



Joseph WOELFL

PIANO MUSIC, VOLUME TWO

SONATA IN D MAJOR, OP. 58
THREE SONATAS, OP. 6

Adalberto Maria Riva

INCLUDES FIRST RECORDINGS

JOSEPH WOELFL: A BIOGRAPHICAL OUTLINE

by Margit Haider-Dechant

Joseph Johann Baptist Woelfl¹ was born on 24 December 1773 in Salzburg, where his aristocratic father, Johann Paul Wölfl (1737–96), worked as a lawyer in the financial administration of the Prince-Archbishop.² From early childhood Woelfl benefited from piano and violin lessons from Leopold Mozart and, after his mother's untimely death, was even received into the Mozart household as a family member – although it was a service for which they were reimbursed, as a letter by Leopold Mozart of 28 October 1785 makes clear. Woelfl gave his first public concert at the age of seven, as a solo violinist. In 1783, as a chorister of Salzburg Cathedral, he entered the Kapellhaus, its music-school, where his teachers once more included Leopold Mozart, as well as Michael Haydn and other notable German and Italian musicians, among them Domenico Fischiatti, who taught him composition, and the castrato Francesco Cecarelli. At the same time, his piano-lessons continued, now with Nannerl Mozart, Wolfgang's elder sister. Between 1786 and 1788 Woelfl was a student at the Benediktiner-Universität in Salzburg. The following two years of his life are poorly documented, although it seems reasonable to assume that during this time, under the guidance of Michael Haydn (the only teacher in Salzburg whose teaching methods were thorough enough for the standard Woelfl had now reached), he developed into an accomplished musician, since by the time he visited Wolfgang Mozart in Vienna in 1790, he had become a refined pianist. The church and chamber-music works that survive from his time in Salzburg show that he was already active as a composer – the earliest of them date from c. 1788–89, when he was in his mid-teens.

¹ In Salzburg the family name was given as 'Wölfl' (sometimes Wölflf). 'Woelfl' became necessary in Poland, England and other non-German-speaking countries, and it was the form that Woelfl himself favoured for most of his life.

² The last of the Prince-Archbishops of Salzburg, Count Hieronymus von Colloredo (1732–1812), is best remembered in musical circles for his testy relationship with his court organist, one Wolfgang Mozart.

In 1791 Wolfgang Mozart recommended Woelfl as a piano-teacher to Prince Michal Kleofas Ogiński in Warsaw. Ogiński was to gain fame throughout Europe as the inventor of the ‘new polonaise’,³ a process to which Woelfl’s lessons in piano and composition contributed much. Two years later, still in Warsaw, Woelfl established himself as a freelance musician and enjoyed considerable public success until the ‘Third Partition’ of Poland in 1795,⁴ when war brought concert-life in Warsaw to a stop. Woelfl’s recitals thereafter took place in private aristocratic circles which paid him very well – until his Polish aristocratic patrons had to flee before the Russian invaders. Returning to Vienna with a sizable fortune, Woelfl then made a name for himself as both pianist and composer, with operas, chamber music and music for piano. In 1798, in the Villa *Χαίρε*⁵ of Baron Raimund von Wetzlar (a friend of Mozart), he and Beethoven – who held each other in considerable mutual esteem – squared off in at least one piano ‘duel’.⁶ In setting the scene in his *Life of Beethoven*, Alexander Wheelock Thayer reveals how highly Woelfl’s musicianship was viewed by his contemporaries:

It was now no longer the case that Beethoven was without a rival as pianoforte virtuoso. He had a competitor fully worthy of his powers; one who divided about equally with him the suffrages of the leaders in the Vienna musical circles. In fact the excellencies peculiar to the two were such and so different, that it depended upon the taste of the auditor to which he accorded the praise of superiority.⁷

³ The Baroque polonaise was a stately dance; Ogiński’s twenty or so polonaises – pre-dating those of Chopin by several decades – were harbingers of Romanticism that effectively established the polonaise as a nationalist statement.

