

An impressionistic landscape painting featuring a wide river in the foreground, reflecting the warm, golden light of a sunset or sunrise. In the background, a range of jagged, snow-capped mountains rises against a soft, hazy sky. The brushstrokes are visible and expressive, creating a sense of atmosphere and movement. The color palette is dominated by warm yellows, oranges, and pinks, contrasted with the cool blues and greens of the water and distant mountains.

THE COMPLETE BEETHOVEN PIANO CONCERTOS

GARRICK OHLSSON
PIANO

GRAND
TETON
MUSIC
FESTIVAL
ORCHESTRA

SIR DONALD RUNNICLES
CONDUCTOR

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REFERENCE
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INTRODUCTION

A NOTE FROM PIANIST GARRICK OHLSSON





Sixty years ago I learned my first Beethoven concerto and forty-four years ago I finally performed the last of the five. In a lifetime of performing these essential concertos with dozens of orchestras and conductors, I have played each more than one hundred times.

I was thrilled when Donald Runnicles, one of my favorite collaborators, invited me to record them with the Grand Teton Music Festival Orchestra, an ensemble of star players. We're happy to share the exciting results of a week that was as heady as the Jackson Hole altitude.

—GARRICK OHLSSON

PROGRAM NOTES

BEETHOVEN'S FIVE (SOME-ODD) PIANO CONCERTOS

BY SCOTT FOGLESONG



The concerto genre had already reached version 2.0 by the time Beethoven came along. The original Baroque concerto (such as by Bach, Vivaldi, or Handel) typically featured a lob-and-volley style of discourse between the orchestra and a soloist or small 'concertino' group, the whole conceived as a collaborative affair. Composers of the following Viennese Classical era updated the Baroque concerto by discarding the concertino group and focusing on a single soloist who engaged with the orchestra in a more assertive manner, sometimes even verging on the confrontational. Mozart provides the incomparable *locus classicus* here, particularly in the many piano concertos that he composed for his own performances.

Beethoven inherited the Mozartean model, but almost from the beginning he began shepherding the chamber-like genre towards a distinctly more symphonic concept. In particular he amplified the soloist's role, which makes sense given Beethoven's electrifying pianism; he was the first of the great bad-boy pianists, no mere recitalist but a force of nature. "String snapper, hands on high," exclaimed critic Harold C. Schoenberg in the Beethoven chapter of his irresistibly entertaining *The Great Pianists*. Beethoven triumphed in his quest for a bigger, better, and more memorable concerto. By the time he put the finishing touches on the "Emperor" Concerto No. 5, he had brought the genre to version 3.0, which was to serve as the model (and despair) for composers well into the 20th century.

The numbering and the number of the Beethoven piano concertos is a bit off. A remnant of a pre-first concerto (No. 0, perhaps) survives from Beethoven's salad days. The official first concerto is actually the second, and vice-versa. Furthermore, an ill-advised attempt at refashioning the great Violin Concerto for piano squats glumly between the fourth and fifth piano concertos in Beethoven's catalog as some kind of misbegotten Concerto No. 4 ½. That said, for most of us there are five piano concertos, and they witness Beethoven's development from his early through middle periods. It would seem that once deafness mandated the end of Beethoven's performing career, he stopped writing concertos. That's a pity; we have no 'late' concertos to stand beside those glorious piano sonatas and string quartets. But there's no point in bemoaning what is not. Beethoven's extant concertos are monuments of the art, and they changed the genre forever.

PIANO CONCERTO NO. 1 IN C MAJOR, OP. 15 (1795/1800)

Piano Concerto No. 1 *is scored for flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, strings, and solo piano.*

Unknowns outnumber the knowns as to the writing and early performances of Beethoven's C Major piano concerto. The best evidence points to Beethoven having written it in 1794 through early 1795, and playing the premiere on December 18, 1795 as part of a concert for which Joseph Haydn had arranged performances of three of the symphonies he had written for his recent London concerts. Other evidence suggests a premiere at Beethoven's first Vienna concert of March 29, 1795. A Prague debut in 1798 has also been bandied about. At least it's certain that Beethoven was the soloist each time. Also certain is that he took the concerto back into the shop for an overhaul prior to its publication in 1801. (This is probably the best place to mention that Piano Concerto No. 1 was actually written *after* the work published as No. 2.) The saga ends in 1809 with the two written-out cadenzas, plus shards of a third, that Beethoven provided for the first movement.

