

HAYDN PIANO SONATAS:
AN EXAMINATION OF STYLE AND PERFORMANCE

By

Yaokun Yang

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Chairperson: Steven Spooner

Scott McBride Smith

Roberta Freund Schwartz

David Alan Street

Sonya Lancaster

Date Defended: December 5, 2012

The Graduate Committee for Yaokun Yang
certifies that this is the approved version of the following document:

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ABSTRACT

Haydn's major keyboard works are sonatas, and these generally represent Haydn's growth as a composer from his early years until 1794, the date of his final three sonatas. The early sonatas are often set in the galant style and were composed as teaching pieces for students. Another group of sonatas is illustrative of a period of artistic development, often referred to as his Sturm und Drang period. Here, Haydn explores new elements, such as the use of minor keys, the growth of both the exposition and development sections, and a higher degree of dramatic character. His late sonatas show a mature and refined piano compositional style, with a noticeable growth of virtuosic elements in Hob. XVI: 50 & 52. Moreover, Haydn's sonatas often exemplify the *Empfindsamer Stil*, imitating the gestures of keyboard writing seen in Carl Philipp Emanuel Bach's works. Haydn's early sonatas were mostly written for harpsichords, and then he switched to fortepianos during his late period.

This document explores the pianistic and interpretational challenges in Haydn's keyboard sonatas, and includes performance techniques to meet these demands.

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INTRODUCTION

Joseph Haydn may be the most underrated of all the great composers, especially when it comes to his piano music. András Schiff noticed this situation and wrote: “Haydn is, together with Schumann, probably the most neglected and misunderstood of the greatest composers. On the one hand, the frequency of the performances is not supported by their quality; on the other hand, Haydn has become one of the worst clichés in classical music. It degrades one of history’s most innovative composers into a lovable but minor figure.”¹ Haydn’s major keyboard works are sonatas, and these generally represent Haydn’s growth from his early years until 1794, the date of the final three sonatas. The early sonatas are often set in the galant style and were composed as teaching pieces for students.² Another group of sonatas is illustrative of a period of artistic development, often referred to as his *Sturm und Drang* period. Here, Haydn explores new elements, such as the use of minor keys, the growth of both the exposition and development sections, and a higher degree of dramatic character. His late sonatas show mature and refined piano writing with a noticeable growth in virtuosic elements in Hob. XVI: 50 and 52. Moreover, Haydn’s sonatas often exemplify the *Empfindsamer Stil*, imitating the

¹ András Schiff, liner notes to *Joseph Haydn Piano Sonatas*, Teldec 0630-17141-2, 1997.

² Stewart Gordon, *A History of Keyboard Literature* (Belmont, CA: Thomson Learning, 1996), 93.

gestures seen in Carl Philipp Emanuel Bach's keyboard works. Haydn discovered a volume of C.P.E. Bach's Prussian sonatas and stated: "I did not come away from my instrument until I had played through them all, and anyone who knows me well must realize that I owe a great deal to Emanuel Bach, that I have understood him and studied him diligently. Emanuel Bach once paid me a compliment on this score himself."³ Accordingly, this paper provides an analysis of methods to perform Haydn's sonatas in an accurate style. The analysis includes an examination of Haydn's keyboard performance, using Samuel Sebastian Wesley's report of Haydn's playing in London on March 2, 1792. In addition, it discusses the keyboard instruments of Haydn's time, the kinds of instruments on which he composed, and some discussions of Haydn's changing instrument preference in sonatas. Moreover, it explores his use of ornamentation and articulation. I will also demonstrate and perform Hob. XVI: 19 and 44, illustrating the pianistic and interpretational challenges a performer faces.

³ Ax Emanuel, liner notes to *Haydn Piano Sonatas*, Sony Classical, SK 53635, 1994.

CHAPTER 1

HAYDN AT THE KEYBOARD

LONDON PERFORMANCE MARCH 2, 1792

On March 2, 1792, Haydn was invited to London by the master violinist Johann Peter Salomon. The trip was hugely important to Haydn in two aspects. First, because he had until then stayed with his patron, Count Nikolaus Esterházy, at his estate in Austria, which limited his artistry and experience. Travel to London represented an opportunity for artistic development.

Second, Samuel Sebastian Wesley attended the evening premier performance with Haydn on the pianoforte. He wrote a report on Haydn's performance at that night:

His performance on the Piano Forte, although not such as to stamp him a first rate artist upon that Instrument, was indisputably neat and distinct. In the Finale of one of his Symphonies [No. 98] is a Passage of attractive Brilliancy, which he has given to his Piano Forte, and which the Writer of this Memoir remembers him to have executed with the utmost Accuracy and Precision.⁴

⁴ Cited in Sandra P. Rosenblum, *Performance Practice in Classic Piano Music: Their Principles and Applications* (Bloomington and Indianapolis: Indiana University Press, 1988), 19.

This praise by Wesley illustrates that, unlike many composers who wrote a considerable amount of keyboard music Haydn was not an unusually gifted performer on the instrument. Due to this fact, the majority of his performances were not solos; rather, he accompanied singers or played with an orchestra.⁵ However, at the concert Haydn played the fortepiano during his Symphony No. 98 in B-flat Major.⁶ According to Graeme Skinner, musicologist Charles Burney described his performance “the renowned composer so electrified the audience, as to excite an attention and a pleasure superior to any that had ever.”⁷ According to Scott Foglesong, this piece included a short fortepiano solo, which was different from his previous keyboard performances. From his description, he acknowledged that Haydn's 1792 London as a solo successful performance.

