

Meridian

Joseph
Haydn
Keyboard Sonatas Vol. 4

Julia Cload - Piano



Joseph Haydn was born in 1732 (one of 12 children of which, 6 survived) in Rohrau, a small village in Austria near the Hungarian border. This was an area frequented by Austrians, Hungarians, Slovaks and Croats; the Turks had left about 50 years earlier. The Haydn family was of Austrian stock and for the most part were farmers and wheelwrights. Haydn's father played a small harp and the family sang "folk" melodies to it.

Joseph's voice was so good that in 1740 he joined the St Stephen's Cathedral Choir in Vienna, staying with them until his voice "broke" in 1749. From then on, he had to fend for himself. He looked for work in Vienna including the teaching of music, and playing the organ in various churches. Haydn would have heard street musicians and a wider range of music than just that of the choir. It is possible that some of the melodies he heard, or adaptations of them, were used in his later works.

It was not until he was 29 (and married) that he found a stable position, and that was with the Esterházy family; first with Paul Anton Esterházy, then his brother Nikolaus. The position lasted nearly 30 years, at their palaces first at Eisenstadt (Kismarton) in Burgenland (which was part of Hungary until 1920), and then from 1766 at the magnificent new Esterháza Palace. Eisenstadt today is in Austria.

Prince Esterházy had an orchestra of about 20 or so players and Haydn was responsible for their well-being. Although Haydn was no more than a servant his patron, though very exacting, was benevolent and understanding. This very isolation of Haydn's life as a virtual servant at the Esterházy palace, together with the opulence and extravagance of Nikolaus Esterházy, (the opera house for example had 100 performances a year, of which Haydn gave the very first one, and a marionette theatre which also had regular performances, plus two concert halls) helped to bring about Haydn's stunning originality, which was to change the course of Western music. Though he must

have found his situation, with all the responsibilities, a bit irksome at times to say the least, by 18th century standards Haydn's position was to be envied, a position unparalleled even to this day. The prince eventually allowed Haydn to receive commissions, and also, from 1779 onwards, to have his work published internationally.

To quote Haydn himself: "...Cut off from the world, with no one to confuse or torment me, I was forced to become original". Haydn's ears were open to all types of music, including the "verbunkos" groups. The origins of this are not clear, but as a group various musicians performed at recruiting (verbunkos) ceremonies; certain melodic turns were recognized from older sources. With Haydn, actual folk melodies cannot be identified (some may be disputed) but the spirit of music-making on an international level at that time is clear, with all its contrasts.

The music of Haydn has its foundations in the soil of Central Europe with its ethnic mixture. Brought up in the country, knowing the problems living there, he remained true to his background, and the success of his later life never "went to his head". All his life he stayed faithful to the belief that God had given him certain gifts to be used and worked on.

For most of his life his employer, Prince Eszterhazy, though Hungarian, also spoke German and looked towards the West. Music was his passion, and the musicians were international; many of the people however on the Esterháza estate held on to their Hungarian culture. In his work Haydn thrived on this.

On the German side, we see the structure and clarity of voice-leading; his use of polyphony was sometimes extensive, at other times maybe for only several bars. He admired and was influenced by the works of C.P.E. Bach, and he was also in possession of Book 2 of J.S. Bach's Well-tempered Clavier. The Hungarian side of his music is not always easy to define. There are often uneven numbers of bars: (5; 4; 7;) where the



emotional feeling of folk music is expressed or hinted at. Although Haydn hardly spoke Hungarian (anymore than he spoke English), he must have been aware of the rhythmic characteristics of the language. This we hear in Haydn's music quite often.

Gypsy influence also was strong and some works are stated as being in the gypsy style. Gypsy groups often played in the grounds of Esterháza (as seen in prints of that time). His wide use of remote keys could also stem from his hearing different scales in the music of the Hungarian gypsies.

Even where certain movements are designated "in the Hungarian/gypsy style", structured writing is always to the fore; this fusion is the first consideration of Haydn's rhythmic vitality. The words Hungarian and gypsy were in effect interchangeable at that time, as they remained for Liszt and Brahms... Kodaly and Bartok were the natural successor to Haydn's openness to the many musical influences around him.

