



JOSEPH HAYDN
Six Piano Sonatas
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JOSEPH HAYDN (1732-1809)

Sonata no. 44 in F major, Hob. XVI:29 (1774)

[1] Moderato	5:07
[2] Adagio	4:19
[3] Tempo di Menuet	3:58

Sonata no. 39 in D major, Hob. XVI:24 (1773)

[4] Allegro	4:43
[5] Adagio	3:13
[6] Finale. Presto	2:15

Sonata no. 40 in E-flat major, Hob. XVI:25 (1773)

[7] Moderato	5:54
[8] Tempo di Menuet	2:31

Sonata no. 41 in A major, Hob. XVI:26 (1773)

[9] Allegro moderato	6:49
[10] Menuet al rovescio – Trio (al rovescio)	1:35
[11] Finale. Presto	0:51

Sonata no. 46 in E major, Hob. XVI:31 (1776)

[12] Moderato	4:22
[13] Allegretto	2:28
[14] Finale. Presto	2:41

Sonata no. 47 in B minor, Hob. XVI:32 (1776)

[15] Allegro moderato	5:18
[16] Menuet: Tempo di Menuet	3:05
[17] Finale. Presto	3:13

total time 62:30

The six keyboard sonatas selected for this CD are taken from Haydn's middle period, all written between 1773-1776 when he was loyally at the service of Prince Nikolaus Esterházy (and to whom three of the sonatas are dedicated). I find it fascinating that even within the context of Haydn's 60 continuous years of composition, and given the vast development and change in his style – moving from the early Classical period and *Style Galant*, through the *Empfindsamkeit* and C.P.E. Bach's influence, to establishing and refining what is now the essence of "The Classical Style" – Haydn displays in a short period of 3 years an astonishing diversity of compositional techniques, modes of expression, style and characters. The elegant finesse, proportion and (deceiving) symmetry presented in the first movement of the *D major Sonata* (Hob. XVI:24), is followed with the contrapuntal lines of the first movement of the *A major Sonata* (Hob. XVI:26), its ingenious Menuet Al Rovescio (Minuet in reverse) and its surprising, playful and brisk third movement. Later on unfolds a serene and beautiful slow movement, reminiscent of a Passacaglia with interwoven long polyphonic lines, in which Haydn overtly leans back to the Baroque era (Hob. XVI:31, 2nd movt.). The set of sonatas chosen here culminates with the *B minor sonata* (Hob. XVI:32), which foreshadows some Beethovenian elements - in drama, architecture and motivic use.

Most of the six selected sonatas are also quite rarely heard on the concert stage, have not been recorded often, and surprisingly, relatively few pianists have been exposed to them. Aside to the joy of indulging in this rich repertoire, I hope with this CD to shed light on some of those wonderful 'neglected' sonatas, as well as contribute to the growing revival of interest in Haydn's genius as a keyboard composer.

Einav Yarden

In 1818 London – that is, less than 10 years after Josef Haydn died in Vienna – John Murray Jr. of Albemarle Street published a book by an obscure French pamphleteer, entitled *The Lives of Haydn and Mozart with Observations on Metastasio and on the Present State of Music in France and Italy*, which included several letters that were actually plagiarized, if not bluntly translated, from a volume by Giuseppe Carpani (1751-1825): *Le Haydine, ovvero Lettere su la vita e le opere del celebre maestro*, Milan, 1812.

The original Paris edition dated back to 1817. Its author, Louis Alexandre César Bombet, aka Stendhal (1783-1842), was addressing his correspondent Louis de Lech: "Vienna, April 5, 1808. My friend, at the extremity of one of the city's suburbs, on the side of the imperial park of Schönbrunn, you find, near the barrier of Maria Hilfferstrasse, a small unpaved street. It is there that the Father of instrumental music, one of the men of genius of the eighteenth century, resides. You ascend a short flight of wooden stairs, and find in the second chamber of a very simple apartment a tranquil old man, sitting at a desk, absorbed in the melancholy sentiment that life is escaping from him. The great man whose name sheds so bright a splendour in the temple of harmony is still living, the Haydn all fire, so exuberant and original, who, when seated at his pianoforte, created musical wonders, and in a few moments warmed and transported every heart with delicious sensations".

What strikes modern readers is the way Carpani / Stendhal spontaneously refers here to Herr Kapellmeister Haydn both as the Father of the Symphony (a *cliché*, though the claim is actually untenable from a strict musicological point

of view), and as a pianist. Leon Botstein stated once that it was unfortunate that the nineteenth century's most widely read and influential book on piano teaching and playing, i.e. Adolph Kullak's *Die Aesthetik des Klavierspiels* (first issued in 1860), had helped paint such an enduringly false picture of the great master. For it is certainly true that Haydn was not famed in his prime for supreme mastery as a keyboardist and improviser, as were Bach, Händel, Domenico Scarlatti, Clementi, Mozart and Beethoven. In music connoisseurs' minds, for obvious reasons, Haydn's name is less associated with piano works than it is with chamber or orchestral masterpieces. His duties at Esterháza also prevented him from leading a virtuoso career.