The propulsive and delightfully unpredictable *Presto* finale is unique amongst Haydn's symphonies in its inclusion of a short fortepiano solo. (Note that a keyboard player was *de rigueur* in English orchestras, with or without a notated part.) Also uncharacteristic is a slowdown towards the end. Composer Samuel Sebastian Wesley was present for the March 2nd premiere and confirms that Haydn himself played the cadenza “with the utmost Accuracy and Precision,” undoubtedly to the added delight of an already dazzled audience.⁸

Haydn returned to visit England between 1794 and 1795. The audience who went to his London concerts appreciated his performance. Afterwards, he became famous and also received a large amount of financial support.

⁵ Ibid.

⁶ This was probably a cadenza inserted at the fermata in m. 337.

⁷ Graeme Skinner, liner note to *Haydn Piano Trios*, ABC Classics 476 3513, 1996.

⁸ Scott Foglesong, Program notes, “*Mozart & Haydn, A Tale of Two Cities*.” September 17, 2011, <http://www.philharmonia.org/sept_2011_prog_notes/> (October 1, 2012).

His best-known works, such as “London” symphonies, the Rider quartet, and the "Gypsy Rondo" piano trio, were all composed during his journeys to London. Therefore, the performance in 1792 was a good way for him to explore and develop his artistry. Also, during his English visits he integrated the comic and tragic elements into his composition in order to satisfy the tastes of English audiences.

CHAPTER 2

KEYBOARD INSTRUMENTS IN HAYDN'S TIME

From 1755 to 1796, there were three keyboard instruments appropriate for performance of Haydn sonatas: the harpsichord, the clavichord, and the fortepiano. None of these three instruments was more highly advanced than its companions, because each one has its strengths and weakness. C.P.E. Bach preferred the clavichord, declaring it his favorite in his *Essay on the True Art of Playing Keyboard Instruments*. He also recommended its use to promote a sensitive touch.⁹ Many composers, including Haydn, used the clavichord to produce expressive music. The harpsichord made by Shudi & Broadwood in London 1775 had the loudest dynamic range of the three keyboard instruments under discussion. The principal disadvantage of this instrument was that the sound faded quickly, which limited its capacity for flexible dynamic expression. Due to its ingenious escapement mechanism, the fortepiano gave varying power to the fingers they did not possess with the harpsichord.¹⁰ Nevertheless, early fortepianos were generally softer than the largest harpsichords, but not quite as sensitive as clavichords. By the 1780s, though, most harpsichord makers were phasing out the instrument or making the switch to the fortepiano.

⁹ Brian Doherty, review of *Historical and Analytical Studies of European Music: "Bach and the Pedal Clavichord: An Organist's Guide,"* by Joel Speerstra, *Quarterly Journal of the Music Library Association* 61/3 (March 2005), 760-763.

¹⁰ Alfons Huber, *Was the 'Viennese Action' Originally a Stossmechanik?* *The Galpin Society Journal* 155 (April 2002), 169-182.

On July 4, 1790, Haydn wrote a letter to Madame Genzinger, which presents his opinion on the fortepiano of the day.

It is quite true that my friend Herr Walther is very celebrated, and that every year I receive the greatest civility from that gentleman, but between ourselves, and speaking frankly, sometimes there is not more than one instrument in ten which you could really describe as good, and apart from that they are very expensive. I know Herr von Nikl's fortepiano: it's excellent, but too heavy for Your Grace's hand, and one can't play everything on it with necessary delicacy. Therefore I should like Your Grace to try one made by Herr Schanz; his fortepianos are particularly light in touch and the mechanism very agreeable. A good fortepiano is absolutely necessary for Your Grace, and my Sonata [no. 59 in E^b] will gain double its effect by it.¹¹

During the period of Haydn's visits to London, fortepianos made by Broadwood had more reliable keyboard and foot pedals than those of other manufacturers. According to László Somfai, Haydn might have had impressions of these instruments and worked on significant fortepianos with a range of five and a half octaves in London. In addition, he listened to the virtuoso performances of Clementi and Jan Ladislaus Dussek, who was famous for his pedaling, and he noted in his diary that John Field played the fortepiano excellently. Haydn took the dynamic range and action of the instruments he encountered in London into consideration when writing solo piano sonatas (nos. 60 in C, 62 in E^b) and

¹¹ László Somfai, *The Keyboard Sonatas of Joseph Haydn: Instruments and Performance Practice, Genres and Styles* (Chicago: The University of Chicago Press, 1995), 12.

trios.¹² The controversial *open pedal* marking in the first movement of no. 60 is of course related to Haydn's discovery of and interest in these Broadwood fortepianos.¹³

HAYDN'S CHOICE OF INSTRUMENTS

The instruments on which Haydn composed are indicated by the scores, which include the range of the instrument, dynamic markings for performing the piece, and the characteristics of various instruments.

Georg Feder first noticed that Haydn did not go beyond d^3 in works written up to 1767 (this includes Sonatas 29 in E^b and 30 in D). In the sonatas composed after 1768 (no. 31 in A^b etc.), the treble sometimes extends to f^3 . Thereafter, almost all works by Haydn, excepting one single London movement (no. 60 in C, III), can be performed on a keyboard with a range of five octaves (F_1 - f^3), which was typical of continental instruments up to the end of the eighteenth century.¹⁴ The range of five octaves did not influence Haydn's choice of instrument, because the range of the clavichord, the harpsichord, and the fortepiano were very similar at that time. However, Somfai mentions a "short-octave" (G_1 - d^3) arrangement of the lowest notes of the keyboard; these stem directly from harpsichord or organ building; a representative example can be found in

¹² Ibid., 18.

