



The story is told that one very cold January day in Vienna a long, long time ago, a pianist played some of his own compositions for Mozart. The pianist was a homely youth and played with more raw power than technique. Mozart heard him out, then said: "Keep an eye on this young man. He will make a great splash in the world."

The pianist was Ludwig von Beethoven. And the story is probably apocryphal. But it's a nice lead into a unique and valuable new book—THE BEETHOVEN COMPANION, edited by Thomas K. Scherman and Louis Biancolli. The authors have produced a book that combines biography, analysis and critical appraisal of Beethoven's work—period by period, development by development—including letters and reminiscences about the composer and his music from his contemporaries.

In addition to giving you a full-dress portrait of the master, the book is arranged in such a way as to present the best piece of musical criticism on every one of the published works of Beethoven. In other words, if you are going to a recital tonight and the Piano Sonata Opus 109 is going to be played, you can read what the great critics—perhaps Rolland or Schonberg—or composers—perhaps Mendelssohn or Berlioz—had to say about that particular piece.

Thomas K. Scherman and Louis Biancolli have spent years researching and arranging the material in THE BEETHOVEN COMPANION. The book is long (as it should be to cover Beethoven's prodigious output), and beautifully organized for easy reference. It is a handsome treasury of truth and legend, an extraordinary companion to the work of an endlessly fascinating genius.

L.L. Day
Editor-at-Large

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Saturday Review

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The Selling
of America:
**DOES ANYONE
WANT TO
VISIT THE U.S.A.?**

National Parks:
Pristine
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or Popcorn
Playgrounds?

1972
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