inserted with the two different editorial markings clearly notated. An appendix lists the metronomic markings of Op. 106 by the composer and the two editors.

268. MARSTON, Nicholas John. "The Sketches for Beethoven's Piano Sonata in E, Op. 109." 3 vols. Ph.D. diss., Corpus Christi, Cambridge University, 1986. No Abst.

See also items 351 and 352.

269. MEREDITH, William Rhea. "The Sources for Beethoven's Piano Sonata in E Major, Op. 109." 2 vols. Ph.D. diss., University of North Carolina at Chapel Hill, 1985. 720pp. DA 46/11A p.3187.

The author provides a thorough investigation of the sources of Beethoven's Piano Sonata Op. 109. Variant readings in these sources are examined, and the author suggests ways of resolving the differences. Vol. 2 contains six appendices and a bibliography.

270. MOORE, William Howard. "The Cyclical Principle as Used in the Construction of Piano Sonatas." Ed.D. diss., Columbia University, Teachers College, 1975. 180pp. DA 36/03A p.1365.

The author investigates the cyclical principle in three piano sonatas from different periods: Beethoven's Op. 57, Liszt's B Minor, and George Walker's Sonata No. 2. Historical perspective (in which the cyclical elements in Beethoven's Op. 2/3 and Op. 13 are briefly presented) is addressed before the theoretical analyses, with musical examples. The similarities and differences among the composers are compared.

271. O'DONOHUE, Deirdre Ann. "The Concept of Unity and Uniqueness in the Multi-Movement Works of Beethoven: An Analysis of the Selected Piano Sonatas Op. 31, No. 3 and Op. 57." Ph.D. diss., New York University, 1987. 195pp. DA 48/06A p.1352.

The author investigates the means by which unification and potential uniqueness are achieved within and among the movements of these two Beethoven sonatas. (Abridged from dissertation abstract).

272. RALPH, Bobbie Jeffers. "A Study of the Use of Contrapuntal Techniques in Selected Piano Sonatas of Ludwig van Beethoven." D.M.Ed. diss., The University of Oklahoma, 1970. 199pp. DA 31/06A p.2960.

Intended to be supplementary material for the third-year theory student, the dissertation attempts to show the growth and change of Beethoven's style with reference to his use of contrapuntal technique. A brief historical background on counterpoint is included, which is followed by the contrapuntal analyses (with graphic illustrations) of Beethoven's sonatas, except Op. 49 and the last five.

273. SCHRODER, Charles Frederick. "Final Periods of Mozart, Beethoven, and Bartók." Ph.D. diss., State University of Iowa, 1965. 520pp. DA 26/06A p.3397.

The author investigates the stylistic changes of the final periods of Mozart, Beethoven, and Bartók in both technical and psychological aspects, and compares the similarities and differences in their creative development. The aesthetic and philosophical views of Beethoven's last period are examined. Works selected for study are Beethoven's Piano Sonatas Opp. 101, 109, 110, and 111, among others. An index of compositions discussed is included.

274. SIDOROWICZ, Alexander E. "Part: II--The Proportional and Spatial Analysis of the First Movement Sonata-Allegro Form of Mozart, Haydn, and Beethoven." Ph.D. diss., Kent State University, 1981. 93pp. DA 42/04A p.1370.

The author examines how these three composers manipulate sonata-form through the existing time span, employing a "proportional and spatial analysis." All sonata-form movements by Mozart, Haydn, and Beethoven are investigated, including twenty-five movements from Beethoven's piano sonatas. Many statistical tabulations are included.

275. STERLING, Eugene Allen. "A Study of Chromatic Elements in Selected Piano Works of Beethoven, Schubert, Schumann, Chopin, and Brahms." Ph.D. diss., Indiana University, 1966. 246pp. DA 28/02A p.714.

The author investigates the chromatic elements in the five composers' representative chromatic piano works, among them Beethoven's Piano Sonatas Opp. 54 and 106. The chromatic elements of these two sonatas are examined throughout the dissertation in the order of the different types of chromaticism: non-chordal, chordal, decorative, fundamental, and enharmonic chromaticisms. An appendix lists works studied. No indexes are included.

276. STOLET, Jeffrey Marshall. "The Temporal Placement of Pitch and Pitch-Class Structures in Tonal Music." Ph.D. diss., University of Texas at Austin, 1984. 227pp. DA 46/04A p.921.

The author investigates the temporal location of specific tonal configurations and harmonic structures in tonal music. The first movements of Beethoven's Piano Sonatas Opp. 2/1, 31/2, and 31/3 are examined.

277. STURGIS-EVERETT, Barbara Ann. "The First Movements of Beethoven's Piano Sonata in E Major, Op. 14, No. 1 and His String Quartet in F Major, Op. 14, No. 1: A Critical Comparison." D.M.A. diss., University of Cincinnati, 1986. 92pp. DA 47/08A p.2795.

The author explores similarities and differences in the first movements of these two different versions of Beethoven's work, and

concludes that the recomposition is one of structural clarification rather than of practical necessity. (Abridged from dissertation abstract).

278. SZKODZINSKI, Louise. "A Study of Editorial Markings in Three Beethoven Sonatas, and the Polonaises of Chopin." D.M. diss., Indiana University, 1976. 184pp. No Abst.

This is a study of phrase slurs, dynamic markings, and tempo indications in Beethoven's Piano Sonatas Opp. 2/1, 53, and 101. Seven editions are compared to the Urtext edition of Breitkopf & Härtel. (Abridged from RILM #3994 [1976]).

279. TIMBRELL, Charles Wilkinson, Jr. "Beethoven's Op. 111: A Study of the Manuscript and Printed Sources, With a New Critical Edition." 2 vols. D.M.A. diss., University of Maryland, 1976. 251pp. DA 37/06A p.3263.

The unusually great number of extant sources (some with conflicting readings) of Beethoven's last piano sonata poses many textual problems. In vol. 1 the author provides a detailed study of the various contemporary sources of Beethoven's Op. 111, manuscripts and editions. Nearly 1,000 variant readings are examined and cataloged in chapter 4. Eight appendices are included; seven of them are reproductions of excerpts from the historical sources, while one is a summary of six most used modern editions: those edited by Krebs, Schenker, Tovey, Schnabel, Schenker/Ratz, and Wallner. Vol. 2 is a critical edition of the sonata, in which the printing in the old Breitkopf & Härtel Gesamtausgabe is revised, with performance notes.

280. WERTS, Daniel. "A Theory of Scale References." 2 vols. Ph.D. diss., Princeton University, 1983. 416pp. DA 44/06A p.1721.

The author proposes a theory to explain the scalar structure of tonal music, particularly that composed in the period 1700-1850. A scalar analysis of Beethoven's Piano Sonata Op. 79 is used to illustrate the theory. (Abridged from dissertation abstract).

281. WIESEL, Henry Meir. "Thematic Unity in Beethoven's Sonata: Works of the Period 1796-1802." Ph.D. diss., City University of New York, 1976. 189pp. DA 37/03A p.1292.

The author attempts to show that the thematic unity among different movements of a work (generally considered a characteristic of Beethoven's later periods) is also a major compositional device in Beethoven's earlier music. Different criteria are proposed by the author for the evaluation of thematic relationships and unity. Works in sonata-form are discussed one by one in chronological order with musical examples to demonstrate the thematic relationships. Six works that possess strong features of thematic unity are examined in depth, among them the Piano Sonatas Opp. 10/3 and 22.

282. WILLIAMS, Edgar Warren, Jr. "In and About Some Music Imagined, or Compendia pseudo-doxia mea epidemica." Ph.D. diss., Princeton University, 1982. 166pp. DA 43/01A p.14.

This is an analytical discussion of the author's composition Amoretti (1980) along with relevant aspects of Beethoven's Piano Sonata Op. 22, among other composers' works. (Abridged from dissertation abstract).

283. ZIMMERMAN, Thomas Eugene. "A Theory of Diatonic Sets and Its Application to Selected Works of Beethoven." Ph.D. diss., University of Michigan, 1983. 233pp. DA 44/10A p.2924.

The author develops and expands certain aspects of a theory of diatonic sets, as first formulated by John Clough, in which an accompanying concept of diatonic equivalence reduces the traditional twelve pitch-class universe to seven, and the eleven-interval-class and six-interval-class universe respectively to six and three. (Abridged from dissertation abstract).

Journal Articles

284. ALEXANDER, Arthur. "Beethoven and the Piano (2)." Music Teacher and Piano Student 47 (Dec. 1968): 11-12.

The author provides suggestions and comments on performance of Beethoven's Piano Sonata Op. 27/2. No musical examples are included.