A report by Samuel Wesley (1766-1867) of Haydn's playing in London on March 2, 1792 would seem to support the impression that Haydn was merely an effective performer: *"His performance on the pianoforte, 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 [N° 98] is a passage of attractive brilliancy, which he has given to the pianoforte, and which the writer of this memoir remembers him to have executed with the utmost accuracy and precision"* (the passage described consists of broken chords in 16th notes for the right hand, each contained within an octave). Haydn himself told his friend and biographer Georg August Griesinger (1769-1845) that he was *"no wizard on any instrument, but knew the strength and working of them all"*. Still, as Richard Wigmore and Sandra Rosenblum would later put it, the clavier remains determinant to Haydn's creative process, and keyboard instruments were with little doubt dominant in Haydn's life – as a pupil of Vienna's elite

choir, he had become more than competent on the full range of keyboard instruments. Early in his career (1754-1756), Haydn was briefly in Count von Haugwitz's employ, playing the organ in the Bohemian Chancellery chapel at Judenplatz, where Mozart would settle in 1783. As a young man, he was heard as an accompanist at the home of Prince von Sachsen-Hildburghausen (Karl Ditters von Dittersdorf's patron) in the presence of Giuseppe Bonno, Christoph Willibald von Gluck, Georg Christoph Wagenseil and other renowned musicians. He conceived organ concertos for his own performance at the hospital of the Barmherzige Brüder and the chapel of Count von Harrach-Rohrau. Karl Bertuch (1777-1815) and Albert Christoph Dies (1755-1822) relate how Haydn's *"worm-eaten clavichord"* had been of profound solace to the young composer in his Viennese Michaelerhaus garret in the early 1750s.

Haydn would customarily begin his daily routine by trying out ideas on the clavichord, the harpsichord, or, probably from the mid 1780s, the fortepiano. It should be noted that he composed prolifically for keyboard through most of his adult life, beginning with the harpsichord in works he produced for pupils during his lean times, and culminating in the three great Sonatas (Hob. XVI:50-52) inspired by the glorious Broadwood fortepianos he came upon during his London tours. Presenting his clavichord as a gift to the young Demetrius Lichtenthal circa 1803, Haydn admitted he had *"composed upon it the greater part"* of *Die Schöpfung* (1796-1798). Above all, he confessed to Dies: *"Musical ideas crowd into my head to the point of obsession. My imagination plays on me as if I were a keyboard. I really am just a living keyboard."* An anonymous gouache kept in the Deutsches Theatermuseum

in Munich represents Haydn in the Esterházy theatre directing from the keyboard the first performance of his opera *L'incontro improvviso* (Aug. 29, 1775). A laconic entry in his 1809 diary constitutes the final act in his long artistic route: "Today, on the 1st of April, I sold my beautiful fortepiano for 200 guilders."

Haydn's keyboard oeuvre consists of more than 60 sonatas, a dozen isolated keyboard pieces, more than 40 trios and divertimenti with solo keyboard and a half-dozen concertos for harpsichord, piano and organ. It extends over a period of nearly half a century and clearly demonstrates, on stylistic and technical grounds, the progressive substitution of the five octave pianoforte for the clavichord and harpsichord. However, composers and music publishers were practical on that matter; the designation of "*pianoforte*" on the title page would tend to discourage its purchase by those who were not yet able to replace their instrument with the newer type (Pour le clavecin ou fortepiano was a standard indication on clavier compositions of the time and is found even on a number of Beethoven's piano works). Haydn's solo keyboard pieces in particular, known as *Divertimenti*, *Partitas* and later as *Sonatas*, document his evolution from the late Baroque vernacular language in which he was educated, that is to say from the galant, carefully crafted works inspired by Wagenseil, Josef Anton Steffan (1726-1797) and even Baldassare Galuppi (1706-1785), to the epitome of what is nowadays known as the Viennese Classical style, through the more introverted pieces influenced mainly by *Empfindsamkeit* ("sensitive style") and Carl Philipp Emanuel Bach (1714-1788).

