

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*.

**Franz Joseph  
HAYDN**  
(1732–1809)

**for 2 hands and 4**

<b>Sonata in G minor, Hob.XVI:44 *</b>		<b>15:59</b>	<b>Sonata a quattro mani</b>		<b>20:57</b>
1	Impulse	0:21	in F major, Hob.XVIIa:1		
2	Moderato	10:42	'Il maestro e lo scolare' **		
3	Allegretto	4:56	8	Andante (con 7 variazioni) *	17:22
			9	Tempo di Menuetto	3:35
<b>Sonata in C major, Hob.XVI:50</b>		<b>18:15</b>	<b>Andante con variazioni</b>		<b>17:15</b>
4	Impulse *	0:20	in F minor Hob.XVII:6		
5	Allegro	9:27	10	Impulse (Improvisation) *	1:20
6	Adagio	5:59	11	Andante	15:55
7	Allegro molto	2:29			

**Alexandra Ivanova, Fortepiano**  
instruments:

**Michael Rosenberger, Vienna, c. 1800**

**\*Anonymous, Viennese school, c. 1785**

**\*\*Alexandra Ivanova plays both the primo and secondo parts**

Recorded: 8–11 August 2022 at Steppenwolf Studio, Asch, Netherlands

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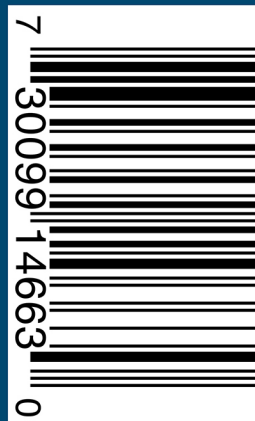
Cover design: Masha Titova (www.mashatitova.com)



**DDD**

**8.551466**

**Playing Time**  
**72:33**



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