285. ASHFORTH, Alden. "The Relationship of the Sixth in Beethoven's Piano Sonata Op. 110." The Music Review 32 (May 1971): 93-101.

The author gives valuable insights on the sixth in every dimension of the sonata: thematic, harmonic, and tonal.

286. ATLAS, Raphael. "Spelling in Early 19th-Century Piano Music: A Guide to Performance." Journal of Musicological Research 10 (1991): 199-237.

The author investigates notational conventions in the early nineteenth century. Excerpts from Beethoven's Piano Sonatas Opp. 13, 14/2, 26, 31/3, and 78, among other composers' works, are examined with musical examples included.

287. BARDAS, Stefan. "Making Light of Difficulties: Some Performance Insights." As reported by Dorothy Packard. Clavier 11 (Feb. 1972): 14-20.

Bardas offers his "practical solutions" for some technical problems in Beethoven's Piano Sonata Op. 13. The score of the whole sonata (reduced to quarter size) is included, with all finger numbers written out and with Bardas's annotations, in which he addresses his approaches to the technical problems. Bardas was a student of Edwin Fischer, Alfredo Casella, and Artur Schnabel.

288. _____. "Sonata Op. 49, No. 1: A Beethoven Master Class." Clavier 22 (Oct. 1983): 26-33.

This is a brief lesson on Beethoven's Piano Sonata Op. 49/1. The Kalmus edition of the sonata is included with almost every finger number written out. The author advocates using weaker fingers for soft passages, but some fingerings are rather awkward and may cause unevenness as a result.

289. BARFORD, Philip T. "Beethoven's Last Sonata." Music & Letters 35 (Oct. 1954): 320-31.

The author offers a philosophical and Buddhist view of Beethoven's Piano Sonata Op. 111.

290. BAUER, Harold. "Sonata Pathétique (Slow Movement): A Master Lesson." Etude 69 (May 1951): 26.

In this brief master class on the second movement of Beethoven's Piano Sonata Op. 13, the author stresses phrasing, rhythm, and the singing melody above its accompaniment. The score is included on pp. 30-32.

291. BEACH, David. "Colloquy: On Analysis, Beethoven, and Extravagance--a Response to Charles J. Smith." Music Theory Spectrum 9 (Spring 1987): 173-94.

In this response to Charles J. Smith's 1986 article (item 389), the author criticizes the latter's theory as "inadequate and unconvincing."

292. _____. "Motivic Repetition in Beethoven's Piano Sonata Op. 110--Part I: The First Movement." Integral 1 (1987): 1-29.

The author investigates motivic relationships in the first movement of Beethoven's Piano Sonata Op. 110. The reader needs the score in hand to follow the discussion. This paper was originally presented at the Cambridge University Music Analysis Conference on Sept. 26-29, 1986.

293. _____. "Motivic Repetition in Beethoven's Piano Sonata Op. 110--Part II: The Trio of the Second Movement and the Adagio-arioso." Integral 2 (1988): 75-97.

This is a second installment of the study of motivic relationship in Beethoven's Op. 110 (see also item 292). This paper was originally presented at the Schenker Symposium at the Mannes College of Music on Mar. 15-17, 1985.

294. _____. "The Analytic Process: A Practical Demonstration--The Opening Theme from Beethoven's Op. 26." Journal of Music Theory Pedagogy 3 (Spring 1989): 25-46.

The author addresses three stages in the analytical process in general and provides a detailed Schenkerian analysis of the theme from the first movement of Beethoven's Piano Sonata Op. 26 as a practical demonstration. This is a slightly altered version of a paper presented at the meeting of the Central Gulf Theory Society on Mar. 26, 1988.

295. BEACH, David, Donald Mintz, and Robert Palmer. "Analysis Symposium." Journal of Music Theory 13 (Winter 1969): 186-217.

This symposium contains three separate analyses of the "Introduzione" of Beethoven's Piano Sonata Op. 53. The score is included.

296. BEECHEY, Gwilym. "Rhythmic Interpretation: Mozart, Beethoven, Schubert and Schumann." The Music Review 33 (Aug. 1972): 233-48.

The author discusses performance practice from the eighteenth to the nineteenth centuries, with respect to the simultaneous appearance of the triplet-eighths and dotted eighth-note followed by a sixteenth-note. The author believes that the last eighth-note in the triplet and the sixteenth-note should be played together, instead of one after another. Several of Beethoven's sonatas, up to Op. 31, are cited as examples.

297. BILSON, Malcolm. "Observations: Late Beethoven and Early Pianos." Early Music 10 (Oct. 1982): 517-19.

The author comments on playing late Beethoven on early pianos in response to William Drabkin's question from a recording review in

Early Music: "One can begin to wonder what is actually gained by tackling Beethoven's most ambitious keyboard music on instruments designed or built in his own day."

298. BLISS, Russell. "Late Beethoven: Playing Piano Sonata Op. 109." Clavier 15 (Jan. 1976): 19-22.

Beethoven's late sonatas are often neglected by some teachers of young pianists because of their technical and musical difficulties. To illustrate that not all of the last five are inaccessible to young musicians, the author provides a discussion of the complete movements of Op. 109 with some performance insights. See also item 247.

299. BROYLES, Michael E. "Beethoven's Sonata Op. 14, No. 1--Originally for Strings?" Journal of the American Musicological Society 23 (Fall 1970): 405-19.

Gustav Nottebohm in 1887 raised a question: Did Beethoven originally conceive the Piano Sonata Op. 14/1 as a string quartet? No specific evidence is extant to prove that it was not. The author makes a critical evaluation on the internal and external circumstances of these two versions, and concludes that the possibility of Op. 14/1 being conceived as a string quartet is remote.

300. BUTTRICK, John. "Performing Beethoven: II. Healing the Wound." Fanfare 6 (May/June 1983): 59-62.

The author shares his experience on performing the Emperor Concerto with orchestra. The last part of this article deals with his views on Beethoven's Piano Sonata Op. 110.

301. CACIOPPO, Curt. "Guns and Beethoven." The Piano Quarterly 35 (Fall 1987): 68-69.

The author investigates certain chord doublings in the funeral march of Beethoven's Piano Sonata Op. 26. The sound of these doublings is compared to that of guns.

302. CALLAHAN, James. "Arrau vs. Schnabel in Beethoven's Op. 28." The Piano Quarterly 24 (Spring 1976): 46-52.

The author gives a detailed comparison between the editions and recordings of Beethoven's Piano Sonata Op. 28 by Arrau and Schnabel.

303. CARPENTER, Patricia. "Grundgestalt as Tonal Function." Music Theory Spectrum 5 (Spring 1983): 15-38.

The author defines "Grundgestalt" as "Basic Shape," a concrete, technical aspect of an idea. Beethoven's Piano Sonata Op. 57 is explored to show how a musical idea functions to produce a "coherent tonality of the whole."

304. CHÁVEZ, Carlos. "Anatomic Analysis: Beethoven's Waldstein, Op. 53." The Piano Quarterly 21 (Summer 1973): 17-23.

This is a measure-by-measure analysis of the first movement of Beethoven's Piano Sonata Op. 53 with two "anatomic" diagrams.

305. CHEKOURAS, Athena. "A Master Class with Ivan Moravec." Clavier 9 (Feb. 1970): 19-20.

Conducting the class with a different concept of the "master class," Moravec analyzes three recordings of the first movement of Op. 28, performed by Wilhelm Backhaus, Wilhelm Kempff, and himself, respectively. In a later interview, Rudolf Serkin was asked to address his views on some of Moravec's criticism (see item 145).

306. CLARK, Frances. "Questions & Answers." Clavier 18 (May/June 1979): 48.

The author answers the question of whether the two sonatas in Beethoven's Op. 49 are "sonatas" or "sonatinas."

307. COOK, Nicholas. "Arrangement as Analysis." Journal of Music Theory Pedagogy 1 (Spring 1987): 77-89.

The author advocates the importance of teaching analysis through arrangement (or analytical reduction). Excerpts from the

second movement of Beethoven's Piano Sonata Op. 14/1 and the quartet version of it are compared to illustrate how the arrangement illuminates the composer's intention.

308. COOPER, Barry. "The Evolution of the First Movement of Beethoven's Waldstein Sonata." Music & Letters 58 (Apr. 1977): 170-91.

Beethoven's Piano Sonata Op. 53 is one of the few works where the autograph and several sketches have survived from all stages of composition. This article presents a detailed study of these to disclose the evolution of this work.