¹³ Ibid.

¹⁴ Ibid., 27.

Haydn's Capriccio in G major.¹⁵ With the increasing ranges of the keyboard, Haydn composed his piano sonatas on five-octave harpsichords or fortepianos after 1768, and he could have completed his sonata in C major, Hob. XVI: 50, 3rd movement on six-octave fortepiano, which can be assumed from the range of C- a³ with an 8^{va} marking (Example 2.1).

Example 2.1. Haydn piano sonata in C major, Hob. XVI: 50/III, mm. 170-172.



Dynamic markings could help identify Haydn's choice of instrument too. As Somfai described, should the original notation contain the marking *Bebung*, the piece could be executed only on the clavichord. This marking is completely absent from Haydn's keyboard music.¹⁶ Since the harpsichord's principal drawback prior to 1780 was its inability to produce flexible dynamics, many composers, including Haydn, focused on various ways of adding voices and using arpeggios to create dynamic changes on this instrument, as in the sonata in g minor, Hob. XVI: 44/I. Dynamic markings occur only in three pre-1780 keyboard works by Haydn preserved in autograph manuscripts: Hob. XVI:

¹⁵ Ibid.

¹⁶ Ibid., 29.

18, 20 and 22, and of these the only extensive occurrence is in Hob. XVI: 20. Although certain dynamic indications in the sonata in c minor, Hob. XVI: 20 (Example 2.2) may be achieved individually on a harpsichord, famously, the alteration of *f* and *p* on successive notes in mm. 13-14 undoubtedly require a touch sensitive instrument.¹⁷ From 1780 onward, dynamic markings exclusively for fortepiano were introduced, including *crescendo* or *decrescendo*, *fc* accents, *f-p-f-p* series.

Example 2.2. Haydn piano sonata in c minor, Hob. XVI: 20/I, mm. 13-14.

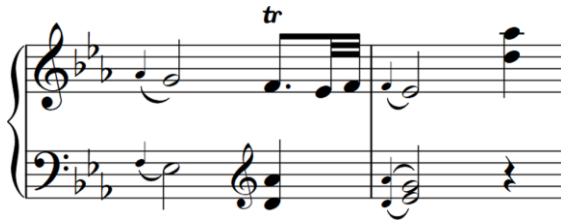
The ‘Esterházy’ Sonatas, Hob. XVI: 21-6, and the six sonatas of ‘anno 1776’, Hob. XVI: 27-32, in particular, contain occasional passages which, while certainly not proving that a double-manual instrument is intended, are undoubtedly easier to play on one.¹⁸ For example, in the sonata in E-flat major, Hob. XVI: 25/II (Example 2.3). The trill with the two hands overlapping in mm. 29-30 would be much easier to play on a double-manual harpsichord. In m. 6 of the sonata in F major, Hob. XVI: 23/II (Example 2.4), it is strongly recommended that the unison A^b be played on a double-manual

¹⁷ Bernard Harrison, *Haydn's Keyboard Music: Studies in Performance Practice* (Oxford: Clarendon Press, 1997), 14.

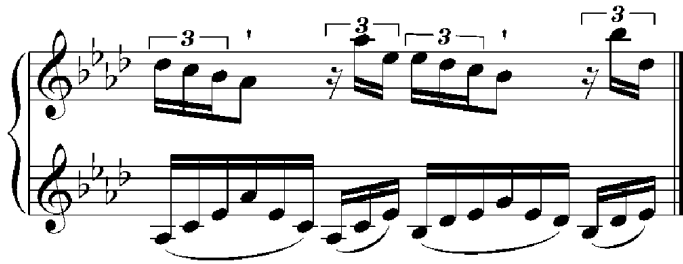
¹⁸ *Ibid.*, 20.

harpsichord instead of one-manual one, as it is not possible to play the staccato-like A^b with the right hand while the left hand accompanies with arpeggios. Such a one-manual instrument, like the typical Austrian harpsichord of the eighteenth century, may have been the norm, but there is reason to believe that Haydn may have had access to a double-manual harpsichord at certain times in his career.¹⁹

Example 2.3. Haydn piano sonata in E-flat major, Hob. 25/II, mm. 29-30.



Example 2.4. Haydn piano sonata in F major, Hob. XVI: 23/II, m. 6.



¹⁹ Ibid.

Haydn wrote his sonata in E-flat major, Hob. XVI: 49 for the fortepiano. According to John Rink, it is Haydn's first sonata to be specifically written for the fortepiano. It was written for one of his noble patrons. Haydn provides some instructions for playing this piece: "Only the Adagio is quite new, and I especially recommend this movement... it is rather difficult but full of feeling."²⁰ At this, Haydn complains that his patron doesn't have one of Schanz fortepianos, as he discussed how a fortepiano could produce twice the effect. As Rink explains, Haydn's partiality to the Schanz fortepiano becomes clear in his further correspondence with his noble patron, where he insists that this sonata will not work very well on the harpsichord.²¹ Additional correspondence reveals why he preferred Schanz instruments to those by other Viennese makers: Haydn's emphasis on their lightness of touch and, most importantly, his belief that the best way to perform was to replicate not just the sound but the feel of the instrument he had in mind.²²

²⁰ John Rink, *Musical Performance: A Guide to Understanding* (Cambridge: Cambridge University Press, 2002), 26.

