



# **Piano Sonata in E Major, Op. 109: Beethovens Last Piano Sonatas, An Edition with Elucidation, Volume 1**

*Heinrich Schenker, John Rothgeb*

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## **Piano Sonata in E Major, Op. 109: Beethovens Last Piano Sonatas, An Edition with Elucidation, Volume 1** Heinrich Schenker, John Rothgeb

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

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