309. _____. "The Origins of Beethoven's D Minor Sonata, Op. 31, No. 2." Music & Letters 62 (July/Oct 1981): 261-80.

The author examines eight important extant sketches of Beethoven's Piano Sonata Op. 31/2. These sketches indicate some compositional problems that Beethoven faced when composing; also they provide answers to some analytical and interpretative problems. See also item 209.

310. CRAIN, Anthony J. "Problems in the Beethoven Literature: Solutions for the Trouble Spots--With Special Reference to the Sonata Op. 53." Clavier 9 (Jan. 1970): 30-36.

The author offers practical and helpful solutions for the technical trouble spots in Beethoven's Piano Sonata Op. 53 with the excerpts well illustrated in examples. Different fingerings and pedaling are suggested to work on the modern grand piano. A picture of the Broadwood piano which Beethoven received from the piano manufacturer in 1818 is included.

311. DANNREUTHER, Edward. "Beethoven Ornamentation." The Piano Teacher 5 (July/Aug 1963): 11-13.

This is a reprint of an excerpt from the author's book Musical Ornamentation (item 23). Examples of ornamentation in Beethoven's Piano Sonatas up to Op. 31/2 are included.

312. _____. "Beethoven Ornamentation." The Piano Teacher 6 (Sept/Oct 1963): 15.
A continuation of item 311, this excerpt contains ornamentation in Beethoven's Piano Sonata Op. 53. The ornamentation in the late sonatas is not included here because they are "beyond the usual scope of piano teaching."
313. DONALDSON, Bryna. "Beethoven's Moonlight Fantasy." American Music Teacher 20 (Feb/Mar 1971): 32.
This is a very brief account on the historical background of Beethoven's Piano Sonata Op. 27/2.
314. DRABKIN, William M. "Some Relationships between the Autographs of Beethoven's Sonata in C Minor, Op. 111." Current Musicology 13 (1972): 38-47.
This is a comparative study of the autographs of Beethoven's Op. 111. After commenting on the existing sources, the author discusses the relationship between the autographs, the textual problems, and the importance of this kind of comparison for the appreciation of the composer's compositional and copying processes.
315. _____. "Beethoven's Sketches and the Thematic Process." Proceedings of the Royal Musical Association 105 (1978-79): 25-36.
In contrast to most recent analyses of Beethoven's sketches which focus on tonality or part-writing, the author discusses the thematic process in the first movement of Beethoven's Piano Sonata Op. 111, quoting many excerpts from the sketches.
316. DRAKE, Kenneth. "Beethoven's Sonata Pathétique." The Piano Quarterly 27 (Fall 1979): 51-54.
The author stresses the importance of reading beyond the notation, and offers his observations on the spiritual and philosophical contents of Beethoven's Op. 13.

317. ELDER, Dean. "I Adore to Play the Piano: An Interview with the Celebrated Greek Virtuoso." Clavier 9 (Mar. 1970): 10-16.
This is an interview of Gina Bachauer who offers her views on many aspects of piano playing. In the section on "Hand Rearrangements for Power," she addresses several misprints in Beethoven's Piano Sonata Op. 53. This article is included in item 29.
318. FISCHER, Irwin. "A Note in Op. 27, No.2." Music & Letters 32 (Jan. 1951): 45-46.
The author describes a problematic note in the twelfth bar of the first movement of Beethoven's Piano Sonata Op. 27/2.
319. FORMSMA, Robert K. "The Use of Pedal in Beethoven's Sonatas." The Piano Quarterly 24 (Spring 1976): 38-45.
The author examines Beethoven's own pedal markings in the piano sonatas, and discloses some of the composer's intentions: for sustaining basses, for the effect of legato, and for reinforcing the dynamics.
320. FRIEDMANN, Michael L. "Hexachordal Sources of Structure in Beethoven's Hammerklavier Sonata, Op. 106." In Theory Only 4 (Nov/Dec 1978): 3-16.
The author examines the structural relationships in Beethoven's Piano Sonata Op. 106, applying set theory, which is usually associated with contemporary music analyses.
321. FROHLICH, Martha. "The Sketches for the Second Movement of Beethoven's Appassionata Sonata." The Beethoven Newsletter 4 (Spring 1991): 1-4.
By examining the available sketches, the author traces the development of the variations in the second movement of Beethoven's Appassionata Sonata, Op. 57. This is an excerpt from the author's book (see item 214).

322. GRIFFITHS, Paul. "Maxwell Davies's Piano Sonata." Tempo, no. 140 (Mar. 1982): 5-9.
This is a comparative study of the form of Davies's Piano Sonata (1980-81) and Beethoven's Piano Sonata Op. 110.
323. GUCK, Marion A. "Beethoven as Dramatist." College Music Symposium 29 (1989): 8-18.
The author analyzes the dramatic shape in the first movement of Beethoven's Piano Sonata Op. 53 (mainly the E major section in the exposition). The score from mm. 20-75 is included with the author's analytical codes added.
324. HACKMAN, Willis H. "Rhythmic Analysis as a Clue to Articulation in the Arietta of Beethoven's Op. 111." The Piano Quarterly 24 (Spring 1976): 26-37.
The author examines rhythmic aspects of the second movement of Beethoven's Piano Sonata Op. 111 to illustrate how rhythmic analysis can clarify the issue of articulation. Traditional theory and Beethoven's own thinking about rhythmic theory are presented to support the author's proposition. The reader needs to have the score in hand to follow the discussion.
325. HAGER, Nancy. "The First Movements of Mozart's Sonata K. 457 and Beethoven's Op. 10 No. 1: A C Minor Connection?" The Music Review 47 (May 1986-87): 89-100.
The author explores similarities of expressive content, thematic design, and tonal architecture in the first movements of these two C minor works.
326. HAIRGROVE, Robert. "Letters to the Editor." The Piano Quarterly 36 (Winter 1987-88): 6-8.
This is a response to Herndon's article about a notational error in Beethoven's Piano Sonata Op. 57 (item 329).

327. HARLEY, John. "The Trill in Beethoven's Later Music." The Musical Times 95 (Feb. 1954): 69-73.
The author compares the various uses of trills in Beethoven's later works, including piano sonatas.
328. HATCH, Christopher. "Internal and External References in Beethoven's Fourth Symphony." College Music Symposium 24 (Spring 1984): 107-17.
As the title indicates, this article deals with certain musical references appearing in Beethoven's Fourth Symphony and other works. Among the references is the Piano Sonata Op. 22. Musical examples from the sonata and the symphony are juxtaposed to illustrate the parallel.
329. HERNDON, Claude H. "A Notational Error in the Appassionata." The Piano Quarterly 35 (Summer 1987): 54.
The author points out a rhythmic error in the bass notation in measure 81 of the first movement of Beethoven's Piano Sonata Op. 57.
330. HERTELENDY, Paul. "Claudio Arrau: Veteran Virtuoso & Scholar." Keyboard 4 (July 1978): 16-17.
The author cites Arrau's views about how recent research sheds new light on nineteenth-century music. Among the works discussed briefly is Beethoven's Piano Sonata Op. 106.
331. HIEBERT, Elfrieda. "Beethoven's Pathétique Sonata, Op. 13: Should the 'Grave' Be Repeated?" The Piano Quarterly 34 (Spring 1986): 33-37.
The repeat of the "Grave" in Beethoven's Piano Sonata Op. 13 is a performance problem often debated. Through examining sources from the composer's lifetime and post-Beethoven editions, the author concludes that the "Grave" was not intended to be repeated.
332. HILL, Cecil. "Beethoven's Correspondence Concerning Op. 106." Miscellanea Musicologica 10 (1979): 74-81.

This is a reappraisal of Beethoven's letters concerning his Piano Sonata Op. 106.

333. HILLER, Lejaren, and Calvert Bean. "Information Theory Analyses of Four Sonata Expositions." Journal of Music Theory 10 (Spring 1966): 96-137.

This is an abridged version of Bean's dissertation (see item 244).

334. HOYT, Reed J. "Recurring Implications and Long-Range Melodic Relationships in Beethoven's Sonata Op. 31, No. 3." Gamut 2 (1985): 53-82.

The author examines the thematic relationship in Beethoven's Piano Sonata Op. 31/3 with some musical examples.

335. _____. "Rhythmic Process in the Scherzo of Beethoven's Sonata Op. 110: Analysis As a Basis for Interpretation and Criticism." Indiana Theory Review 9 (Fall 1988): 99-133.