⁴ The ‘First Partition’ of Poland – of the Polish-Lithuanian Commonwealth, that is – took place in 1772 and divided up its territory among Austria, Russia and Prussia. In 1793 a ‘Second Partition’ consolidated the positions of the occupying powers, and the ‘Third Partition’ in 1795 effectively removed any trace of Poland from the map of Europe – a position that was to endure for 123 years, until the end of the First World War, when the collapse of the Russian Empire allowed the Treaty of Versailles to mandate the emergence of the Republic of Poland.

⁵ ‘Χαίρε’ is a Greek greeting (‘Be glad’), but the present-day Viennese, and perhaps Woelfl’s contemporaries, too, pronounce the name as if in the Latin alphabet. The villa, which sits by the east wing of the Schönbrunn Palace, was built only five years before Beethoven’s and Woelfl’s ‘duel’ there.

⁶ Cf. Tia DeNora, ‘The Beethoven-Wölf Piano Duel’, *Music in Eighteenth-Century Austria*, ed. David Wyn Jones, Cambridge University Press, Cambridge, 1996, pp. 259–82.

⁷ *Thayer’s Life of Beethoven*, ed. Elliott Forbes, Princeton University Press, Princeton, 1967, p. 204. Thayer’s original text is available online at www.gutenberg.org/files/43591/43591.txt.

Thayer goes on to quote two contemporary sources who underline the differences between the two musicians, both then at the height of their powers:

A lively picture of Wölfl by Tomaschek, who heard him in 1799, in his autobiography sufficiently proves that his party in Vienna was composed of those to whom extraordinary execution was the main thing; while Beethoven's admirers were of those who had hearts to be touched. A parallel between Beethoven and Wölfl in a letter to the *Allgemeine Musikalische Zeitung* (Vol. I, pp. 24, 25) dated April 22, 1799, just at the time when the performances of both were topics of general conversation in musical circles, and still fresh in the memory of all who had heard them, is in the highest degree apposite [...]. The writer says: 'Opinion is divided here touching the merits of the two; yet it would seem as if the majority were on the side of the latter (Wölfl). I shall try to set forth the peculiarities of each without taking part in the controversy. Beethoven's playing is extremely brilliant but has less delicacy and occasionally he is guilty of indistinctness. He shows himself to the greatest advantage in improvisation, and here, indeed, it is most extraordinary with what lightness and yet firmness in the succession of ideas Beethoven not only varies a theme given him on the spur of the moment by figuration (with which many a virtuoso makes his fortune [...]) but really develops it. Since the death of Mozart, who in this respect is for me still the *non plus ultra*, I have never enjoyed this kind of pleasure in the degree in which it is provided by Beethoven. In this Wölfl fails to reach him. But W. has advantages in this that, sound in musical learning and dignified in his compositions, he plays passages which seem impossible with an ease, precision and clearness which cause amazement (of course he is helped here by the large structure of his hands) and that his interpretation is always, especially in Adagios, so pleasing and insinuating that one can not only admire it but also enjoy.... That Wölfl likewise enjoys an advantage because of his amiable bearing, contrasted with the somewhat haughty pose of Beethoven, is very natural.'⁸

⁸ *Ibid.*, p. 205.

Thayer calls up a third witness, the composer-conductor Ignaz von Seyfried (1776–1841), for a first-hand account of how this occasion – or these occasions – unfolded:

There the interesting combats of the two athletes not infrequently offered an indescribable artistic treat to the numerous and thoroughly select gathering. Each brought forward the latest product of his mind. Now one and anon the other gave free rein to his glowing fancy; sometimes they would seat themselves at two pianofortes and improvise alternately on themes which they gave each other, and thus created many a four-hand Capriccio which if it could have been put upon paper at the moment would surely have bidden defiance to time. It would have been difficult, perhaps impossible, to award the palm of victory to either one of the gladiators in respect of technical skill. Nature had been a particularly kind mother to Woelffl in bestowing upon him a gigantic hand which could span a tenth as easily as other hands compass an octave, and permitted him to play passages of double notes in these intervals with the rapidity of lightning.