²¹ *Ibid.*

²² *Ibid.*

CHAPTER 3

HAYDN'S STYLE AND PERFORMANCE OF PIANO SONATAS

Haydn was highly influenced by the treatise of C.P.E. Bach, *Essay on the True Art of Playing Keyboard Instruments*, especially in the areas of ornamentation and articulation. According to Georg August Griesinger, an acquaintance and early biographer, Haydn discovered a volume of Bach's sonatas around 1749 and reported of the experience: "I did not come away from my instrument until I had played through them all, and anyone who knows me well must realize that I owe a great deal to Emanuel Bach, that I have understood him and studied him diligently. Emanuel Bach once paid me a compliment on this score himself."²³ However, he started to use his own vocabulary of musical expression for arpeggios, trills, turns, mordents, slides, appoggiaturas, dynamics, accents, and fermatas.²⁴

Arpeggio

According to C.P.E. Bach, the word "arpeggio" written over a long note calls for a chord broken upward and downward.²⁵ As a result of C.P.E. Bach's inspiration, Haydn often uses an upward arpeggio at the end of a movement in his early sonatas, where the

²³ Emanuel, liner notes.

²⁴ Somfai, *Keyboard Sonatas of Joseph Haydn*, 43.

²⁵ Carl Philipp Emanuel Bach, *Essay on the True Art of Playing Keyboard Instruments* (New York: W. W. Norton & Company, Inc, 1949), 158.

tempo slows as at the end of the sonata in E-flat major, Hob. XVI: 45/III (Example 3.1); and on augmented rhythms in his later works, as at the end of the sonata in C major, Hob. XVI: 48/I (Example 3.2). However, Haydn never utilizes the downward arpeggio and prefers developing his own. In many of Haydn's sonatas, he states the theme as the first part of movement, and he often uses the arpeggio, or broken-chord figuration. The second theme of the sonata in g minor, Hob. XVI: 44/I is an example of a lightly arpeggiated theme, which contrasts with the dark mood of the first theme (Example 3.3). In playing the joyful second theme, the performer may struggle to execute the sixty-fourth notes among the thirty-seconds, which can produce a grotesque effect.²⁶ In addition, the pre-1780 sonatas were written for the harpsichord, where the arpeggio signs lack of consistency. Compared to his early sonatas, the notation of arpeggios in the pieces starting with sonatas nos. 54-56 is much more precise.²⁷ For example, in m. 3 of the sonata in E-flat major, Hob. XVI: 52/II (Example 3.4), there are specifically independent arpeggios in the right and left hands.

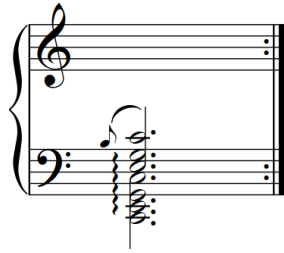
Example 3.1. Haydn piano sonata in E-flat major, Hob. XVI: 45/III, m. 136.



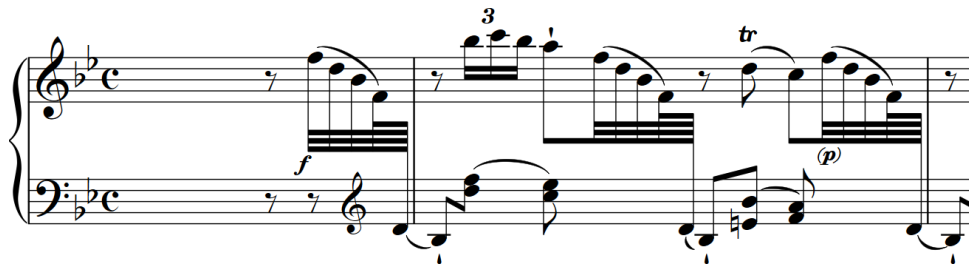
²⁶ Somfai, *Keyboard Sonatas of Joseph Haydn*, 98.

²⁷ *Ibid.*, 97.

Example 3.2. Haydn piano sonata in C major, Hob. XVI: 48/I, m. 134.



Example 3.3. Haydn piano sonata in g minor, Hob. XVI: 44/I, mm. 12-14.



Example 3.4. Haydn piano sonata in E-flat major, Hob. XVI: 52/II, m. 3.



Trills

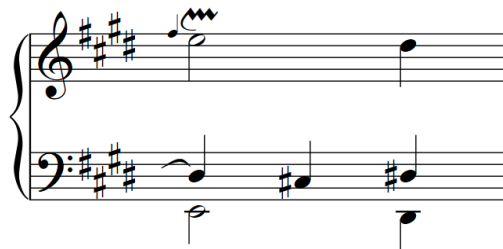
C.P.E. Bach wrote trills as Haydn did, but Haydn's notion of this ornament is slightly different. Bach explained: "The ascending trill with its symbol and execution

appears in Fig. 102 (Example 3.5).”²⁸ An example can be found in m. 6 of Haydn’s sonata in E major, Hob. XVI: 22/III (Example 3.6). Bach states: “The half or short trill appears only in a descending second regardless of whether the interval is formed by an appoggiatura or by large note.”²⁹ All the examples he provides have the trill note on a weak beat (Example 3.7). In contrast, the short trills of the first theme of the sonata in D major, Hob. XVI: 37/I (Example 3.8) occur on the strong beat of the measure and are not slurred. Moreover, Haydn’s notation does not supply us with any information on the speed with which the trills are supposed to be executed.³⁰ Therefore, Haydn borrowed aspects of C.P.E. Bach’s view of trills, but his execution of them was slightly dissimilar.