The author summarizes different theorists' analyses of the rhythm and meter of the second movement of Beethoven's Piano Sonata Op. 110 and comments on their relationship to interpretation and criticism.

336. HUGHES, Walden. "Beethoven's Piano Sonatas: The Final Decade." American Music Teacher 37 (Sept/Oct 1987): 16-19.

The author gives a general survey of Beethoven's last five piano sonatas.

337. ISACOFF, Stuart. "For the Love of Beethoven." Keyboard Classics 4 (May/June 1984): 8-12.

This article includes a brief discussion of the recitative passages in Beethoven's Piano Sonata Op. 31/2.

338. JOSELSON, Tedd. "Master Class: Beethoven's Tempest Sonata." Contemporary Keyboard 5 (Aug. 1979): 65.
This is a brief discussion of the first movement of Beethoven's Piano Sonata Op. 31/2.
339. KAMIEN, Roger. "Chromatic Details in Beethoven's Piano Sonata in E-Flat Major, Op. 7." The Music Review 35 (Aug. 1974): 149-56.
The author analyzes the use of chromaticism in the last three movements from Beethoven's Piano Sonata Op. 7.
340. _____. "Aspects of the Recapitulation in Beethoven Piano Sonatas." The Music Forum 4 (1976): 194-235.
Employing Schenkerian technique, the author studies Beethoven's recapitulations, which are significantly different from the expositions. Three types of recapitulations are discussed: (1) one that contains extended prolongations of chromatic triads, (2) one that contains new elaboration of exposition motives, and (3) one that contains new thematic material. Opp. 13, 31/2, 53, 106, and 110 receive detailed analyses, while Opp. 22 and 31/3 are briefly examined.
341. KIDD, James Charles. "Wit and Humor in Tonal Syntax." Current Musicology 21 (1976): 70-82.
The author describes two ways to achieve humor in a musical composition: by "structural surprise" and by "semantic surprise." The first movement of Beethoven's Piano Sonata Op. 54 is used as the central example to illustrate the author's points.
342. KIELIAN-GILBERT, Marianne. "Interpreting Musical Analogy: From Rhetorical Device to Perceptual Process." Music Perception 8 (Fall 1990): 63-94.
The author states that analogy in music occurs both "in a restrictive sense as rhetorical device and in a broader sense as an ongoing organizational and perceptual process." The use of analogy in many musical examples is analyzed, among them the exposition and recapitulation of Beethoven's Piano Sonata Op. 31/2.

343. KOCHEVITSKY, George A. "Controversial Pedaling in Beethoven's Piano Sonatas." The Piano Quarterly, no. 40 (Summer 1962): 24-28.
The author provides a survey of the long pedal markings (in Opp. 31/2, 53, 57, and 101) in different editions of Beethoven's piano sonatas and recommends circumstances that pianists should consider when interpreting these pedal markings. Included is a picture of the "split" pedal on a Broadwood pianoforte made at the same time as the one that belonged to Beethoven.
344. KOMAR, Arthur. "Derivational Analysis Step by Step." Journal of Music Theory Pedagogy 1 (Fall 1987): 149-72.
The author supplies the guidelines for derivational analysis (the activity of a series of interrelated pitch-rhythmic events). The first movements of Beethoven's Piano Sonatas Opp. 2/3 and 27/2, and the second movement of Op. 7 are used as examples to illustrate the technique.
345. KOPPENHAVER, Allen J. "The Musical Design of T. S. Eliot's Murder in the Cathedral." Husson Review 5 (1971): 4-10.
The author examines analogues between T. S. Eliot's play Murder in the Cathedral and Beethoven's Piano Sonata Op. 57.
346. LEVY, Edward. "Teaching: Structural Analysis in Interdisciplinary Art Courses." College Music Symposium 14 (Fall 1974): 102-21.
The author claims that methods for analyzing music when applied to the other arts can indicate substantive bases for interdisciplinary studies. Employing Schenkerian technique, the author analyzes Beethoven's Piano Sonata Op. 2/1 to illustrate his view.
347. LONGYEAR, Rey M., and Kate R. Covington. "Tonic Major, Mediant Major: A Variant Tonal Relationship in 19th-Century Sonata Form." Studies in Music from the University of Western Ontario 10 (1985): 105-39.
Beethoven not only initiated the use of mediant major as a second-theme tonal center but also used this tonal relationship in

sonata-form more extensively than any other composer of the nineteenth century. The author examines the mediant relationship in the first movements of Beethoven's Piano Sonatas Opp. 31/1 and 53, among other nineteenth-century works.

348. MAIER, Guy. "Beethoven's Moonlight Sonata (Allegretto Movement)." Etude 68 (May 1950): 26-27.

This is a short master class on the "Allegretto" of Beethoven's Piano Sonata Op. 27/2. The author also points out the importance of introducing Beethoven's sonatas to young pianists, especially those who have difficulty with dynamic contrasts. A score is included.

349. _____. "Adventures of a Piano Teacher: Part V--Only the Most Worthy Should Touch the Keys to Beethoven's Waldstein Sonata." Etude 69 (Jun. 1951): 25.

This is a brief description of Beethoven's Piano Sonata Op. 53.

350. MARMOREK, Ernest. "On Listening to Beethoven's Last Piano Sonata." The Beethoven Newsletter 3 (Spring 1988): 14-15.

The author provides historical information and musical descriptions of Beethoven's Piano Sonata Op. 111.

351. MARSTON, Nicholas. "The Origins of Beethoven's Op. 109: Further Thoughts." The Musical Times 127 (Apr. 1986): 199-201.

The author offers his findings in response to the uncertainty mentioned by William Meredith in his earlier article (see item 354) about dating Beethoven's sketches for Op. 109. This article is based on the first chapter of the author's dissertation (see item 268).

352. _____. "Schenker and Forte Reconsidered: Beethoven's Sketches for the Piano Sonata in E, Op. 109." Nineteenth-Century Music 10 (Summer 1986): 24-42.

Schenker's Erläuterungsausgaben of Beethoven's Op. 109 (first published in 1913) and Allen Forte's The Compositional Matrix (first published in 1961, see item 213) are two landmarks in the study of the

sonata. Examining all available sketches, the author evaluates these two rather outdated studies and presents an updated investigation of the work. An appendix includes a brief description of the sketches and their transcriptions.

353. _____. "Approaching the Sketches for Beethoven's Hammerklavier Sonata." Journal of the American Musicological Society 44 (Fall 1991): 404-50.

The genesis of Beethoven's Piano Sonata Op. 106 has posed unusual problems because of its missing autograph and largely incomplete sketches. The author examines the available sketches, some of which are introduced for the first time, and proposes a tentative order for them. Several facsimiles of the sketches are included, along with the transcribed examples.

354. MEREDITH, William. "The Origins of Beethoven's Op. 109." The Musical Times 126 (Dec. 1985): 713-16.

The author traces the evolution of the first movement of Beethoven's Piano Sonata Op. 109.

355. MOE, Orin, Jr. "The Implied Model in Classical Music." Current Musicology 23 (1977): 46-55.

The author states that models of several kinds played an important role in Classical music. The author uses the first movement of Beethoven's Piano Sonata Op. 54, among other works, to illustrate the use of "the implied model" in the Classical era. Although "superficially in rondo form," this movement makes complex use of the minuet and sonata-form.

356. MULDER, Michael. "An Unpublished Letter Treating the Piano Sonata Op. 109, by Ludwig van Beethoven." In Theory Only 5 (May 1981): 16-20.

This is a letter written by the composer after the unsuccessful premiere of his Piano Sonata Op. 109. Beethoven explained, with several illustrations, that all the unfavorable "strange elements" in the sonata were composed with careful plan and control.

357. NEWMAN, Anthony. "Rubato." Music 4 (Jan. 1970): 24-27.
The author investigates Beethoven's use of rubato in his Piano Sonatas Op. 14. Two types of rubato are examined: structural and rhetorical.
358. NEWMAN, William S. "On Learning the First Movements of Beethoven's Sonata in E-flat, Op. 31, No. 3." The Piano Quarterly, no. 27 (Spring 1959): 23-25.
The author comments on the performance of the first movement of Beethoven's Piano Sonata Op. 31/3, regarding tempo, dynamics, and technical problems.
359. _____. "K. 457 and Op. 13: Two Related Masterpieces in C Minor." The Piano Quarterly, no. 57 (Fall 1966): 11-15.
The author compares the aesthetic and thematic relationships of Beethoven's Op. 13 and Mozart's K. 457. Many excerpts are included.
360. _____. "K. 457 and Op. 13: Two Related Masterpieces in C Minor." The Music Review 28 (Feb. 1967): 38-44.
This is a revised version of item 359.
361. _____. "Some 19th-Century Consequences of Beethoven's Hammerklavier Sonata, Op. 106: Part One." The Piano Quarterly 17 (Spring 1969): 12-18.
This is a study of Beethoven's Piano Sonata Op. 106 in the nineteenth century. Newman traces performances of it in the nineteenth century, writings about it, publications of it, and its influence on certain composers, especially Brahms and Mendelssohn. Musical examples from other composers' works are juxtaposed to excerpts from Beethoven's Piano Sonata Op. 106 to illustrate the parallels. This is a slightly altered version of the author's presentation at the annual meeting of the American Musicological Society in New Haven on Dec. 17, 1968.