Seyfried reports how Beethoven's playing 'tore along like a wildly foaming cataract', whereas Woelffl,

trained in the school of Mozart, was always equable; never superficial but always clear and thus more accessible to the multitude. He used art only as a means to an end, never to exhibit his acquirements. He always enlisted the interest of his hearers and inevitably compelled them to follow the progression of his well-ordered ideas.⁹

Woelffl spent the years 1799–1801 in extensive tours to the musical centres of Germany: Berlin, Breslau, Dresden, Hamburg (where his powers of improvisation amazed his listeners), Leipzig and elsewhere, with the success of these concerts attested to in reviews published in the *Allgemeine Musikalische Zeitung* in Leipzig. From this point onwards, helped by a recommendation from Constanze Mozart (in a letter written on 13 February 1799 and now held in the Stiftung Mozarteum in Salzburg), Breitkopf & Härtel became the main publisher of Woelffl's music.

⁹ *Ibid.*, pp. 206–7.

In 1798 Woelfl had married the singer Therese Klemm but, though the marriage was ultimately to fail, he wrote to Breitkopf & Härtel from Hamburg in 1799 to announce the birth of a son, 'who beat time with his right hand even as he was being born'.¹⁰

Woelfl was now a celebrity. When he came to Paris in 1801, he was hailed by *Le Journal de Paris* as 'le fameux Wolff, l'un des hommes les plus étonnans de l'Europe, sur le piano'.¹¹ Here he made his way in elite musical circles, consolidating his standing as pianist and composer.

In 1805 he moved to London, where the major impresarios competed to win him for their concerts. He entered into a lifetime contract with Johann Peter Salomon (1745–1815) – best known for his association with Haydn in the early 1790s – and, as composer, he received prestigious commissions for (for example) ballets for the King's Theatre, Haymarket, and symphonies for Salomon's concerts. Soon he was known as one of London's leading musicians and enjoyed a substantial income. In a letter of 16 March 1807 to Breitkopf & Härtel from 45 Rathbone Place (just above Oxford Street), Woelfl writes:

I always have very much to do, and my charges, both for giving lessons and for compositions, are the highest one can make here. As a result I am very happy and enjoy myself as much as I can. I have so mastered the Engl. language that I can thereby keep all my affairs in order. You can imagine that one doesn't have as much pleasure here as in Paris or Vienna, but there is money, which is always a good thing.¹²

¹⁰ Quoted in Wilhelm Hitzig, 'Die Briefe Joseph Wölfls an Breitkopf & Härtel', *Der Bär: Jahrbuch von Breitkopf & Härtel*, Leipzig, 1926, p. 51. The originals of Woelfl's letters to his publisher were destroyed in the Second World War; although Hitzig's article quotes his correspondence only in part, the extracts there are all that survive. Woelfl's wife developed a career as an actress in Frankfurt and later married an oboist by the name of Schmitt.

¹¹ Quoted in Margit Haider-Dechant, *Joseph Woelfl. Verzeichnis seiner Werke*, Apollon-Musikoffizin, Vienna, 2011, p. LVIII

¹² Quoted in Hitzig, *loc. cit.*, pp. 61–62.

That same letter to Breitkopf & Härtel also contains a touching request that reveals the state of his relationship with his wife:

You would do me a great favour if you could ask someone from Frankfurt if my wife is still there, I haven't had any letters from her for a long time....

It was in London that he produced the major part of his output, which encompasses altogether more than 630 works¹³ in almost all genres: six operas, four ballets, ten symphonies, ten piano concertos and much else. Woelfl died a highly regarded and wealthy man on 21 May 1812, in the well-to-do London suburb of Marylebone. An obituary published shortly after his death portrays a thoroughly agreeable personality – one, moreover, with a pronounced sense of fun:

Affable, meek, and kind, even to weakness, he was incapable of injuring his greatest enemies, if ever he had any, or of speaking ill of others. He would have shared his last morsel with his friends. All the wrong he committed in this world was directed against himself. [...] his conversation displayed a cultivated mind. He had a rich vein of humour, which required little excitement to launch into witty repartees, jeux d'esprit, and entertaining anecdote [...]. And besides the sprightly sallies of his wit, and his performance on the piano-forte, Woelfl possessed other qualifications to render him an agreeable companion in society. He imitated, with the greatest success, a variety of sounds and noises not appertaining to the domain of harmony. The roaring of a storm, the rolling of thunder, the hissing of lightning, the fizzing and crackling of a firework, the whistling of birds, screaming of an infant, and many other similar sounds of discord he would, when in good humour, mock with such truth and glee as frequently to deceive persons in an adjoining room.¹⁴

¹³ As of December 2020, since 'new' works by Woelfl still come to light occasionally.

¹⁴ 'Biographical Sketch of Mr. J. Woelfl', *The Repository of Arts, Literature, Commerce, Manufactures, Fashions and Politics*, Vol. 8, 1812, pp. 90–91. The article is unsigned but the author was almost certainly Rudolph Ackermann (1764–1834), a German-born friend and business-partner of Woelfl's (the publication was generally known as 'Ackermann's Repository' or simply 'Ackermann's'). Ackermann and Woelfl collaborated on the 'Ackermann pendulum', a form of metronome that pre-dated Mälzel's, and on the *Harmonic Budget*, a periodical presenting compositions by Woelfl that attempted, for the first time in music, to codify tempo.

Woelfl was only 39 at the time of his early death, which seems to have been the price he paid for an intensive life of multiple simultaneous careers, as pianist, composer and teacher.¹⁵ The same article reveals that he had been close to two important colleagues:

He was buried in Mary-le-Bone church-yard,¹⁶ attended by a number of his most intimate friends, principally professors; Messrs. Clementi and Cramer officiating as chief mourners.¹⁷

After his death, numerous publishers brought out his works and kept them in circulation until the end of the nineteenth century.

Woelfl plays an important role in the history of British music, as one of the founders – along with Clementi, Cramer and others – of the English piano school, as an important figure in English Classicism and as a teacher of composition. And in the development of piano music in the nineteenth century he is a significant predecessor of Mendelssohn and Liszt.

Trois Sonates, Op. 6 (1798)

Woelfl's *Trois Sonates*, Op. 6, were particularly important for his career, since they were the first to receive attention in the *Allgemeine musikalische Zeitung* in Leipzig, which published a very positive review.¹⁸ From this point onwards, the paper showed

¹⁵ The *Repository* article (p. 90) catalogues the symptoms of Woelfl's final illness: an epileptic attack late in 1811 brought on 'an extravasation of a blood-vessel of the head [...], which rendered him insensible and delirious for several weeks'. He recovered only partially, and for the last year of his life suffered a 'shortness of breath' which restricted his movements. 'In the beginning of May, the oppression on his chest became so violent, that he could no longer sleep in a horizontal posture. [...] The immediate cause of his death was an accumulation of water in the chest'. Woelfl may have suffered from Marfan syndrome: he was well over six feet tall, and he could span a thirteenth on the piano keyboard, doubtless a factor in his effortless virtuosity – both potential symptoms of Marfan syndrome. If that was indeed the case, Woelfl may have been suffering from a prolapsing mitral valve, which would produce the orthopnoea (the inability to sleep lying down) that is symptomatic of heart failure. The 'extravasation of a blood-vessel of the head' – perhaps because of a stroke or aneurism – may be further evidence of the effects of Marfan syndrome (information from Dr Peter Dean, HM Senior Coroner for Suffolk, 20 August 2016). Research into Woelfl's medical history is currently underway and its conclusions are awaited.

¹⁶ The current St Marylebone Parish Church, on the south side of Marylebone Road (with the Royal Academy of Music on the opposite side since 1911), was consecrated only in 1817. The churchyard at the time of Woelfl's burial is now the playground of the St Marylebone parish school, on the west side of Marylebone High Street.

¹⁷ *Ibid.*, p. 91.