Example 3.5. C.P.E. Bach, *Essay on the True Art of Playing Keyboard Instruments*, an example of the trills.³¹



Example 3.6. Haydn piano sonata in E major, Hob. XVI: 22/III, m. 6.



²⁸ Bach, *Essay on the True Art of Playing Keyboard Instruments*, 107.

²⁹ *Ibid.*, 111.

³⁰ Somfai, *Keyboard Sonatas of Joseph Haydn*, 56.

³¹ Bach, *Essay on the True Art of Playing Keyboard Instruments*, 107.

Example 3.7. C.P.E. Bach, *Essay on the True Art of Playing Keyboard Instruments*, an example of the trills.³²



Example 3.8. Haydn piano sonata in D major, Hob. XVI: 37/I, m.1.



The Turn and the Haydn Ornament

C.P.E. Bach declares that the snapped turn should not be confused with the simple turn after a note. In order to differentiate the two more clearly, their execution is illustrated in Fig. 138 (Example 3.9).³³ A good example of Haydn using a snapped turn as C.P.E. Bach does is at the beginning of the sonata in D major, Hob. XVI: 24/I (Example 3.10). The turn is the most frequent ornament in Haydn’s mature style and probably the most problematic as far as proper performance is concerned.³⁴ Nonetheless, playing the turn easily enhances melodies, making them attractive and brilliant. Haydn himself was guilty of using a “master symbol” \approx , which today we call the “Haydn ornament.”³⁵

³² Ibid., 111.

³³ Ibid., 126.

³⁴ Somfai, *Keyboard Sonatas of Joseph Haydn*, 58.

³⁵ Ibid.

Haydn frequently uses signs ∞, tr, ∞ in the same piece. A good example of this is in m. 64 of the sonata in D major, Hob. XVI: 19/II (Example 3.11). In his middle phase, Haydn started to use the regular C.P.E. Bach-type keyboard turn ∞; his use of the ∞ symbol in the same piece was meant to indicate a mordent.³⁶ For example, these signs occur in m. 8 of the sonata in c minor, Hob. XVI: 20/I (Example 3.12). Haydn typically positions the turn in several ways. One is a turn in the middle of a dotted-rhythm.³⁷ An example of this can be found in m. 2 of the sonata in E major, Hob. XVI: 13/I (Example 3.13). According to Somfai, this is the most frequent position of the turn in Haydn's music.³⁸

Example 3.9. C.P.E. Bach, *Essay on the True Art of Playing Keyboard Instruments*, an example of the turn.³⁹



Example 3.10. Haydn piano sonata in D major, Hob. XVI: 24/I, m.1.



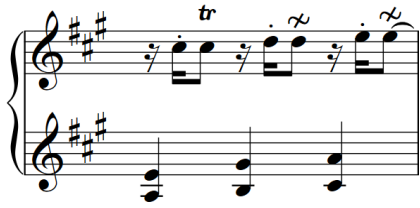
Example 3.11. Haydn piano sonata in D major, Hob. XVI: 19/II, m. 64.

³⁶ Ibid., 62.

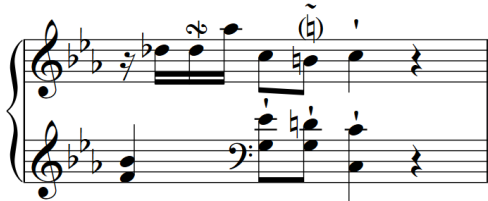
³⁷ Ibid., 66.

³⁸ Ibid.

³⁹ Bach, *Essay on the True Art of Playing Keyboard Instruments*, 126.



Example 3.12. Haydn piano sonata in c minor, Hob. XVI: 20/I, m. 8.



Example 3.13. Haydn piano sonata in E major, Hob. XVI: 13/I, m. 2.



The Mordent

Haydn's use of the mordent was greatly influenced by C.P.E. Bach's description. According to C.P.E. Bach, the mordent is "essential to connecting notes, filling them out, as well as making them brilliant."⁴⁰ Typically, long mordents are placed over long notes and short mordents over short notes. Depending on the tempo, the long mordent may also appear over a quarter or an eighth

⁴⁰ Ibid., 127.

note, whereas the short mordent appears over notes of all values and lengths.⁴¹ An example by Haydn that is similar to C.P.E. Bach's treatment of mordents appears at the beginning of the sonata in b minor, Hob. XVI: 32/I, where the short mordent is placed on the beat and over a half note (Example 3.14).

Example 3.14. Haydn piano sonata in b minor, Hob. XVI: 32/I, m.8.



The Slide

Another example of C.P.E. Bach's influence on Haydn's work is the use of the slide. Bach explained: "The two-note slide is distinguished from the three-note in that it is always used in a leap, which it helps to fill in and always played rapidly, the three-note is not (Example 3.15)."⁴² An example from Haydn's sonata in A-flat major, Hob. XVI: 46/I (Example 3.16) conforms to C.P.E. Bach's definition. Haydn rarely uses the slide to interpret expressive passages, but the three-note slide in his keyboard sonatas needs to be played relatively quickly, like the two-note one. A further example of this interpretation is in m. 25 of Haydn's sonata in D major, Hob. XVI: 19/II (Example 3.17).