362. _____. "Some 19th-Century Consequences of Beethoven's Hammerklavier Sonata, Op. 106: Part Two." The Piano Quarterly 17 (Summer 1969): 12-17.
This is a continuation of the above article.
363. OAKES, Meredith. "Radio and Television." Music and Musicians 25 (Nov. 1976): 44-45.
In this reflection of radio and television broadcasts, the author briefly comments on the order of movements in Beethoven's Piano Sonata Op. 106, which was discussed earlier on the air.
364. O'CONNOR, John. "Master Class: Beethoven's Sonata Op. 79, First Movement." Keyboard Classics 9 (Nov/Dec 1989): 40-41.
The Irish pianist gives a master class on the first movement of Beethoven's Piano Sonata Op. 79. The score is included on pp. 32-37.
365. OFFERGELD, Robert. "Beethoven Preserv'd: Or The Inverted Mordent Redeemed from the Infidel." Hi Fi/Stereo Review 13 (July 1964): 22-26.
The author defends his earlier remark in a record review about the execution of the inverted mordent in the first movement of Beethoven's Piano Sonata Op. 13. He states that the third note in the inverted mordent should be "crisply" accented to avoid sounding like a triplet.
366. OHLSSON, Garrick. "Beethoven's Sonata No. 1: A Performer's Analysis." Keyboard 8 (Oct. 1982): 20-27.
The author illustrates that Beethoven, from his very first sonatas, began a new approach to composition that was to culminate during the nineteenth century. A detailed analysis of the first movement of Beethoven's Piano Sonata Op. 2/1 is provided to emphasize Ohlsson's position. An illustration of the young Beethoven and the score of this movement are included.

367. OPPENS, Ursula. "Master Class: Reading between the Staves." Keyboard 14 (Apr. 1988): 112.

The author remarks on Beethoven's time signature, pedal indications, tempo, and dynamics in the first movement of Beethoven's Piano Sonata Op. 27/2.

368. PIAZZA, Gabriel di. "Psychology in Technique: A Demonstration." The Piano Quarterly 21 (Fall 1973): 25.

The author, using measure 28 of the second movement of Beethoven's Piano Sonata Op. 10/1 as an example, illustrates how different imaginary spacings between notes can solve technical problems. Similar approaches can be applied to mm. 30, 75, and 77 of the same movement.

369. RATZ, Erwin. "Analysis and Hermeneutics, and Their Significance for the Interpretation of Beethoven." Translated by Mary Whittall. Music Analysis 3 (Oct. 1984): 243-54.

The author states the importance of musical analysis for performance and analyzes several works to illustrate this. The first movements of Beethoven's Piano Sonatas Opp. 10/1 and 57, the second movement of Op. 54, and Op. 106 in its entirety are examined with no musical examples.

370. REPP, Bruno H. "Further Perceptual Evaluations of Pulse Microstructure in Computer Performances of Classical Piano Music." Music Perception 8 (Fall 1990): 1-33.

Manfred Clynes claimed that different composers call for "characteristic patterns of expressive microstructure" and that the introduction of these patterns in computer performances conveys the composers' personalities and styles to listeners. The author conducts an experiment based on Clynes's theory on the aspect of pulse. The opening bars of the last movement of Beethoven's Piano Sonatas Opp. 13, 22, and 101, among other composers' works, are used in this experiment.

371. RICCI, Robert. "The Division of the Pulse: Progressive and Retrogressive Rhythmic Forces." In Theory Only 1 (Nov. 1975): 13-19.
The author proposes a new approach to rhythm analysis and applies it to the opening theme in the second movement of Beethoven's Piano Sonata Op. 10/1.
372. RICHTER, Sviatoslav. "Thoughts on Beethoven's Appassionata." Translated by Beatrice L. Frank. Clavier 30 (Feb. 1991): 36.
This is a short article about Richter's views on Beethoven's Piano Sonata Op. 57 taken from his conversation with Dmitriy Blagoy in 1969.
373. ROBERT, Walter. "Master Class." Clavier 19 (Apr. 1980): 24-32.
This is a lesson on the first movement of Beethoven's Piano Sonata Op. 31/3. The music is printed in the journal along with the author's markings of fingering, pedaling, and annotations. Common errors are stated and practice suggestions for rhythmic problems are included.
374. ROGERS, Michael R. "Rehearings: Chopin, Prelude in A Minor, Op. 28, No. 2." Nineteenth-Century Music 4 (Spring 1981): 245-50.
The author gives a temporal analysis to Chopin's A minor Prelude and compares it to the first movement of Beethoven's Piano Sonata Op. 27/2. A graphic illustration of the sonata's proportional harmonic analysis is included.
375. ROSEN, Charles. "The Piano as the Key to 'Late Beethoven.'" Stereo Review 24 (June 1970): 69-71.
The author states that Beethoven, despite the fact that he worked simultaneously at several monumental works in his later years, forged his late style at the piano. Rosen compares style characteristics in Beethoven's piano sonatas and orchestral works. A picture of Beethoven's Graf piano is included.

376. ROSS, J. M. "Letters to the Editor: Dampers in the Moonlight." The Musical Times 123 (Feb. 1982): 89.
The author comments on Beethoven's indication "sempre pianissimo e senza sordino" in the first movement of the Piano Sonata Op. 27/2.
377. RUDOLF, Max. "Miscellanea." The Beethoven Newsletter 2 (Winter 1987): 61.
This is an excerpt from a letter in which the author comments on the tempo marking for the second movement of Beethoven's Piano Sonata Op. 111.
378. SCHACHTER, Carl. "Rhythm and Linear Analysis: Durational Reduction." The Music Forum 5 (1980): 197-201.
In an earlier article, the author suggests that durational rhythm and tonal rhythm are the two sources of musical rhythm. This second article on the same subject develops the author's theory further with more detailed analyses. The author demonstrates how durational graphs can be useful in clarifying some obscure aspects of the organization. The second movement of Beethoven's Piano Sonata Op. 14/1 is among the works analyzed.
379. _____. "Beethoven's Sketches for the First Movement of Op. 14, No. 1: A Study in Design." Journal of Music Theory 26 (Spring 1982): 1-21.
A comparative study of the different sketches for the first movement of Beethoven's Piano Sonata Op. 14/1.
380. _____. "Rhythm and Linear Analysis: Aspects of Meter." Music Forum 6 (Part I 1987): 1-59.
Employing Schenkerian technique, the author gives a metrical analysis for the first movement of Beethoven's Piano Sonata Op. 27/1 on pp. 9-13.
381. SCHENKER, Heinrich. "Organic Structure in Sonata Form." Translated by Orin Grossman. Journal of Music Theory 12 (Winter 1968): 164-83.

This article contains Schenkerian analyses of Beethoven's Piano Sonatas Opp. 10/1, 10/2, and 109. It was originally published in Das Meisterwerk in der Musik, Yearbook II, 45-54 (Munich: Drei Masken Verlag, 1926).

382. _____. "The Opening of Beethoven's Sonata Op. 111: A Letter." Translated by John Rothgeb and Hedi Siegel. Theory and Practice 8 (Sept. 1983): 3-13.
This is a translation of Schenker's draft in response to an inquiry concerning the notation of the arpeggios in the opening of Beethoven's Piano Sonata Op. 111. The letter explains the distribution of hands in Schenker's edition of the arpeggios in mm. 2 and 4. A facsimile and transcription of the letter are included.
383. SCHRAMM, Harold. "Beethoven's Waldstein and Appassionata Sonatas." The Piano Quarterly 19 (Fall 1970): 18-19.
This is a brief comparison of the turbulent quality in these two sonatas and the composer's personality.
384. SCHWAGER, Myron. "Beethoven's Program: What is Provable?" The Beethoven Newsletter 4 (Winter 1989): 49-55.
The author investigates the programmatic intentions in Beethoven's works, among them the Piano Sonatas Opp. 31/2, 57, and 81a.
385. SCHWARZ, Boris. "A Little-Known Beethoven Sketch in Moscow." The Musical Quarterly 56 (Oct. 1970): 539-50.
Although a sketch for Beethoven's Piano Sonata Op. 2/1 had been in Moscow since the nineteenth century, it had escaped the attention of scholars until 1961. In this article the author compares the sketch with the final version. The facsimile of the plate and a transcribed version of the first movement of the sketch are included. This article is included in item 57.