¹⁸ 'Recension: Trois Sonates pour le Pianoforte composées et dédiées à Mr. L. van Beethoven, par Joesph Wöflf. Op. VI. à Augsbourg chez Gombart et Comp. (2 Fl. 45 Xr.)', *Allgemeine musikalische Zeitung*, Vol. I (1798–99), No. 15, cols. 236–38.

a persistent interest in Woelfl wherever he was performing or composing, reporting on his work even after his death in 1812. The Sonatas were written in 1798, the year in which Woelfl had his celebrated competition with Beethoven, which may have provided the occasion for Woelfl to dedicate these works to his esteemed rival. There was, however, no reciprocal dedication from Beethoven.

In comparison with Woelfl's Op. 1, the *Deux Sonates pour le Clavecin ou Piano-Forte* (1795), dedicated to Mademoiselle Caton de Schroeder, and the *Trois Sonates pour le Forte-Piano seul*, Op. 3 (1796), which were dedicated to his much-admired teacher, Madame Anne de Sonnenburg, *née* Mozart, the Op. 6 Sonatas show some important advances. They have become more condensed: additional inner voices enhance the simple accompanied melody of the earlier works with textures that are denser and increasingly polyphonic, although without approaching a quasi-orchestral fullness of sound. All the movements are marked by a clear formal structure, with memorable themes executed with much imagination, as well as showing technical brilliance on the piano.

The *Allegro* first movement [1] of Sonata No. 1, along with the slow movements of all three works, is distinguished by its emotive quality, especially compared with earlier movements. It may even be regarded as anticipating the first movement of Beethoven's Sonata in C sharp minor, Op. 27, No. 2 (the 'Moonlight'), which was composed in 1801. By contrast, the first movement of Woelfl's second sonata, another *Allegro* [4], is characteristically in the manner of Beethoven. Woelfl's movements contain remarkably harmonious developments such as in the second movement, *Adagio ma non troppo* [2], of Sonata No. 1, bars 20–25 and bars 53–58, but above all in the first and third movements, respectively an *Allegro* [7] and *Presto* [9] of Sonata No. 3.¹⁹ Passages like bars 46–59 or bars 127–40 in the third movement of the Sonata No. 3 speak to Woelfl's familiarity with Bach's *Das wohltemperierte Clavier*, which he probably acquired in Salzburg after the death of Leopold Mozart in 1787. The *senza sordino* passages in the third movement of Sonata No. 3, bars 94–109 and bars 173–90, may have been modelled

¹⁹ The scores of all three sonatas, Op. 6, and of the D major Sonata, Op. 58, can be found online at IMSLP, at https://imslp.org/wiki/Category:Woelfl,_Joseph.

on the first movement of Haydn's Sonata in C major, Hob. XVI/50 (c. 1794), bars 72 *et seq.* and 120 *et seq.* – although Woelfl has the pedal pressed for much longer. Even as his compositions were becoming more difficult in terms of technique, Woelfl never lost sight of his intended clientele, and the majority of those playing his work continued to be ambitious amateurs. Nevertheless, an increasing number of professional musicians became interested in his work as well.

Woelfl obviously continued to cherish these sonatas throughout his life, since he republished them in London in 1810. This edition, entitled *Three Grand Sonatas for the Piano Forte*, Op. 55, and dedicated to a certain Miss Logier, is to be considered the last authorised version.

Piano Sonata in D major, Op. 58 (c. 1811)

The evidence currently available makes it impossible to give a precise date for the Sonata in D major, Op. 58, although some estimate can be made, based on the fact that Woelfl's *Duet for a Harp & Piano Forte*, his Op. 57, was announced in *The Morning Post* on 6 June 1811. The first edition of Op. 58 was published in London by Clementi & Comp., with further editions issued by Kühnel and by Peters, both in Leipzig.