⁴¹ Ibid.

⁴² Ibid., 137.

Example 3.15. C.P.E. Bach, *Essay on the True Art of Playing Keyboard Instruments*, an example of the slide.⁴³



Example 3.16. Haydn piano sonata in A-flat major, Hob. XVI: 46/I, m. 26.



Example 3.17. Haydn piano sonata in D major, Hob. XVI: 19/II, m. 25.

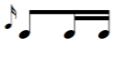







Appoggiaturas

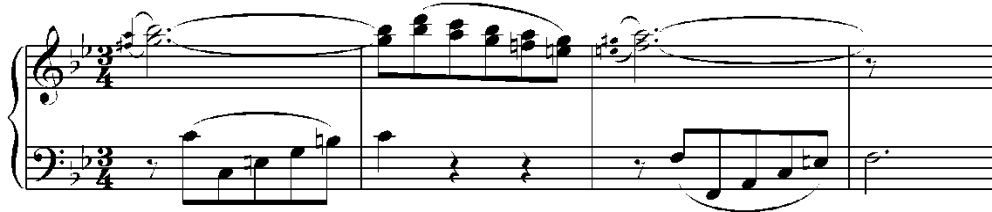
C.P.E. Bach described this ornament in his treatise: “Appoggiaturas are among the most essential embellishments. They enhance harmony as well as melody.”⁴⁴ Mozart, Beethoven and other Classical composers used the appoggiaturas throughout their music. Their accented dissonance and resolution are important elements in the Classical style.

⁴³ Ibid.

⁴⁴ Ibid., 87.

An example is found in m. 16 and 18 of the Haydn sonata in B-flat major, Hob. XVI: 18/II (Example 3.18); the dissonance occurs between the right hand and the left hand. According to Somfai, the 2:1 resolution of this sonata cannot be correctly executed any other way.⁴⁵ The fundamental instructions for playing the *short* and *long* appoggiaturas provided by C.P.E. Bach are useful for Haydn. Most of the doubtful cases are in a gray area, where executing a given formula with short or long appoggiaturas has an almost identical effect owing to rapid tempo or small rhythmic values.⁴⁶ Somfai explains that the ornament marked [NB] is a short appoggiatura according to Bach, but in Haydn's music it is a long one. Haydn understood  to mean  and  to mean . Moreover, in relatively fast tempos, he would most likely write  to mean .⁴⁷ Two examples are found at the end of the exposition and the recapitulation in the sonata B-flat major, Hob. XVI: 18/I (Examples 3.19 and 3.20).

Example 3.18. Haydn piano sonata in B-flat major, Hob. XVI: 18/II, mm. 16-19.



⁴⁵ Somfai, *Keyboard Sonatas of Joseph Haydn*, 49.

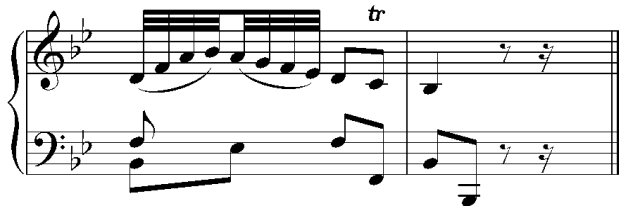
⁴⁶ *Ibid.*, 47.

⁴⁷ *Ibid.*

Example 3.19. Haydn piano sonata in B-flat major, Hob. XVI: 18/I, mm. 37-38.



Example 3.20. Haydn piano sonata in B-flat major, Hob. XVI: 18/I, mm. 114-115.



Dynamics and Accents

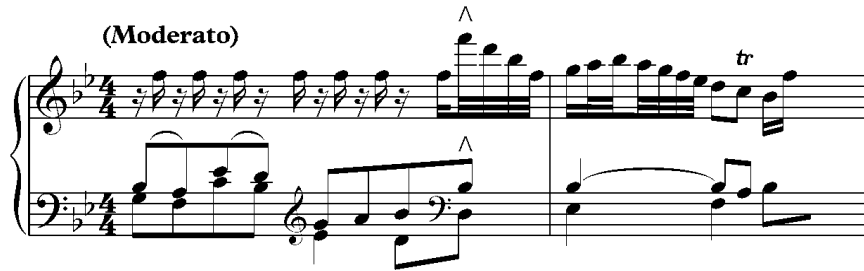
C.P.E. Bach's view of dynamics is "in general, dissonances are played loudly and consonances softly, since the former rouse our emotions and the latter quiet them."⁴⁸ An example of Haydn's use of dynamics to interpret dissonances and consonances is the sonata in c-sharp minor, Hob. XVI: 36/I. Somfai compiled Haydn's piano sonatas with a whole collection of examples. These illustrate Haydn's ingenious uses of dynamic changes and accents based on a sudden alteration of texture in context, but otherwise it maintains a strict number of parts.⁴⁹ This statement is important because so many his early sonatas are written for the harpsichord; thus, texture creates dynamics. For example,

⁴⁸ Bach, *Essay on the True Art of Playing Keyboard Instruments*, 163.

⁴⁹ Somfai, *Keyboard Sonatas of Joseph Haydn*, 129.