A Bit of History : A propos of the Gypsies, it is worth pointing out that many of them came from Transylvania, which in Haydn's time and up to the end of the First World War was always part of Hungary. It was only after the Treaties of Versailles and Trionon, when the whole of Central Europe was arbitrarily carved up, with disastrous results by Woodrow Wilson and Clemenceau, that Transylvania, was handed over to Romania. This meant that Hungary was reduced by about 50%, with Eisenstadt (formerly Kismarton) and Raiding (Liszt's birth-place) ending up in Austria.

The lives of Mozart (whose friendship in the 1780s was a major influence on Haydn) and Beethoven, were more obviously caught up in different ways with the revolutionary era. This has always captured the imagination of a wider public. But it was Haydn's interaction with different ethnic groups (Gipsy, Hungarian, Croatian and even Turkish), living as he did in the Hapsburg empire, remaining a devout

Catholic, which is remarkable; and reveals how he managed to encompass such enormous contrasts with ease.. Added to this it should be pointed out that no other composer actually created new forms, as Haydn did: the scherzo, double variations, and variations - and - fugue, such was his unique creative genius. But as Tovey remarked "We may be satisfied to seek out what Haydn has done for us, without more than a mystic notion of how he did it!"

In 1790 the Prince died and his son terminated Haydn's contract. The orchestra was disbanded and Haydn was free to travel. On the initiative of Salomon, the violinist and impresario, he came twice to England, in 1791 and 1793, and produced 12 Symphonies, several large-scale keyboard works, and two oratorios: The Creation, and the Seasons for Vienna...not to mention a Mass each year for the Esterházy family. Haydn died in 1809 ,during the Napoleonic invasion of Vienna, to the thundering sound of gunfire.

N.B. In the following sonatas the H.C. Robbins Landon numbering is used throughout; followed by the Hoboken numbers.

VOLUME 1:
Sonata No.1 in G major Hob.XVI / 8, Divertimento, before 1766: Allegro, Minuet, Andante, Allegro.

This first sonata owes a lot to the Baroque Suite form with its 6 movements; here there are 4; two more may have been included, but are lost. The work may have been "assembled" for the harpsichord, rather than through composed for teaching pieces. Haydn had keyboard pupils in Vienna before working for the Esterházy family.

The work opens with the chord of G major in the form of a "horncall" and after 8 bars moves to the dominant. Haydn starts a second section developing the opening ideas, and rising scales lead it forward until the recapitulation of his opening material.



The Minuet of just 16 bars has no Trio section. The short Andante makes a feature of octave leaps in the second section The Allegro, climbing up the G major chord in the opening bar, with its first section finishing on the tonic, is full of rhythmic vitality. It is in 3/8 rhythm.

Sonata No.11 in Bb major Hob XVI / 2: Partita Moderato, Largo, Minuet & Trio.

The work opens with the tonic chord of Bb in the form of a "horncall" with a tag, a repeated triplet. The latter plays a large part in the movement and is heard in treble and bass lines. Short sequential clavier passages follow leading to F major, and there are several leaps in the bass part towards the end of the exposition. The treble line makes use of a tremolo on C, leading on to the dominant key of F major.

The development opens with the "horncall" in the dominant. Sequential passages follow, each based on material from the exposition; slurred seconds descend above quiet repeated chords, and the triplet tag is never far away. We fly along towards harmonized broken-octaves, leading back to the slurred passage now reascending to the dominant. The recapitulation enters on the "horn call" on the tonic (The accidentals in bars 25 and 112 vary).

The Largo is a deeply felt Arioso in G minor over a pulsating accompaniment in the style of an operatic aria for soprano. Haydn was required to write operas for his employer, and this may have been a "trial run". The key now changes to the major (Bb) with rising scale passages and a syncopated melody. This, Haydn carries forward to a short pause on the dominant of the home key. A foreshortened recapitulation takes us straight to the rising scales and syncopated melody. Stark bare octaves in G minor bring this tragic movement to a close.

The first section of the Minuet is not quite regular, having 14 bars, whereas the second part, with its 18 bars, is; (to put the dancers back in step?) The Trio is

in the minor with a cadence in Db major. The second section makes a feature of syncopation in the right hand over a regular bass line, followed by the return of the Minuet.

Sonata No.12 in A major Hob.XVI / 12, Divertimento Andante, Minuet & Trio, Finale.

A triplet figure, heard for the most part in the right hand, dominates the whole of the first movement, which is full of joie de vivre. There is a straight modulation to the dominant, where the triplet figure takes up the bass line. The middle section alternates left and right hands and leads back to the opening subject where the material remains in A major.

