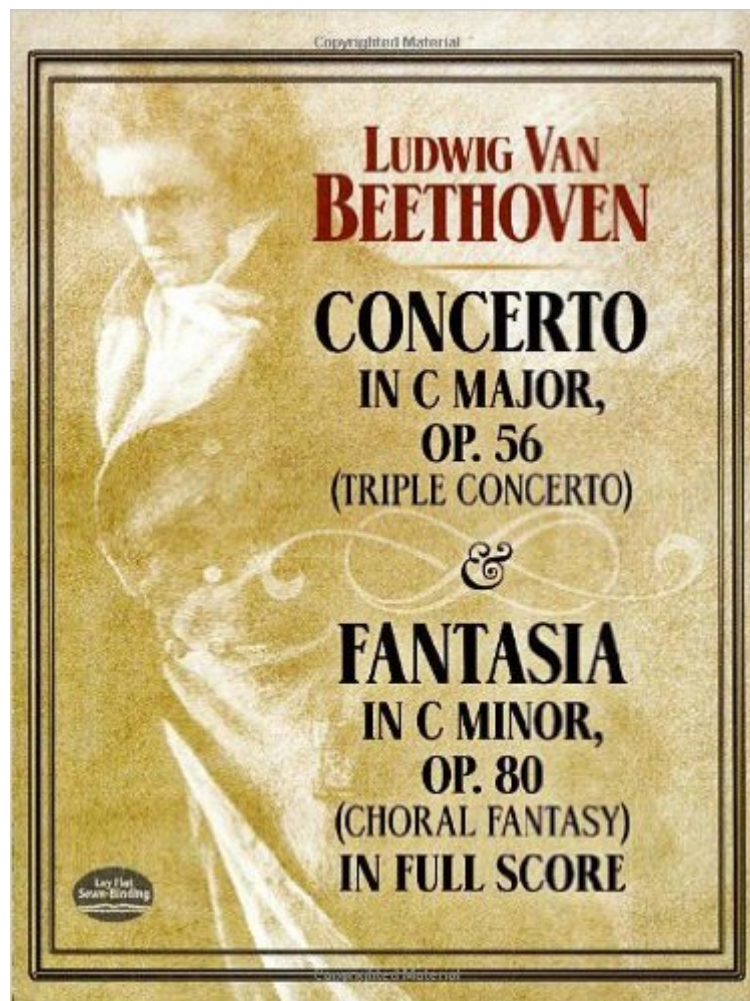


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Concerto In C Major, Op. 56 (Triple Concerto): And Fantasia In C Minor, Op. 80 (Choral Fantasy) In Full Score (Dover Music Scores)



Synopsis

This volume contains two of Beethoven's most unusual, highly innovative and original works: the Concerto in C Major, Op. 56, for piano, violin, cello and orchestra; and the Fantasia in C Minor, Op. 80, for piano, chorus and orchestra. To this day, the "Triple Concerto" remains part of a rare breed in the literature--a fascinating symphonic framework of interaction between the classical orchestra and a trio of intimately interdependent soloists. The work remains a favorite vehicle of the great Beethoven specialists, with numerous recordings by legendary performers. The "Choral Fantasy" is a rarity in the Beethoven canon of ensemble music, uniting the virtuoso display of a semi-improvisational solo piano with the vocal and instrumental richness of chorus and orchestra. Said to have been composed under great time pressure, the Fantasy concludes with an extensive choral setting of a text by an unknown poet: "Schmeichelnd hold und lieblich klingen" ("Flatteringly lovely and fair are the sounds of our life's harmonies...Accept gladly the gifts of beautiful art..."). Reprinted from the authoritative Breitkopf & Härtel editions, this volume offers musicians and music lovers an inexpensive, high-quality full score of two exceptional works.

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Customer Reviews

While the Concerto in C and even the Triple concerto and Fantasia are sometimes heard in the concert hall, one of Beethoven's most beautifully experimental works is his choral fantasy. He originally conceived the piece as a trial to insure that the combination of a chorus and an orchestra

in a non-liturgical context would "work." He included rather dramatic and extensive nearly cantata-like solo piano portions to make the work a smorgasboard of timbre and performance opportunity. It is thanks to the seamlessness of the fantasy that we have the great 9th Symphony to enjoy. A fantastic resource for any student of Musicology

These two pieces were always least known among Beethoven's big pieces. It is a joy now to actually see and hear what he had written.

While the Concerto in C and even the Triple concerto and Fantasia are sometimes heard in the concert hall, one of Beethoven's most beautifully experimental works is his choral fantasy. He originally conceived the piece as a trial to insure that the combination of a chorus and an orchestra in a non-liturgical context would "work." He included rather dramatic and extensive nearly cantata-like solo piano portions to make the work a smorgasboard of timbre and performance opportunity. It is thanks to the seamlessness of the fantasy that we have the great 9th Symphony to enjoy. A fantastic resource for any student of Musicology

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