

Blechacz - Haydn Mozart- Beethoven – Sonatas (2008)

Written by bluesever

Tuesday, 11 October 2011 08:40 - Last Updated Tuesday, 31 January 2012 19:27

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JOSEPH HAYDN (1732–1809) Piano Sonata in E flat major, Hob. XVI:52 [20'09] Es-dur en mi bémol majeur 1. *Allegro [moderato]* [7'32] 2. *Adagio* [7'07] 3. *Finale. Presto* [5'30]

LUDWIG VAN BEETHOVEN (1770–1827) Piano Sonata in A major, op. 2 no. 2 [23'27] A-dur en la majeur Dedicated to Joseph Haydn

4. *Allegro vivace* [6'23] 5. *Largo appassionato* [7'45] 6. *Scherzo. Allegretto* [2'58]

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7. *Rondo. Grazioso* [6'21]

WOLFGANG AMADEUS MOZART (1756–1791) Piano Sonata in D major, K. 311 [16'59] D-dur en ré majeur

8. *Allegro con spirito* [4'11]

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9. *Andantino con espressione* [6'07] 10. *Rondo. Allegro* [6'41]

Rafal Blechacz – piano Recording: Hannover, Congress Centrum, Beethovensaal, 7/2008

“Textural transparency, expressive economy, creative inspiration, high humour and strategically placed silences characterise these three Haydn, Beethoven and Mozart sonatas, as well as Rafał Blechacz’s splendid, beautifully recorded interpretations.” ---Gramophone, London

“. . . one of the most finely honed pianists of his generation . . . The playing itself is full of flair and charm . . . his playing sparkles with wit and character. With brisk tempos he conveys both serious intent and huge enjoyment, giving the music shape and driving momentum . . . for the moment this is a young man’s view of a young man’s music. Do hear him.” ---BBC Music Magazine, London

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"Da geht einer so konsequent wie geistvoll dem Wesen der Sonate nach, macht Notenbaupläne plastisch, ist fasziniert von Variationen, probiert sich spielerisch wie lustvoll aus . . . Blechacz' Klangfülle und Originalität überrascht immer wieder." ---Die Welt, Berlin

"Rafał Blechacz avait montré un jeu d'une grande droiture et d'une belle simplicité, rappelant un peu le style de Rubinstein. Ce nouveau disque montre une autre facette de la personnalité du jeune pianiste qui . . . possède de belles ressources, tant digitales que musicales. L'impression dominante est celle d'un piano léger qui ne touche pas terre, sans pour autant sacrifier l'architecture . . ." ---Diapason, Paris

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