

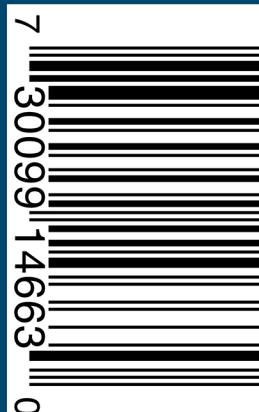
Haydn's creative imagination was stimulated by eminent Italian composers such as Porpora and Scarlatti and by his contemporary C.P.E. Bach, whose piano sonatas Haydn had performed. Through Georg Wagenseil, an important figure in Viennese music for the piano, he also absorbed a new sense of musical form. Together, these influences generated Haydn's own individual language, as shown in the *Sonata in C major* with its elegance and wit. The *Andante con variazioni in F minor* shows further refinement and development in the composer's command of variation form. Alexandra Ivanova performs on fortepianos from Haydn's era, and plays both the primo and secondo parts in the sonata *Il maestro e lo scolare*.



DDD

8.551466

Playing Time
72:33



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Booklet notes in English
Kommentar auf Deutsch
Made in Germany

Franz Joseph HAYDN (1732–1809)

for 2 hands and 4

Sonata in G minor, Hob.XVI:44 * 15:59

1	Impulse	0:21
2	Moderato	10:42
3	Allegretto	4:56

Sonata in C major, Hob.XVI:50

4	Impulse *	0:20
5	Allegro	9:27
6	Adagio	5:59
7	Allegro molto	2:29

Sonata a quattro mani in F major, Hob.XVIIa:1

8	'Il maestro e lo scolare' **	20:57
9	Andante (con 7 variazioni) *	17:22
	Tempo di Menuetto	3:35

Andante con variazioni in F minor Hob.XVII:6

10	Impulse (Improvisation) *	17:15
11	Andante	1:20

15:55

Alexandra Ivanova, Fortepiano
instruments:

Michael Rosenberger, Vienna, c. 1800

*Anonymous, Viennese school, c. 1785

**Alexandra Ivanova plays both the primo and secondo parts

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