386. SLENCZYNSKA, Ruth. "Master Class: Beethoven's Sonata Op. 10, No. 3--An Analysis for Performers." Keyboard 11 (July 1985): 50-54.
The author gives historical background of Beethoven's Piano Sonata Op. 10/3 and analyzes the first movement with suggestions for performance.
387. _____. "Master Class: The Urtext edition--For Turning Old Favorites into New Interpretations." Keyboard 13 (Mar. 1987): 104.
The author discusses how to approach a piece of music from the Urtext edition, using the first movement of Beethoven's Piano Sonata Op. 13 as an example. Dynamics are the focus of this article.
388. _____. "Master Class: The Pathétique--Gleaning Phrasing Clues from an Urtext Edition." Keyboard 13 (Apr. 1987): 110.
A continuation of the previous article, this article tackles the problems of phrasing and articulation in the first movement of Beethoven's Piano Sonata Op. 13, obtaining clues from the Urtext edition.
389. SMITH, Charles J. "The Functional Extravagance of Chromatic Chords." Music Theory Spectrum 8 (Spring 1986): 94-108.
The author criticizes the effectiveness of employing the two traditional analytical strategies (chordal and linear) to analyze nineteenth-century chromatic music and proposes a new approach that synthesizes these two approaches. Three types of analysis of the "Introduzione" of Beethoven's Piano Sonata Op. 53 are presented to illustrate the author's points. Earlier versions of this article were presented at a Colloquium at the University of British Columbia Music Department in May 1983 and at the 1983 National Conference of the Society for Music Theory in New Haven.
390. SMYTH, David H. "Large-Scale Rhythm and Classical Form." Music Theory Spectrum 12 (Fall 1990): 236-46.
The author proposes a simplified procedure for discovering large-scale temporal patterning in classical forms. The first movement

of Beethoven's Piano Sonata Op. 101, among others, is used to illustrate the procedure.

391. STADLEN, Peter. "Letters to the Editor--Beethoven: Thematic Processes?" The Musical Times 103 (Jan. 1962): 34.

The author challenges Tovey's source for a remark about the added bar at the beginning of the slow movement of Beethoven's Piano Sonata Op. 106. In his Companion to Beethoven's Pianoforte Sonatas of 1931, Tovey stated that the composer "explained to the publisher that his object was to echo the preceding Scherzo."

392. STEINBERG, Arne. "Liszt's Playing of the Moonlight Sonata." The Piano Quarterly 37 (Winter 1988-89): 52-57.

The author describes Liszt's playing of Beethoven's Piano Sonata Op. 27/2, quoting from many of Liszt's contemporaries.

393. SWAIN, Joseph P. "Connections in Modulation." Journal of Music Theory Pedagogy 1 (Spring 1987): 13-24.

The author illustrates that modulations are not only mechanical manipulations of chords, but also structural events. The modulations in Beethoven's Piano Sonata Op. 14/1 are analyzed as examples.

394. THOMPSON, Harold. "An Evolutionary View of Neapolitan Formations in Beethoven's Pianoforte Sonatas." College Music Symposium 20 (Fall 1980): 144-62.

This article shows the evolutionary steps which Beethoven took in the use of the Neapolitan chord, through examinations of the Piano Sonatas Op. 10/3, 27/2, 57, and 106. Many musical examples are included.

395. TIMBRELL, Charles. "Notes on the Sources of Beethoven's Op. 111." Music & Letters 58 (Apr. 1977): 204-215.

The author provides a list of thirteen contemporary sources of Beethoven's Piano Sonata Op. 111 and a brief summary of their chronology and interrelationships. This large number of conflicting

sources and the absence of two missing manuscripts contribute to many editorial problems. This article is derived from a paper read at the annual meeting of The American Musicological Society, Washington, D.C. in Nov. 1974.

396. TYSON, Alan. "The Hammerklavier Sonata: And Its English Editions." The Musical Times 103 (Apr. 1962): 235-37.

The author provides the textual history of one of the best known English editions (which the composer initiated) of Beethoven's Piano Sonata Op. 106, published by the Regent's Harmonic Institution in 1819.

397. _____. "Beethoven's Pathétique Sonata and Its Publisher." The Musical Times 104 (May 1963): 333-34.

The original publisher for Beethoven's Piano Sonata Op. 13 has been presumed to be Joseph Eder. The author suggests that it was first published in Vienna by Hoffmeister and explains how the mistaken attribution was made.

398. WALDBAUER, Ivan F. "Riemann's Periodization Revisited and Revised." Journal of Music Theory 33 (Fall 1989): 333-91.

The author summarizes Hugo Riemann's theory about musical periodization and phrase structure, and offers some revision to meet its critics. Excerpts from selected works are used as examples for illustration, including many of Beethoven's piano sonatas.

399. WALLACE, Robert K. "The Murders in the Rue Morgue and Sonata Allegro Form." The Journal of Aesthetics and Art Criticism 35 (Summer 1977): 457-63.

This is a structural comparison of Edgar Allan Poe's short story The Murders in the Rue Morgue and the first movement of Beethoven's Piano Sonata Op. 13.

400. WARBURTON, A. O. "Set Works for O Level, G.C.E." Music Teacher and Piano Student 50 (July 1971): 13-14.

This is a brief theoretical analysis of Beethoven's Piano Sonata Op. 31/2. No musical examples are included.

401. WILLIAMS, Edgar Warren, Jr. "Rehearings: Beethoven--In and About a Few Measures of Beethoven." Nineteenth-Century Music 7 (Fall 1983): 143-48.

The author discusses the dialectic between syntax and context within tonal music by using the opening section of the second movement of Beethoven's Piano Sonata Op. 22 as an example.

402. WINTLE, Christopher. "Kontra-Schenker: Largo e mesto from Beethoven's Op. 10, No. 3." Music Analysis 4 (Mar/July 1985): 145-82.

This article deals with the freedom in the recapitulation of the slow movement of Beethoven's Piano Sonata Op. 10/3. The author compares the similarity and diversity of many theorists' principles of analyses, as well as Schenker's.

403. WUELLNER, Guy. "Continuity in Melody Playing." Clavier 20 (Mar. 1981): 45-48.

The author offers suggestions for practicing to project the melodic line in the first movement of Beethoven's Piano Sonata Op. 27/2.

404. ZIMDARS, Richard. "Hans von Bülow Explores Beethoven's Piano Music." The Piano Quarterly 32 (Spring 1984): 59-63.

This is an annotated translation of excerpts from Theodor Pfeiffer's book Studien bei Hans von Bülow, which records accounts of the master classes given by Bülow from 1884 to 1887 at the Raff Conservatory in Frankfurt am Main. The sonatas included here are Opp. 10/3, 26, 27/1, 31/2; 31/3, 53, 57, 81a, 101, 106, 109, and 110.

CHAPTER III

CONCLUSION

Beethoven's thirty-two piano sonatas, composed more than one and a half centuries ago, have continuously attracted large numbers of writers throughout the years, as shown in this document. These studies encompass a wide variety of focuses, including biographical, analytical, descriptive, and interpretive ones. Biographical studies, either about Beethoven's life or his works, describe the background relevant to the works, thus providing readers valuable historical perspectives. Studies pertaining to theoretical analyses investigate musical structure in the composition and trace Beethoven's compositional development. Descriptive studies render characteristic traits of the sonatas, while interpretive ones offer insights and suggest solutions to Beethoven performance. Much of this literature provides important information for a better understanding of Beethoven's works.