Haydn expands the five-octave range in both hands to achieve the strong accent in mm. 22 and 23 of the sonata in D major, Hob. XVI: 19/I (Example 3.21).

Example 3.21. Haydn piano sonata in D major, Hob. XVI: 19/I, mm. 22-23.



Fermatas: Cadenzas in the Sonatas

As Somfai states, the eight small examples of fermatas in C.P.E. Bach provide little help in elucidating their use in Haydn's works.⁵⁰ Haydn typically positions the fermata in several distinct ways. In Haydn's piano sonatas, the fermata slurred note with a dot over it indicates that the performer should hold the tone as long as the nature of the composition calls. Improvised cadences occur before the end of slow movements in two of Haydn's early piano sonatas, Hob. XVI: 19 and 46 (Examples 3.22 and 3.23). As written examples from Haydn's time do not survive, the contemporary performer needs to write their own cadenzas. The second example of Haydn's use of fermatas is before the closing motives of the recapitulation of the sonata in g minor, Hob. XVI: 44/I; there is a written-out fermata as well as a cadenza in mm. 66-70 (Example 3.24). In addition, a

⁵⁰ Ibid., 81.

fully written-out fermata occurs in both the exposition and the recapitulation of the sonata in c minor, Hob. XVI: 20/I (Examples 3.25 and 3.26). Marked *adagio*, the fermata doesn't represent the cadenza. Haydn specifically indicates that the performer needs to hold the note with the fermata sign longer.

Example 3.22. Haydn piano sonata in D major, Hob. XVI: 19/II, mm. 101-102.

The image shows a short musical excerpt from Haydn's piano sonata in D major, measures 101-102. It is written in treble and bass clefs. Measure 101 contains a series of eighth notes in the right hand and a single note in the left hand. Measure 102 features a fermata over a note in the right hand, with a 'tr' symbol above it, indicating a trill. The left hand has a single note in measure 102.

Example 3.23. Haydn piano sonata in A-flat major, Hob. XVI: 46/II, mm. 76-80.

The image shows a musical excerpt from Haydn's piano sonata in A-flat major, measures 76-80. It is written in treble and bass clefs. Measure 76 has a series of eighth notes in the right hand and a single note in the left hand. Measure 77 features a fermata over a note in the right hand, with a 'tr' symbol above it, indicating a trill. The left hand has a single note in measure 77. Measure 78 has a dynamic marking of 'f' (forte) in the right hand and 'p' (piano) in the left hand. Measure 79 has a dynamic marking of 'p' in the right hand. Measure 80 has a dynamic marking of 'p' in the right hand. The piece ends with a double bar line and repeat dots.

Example 3.24. Haydn piano sonata in g minor, Hob. XVI: 44/I, mm. 66-70.

Musical score for Example 3.24, Haydn piano sonata in g minor, Hob. XVI: 44/I, mm. 66-70. The score is in 4/4 time and G minor. It consists of two systems. The first system shows the right hand playing a melodic line with a *cresc.* marking and a fermata over the final note, while the left hand provides harmonic support with a *fz* marking. The second system begins with a *dim.* marking and a *sempre più adagio* tempo instruction, leading to a section marked **A tempo**. The right hand continues with a melodic line, and the left hand features a triplet of eighth notes.

Example 3.25. Haydn piano sonata in c minor, Hob. XVI: 20/I, mm. 24-26.

Musical score for Example 3.25, Haydn piano sonata in c minor, Hob. XVI: 20/I, mm. 24-26. The score is in 4/4 time and C minor. It consists of two systems. The first system shows the right hand playing a melodic line with a *p* marking and a *pp* marking, and a *ten.* marking. The left hand features a triplet of eighth notes with a *p* marking and a *ten.* marking. The second system begins with a *ten.* marking and a *fz* marking, leading to a section marked **Tempo primo**. The right hand continues with a melodic line, and the left hand features a triplet of eighth notes.

Example 3.26. Haydn piano sonata in c minor, Hob. XVI: 20/I, mm. 88-90.

Musical score for Example 3.26, Haydn piano sonata in c minor, Hob. XVI: 20/I, mm. 88-90. The score is in 4/4 time and C minor. It consists of two systems. The first system shows the right hand playing a melodic line with a *p* marking and a *ten.* marking. The left hand features a triplet of eighth notes with a *p* marking and a *ten.* marking. The second system begins with a *ten.* marking and a *pp* marking, leading to a section marked **Tempo primo**. The right hand continues with a melodic line, and the left hand features a triplet of eighth notes.

DESCRIPTION OF LECTURE RECITAL PIECES

It is obvious that the sonata in D major, Hob. XVI: 19 belongs to the galant style; the sonata in g minor, Hob. XVI: 44 fits the *Empfindsamer* style.

Sonata in D major, Hob. XVI: 19 – Galant style

Performed in the galant style, the piece should be full of joyful character and a happy mood interrupted with pauses. The galant is never tragic in nature, and the rests should always be separated. Cadential key affirmations effectively separate the material. Exemplifying the Baroque, the galant exhibits thinner textures, even compromising the melodic line above the bass contrapuntal part. Increasingly, the bass line performs as a support for the higher parts with uncomplicated harmonies.⁵¹

1st Movement

The first eight measures are one phrase, as is in typical classical form, but it divides into 3 + 5 instead of 4+ 4. Haydn likes to use dissonant intervals or chords to add intense feeling; these are normally played loud. When these resolve to consonant chords, the latter are played softly, to create contrast, as in mm. 57 and 58. Haydn enjoys following a phrase with repetition, for example, mm. 86 – 90, which the performer should

⁵¹ Sylvia Berry, review of *Joseph Haydn – Sonatas for the Harpsichord*, by Byron Schenkman, *Early Music America* 13/1 (Spring 2007), 18.

always play softly the second time to create a distinct sound. The movement ends with the sound fading away, as in the first movement of the sonata in g minor, to create an effect that matches Haydn's humorous personality.