The Minuet has irregular phrase lengths (10, 6, and 8 bars) in both sections. It is unusual that the second section ends in the tonic and not the dominant. The Trio in two parts is in the minor and is syncopated throughout with the left hand bass moving chromatically. This Trio, in the tonic minor, is very expressive both melodically and harmonically. The Minuet returns in the major.

No tempo indication is given for the last movement, but a fast tempo is suggested by its sharp acerbic mordents. A short seven bar section in the dominant leads to the opening material, and a coda to this lively movement.

Sonata No.16 in D major Hob.XVI / 14 Divertimento, Allegro Moderato, Minuet, Presto.

The opening motif, with its dotted rhythm followed by double dots, brings to mind the gypsy influences around Haydn. The dotted and syncopated rhythms starting in Bar 21 on the down beat, further recall this, as does the glissando type scale in Bar 33, possibly a gypsy violin influence. A figure using arpeggiated diminished 7th chords precedes a short coda to this exposition, ending in the dominant.

The development starts with the opening motif in the dominant; it is repeated as before, but at the same pitch this time. Material from the exposition follows, but



now modulating via E minor to B minor. Now Haydn introduces a new eight bar syncopated section, in two voices, leading back to the recapitulation. The opening motif is heard again and repeated as before.

The Minuet follows the accepted form of two sections, but the stress lies on the 2nd beat and many delightful dotted rhythms and syncopations follow. The often poignant Trio is in the minor. In fact the writing is so voiced that it could well be for a string trio.

The last movement opens with a dotted rhythmic figure, answered by a brilliant semi-quaver passage, again as if it were part of a gypsy ensemble. This is repeated one octave lower and continues in the same exuberant way, forming the main material for the Presto movement.. Haydn treats this figure in a joking manner. It's always followed by a rest, as if the music just stops, or something else should be there; which of course it is at times, in the form of a brilliant Alberti type bass line!

Sonata No.40 in Eb major Hob.XVI / 25, Moderato, Minuet.

This Eb Sonata is on a much larger scale than other keyboard works of this 1774 period. Although dedicated to Prince Esterházy (as part of a group) it seems to have been written for a particular performer - a gifted one. However there's no special person mentioned. He or she would have been fluent and able to tackle fast runs, scales in 3rds and 6ths, tremolo passages and broken octaves. The keyboard required a top F, its' limits at that time.

The opening bars immediately touch on Bb major and F minor. Bars 1 and 2 suggest a forte opening to the first movement. Bar 5 takes up the continuation of Bar 3, but an octave higher. Soon Haydn lets flee with dotted rhythms and tremolos, followed by 'coloratura' writing. Bar 12 introduces what may be called a second subject in C minor. Left and right hands alternate sequential patterns. A diminished seventh arpeggiated chord leads to a tremolo and a cadence in

Bb to signal the end of the exposition. The development, which is extensive, starts like the opening of the work with its five note pattern. Haydn exploits octave doubling and tremolo patterns in this section. The recapitulation is condensed and does not include a reference to the second subject.

A Minuet without Trio forms the last movement. This is in two sections and almost entirely canonic. In the first section the right hand leads and in the second it is the left hand that leads. This is interrupted by a dotted figure leading to rising scales in both hands, finally winding down this sonata to a bare octave.

Sonata No.56 in D major Hob.XVI / 42, about 1782.

This sonata is the third of a set of 3 sonatas dedicated to Princess Marie Eszterhazy They are all two movement works, and all are same-key sonatas. The first movement of this remarkable and paradoxical sonata is a series of increasingly complex variations. Although it is not in double variation form, it too, like the later F minor variations entitled by Haydn 'un piccolo divertimento', hints at elements of sonata form and undergoes remarkable harmonic developments. All the material for this sonata's first movement, Andante, is stated in the opening 8 bars: a three note rhythmic figure with upbeat, a decorative motif, and a short descending motif in broken thirds. A middle section in the tonic minor gives dramatic colour to this movement. The opening figure here leads to a thicker texture and eventually is stated in octaves in the bass line. In Bar 62, the opening eight bars are stated again as at the beginning of the movement, and lead to what amounts to a "development" section; thence through a short climax to a quiet ending.

The second movement, Vivace Assai, alternates scale patterns with a contrapuntal section, venturing ever further afield. The opening subject is a nine note figure which Haydn soon elaborates into three parts; this writing is quite strict each time it appears, but leads to the scale-like passages; even these are stated in



imitation between the two hands, and an extended version of this motif concludes the movement.