There have been more editions of Beethoven's piano sonatas than any other body of piano literature. William S. Newman's 1977 "checklist" listed

133 collected editions.¹ The study of these editions has been the topic of many entries in this bibliography. Beethoven, a meticulous editor himself, constantly revised his music, and many contemporary sources of his time (such as autographs, manuscripts, and first editions) render contradictory readings. These variants have posed problems in determining which are the most authoritative. Besides the composer, a great number of editors, from Beethoven's time to the present, have offered their ideas on interpreting Beethoven. Many of the editions present different but often valid points of view, such as the metronome markings in Czerny's edition, certain fingerings in Schnabel's edition, and notes on performance and interpretation in the Tovey/Craxton edition. Others contain copious insertions of the editors' personal ideas of interpretation, which unfortunately remove or obscure the composer's original markings. Many studies included in this document will serve as a reference guide in approaching these editions. Some authors provide information about contemporary editions in Beethoven's time, such as Alan Tyson's The Authentic English Editions of Beethoven,² while others comment on performance editions of today, such as

¹"A Chronological Checklist of Collected Editions of Beethoven's Solo Piano Sonatas Since His Own Day," Notes 33 (Mar. 1977): 503-30; only the most prominent sources will be cited in this conclusion.

²All Souls Studies (London: Faber & Faber, 1963).

Kenneth Marchant's dissertation.³ Other authors describe the difficulties in editing Beethoven's music,⁴ compare different editions,⁵ and offer suggestions in interpreting editions.⁶

Many studies have been devoted to performance practice issues of Beethoven's music, if not specifically of his piano sonatas. Of these studies, Newman's Beethoven on Beethoven provides the most comprehensive coverage of the subject, combining the author's studies over several decades.⁷ Other important contributors to the study of Beethoven performance practice include Kenneth Drake⁸ and Sandra P. Rosenblum.⁹ The former provides information

³"The Beethoven Editions of Schnabel and Arrau: A Comparison of Ten Selected Piano Sonatas" (D.M. diss., Indiana University, 1984).

⁴William Drabkin, "The Beethoven Sonatas," The Musical Times 126 (Apr. 1985): 216-20.

⁵Benning Dexter and Charles Timbrell, "Another Look at Editions: The Piano Works of Twelve Important Composers," The Piano Quarterly 30 (Winter 1981-82): 39-41.

⁶William S. Newman, "On the Problem of Determining Beethoven's Most Authoritative Lifetime Editions," in Beiträge zur Beethoven-Bibliographie: Studien und Materialien zum Werkverzeichnis von Kinsky-Halm, ed. Kurt Dorfmueller (Munich: G. Henle, 1978), 128-37; and Ruth Slenczynska, "Master Class: The Urtext Edition--For Turning Old Favorites into New Interpretations," Keyboard 13 (Mar. 1987): 104.

⁷Beethoven on Beethoven: Playing His Piano Music His Way (New York: Norton, 1988).

⁸The Sonatas of Beethoven: As He Played and Taught Them, ed. Frank S. Stillings (Cincinnati: Music Teachers National Association, 1972; reprint,

based on contemporary sources, while the latter discusses performance practice of all Classic piano sonatas, thus allowing for comparisons of performance practice in different composers' works. The individual issues of performance practice will be discussed below.

The issue of the use of historical instruments versus modern pianos is among the most common topics in performance practice. It was the highlighted subject in a panel discussion of "historical problems in Beethoven's performance" in the 1977 International Beethoven Congress.¹⁰ Many studies in this bibliography provide information about Beethoven's pianos and speculate

Indiana University Press, 1981).

⁹Performance Practices in Classic Piano Music: Their Principles and Applications, Music: Scholarship and Performance, ed. Thomas Binkley (Bloomington: Indiana University Press, 1988).

¹⁰Sherwyn T. Carr, "Historical Problems in Beethoven Performance," in Beethoven, Performers, and Critics, ed. Robert Winter and Bruce Carr, The International Beethoven Congress: Detroit, 1977, sponsored by the Detroit Symphony Orchestra and Wayne State University (Detroit: Wayne State University Press, 1980), 41-51.

upon his preferences,¹¹ and discuss the merits of performances on historical instruments versus the modern grand.¹²

A subject closely related to historical instruments is the use of pedals in Beethoven's piano music. The unique long pedal markings in several of the thirty-two piano sonatas such as Opp. 27/2, 31/2, 53, 57, and 101 have been variously interpreted. Some authors insist on following the composer's indications literally,¹³ while others advocate other solutions to accommodate the modern piano.¹⁴ Studies such as Newman's study in The Pianist's Guide to Pedaling¹⁵ provide an extensive examination of the subject, in which the

¹¹William S. Newman, "Beethoven's Pianos Versus His Piano Ideals," Journal of the American Musicological Society 23 (Fall 1970): 484-504; and Derek Melville, "Beethoven's Pianos," in The Beethoven Reader, ed. Denis Arnold and Nigel Fortune (New York: Norton, 1971), 41-67.

¹²Robert Winter, "Performing Nineteenth-Century Music on Nineteenth-Century Instruments," Nineteenth-Century Music 1 (Nov. 1977): 163-75; Malcolm Bilson, "Observations: Late Beethoven and Early Pianos," Early Music 10 (Oct. 1982): 517-19; and Malcolm Bilson, "Beethoven and the Piano," Clavier 22 (Oct. 1983): 18-21.

¹³William Glock, "A Note on Beethoven's Pedal Marks," Score, no. 2 (Jan. 1950): 24-25.

¹⁴Joseph Banowetz, "Executing Beethoven's Long Pedals on the Modern Piano," in The Pianist's Guide to Pedaling, ed. Joseph Banowetz (Bloomington: Indiana University Press, 1985), 167-78.

¹⁵"Beethoven's Uses of the Pedals," In The Pianist's Guide to Pedaling, ed. Joseph Banowetz (Bloomington: Indiana University Press, 1985), 142-66.

pedals on Beethoven's pianos, his piano playing, and his deafness are taken into consideration.

Some attention has been given to Beethoven's ornamentation. Newman and Robert Winter assume opposite positions in the question of starting trills on the main note or the upper auxiliary. They both support their opinions with musical evidence. The fascinating rebuttals between these two writers constitute the bulk of the writing on this subject.¹⁶ Walter Schenkman takes the middle stand, leaving the responsibility for the appropriate realization to the informed performer.¹⁷ On the other hand, Konrad Wolff discusses dynamics as they affect performance of the trill.¹⁸

Beethoven's tempi, especially those provided with metronome markings, have been a controversial subject for years. Scholars have called attention to Beethoven's inconsistency with metronome indications, citing among other

¹⁶William S. Newman, "The Performance of Beethoven's Trills," Journal of American Musicological Society 29 (Fall 1976): 439-63; Robert Winter, "Second Thoughts on the Performance of Beethoven's Trills," The Musical Quarterly 63 (Oct. 1977): 483-504; Newman, "Commentary: Second and One-Half Thoughts on the Performance of Beethoven's Trills," The Musical Quarterly 64 (Jan. 1978): 98-103; and Winter, "Commentary II: And Even More Thoughts on the Beethoven Trill," The Musical Quarterly 65 (Jan. 1979): 111-16.

¹⁷"The Ups and Downs of Beethoven's Trills," Clavier 18 (May/June 1979): 22-26.

¹⁸"Asides on Beethoven's Trills," The Piano Quarterly 25 (Summer 1977): 37-39.

things the two markedly opposed sets of metronome markings for his Ninth Symphony provided on different occasions. As for the piano sonatas, even more problematic than Beethoven's impossibly fast markings for the Hammerklavier, Op. 106, are the widely divergent ones recommended by later interpreters. Some authors compare the validity and practicality of the different metronome indications by various interpreters,¹⁹ while others provide parameters for consideration when searching for a right tempo.²⁰ Jeffrey L. Stokes takes a different position and explores the relationship between the metronome inventor Maelzel and Beethoven.²¹

Among writings on other performance practice issues, three deserve special mention. Jeanne Bamberger's article probes deeply into the musical significance of Beethoven's fingerings.²² With regard to keyboard range,

¹⁹Drake, The Sonatas of Beethoven: As He Played and Taught Them; George Robert Barth, "The Fortepianist as Orator: Beethoven and the Transformation of the Declamatory Style" (D.M.A. diss., Cornell University, 1988); and Sandra P. Rosenblum, "Two Sets of Unexplored Metronome Marks for Beethoven's Piano Sonatas," Early Music 16 (Feb. 1988): 58-71.

²⁰William S. Newman, "Tempo in Beethoven's Instrumental Music: Its Choice and Its Flexibility," The Piano Quarterly 30 (Winter 1981-82): 22-29; 30 (Spring 1982): 22-31; and Yakov Gelfand, "On Tempo Indications: Based on Beethoven's Music," College Music Symposium 25 (1985): 92-129.

²¹"Beethoven's Endorsements of Maelzel's Metronome," Studies in Music from the University of Western Ontario 1 (1976): 23-30.