While the concerto definitely partakes of Mozartean poise and elegance, in its grandness, length, and ambitious instrumentation, it's Beethoven through and through. Consider the first movement: a twee march theme steadily takes on an increasingly impressive guise; the piano soloist makes a daring entrance with previously unheard material—almost as though having wandered in from a different concert; the central development section is distinctly offbeat. Furthermore, the recapitulation strays from the norm by subjecting its material to considerable variation and development, rather than settling for the usual summary wrap-up and resolution.

The quietly bewitching second movement luxuriates in the intense lyricism that characterizes many of Beethoven's early slow movements—consider the magical “Pathétique” piano sonata Op. 13 or the exquisite reveries of the Op. 18 string quartets. It's followed by a delectable finale threaded through with that rich vein of humor that is

sometimes overlooked when discussing Beethoven's overall musical demeanor. "In this movement there are moments of such sheer delight that the proper response, if not outright laughter, is most certainly an inward chuckle" writes Beethoven scholar Antony Hopkins. "I am sure that the first to lead the way, and none more pleased to do so, would have been Beethoven himself."

PIANO CONCERTO NO. 2 IN B-FLAT MAJOR, OP. 19 (1788/1795)

Piano Concerto No. 2 *is scored for flute, 2 oboes, 2 bassoons, 2 horns, strings, and solo piano.*

The B-flat piano concerto is often given short shrift in comparison to its weightier companions, but taken entirely on its own merits, it's an admirable and appealing piece of music. The earliest of Beethoven's orchestral works to have reached repertory status, it shows the young composer at his early best.

He began it around 1788—as with Concerto No. 1, the details are sketchy at best—and likely had it ready by 1795, when it (probably) was featured on Beethoven's first Vienna concert, on March 29. After a few revisions, the score was published in 1801 as Beethoven's second concerto, despite being chronologically the first.

The Mozartean model holds full sway in the B-flat concerto's first movement: an extended orchestra-only exposition presents the first movement's materials; upon the entry of the soloist a second exposition follows; a development mixes and matches those materials; a recapitulation restates the whole (all in the primary, or 'tonic' key); before the movement's conclusion the soloist takes off on a solo cadenza that can be improvised on the spot but is more likely worked out well in advance. Beethoven was as yet unwilling or unready to take on any of those well-established conventions, nor did he experiment overly with the balance between soloist and orchestra—the overall mien remains collaborative.



The second movement took its final form only by 1801, when Beethoven finally got around to writing out the solo part in full; prior to then he had no doubt improvised much of it, much as Mozart was apt to do. This *Adagio* is warm and intimate, scored in a notably Mozartean manner (consider the sustained wind lines floating in the midst of the strings, for example), and with a solo part that is largely a single-line melody that trades off its phrases with the orchestra.

The happy-go-lucky finale, reportedly written just days before the first performance, is cast in the seven-part rondo form that had become the norm for Mozart in his later years, with four iterations of its bumptious reprise surrounding three contrasting episodes, the whole dancing along with a song in its heart, a lilt in its step, and, it would seem, nary a care in the world.

PIANO CONCERTO NO. 3 IN C MINOR, OP. 37 (1800)

Piano Concerto No. 3 *is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, strings, and solo piano.*

The Third Concerto in C Minor dates from the beginning of Beethoven's "Middle Period," a.k.a. his full artistic maturity, when his output began to resemble a fusillade of musical thunderbolts emanating from the right hand of an over-stimulated Zeus. Music would never be the same after that decade-long bombardment; in fact, one could characterize the ensuing 19th century as a collective attempt to come to grips with, and mop up after, Beethoven's volcanic Middle Period.

Even if the Third Concerto is often darkly dramatic, its first movement is quite the journey through an assortment of moods and affects. Almost right up to the end Beethoven manages to sustain suspense until absolute necessity dictates a proper wrap-up.

The second-place *Adagio*, one of the noblest movements in Beethoven's concertos, could stand alone as an independent work of the Rhapsody variety, what with its dreamy middle section characterized by silvery sounds from the piano. Soon enough (too soon, it often seems) the final measures are reached, and in a sudden lurch the masterful finale is propelled into action by the solo piano.

Beethoven's rondo finale has served as the inspiration and model for any number of later composers. Its square-jawed main theme turns out to be the inexhaustible source of the materials that follow, as Beethoven adroitly leaps over every pitfall of a form prone to stupefying tedium due to its periodic repeats. To conclude, Beethoven transforms that originally stern theme into the stuff for a dazzling celebratory frolic.