A vast amount of academic writing has been devoted to the demanding task of performing Haydn's keyboard sonatas nowadays in terms of the *Aufführungspraxis* (Performance Practice) of Haydn's own time. In the most recent Wiener Urtext Edition's Preface to Haydn's *Sämtliche Klaviersonaten*, Robert Levin writes: "The usual procedure today is to add Notes on Interpretation which offer examples that illustrate fundamental issues of performance practice, while it seemed desirable during the 1960s to offer specific solutions on the printed page for details with which most musicians were then unfamiliar", such as articulation, dynamics, pedalling, rubato, repeats, accents, ornaments and embellishments (arpeggio, mordent, slide, appoggiatura, trill, turn, trill with turn, turn and trill, *doppelschlag!*), fermatas, idiosyncrasies and varia. Christa Landon observed in the same preface, in 1963: "The entire question of what instrument to use seems to be primarily of historical interest and one whose importance is generally exaggerated. The essential musical substance of a masterpiece is quite independent of such considerations, which in themselves will always vary with changing taste and local acoustic conditions." For instance, many of the Sonatas performed on this CD contain occasional passages which are undeniably easier to play on a doublemanual instrument (e.g. the trill with the two hands overlapping in bars 29-30, in the *E-flat Sonata, Tempo di Menuet*). The presence of specific pianistic dynamics in *Hob. XVI:29* belies the complexity of the issues concerned with differentiation of instrumental idiom and general stylistic development during that decade. But on the other hand, a Sonata such as *Hob. XVI:32* is deprived of dynamics, yet displays an eclectic, impressive array of textures. The Menuet and Trio (*al rovescio*) of the *A major Sonata Hob. XVI:26*,

also contain no dynamics in the original edition. Still, these palindromic movements were full of dynamics (and a tone lower) when they first appeared two years earlier in the *Symphony in G, Hob. I:47*. There is no question that these keyboard pieces were intended for a dynamically touch-sensitive instrument.

We might add that in Haydn's time the primary aim of notation was not to provide a detailed photograph of the music's sounding in time. All of the above exemplifies the kind of challenge modern pianists face when confronting Haydn's scores. Recreating a 1770s Sonata requires not just an automatic follower of direction signs, but a truly accomplished player. That is to say an imaginative, cultured, sensitive, and genuine musician who is an active participant in revealing the music's structure, deep meaning and manifold beauty.

Frédéric Gaussin

Einav Yarden

Pianist Einav Yarden is praised for her "...imagination and exceptionally vivid playing...Sense of immense majesty, tempered by gentleness and quiet grace" (*The Washington Post*, USA), and "glistening rapture...ingenious humor" (*Tagesspiegel*, Germany). In 2005 she completed four years of study with the renowned pianist Leon Fleisher at the Peabody Conservatory (Johns Hopkins University), earning a Master of Music with high honors and a Graduate Performance Diploma. Prior to that she received a Bachelor of Music from the Buchmann-Mehta School of Music at the Tel Aviv University (previously the Rubin Music Academy), under the instruction of Prof. Emanuel Krasovsky, and her early education was with Hadassa Gonen at the Israel Conservatory Tel Aviv. Other piano guidance includes that of Elisso Virsaladze, Richard Goode and Prof. Zvi Meniker (on fortepianos). In 2013 she released her debut solo CD, *Oscillations*, on the label Challenge Classics. The CD received international praise and was selected as CD of the Month on the German piano magazine *Piano News*.

Einav Yarden has appeared as a soloist with the Israel Philharmonic Orchestra, Rundfunk Sinfonieorchester Berlin and Rundfunk Chor Berlin, Minnesota Symphony, Beethoven Orchester Bonn, Bucharest Philharmonic, Calgary Philharmonic, Jerusalem Symphony, the Israel Symphony Rishon Le-Zion, under conductors such as Sir Neville Marriner, Aldo Ceccato, Leon Botstein, Stefan Blunier, Horia Andreescu, Mark Russell Smith, Simon Halsey, Mendi Rodan and others.

She was the 3rd Prize Winner at the 2009 International Beethoven Piano Competition in Bonn, a Prize Winner at the 2006 Minnesota International

Piano-e-Competition and was a finalist at the 2003 Honens International Piano Competition. She also won the First Prize at the Aviv Competitions in 2001 in Israel, taking the Guralnik Piano Prize as well as the Prize for best performance of a contemporary Israeli work. She was a recipient of the AICF scholarships, an important scholarship institution in Israel, between 1996 and 2005.

Noteworthy stages she performed on include the Berlin Philharmonie and the Berlin Philharmonie Chamber Music Hall, the Beethoven-Haus Bonn, Berlin Konzerthaus, the Phillips Collection in Washington D.C., Rose Theater at Lincoln Center, the Schumannsaal in Düsseldorf, and in Paris's Salle Cortot, the Musée d'Orsay Auditorium, the Grand Salon of the Hotel des Invalides and others. Important festival participations include the Ruhr Piano Festival (Germany), Ravinia Festival (USA), La Roque d'Anthéron International Piano Festival, Menton Festival, and Flâneries Musicales de Reims Festival (France), Upper-Galilee Chamber Music Festival (Israel) and others. As part of the Lucerne Festival in 2008, she was invited by Sir András Schiff to take part in a workshop on the five Beethoven concerti, which was also recorded and televised throughout Japan.

Her performances have been broadcast on many radio stations in the world, including BBC, WDR, Deutschlandradio, France Musique, WQXR, WFMT, MPR, WBJC, WPR CBC and numerous times on Israel's Kol Hamusica. A passionate chamber musician, she devotes herself regularly to collaborations with other musicians. She is currently based in Berlin, Germany.

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