2nd Movement

The tempo, marked "andante", should not be that slow, but rather, "floating". This movement's style is similar to his string quartets or orchestral works. The many detailed articulations in this movement, like left-hand rests at the beginning of this movement, the alternation of staccato and legato in m. 18, and use of contrasting elements make the audience feel attracted and delighted. For example, from mm. 29 – 32, the first two measures display an adorable character with staccato; the next have an elegant character and are played legato. He also alternates between major and minor keys. One example is the B section in e minor, which starts in m. 50, but in m. 56 it modulates to E major. Another good example is the modulation to A minor from m. 67 to m. 73, which demonstrates that Haydn loves to entertain his audience. To highlight of Haydn's compositional style, the performer needs to play softly in these seven measures to set the audience up to appreciate the forte in m. 74.

3rd Movement

This movement has a very light sound, which requires virtuosic runs at a fast tempo. Haydn puts repetition markings in every section. Performers need to decide how to make the audience interested while repeating each part. A very good example is mm. 25 – 32. Performers could play *f* in mm. 25, 26 and 28, and switch to *p* in m. 27 and m. 29 to create contrast. The choice of fingering is essential to playing fast passages. For example, in mm. 72-77, if you only use right hand with rotated motion, you cannot reach

the fast tempo that is expected. Performers could employ the left hand to play the dyads while accompanying with the right hand, only hitting the E In mm. 101 – 108, in the first half of the phrase, all of the octaves are played softly and lightly until it moves to D on the beat. In the second half of the phrase, all the octaves repeat until the arrival point of F-sharp, which lands on upbeat. Both notes need to be accented and played loudly to create dramatic emotion.

Sonata in g minor, Hob. XVI: 44 – Empfindsamer style

Known either, as the “sensitive style,” or “style of sensibility”, the *Empfindsamer* values highly expressive and intimate interpretation. It aims for gentle melancholy, hence the predilection for minor keys. The style is filled with frequent mood shifts, interruptions, expectant pauses, lavish ornamentation, and dissonant harmonies. Compared to the “extroverted” *Sturm and Drang* for such large-scale “public” spectacles as operas and symphonies, the intensely personal, “introverted” *Empfindsamer* is more effective when expressed “privately” through the relatively intimate genre of the solo sonatas.⁵²

⁵² Emanuel, liner notes.

1st Movement

This movement shifts between major and minor, as Haydn does in the 2nd movement of the sonata in D Major. In m. 9, the piece switches from B-flat major to b-flat minor, which performers usually start softly, in order to create the characters of dark and light. The beginning of this movement starts with sensitive and shadowy sound. In m. 12, it transforms to a joyful and timbre. A very attractive example is mm. 46- 51. Haydn gradually adds voices, like a choral piece, which indicates that performers need to arrive at the climax of this movement through a *crescendo*; though he doesn't mark it, he assumes every performer would have realized this.

CONCLUSION

Haydn's London performance on March 2, 1792 is essential to understanding Haydn as a solo pianist. Information provided by multiple sources gives us a clear picture of the context of the performance and the importance of this event. Discussions of the keyboard instruments of Haydn's time and his changing instrumental preference in sonatas illustrate how these factors impacted his compositional style and performance practice. Chapter 3 of this study explores how Haydn was greatly influenced by Carl Philipp Emanuel Bach's view of ornamentation and articulation. Moreover, it demonstrates the pianistic and interpretational features of Haydn piano sonatas Hob. XVI: 19 and 44.

Sviatoslav Richter once said: "Dear Haydn, how I love you! But other pianists? They're rather lukewarm towards you. Which is a great shame."⁵³ This quote precisely illustrates why contemporary pianists largely ignore the bulk of Haydn's keyboard works. Clearly, the undiscovered truth of Haydn's piano sonatas remains for the most part still hidden. It is hoped that this analysis and information will help contemporary pianists recognize the beauty, as well as the challenges, of playing Haydn's piano sonatas.

⁵³ "Haydn 2009", *New English Conservatory*, January 1, 2010, < <http://necmusic.edu/haydn>> (September 26, 2012).

APPENDIX

SELECTED RECORDINGS OF HAYDN PIANO SONATAS

Balsam, Artur. *Haydn Piano Sonatas*. L'oiseau-Lyre, SOL.273, 1964.

Brendel, Alfred. *Haydn: Piano Sonatas*. A Philips Classics, 523644L, 1986.

Buchbinder, Rudolf. *Haydn: Complete Piano Sonatas*. Teldec, 0630-12187-2, 1995.

Gould, Glenn. *Joseph Haydn: Six Late Piano Sonatas*. Sony Classical, LC06868, 2012.

Hamelin, Marc-André. *Haydn: Piano Sonatas*. Hyperion, CDA67554, 2012.

Kasman Yakov. *Six Sonatas Pour Piano*. Calliope, 9240, 1997.

Schirmer, Markus. *Haydn Piano Sonatas*. Lotus Classics, 9517, 1995.

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