PIANO CONCERTO NO. 4 IN G MAJOR, OP. 58 (1808)

Piano Concerto No. 4 *is scored for flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, strings, and solo piano.*

Beethoven's Fourth Piano Concerto was introduced to the world as part of that legendary, freezing cold and ultra long concert of December 22, 1808, during which Beethoven loaded the program with both the Fifth and Sixth Symphonies, the *Choral Fantasy*, the first Vienna hearings of the aria *Ah, perfido!* together with three sections of the Mass in C, and the Fourth Piano Concerto. Beethoven even threw in one of his legendary improvisations.

Listeners were in for a big surprise at the opening of the Fourth Piano Concerto. They would have expected a good long wait before the soloist entered as the orchestra worked its way through the first movement's thematic materials, a state of affairs that had been etched in marble since the days of Christian Bach, Mozart, and Haydn.



Beethoven might have prefaced the performance with: *And now for something completely different*. The G Major Concerto begins with a ruminative piano solo, not all that long, but quietly unforgettable with its elegantly-voiced chords and tender falling-then-rising profile. It's only then that the orchestra enters—seemingly out of nowhere in a surprisingly distant key. A traditional orchestral exposition finally asserts itself, but even then the movement remains resolutely unconventional: the soloist enters with a quasi-improvisatory passage rather than the expected statement of the primary theme. Even the ending of the movement runs counter to expectation, via a long orchestral closing paragraph after the solo cadenza.

That fascinating opening movement leads into an *Andante con moto* that “belongs to the finest and most poetic of Beethoven’s creations” according to Beethoven’s influential student Carl Czerny. If a concerto is theater in music, then this is drama at its most exalted. The orchestra plays the part of the heavy—stern, declamatory, starkly etched in unisons. The piano channels Orpheus with his lute as it tames the orchestral beast in lushly harmonized and supple lyric lines. The *Vivace* finale brims with good cheer and abundant humor. Beethoven insists that all must move right along, even specifying that if the soloist simply *must* add a cadenza, it “must be short.”

PIANO CONCERTO NO. 5 IN E-FLAT MAJOR “EMPEROR,” OP. 73 (1809)

Piano Concerto No. 5 is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, strings, and solo piano.

Napoleon’s terrifying siege of Vienna provides the historical underpinning to the altogether Beethovenian roar of the “Emperor” Concerto No. 5 in E-flat Major, Op. 73, as the formerly chamber-oriented and collaborative genre takes on a David-and-Goliath aspect, the solo pianist placed in heroic combat against a massive orchestral opponent. In this, his final concerto, Beethoven answers despair with hope, terror with joy, and oppression with freedom.

The gauntlet is thrown down at the very opening, as a single heraldic chord in the orchestra is answered by a flamboyant display from the soloist. Two more such exchanges follow, the piano solo waxing yet more eloquent and intricate with each effusion. Only then does the first movement settle into the expository orchestra-alone passage that had been *de rigueur* for concertos up to then. There had never been an opening like it, this grandiose kickoff to a supersized concerto for the Napoleonic era, and what followed was altogether unprecedented in not just length, but in emotional range, demeanor, and affect.

The second movement, *Adagio un poco moto*, replaces dynamism with introversion, grandiosity with intimacy, and structural intensity with loose-limbed construction. In this peaceful oasis of subdued lyricism, spun-out piano fantasias anticipate Chopin’s limpid keyboard writing while the orchestra provides hushed hymn-like support. Then comes a near-stasis as the piano suggests a new theme, at first almost tentatively; that ghost of an idea quickly takes exultant form as the explosively joyous reprise of a finale that will be filled with robust good humor, unrestrained exuberance, and—just to keep things all the more interesting—unexpected changes of mood.

—SCOTT FOGLESONG



MUSIC DIRECTOR INSIGHT

A NOTE FROM SIR DONALD RUNNICLES



Garrick Ohlsson is a towering presence. A true giant in the musical world, both literally and figuratively, he commands profound respect and adoration around the globe. He is a dear, personal friend, which is why I am filled with great pride that Garrick has appeared at the Grand Teton Music Festival over a number of seasons.

