

JOSEPH ANTON STEFFAN
(1726-1797)
Harpsichord Sonatas

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|--|-------|----------------------------------|------|
| <i>Sonata in G minor</i> | | <i>Sonata in B flat</i> | |
| 01 Andante maestoso | 11:08 | 08 Andante non molto | 7:27 |
| 02 Andantino o tempo di menuetto | 5:02 | | |
| 03 Andante, tempo di menuetto
(Die Beurlaubung) | 7:24 | <i>Sonata in B flat</i> | |
| <i>Sonata in G major</i> | | 09 Allegro spirituous | 7:02 |
| 04 Andante non molto | 6:30 | 10 Andante non molto | 8:31 |
| | | 11 Tempo di minuetto | 7:37 |
| <i>Sonata in C minor</i> | | <i>total playing time: 79:34</i> | |
| 05 Adagio non molto | 8:12 | | |
| 06 Andante non molto | 5:30 | | |
| 07 Allegro assai | 5:06 | | |

MITZI MEYERSON
harpsichord

Recorded in Dorfkirche Rahnsdorf, Berlin (Germany), in August 2019
Recording producer: Maria Suschke
Executive producer: Carlos Center
Booklet text by Mitzi Meyerson

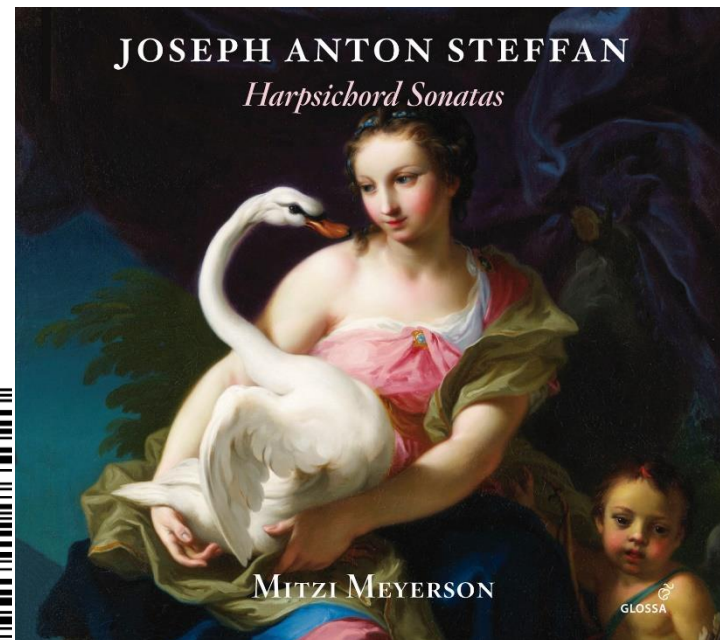
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**Joseph Anton Steffan
HARPSICHORD SONATAS**

Mitzi Meyerson – harpsichord

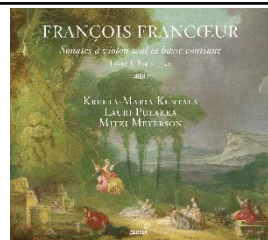
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1 CD
2019

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Francois Francoeur
SONATES À VIOLON SEUL ET BASSE CONTINUE
Mitzi Meyerson/Kentala/Pulakka

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Mitzi Meyerson is a world-renowned American harpsichordist and teacher, based in Berlin for many decades now. She maintains a sterling reputation for her concerts and recordings, and has taught hundreds of students over the last thirty years, many of whom went on to be successful artists in their own right. She specializes in researching little-known or lost works for the harpsichord which she then brings to light in recordings. She has released over sixty albums to excellent critical acclaim. For the last 15 years she has been an exclusive Glossa recording artist, in a label that has worked with her in order to bring into the light, a solo or with small chamber ensembles, music by Balbastre, Muffat, Jones (Richard and John), Somis or Francoeur. Her latest project, with sonatas by Josef Antonin Stepan (or Steffan, depending on the sources), reflects her patient, respectful and profoundly musical approach to her own new discoveries. These newly found sonatas, which she defines as “a sort of missing link in the transition from harpsichord to fortepiano” and being “at the forefront of the development to a new era of composition” with “flavours of Mozart, Haydn, and early Beethoven”, were recorded in Berlin and set yet another milestone in Meyerson’s enthusiastic search for unjustly neglected repertoire.