

Joseph Haydn (1732-1809) is to compose one marked by the exploration of the sonata form and the technique of varying. A central characteristic of Haydn's music is the development of larger structures out of very small and simple musical motives that are repeatedly applied in incredibly different and diverse ways. The inventiveness of the composer's fascinating and the player can shine in every way: Especially in the late 1894 London Sonata in E flat major, Hob.XVI: 52 She has straight, the Sonatas in C and D even then achieved great popularity along with her two sisters because of their brilliance and playfulness. The music is formally very concentrated, and the important musical events of a movement can unfold rather quickly. For all the joy and art of experimentation, it is the epitome of classic design rigor.

LyBeethovens Sonata in F minor, op.57 is pure passion packaged in great shape completion. As with Joseph Haydn and who for a time was even Beethoven's teacher, is the starting material of elementary simplicity. As, however, from the dark descending, here stylized to the primal element, pale minor chords of the beginning spans a wide arc to 2. Thema in major, and in the dramatic conflict between the principle of hope and despair provides a unique spectacle that takes a special position in the music history and represents a "Chef d'oeuvre". The hymn-like second movement and the finale hinstürmende unparalleled - not for nothing that the Hamburg publisher Cranz 1838 has published an arrangement of the piece for four hands with the title of the "Appassionata", "The Passionate".

Johannes Brahms

For his "Variations and Fugue on a Theme by Handel for piano" op.24 Brahms took as inspiration and at the same time as the theme of an aria from the 2. Band Suites de pièces pour le clavecin by George Frideric Handel. In his first draft of September 1861, the book contains a dedication "Variations for a dear friend," which was meant to Clara Schumann, whose birthday (September 13), he had written the composition and there on the 7th December of the same year, premiered in Hamburg. Brahms has studied the piano with plenty of variation technique. His skill op.35 culminates in the Handel Variations, and in the written two years later Paganini Variations. Stations there were the Variations on a Theme by Schumann opus 9 (1854), on an Original Theme op.21/Nr.1 (1861) and the Variations on a Hungarian Theme op.21/Nr.1.

In the Variations and Fugue on a Theme by Handel, Op 24, the only 28-year-old composer shows all the versatile range of his pianistic and compositional skills. All aspects of piano technique are lit, one can experience the classic partially strict form a large experimentation. The slow variations, often held romantic sensitive, stand in stark contrast to the virtuoso pieces, it seems in retrospect, are deliberately kept in classic formal design, which wraps some of the variations in a archaisierendes robe. Brahms revered Handel decreases the baroque wig, puts it (in the 13th variation) even in the Hungarian national costume, and with a final final fugue, whose subject is formally derived strictly from the secondary intervals of the topic, the highest pianistic plateau a brilliant final point is, is a magnificent spectacle

(Michael Dorner)