In embarking on performing and recording all the Beethoven piano concertos, it is the meeting of musical minds and hearts that constitutes one of the most exciting aspects of such an ambitious project. With that, I mean to describe the enormous experience with these works that the soloist, conductor, and orchestra bring individually and collectively. While it is undoubtedly Garrick and his distinguished six decades-long legacy that inform and infuse the performances of these beloved concertos, it is also the dialogue, and the interaction with this remarkable orchestra that can create something quite spontaneous, quite magical, and unique.

It may come as a surprise to some of our audience to know how little Garrick and I talk about the music prior to the first rehearsal. There is no dogmatic assertion of tempo or phrasing - rather, through mutual respect and trust,

Garrick gives us permission to allow the music to unfold, to relish the unexpected turn of phrase or spontaneous nuance in phrasing.

Opera is one of Garrick's great loves—he is a passionate and knowledgeable connoisseur of the art form. We talk frequently of Mozart, Strauss, Bellini, and Wagner. Our mutual love affair with and the emulation of the human voice informs so many of the musical choices we make during our music-making, ever sensitive to the intimate relationship between piano and orchestra, the dialogue, the “conversation.” Take any of the slow movements of the Beethoven concertos, for example. In Garrick's sensitive and spontaneous hands they are arias, sung and spun with all the beauty and flexibility of the finest singing voice in the finest song.

The rare opportunity to experience all of the piano concertos over two evenings affords both players and audiences a unique perspective. We marvel anew at the audacity and genius of Ludwig van Beethoven as, over these five works, he completely revolutionizes the art form, recreating and redefining the relationship between orchestra and piano, simultaneously emboldening the role of the orchestra as he calls for ever more awesome virtuosity from the soloist.

Finally, and perhaps most importantly, this musical journey together allows us to pay worthy tribute to one of the greatest pianists the world has ever seen, the gentle giant in whose Herculean hands we are taken to Olympian heights. It is a profound privilege to make music with dear Garrick and, with this historic recording, to know that generations of music lovers to come will also be blessed by his gifts.

—SIR DONALD RUNNICLES, CONDUCTOR

RECORDING NOTES

ON PRODUCING THE BEETHOVEN PIANO CONCERTOS

BY VIC MUENZER

These five revolutionary concertos by Beethoven are rivaled only by his string quartets and piano sonatas in their introspective intimacy—and I have again fallen in love with them. In working on this recording project with Garrick and Donald, I felt like I was hearing these works as if for the first time—a rare feeling for someone in this line of work. My journey with this project has lead to a rediscovery—or perhaps a *first* discovery—of the true essence and beauty of this extraordinary music.

As a teen, I became entranced with Garrick Ohlsson's early Chopin LPs on Angel EMI. While large vinyl discs have made a happy comeback, back then they were about the only way we bought music. Listening to Garrick's LPs, one had the feeling that the music somehow flowed from that narrow groove, through this impossibly delicate needle and into your soul.

When the Grand Teton Music Festival called to ask if I would produce this recording with Garrick, recording all *five* concertos in one week, I thought this was ambitious, but of course I said “yes.” Once at the Festival in Jackson Hole, our first task was to choose a piano. With three giant Steinways spread across the stage at Walk Festival Hall, I sat in the shadows mid-way up the house as Garrick walked onstage to try out pianos and decide which one he would use. The very moment he



began playing, I was immediately taken back to those times as a teen, listening to those Chopin LPs, brought to life by my rather mediocre turntable. Now, hearing those first notes from Garrick in Walk Festival Hall, I knew we were in for something special.

Walk Festival Hall is a bit of a miracle. For those of us at the Festival, it is a complete mystery how an acoustically near-perfect, 680-seat concert hall ended up in the middle of a ski village in Wyoming. But in Teton Village it is, and we are grateful. In fact, the Festival itself is a miracle. The finest musicians from orchestras all over the world converge in the Wyoming summer to make incredible music with one of the most sensitive and profound music directors of our generation, Sir Donald Runnicles.

Good recordings are planned, but great ones only happen. They are great because, in that moment, all the right elements come together at the right time and place. One cannot force this, or even dare to expect it. In this extraordinary week of recording in July 2022, we had the accumulated years of artistry and wisdom possessed by Garrick, onstage with one of the top orchestras and one of the best conductors, in one of the finer recording acoustics in the country.