It is not known precisely who the dedicatee, a 'Mrs. Stephenson', might have been. Rupert Ridgewell has argued that she might be Mary Eliza, cousin to the banker and politician Rowland Stephenson (1782–1856), who married her in 1807. A patron of the arts himself, Rowland was the nephew of Edward Stephenson, a collector of violins and admirer of Bach. The dedication to Mrs Stephenson may indicate that she was a student of Woelfl's, which would be in line with what was 'perhaps the most common dedicatory practice among composers in the early nineteenth century [...] to name a pupil, typically a young lady from a prosperous middle or upper class family, on the title page of an appropriate edition.'²⁰

²⁰ Rupert Ridgewell, 'Woelfl's London Publications and the Art of Dedication', *Joseph-Woelfl-Almanach*, 2016–17, Apollon Muzikoffizin, Bonn, p. 126.



*The title page of the first edition of the three sonatas, Op. 6,
that Woelfl dedicated to Beethoven*

The Op. 58 Sonata may have been composed as an exemplary piece for use in teaching the style of the ‘Wiener Klassik.’ Remarks by Eduard Hanslick, in an article on this subject over six decades later,²¹ would suggest as much:

Woelfl established the rule of the ‘Viennese School’ in England. Haydn’s impact here had been deep, but only temporary, and his admirers, mainly Salomon and Burney, did not know how to build upon it. What they needed was an independent maestro, one equipped with all the technical skills and the unique style of the new ‘Viennese School’, one who had a talent for educating the young so they would follow his every move. Woelfl did just this. He ruled his students, determined their outlooks and turned them into avid propagandists of his, i.e., the Viennese way.

The sonata-form first movement [10] is monothematic in structure: the first theme, *Allegro*, is taken directly from the *Adagio* introduction and then modified into a second theme. The second movement, an *Andante con variazioni* [11], continues to follow this model. Its theme is structured along the pattern of a three-part song: ABA. The first four bars of section A lead up to the dominant and the subsequent four bars lead back to the tonic – Mozart himself could not have done it better. It is worth noting, too, that Woelfl does not exhaust all the possibilities open to him during the subsequent four variations: there is neither a slow variation in a minor key, nor one that features the ‘Woelfl jump’ for which the composer was famous. The virtuoso final variation, a *Presto* in $\frac{6}{8}$ time, as one might expect, also serves as the brilliant finale of the sonata as a whole.

Margit Haider-Dechant is the author of Joseph Woelfl. Verzeichnis seiner Werke (Apollon-Musikoffizin, Vienna, 2011) and President of the International Joseph Woelfl Society.

²¹ ‘Geschichte des Concertwesens in Wien’ (‘History of the Vienna Concert Scene’), *Allgemeine musikalische Zeitung*, 18 August 1869, pp. 257 *et seq.*

Adalberto Maria Riva studied at the Conservatorio di Musica in Milan and obtained his ‘Virtuosité’ in 2001 in the class of Dag Achatz at the Lausanne Conservatoire. He is the winner of several national and international prizes, one of which – the Grand Prize of the IBLA International Competition in 2008 – allowed him to undertake a tour in the USA in April of the following year, with a concert in Carnegie Hall. He has also given recitals in Croatia, Germany, Hungary, Italy, Malta, Poland, Russia and Spain, and he has now toured North America five times. He has also performed many times with the Timișoara Philharmonic in Romania under the direction of Jean François Antonioli and with the orchestras Angelicum, Pomeriggi Musicali and Milano Classica in Milan, under the direction of Daniel Gatti, Enrique Mazzola, Massimiliano Caldi and Hiroaki Masuda.