²²"The Musical Significance of Beethoven's Fingerings in the Piano Sonatas," Music Forum 4 (1976): 237-80.

Newman offers a brief overview of the expansion in Beethoven's piano music,²³ while Lamar Crowson's article provides a catalog of excerpts from Beethoven's sonatas,²⁴ where possible adjustments may be considered to accommodate the modern piano's wider range.

Beethoven's piano sonatas have frequently served as examples for analysis; virtually every theory textbook contains discussions of at least a few of them. These textbooks are not listed here because they are beyond the scope of this project. Analytical studies included in this bibliography either deal with the thirty-two sonatas as a whole or concentrate on certain aspects of individual ones. Many of the studies are traditional harmonic analyses,²⁵ while some analyses employ technology such as digital computers.²⁶ Some studies are

²³"Range as a Structural Determinant in Beethoven's Piano Music," in Music from the Middle Ages through the Twentieth Century: Essays in Honor of Gwynn S. McPeck, ed. Carmelo P. Comberiati and Matthew C. Steel, Musicology: A Book Series, ed. F. Joseph Smith, vol. 7 (New York: Gordon & Breach Science Publishers, 1988), 190-98.

²⁴"The Expanding Keyboard Range and the Sonatas of Mozart and Beethoven," Clavier 27 (Feb. 1988): 17-23.

²⁵An example is Donald Francis Tovey, A Companion to Beethoven's Pianoforte Sonatas: Complete Analyses (London: Associated Board of the Royal Schools of Music, 1931; reprint, New York: AMS Press, 1976).

²⁶Bruno H. Repp, "Further Perceptual Evaluations of Pulse Microstructure in Computer Performances of Classical Piano Music," Music Perception 8 (Fall 1990): 1-33.

highly technical and abstract,²⁷ and for that reason perhaps more valuable for theorists than pianists. The movements in sonata-form receive particular attention and are sometimes exhaustively analyzed. Writers investigate how Beethoven both followed and departed from tradition as handed down in the form of "textbook" sonata-form. Relatively few systematic analytical studies are devoted to other movements of the sonatas. Of these, John V. Cockshoot's study in fugue²⁸ and Michael David Luxner's study in minuet/scherzo²⁹ deserve special mention.

Since the year 1970, Beethoven's sketches and related materials have attracted more detailed analyses and studies which have culminated in Douglas Johnson, Alan Tyson, and Robert Winter's The Beethoven Sketchbooks,³⁰ in which all Beethoven's sketchbooks are reconstructed and described.

Researchers of the sketches examine various sources and compare the variant

²⁷Calvert Bean, Jr., "Information Theory Applied to the Analysis of a Particular Formal Process in Tonal Music" (D.M.A. diss., University of Illinois, Urbana-Champaign, 1961); and A. James Gabura, "Music Style Analysis by Computer," in The Computer and Music, ed. Harry B. Lincoln (Ithaca: Cornell University, 1970), 223-76.

²⁸The Fugue in Beethoven's Piano Music (London: Routledge & Kegan Paul, 1959).

²⁹"The Evolution of the Minuet/Scherzo in the Music of Beethoven" (Ph.D. diss., University of Rochester, 1978).

³⁰The Beethoven Sketchbooks: History, Reconstruction, Inventory, ed. Douglas Johnson (Berkeley: University of California Press, 1985).

readings between those sources and the final version in search of answers to problems of analysis and interpretation. Recently many sketch studies provided investigation of Beethoven's compositional process³¹ and of his individual works such as the Piano Sonatas Opp. 57,³² 106,³³ and 109.³⁴

Sketch studies included in this document can be divided into three categories: formal, biographical, and/or textural. The formal analyses concentrate on Beethoven's development of his musical ideas in various sketches,³⁵ while the biographical ones trace the genesis of a work.³⁶ The last

³¹Barry Cooper, Beethoven and the Creative Process (Oxford: Clarendon Press, 1990).

³²Martha Frohlich, Beethoven's Appassionata Sonata, Studies in Musical Genesis and Structure, ed. Lewis Lockwood (Oxford: Clarendon Press, 1991).

³³Nicholas [John] Marston, "Approaching the Sketches for Beethoven's Hammerklavier Sonata," Journal of the American Musicological Society 44 (Fall 1991): 404-50.

³⁴William Rhea Meredith, "The Sources for Beethoven's Piano Sonata in E Major, Op. 109," 2 vols. (Ph.D. diss., The University of North Carolina at Chapel Hill, 1985); and Nicholas John Marston, "The Sketches for Beethoven's Piano Sonata in E, Op. 109," 3 vols. (Ph.D. diss., Corpus Christi, Cambridge University, 1986).

³⁵B. Cooper, Beethoven and the Creative Process.

³⁶Marston, "Approaching the Sketches for Beethoven's Hammerklavier Sonata."

type, textural analyses, provides in some instances the basis for a critical edition.³⁷

Of the years surveyed, the 1970s produced more than any other decade: about 36 percent of the items included in this bibliography. Many of them were issued in honor of the bicentennial of Beethoven's birth in 1970. The 1980s rank second, accounting for about 32 percent. Based on the first years of the 1990s, this decade may be the most productive of all.

Of the thirty-two piano sonatas, the last five received more attention than most of the ones from earlier periods, as seen in the index. The sonatas with descriptive names, probably because of their popularity, have also attracted much attention, with special reference to interpretation. Of these nicknamed sonatas, the Pathétique, Waldstein, Appassionata, and Hammerklavier are the most often discussed, especially their first movements.

Musicologists, theorists, and pianists are prominent among the contributors to Beethoven studies. Of the last named, some have performed the thirty-two sonatas in cycles. Mostly in interviews, they shared their interpretive insights and occasionally offered pedagogical solutions for certain problems. Of

³⁷Meredith, "The Sources for Beethoven's Piano Sonata in E Major, Op. 109;" and Charles Wilkinson Timbrell, Jr., "Beethoven's Op. 111: A Study of the Manuscript and Printed Sources, with a New Critical Edition," 2 vols. (D.M.A. diss., University of Maryland, 1976).

these studies Alfred Brendel's lectures and essays,³⁸ and interviews with Dean Elder and David Dubal are probably the most noteworthy.³⁹

This bibliography may serve as a reference guide for at least four types of readers. Probably it will prove most useful for pianists who want specific information on a sonata they are studying or teaching. It may also serve as a guide for readers who are interested in the theoretical analyses of the sonatas. For the layman, it may be used as a listener's guide. Finally, future writers on Beethoven may use this guide to locate existing studies.

The diversity and quantity of Beethoven studies found here do not in the least preclude further research. The author calls attention to the following topics, among others, for further study.

A systematic study of movements other than the first, which has up to now been disproportionately emphasized, may shed new light on Beethoven analysis and interpretation. Beethoven's slow movements, for example, merit attention for their sheer emotional depth and intensity which usually surpass

³⁸"Beethoven," in Musical Thoughts and Afterthoughts, Princeton Essays on the Arts (Princeton University Press, 1976), 13-56; and "Beethoven's New Style," in Music Sounded Out: Essays, Lectures, Interviews, Afterthoughts (New York: Farrar Straus Giroux, 1990), 60-71.

³⁹Dean Elder, "Alfred Brendel Talks about Beethoven," Clavier 12 (Dec. 1973): 10-20; and David Dubal, "Alfred Brendel: Part Two--The Beethoven Sonatas," in Reflections from the Keyboard: The World of the Concert Pianist (New York: Summit Books, 1984), 96-111.

those by previous composers. Less familiar sonatas also merit more emphasis, since most are masterpieces no less remarkable than the others.

The analytical studies included in this document often do not relate the analysis to performance. With the trend toward linking together musicology, theory, performance, and criticism, one can advantageously also reduce the focus to specific composers, such as Beethoven.

The items in this bibliography demonstrate many writers' efforts to accumulate information and construct an authentic foundation for Beethoven studies. Many illustrate the search for precision, challenge the dating of historical sources, reevaluate methods of theoretical analysis, and question editorial standards. Inevitably, new studies will continue to appear with further insights relative to the appreciation and performance of the sonatas. Although simple answers are rarely provided by any writer, the studies as a whole comprise an impressive body of knowledge that can only result in a better understanding and a more informed and convincing performance of the Beethoven sonatas.

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INDEX C

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This index contains important references that are not included in the previous indexes. For performance practice subjects, only references pertaining to all sonatas or to a significant number of sonatas are included. For instance, an article dealing with tempo and pedaling only in Op. 31/2 will only be cited under Op. 31/2 in the index by opus number.

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