When I was asked to produce this recording I made two requests. First, I wanted the Festival to acquire five Neumann M-150 tube microphones. These are modern versions of the mics used by Decca in the legendary Decca Tree. The Decca Tree recording technique was an excellent choice for Walk Festival Hall and I knew these mics would allow us to capture the natural beauty and warmth of this acoustic. My other request was to bring sound engineer Kevin Harbison up from Boulder for this endeavor. Any recording project of this size needs more than one set of ears and I knew Kevin would be my rock. I trusted him more than anyone to collaborate on creating a great sound and solving every sonic challenge that would come along. Later in September we spent a week together in a studio to create the surround mix. Kevin's calm demeanor and wise, steady approach to sound design made this a complete joy.

For the recording itself we chose to use a four-mic Decca Tree: two mics in the center and two outriggers. We did use spot mics, very judiciously. These were exclusively Schoeps MK4s with the exception of the spots on the violins which were Schoeps MK21s. We also used a Telefunken TF 11 on the basses. Two Schoeps MK4s were carefully aimed toward the back of the hall for the surround mix. The New York Steinway was miked with two pairs, a Decca “tail” comprised of Schoeps MK2Hs and a pair of DPA 4006s with nose cones. Grace preamps were used throughout and the project was recorded on an Avid HDX system at 192 kHz at 24 bits. I would like to thank the University of Colorado Boulder for giving us a week in their studio to create the final mixes, which were monitored using a Genelec SAM 5.1 surround system.

This project was mastered by the incomparable Graemme Brown at Zen Mastering in British Columbia. I am grateful to Marcia Martin and Professor Keith Johnson and the legendary crew at Reference Recordings for giving this project a home.

In making classical recordings, of course, all producers and engineers aim high. The recording is always perfect in our minds. But, we are generally pretty happy if we even get close to the mark with the real thing. This recording of the complete Beethoven Piano Concertos happens to be comprised of the truest arrows, all of which hit the bullseye in every respect. I am honored to have been a part of it. Being involved in this recording has been one of my life’s truly rewarding moments. I hope it is for you too and brings you a little happiness! Please enjoy!

—VIC MUENZER, PRODUCER
CHICAGO, ILLINOIS

ARTIST BIOGRAPHIES

GARRICK OHLSSON, PIANO



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Since winning the 1970 Chopin International Piano Competition, pianist **Garrick Ohlsson** has established himself as a musician of magisterial interpretive and technical prowess. A student of the late Claudio Arrau, Ohlsson is noted for his masterly performances of the works of Beethoven, Chopin, Schubert, Brahms and more. To date he has at his command more than 80 concertos, ranging from Haydn and Mozart to works of the 21st century.

Over the past two years, Ohlsson has appeared with the Indianapolis, Atlanta, Dallas, Seattle, Toronto and Cleveland orchestras; in recital in San Francisco, Los Angeles and Houston; and at the Grand Teton, Ravinia and Tanglewood summer festivals. The 2022-23 season includes orchestras in Boston, Detroit, Minneapolis, San Diego, United Kingdom, Spain, Poland and Czech Republic.

In addition to this recording, Ohlsson can be heard on the Arabesque, RCA Victor Red Seal, Angel, BMG, Delos, Hänssler, Nonesuch, Telarc, Hyperion and Virgin Classics labels. His recording of the complete Beethoven Sonatas for Bridge Records has garnered critical acclaim, including a GRAMMY® for Vol. 3.

A native of White Plains, NY, Garrick Ohlsson began piano studies at eight, and at 13 he entered The Juilliard School. He is a Steinway Artist and lives in San Francisco.

More information available at: garrickohlsson.com

ARTIST BIOGRAPHIES

SIR DONALD RUNNICLES, CONDUCTOR



Sir Donald Runnicles is Music Director of the Grand Teton Music Festival, General Music Director of Deutsche Oper Berlin (DOB) and in his final season as the Atlanta Symphony's Principal Guest Conductor. Runnicles is also Principal Guest Conductor of the Sydney Symphony Orchestra and Conductor Emeritus of the BBC Scottish Symphony Orchestra.

In the 2022-23 season, Maestro Runnicles leads new productions of *Fidelio* and *Arabella* at the DOB, along with revival performances of *Elektra*, *Tosca* and *Tristan und Isolde*. For the San Francisco Opera, he leads a new production of *Die Frau ohne Schatten*. He makes his debut with the Dresden Philharmonic, and also conducts the Minnesota Orchestra and the BBC Scottish Symphony.

Runnicles enjoys close relationships with many of the most significant opera companies and orchestras. His previous posts include Music Director of the San Francisco Opera, Principal Conductor of the Orchestra of St. Luke's and General Music Director of the Theater Freiburg and Orchestra.