His repertoire extends from Bach to contemporary music, a line that he presents in a cycle of concert-conferences applied to the historical and pianistic literature, especially in Italy and French Switzerland, where he lives. His fondness for musical discoveries and forgotten composers led to a thesis on Adolfo Fumagalli, and a round-table organised with the *commune* of Inzago, Fumagalli’s native town, and several recordings, as soloist or in chamber ensembles, of nineteenth- and twentieth-century Swiss composers such as Vincent Adler, Ernest Ansermet, Jean Binet, Ernest Bloch, Émile-Robert Blanchet, Charles Bovy-Lysberg, Caroline Boissier Butini, Émile Jaques-Dalcroze, Gustave Doret, Aloys Fornerod, Paul Hahnemann, Hans Huber, Fanny Huenerwadel, Joachim Raff, Adolf Ruthardt, Othmar Schoeck, Heinrich Sutermeister, George Templeton Strong, Roger Vuataz and Julien-François Zbinden, released between 2013 and 2020 by VDE-Gallo. He has recorded several other CDs, among them a disc of piano transcriptions (including Fumagalli’s left-hand treatment of ‘Casta Diva’ from Bellini’s *Norma*), *Singing on the Keyboard: Vocal Influences in the Piano Literature* (both for Sheva), *Pianoforte italiano* and *La Flûte romantique* (both for VDE-Gallo), as well as a number of radio programmes, particularly for Swiss Radio RSR Espace 2, Italian RAI Radio Tre, Radio Classica and Radio Canada.



Photograph: Renato Grigarsch

His first recording for Toccata Classics featured music by Adolfo Fumagalli (TOCC 0316), of which Stephen Pritchard wrote in *The Observer*: ‘This disc is a perfect example of [Toccata Classics’] mission to promote neglected music. In his short life, Adolfo Fumagalli (1828–56), known as the Paganini of the piano, was revered by Liszt for his dazzling technique and compositional skill. Adalberto Maria Riva makes a convincing advocate here, particularly in an extraordinary grande fantasia for left hand based on Meyerbeer’s *Robert le diable*.’ Of Volume One in this series of Woelfl piano sonatas (TOCC 0383), Philip Buttell wrote on the website MusicWeb International: ‘Riva is a most sensitive and highly-accomplished player, who crafts his melodic lines with flexibility, thereby allowing the music to breathe at all times. He is very much at one with the demands of Woelfl’s style.’ And of his album of piano music by Émile-Jaques Dalcroze (TOCC 0473), Marc Valencia in *Fanfare* reported that ‘Adalberto Maria Riva is a stylish, sensitive advocate and an ideal guide across its undiscovered yet recognizable landscape, so much so that by the end the listener thirsts to hear more’.

www.adalbertomariariva.net

Adalberto Maria Riva on Toccata Classics



TOCC 0316



TOCC 0383



TOCC 0473



Recorded on 5–6 July 2016 (Op. 58) and 18–19 September 2020 (Op. 6)
at Griffa & Figli, Milan
Piano: Bösendorfer Imperial
Sound engineer: Silvano Landonio
Producer: Adalberto Maria Riva

Booklet essay: Margit Haider-Dechant
Translation: Henner Petin
Cover design: David M. Baker (david@notneverknow.com)
Typesetting and lay-out: KerryPress, St Albans

Executive Producer: Martin Anderson

© Toccat Classics, London, 2021

© Toccat Classics, London, 2021

Toccat Classics CDs are available in the shops and can also be ordered from our distributors around the world, a list of whom can be found at www.toccatclassics.com. If we have no representation in your country, please contact:

Toccat Classics, 16 Dalkeith Court, Vincent Street, London SW1P 4HH, UK
Tel: +44/0 207 821 5020 E-mail: info@toccatclassics.com

JOSEPH WOELFL Piano Music, Volume Two

Trois Sonates, Op. 6 (1798)

No. 1: Sonata in A minor

20:28① I *Allegro*

8:29

② II *Adagio ma non troppo*

7:45

③ III *Presto*

4:14

No. 2: Sonata in D major

18:30④ I *Allegro*

7:10

⑤ II *Andante*

7:10

⑥ III *Rondo. Allegro*

4:10

No. 3: Sonata in A major

18:47⑦ I *Allegro*

8:13

⑧ II *Largo*

5:29

⑨ III *Finale. Presto*

5:05

Piano Sonata in D major, Op. 58 (c. 1811)*

12:48⑩ I *Adagio – Allegro*

5:04

⑪ II *Andante con variazioni*

7:44

Adalberto Maria Riva, piano

TT 69:49

* FIRST RECORDING