VOLUME 2:

Sonata No.31 in Ab major Hob XVI / 46: Allegro Moderato, Adagio, Presto.

This sonata is on a large scale and requires the full range of the then fortepiano, including the top F. It opens with a 3 bar phrase in the tonic, with the lyrical first subject rising upwards from the tonic to an Eb appoggiatura then descending back down with mordent decorations. Sextuplet runs carry the music forward to a passage in Bb, the new dominant. Here all parts are in the bass clef, with a Bb pedal point in broken octaves, leading to a pause. Sextuplet runs in both hands lead on to another pause (cadenza-like improvisations or scales can be added, as appropriate, at points like these). Haydn then continues the pattern first heard at the start of the movement in the bass line. It passes through harmonic changes, with the treble rising, ever higher, unaccompanied to the high C in Bar 30, finally closing the exposition in Eb. The development starts off with the opening subject, then modulates to F minor with coloratura-like passages in the treble, leading to a Baroque toccata-like figuration for 16 bars, sweeping the music along, and culminating in an entrance of the opening theme in F minor. In the recapitulation this theme is stated first in the major, then in the minor, opening up a subtle new range of colour and expression; it then continues in Ab major to the end of the movement.

The Adagio in Db is an expansive movement and opens with two-part, leading to three-part, writing. The texture is rich in harmony and trills, with inner and outer parts playing an important role. The slow tempo allows the music to unfold in all its substantial qualities.

The third movement's Presto is lively and brilliant, with recurring scale patterns. Sequences and figurations add a certain freshness, keeping the music

moving forward. The recapitulation ends on an atmospheric cadence, over an octave tremolo pedal point, fading away gradually like distant thunder.

Sonata No.33 in C minor Hob.XVI / 20: (Allegro) Moderato, Andante con moto, Allegro.

Dedicated to the sisters Catherina and Marianne Auenbrugger in Vienna, published in 1780. The 1770s saw the emergence in all the arts of a form known as Sturm und Drang, (Storm and Stress) in which the artist expressed his personal feelings in his material. In music this led to a number of works in minor keys, including this fine sonata.

It was Haydn himself who gave Moderato as a tempo for the first movement, whereas the publisher (Artaria) changed this to Allegro Moderato.

The opening, based on the chord of C minor soon gives way to a wealth of material in motifs and key changes. Quick directions for different dynamics are also indicated, for example Bar 9 is given as "forte", Bars 10 and 11 as "piano", whereas in Bar 14 "piano" alternates with "forte". This indicates that performance on a fortepiano not harpsichord was intended, (although both instruments are indicated in the printed score). A short written-out cadenza "adagio" leads to the dominant seventh on Bb for the second subject. A triplet pattern takes the music forward to a firm cadence in the relative key of Eb major. The development opens with the first subject and then modulates richly through F minor to an extended version, passing through Ab, finally leading to a sextuplet figure in the left hand in Bb minor, driving the work forward to its recapitulation. Here, Haydn changes the order of some of his material, the subject now also appearing in the left-hand on its repetition, an octave lower, giving prominence to the octave figure, which now travels up the harmonic minor scale, and has come into its own! The short adagio cadenza leads to the dominant of the home key, and the movement finishes decisively in C minor.

The second movement is in Ab, a key scheme later used by both Mozart and Beethoven. Here we have two parts based largely on syncopations. The left hand keeps on the beat, while the right hand is almost always off beat, although it does “catch up” at cadence points- as at the end of the first part in Eb. The movement continues quietly, and no dynamics are given in the score. A richer texture in three parts (Bars 45-50) continues the serene character of this movement, an interlude between the two dramatic outer movements of this Sturm und Drang work.

The third movement has tensions similar to the first movement. The opening figure is partially repeated an octave lower, then the work moves to a cadence in the dominant. A new figure of ascending scales in broken thirds, later with hands crossing and 4 part writing completes the exposition. The development makes great use of this material with leaps in the left hand. Haydn recapitulates an octave lower, and ends with four part writing gradually disappearing over a tonic pedal-point, suddenly interrupted by the final 7th chord, the dominant G having sounded in the bass of the last but one bar. The movement is finally closed over the pedal point of C, and resolved into C minor.

Sonata No.47 in B minor Hob.XVI / 32: Allegro Moderato, Minuet, Presto.

