



8.572664

DDD

Playing Time
78:13

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Booklet notes in English

This recording charts the breadth of Muzio Clementi's compositional life from his first fortepiano sonatas to his last. The works reveal the stylistic developments in keyboard music during this period as well as the evolution of the instrument itself, reflected in the historically important fortepianos selected for this recording. After the limpid textures and melodic charm of the two early sonatas, the *Sonata in G minor, Op. 50, No. 3* is the apex of Clementi's entire keyboard output, a dark and dramatic tableau based on the passion of Dido and Aeneas, shot through with operatically charged emotional conflict and vivid colours.

Muzio CLEMENTI

(1752–1832)

Piano Sonatas Vol. 4

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|---|--------------|---|--------------|
| Sonata in D minor, Op. 50,
No. 2 | 23:07 | 6 Allegro agitato e con
disperazione | 10:04 |
| 1 Allegro non troppo ma con
energia | 10:37 | Sonata in G major, Op. 1,
No. 3 | 11:13 |
| 2 Adagio con espressione | 4:27 | 7 Allegretto | 2:02 |
| 3 Allegro con fuoco ma non troppo | 7:56 | 8 Air anglais varié (allegro) | 9:10 |
| Sonata in G minor, Op. 50,
No. 3: Didone abbandonata –
Scena tragica | 30:27 | Sonata in E flat major,
Op. 8, No. 2 | 13:05 |
| 4 Introduzione: Largo sostenuto –
Allegro ma con espressione | 14:22 | 9 Allegro assai | 5:43 |
| 5 Adagio dolente | 5:55 | 10 Larghetto con espressione | 2:43 |
| | | 11 Allegro | 4:36 |

Susan Alexander-Max, Fortepiano



Recorded at The Cobbe Collection, Hatchlands House, Guildford, Surrey, UK, 24–26 March 2015
 Producer, Engineer & Editor: Phil Rowlands • Booklet notes: Derek Adlam
 Forte pianos: John Broadwood & Sons, London, 1816 (tracks 1–6); Longman & Broderip, London,
 1794–95 (7–11) • a¹ = 415Hz / equal temperament
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