His discography includes recordings of Wagner's *Tristan and Isolde*, Mozart's *Requiem*, Orff's *Carmina Burana*, Britten's *Billy Budd* and Humperdinck's *Hansel and Gretel*.

Runnicles was born and raised in Edinburgh, Scotland. He was appointed OBE in 2004 and was made a Knight Bachelor in 2020.

ARTIST BIOGRAPHIES

GRAND TETON MUSIC FESTIVAL

A wide-angle photograph of a large orchestra performing on a wooden stage. A grand piano is positioned on the left side of the stage. The musicians are seated in rows, facing the audience. The stage is lit with warm, golden light. The background is dark, and the audience is visible in the foreground, seated and watching the performance.

Over eight weeks each summer, **Grand Teton Music Festival** unites over 220 celebrated orchestral musicians led by Music Director Sir Donald Runnicles. These musicians represent over 90 orchestras and nearly 65 institutions of higher learning in North America and Europe. In addition to orchestral concerts, the summer season also features visiting guest artists and chamber music.

Grand Teton Music Festival is one of America's leading summer classical music festivals. Recognized by *The New York Times* as one of the top 10 music festivals in the US and chosen by *BBC Music Magazine* as their 2020 "Festival Choice," it is the most prominent arts organization in the state of Wyoming and a national treasure.

More information available at: gtmf.org

VIOLIN I

David Coucheron
Patrick Neal
Anastasia Agapova
Russell Hershov
Joan Cataldo
Judith Cox
Jessica Mathaes
Louise Morrison
Anna Genest
Gina Davis
Julie Coleman
Simon Shiao

VIOLIN II

Jennifer Ross
Greg Ewer
Ling Ling Huang
Anne-Marie Terranova
Tomoko Iguchi
Joan Christenson
Yuka Kadota
Mwakudua waNgure
Doris Dai Janssen
Tracy Dunlop

VIOLA

Susan Gulkis Assadi
Caroline Gilbert
Yang-Yoon Kim
Chiara Kingsley Dieguez
Suzanne LeFevre
Rita Porfiris
Claudine Bigelow
Kayla Williams

CELLO

Seoyoen Min
Karen Freer
Judith Galecki
Deborah Nitka Hicks
Gregory Clinton
David Schepps

BASS

Joseph McFadden
Charles DeRamus
Erik Gronfor
Michael Marks
Deborah Dunham

FLUTE

Julia Bogorad Kogan
Caitlyn Valovick Moore

OBOE

Jaren Atherholt
Paul Lueders

CLARINET

Eugene Mondie
Marci Gurnow

BASSOON

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Kristen Sonnenborn

HORN

Gail Williams
Gabrielle Webster

TRUMPET

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Matthew Sonneborn

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Michael Crusoe

LIBRARIAN

Joshua Luty



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PRODUCER: Vic Muenzer
SOUND ENGINEER: Kevin Harbison
ASSISTANT ENGINEER: Jonathan Galle
MASTERING ENGINEER: Graemme Brown, Zen Mastering
PIANO TECHNICIAN: Jonathan Edwards
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Microphone, piano photos by Vic Muenzer

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[†]In Memoriam

This recording is dedicated to the memory of Gil Ordway, whose leadership, generosity and passion for Beethoven live on with us, always.

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THE COMPLETE BEETHOVEN PIANO CONCERTOS

DISC 1

PIANO CONCERTO NO. 1 IN C MAJOR, OP. 15 (1795/1800)

- [1] I. Allegro con brio [2] II. Largo [3] III. Rondo-Allegro

PIANO CONCERTO NO. 2 IN B-FLAT MAJOR, OP. 19 (1788/1795)

- [4] I. Allegro con brio [5] II. Adagio [6] III. Rondo-Allegro molto

DISC 2

PIANO CONCERTO NO. 3 IN C MINOR, OP. 37 (1800)

- [1] I. Allegro con brio [2] II. Largo [3] III. Rondo-Allegro

PIANO CONCERTO NO. 4 IN G MAJOR, OP. 58 (1808)

- [4] I. Allegro moderato [5] II. Andante con moto [6] III. Rondo-Vivace

DISC 3

PIANO CONCERTO NO. 5 IN E-FLAT MAJOR "EMPEROR," OP. 73 (1809)

- [1] I. Allegro [2] II. Adagio un poco moto [3] III. Rondo-Allegro, ma non troppo

- [4] Overture to *The Creatures of Prometheus*, OP. 43 (1801)