A concise and dramatic work, typical of the 'Sturm und Drang' period, it uses a minimum of material. In fact the first four bars, with their inverted mordents, create a monothematic structure. Great use is made of the dotted demi-semi figure introduced in Bar 2. Bar 9 would seem to repeat the opening motif (or start a second subject) but it changes direction and takes us over a D pedal point, to the true second subject. Here the writing is thicker and a sequential tremolo pattern leads to scale passages in sextuplets. Broken octaves in the left hand carry us to a firm cadence in D, the relative major, ending the exposition. The development leads off with a reference to the opening,

but the dotted rhythm figure from Bar 2 takes over and propels the music forward to F# major after a reference to F# minor.

The recapitulation is in the home key and is quite regular, except that the important dotted rhythmic figure is no longer heard. A firm cadence in B minor dispels the tension of this movement.

The Minuet in B major which follows is more relaxed and replaces a slow movement. Themes are longer and beautifully balanced, harmonic support is light and clear. The middle section in B minor has more movement, as well as a hint of unexpected drama. The contrast which Haydn achieves in this B minor Sonata, between the B minor movements and this tonic major/minor Minuet is pretty remarkable.

The Presto Finale is full of explosive energy. One wonders if the repeated Bs motif was inspired, perhaps, by a gypsy violinist, with the rest of the 'Verbunkos' group following and joining in gradually! The high leaps in Bars 31-37 certainly do suggest violin texture. After a pause in Bar 37 the movement continues in D major which ends the exposition.

The development is for the most part in strict counterpoint with the repeated-note motif much to the fore. A contrapuntal passage in F# minor leads us to a virtuosic passage dominated by left hand octaves, which we had already encountered in the exposition. It now passes through C# minor, leading us apparently to rest on the dominant.

After nearly two bars of silence the repeated Bs set off the recapitulation. The momentum continues to a seven bar coda, where the opening is restated in octaves.

Alan Gosling ©2008



Julia Cload

A student of Hilda Bor in London, after completing her studies at the Royal College of Music, Julia Cload went on to study for several years at the Liszt Academy, Budapest with Lajos Hernadi (himself a student of Bartok and Schnabel). While at the Liszt Academy, she heard frequent performances by the Tatrai String Quartet of Haydn's string quartets, as well as string music, played by gypsy musicians * throughout Budapest, (as described in the sleeve notes) both of which contributed to her insight into the composer.

It was during this time that she made her debut at the Wigmore Hall. This was followed by concerts with the London Philharmonic, Royal Philharmonic, Royal Liverpool Philharmonic, Hallé, BBC Scottish, BBC Welsh, and Ulster orchestras, as well as the London Mozart Players. Conductors with whom she has played include Sir Adrian Boult, Sir Bernard Haitink, Sir John Pritchard and Vilem Tausky.

Back in London her studies continued with Maria Curcio and later Hans Keller, with whom she worked on several Haydn Sonatas; and who incidentally was the producer on the first of her Haydn recordings with Meridian.

A performer in most of the leading Festivals, such as Besançon, Spitalfields, Budapest; and the Liszt Society at Starnberg as well as the Chopin Society in London. She has also given live and recorded Broadcasts for BBC Radio 3, Classic FM, Telefis Eireann, France 3 TV, and Hungarian Television.

Julia Cload now lives in France and recent highlights of her career were a performance of the Goldberg Variations (at the Besançon Festival), and a Haydn recital at the Great Basilica of Vezelay, (a World Heritage Site). Every September she gives classes on

the Normandy Piano Course, at the Chateau of Flamanville. The Goldberg variations and Book 2 of the '48 were repeated at the North Norfolk Music Festival in 2006.

Previous recordings include:

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BACH: Well-Tempered Clavier, Book Two

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HAYDN: Sonatas Nos: 50, 54, & 55,

Adagio in F Major

CDE 84155

**Sonatas No. 38 in F, Sonata No. 51 in E,
Sonata No. 52 in G**

CDE 84210

**Sonatas: No. 39 in D major, No. 41 in A major,
No. 44 in F major, No. 48 in C major,
No. 49 in C sharp minor**

This recording is the 4th in the series of her complete Haydn sonatas for Meridian Records, and will coincide with her series of Haydn recitals at St James Piccadilly in October 2009 in this Haydn Centenary year.

To quote Robbins Landon: "What Julia Cload has in abundance is an ability to grasp the overall form of Haydn's by no means easy music. Also her sense of rubato is quite special".

*On the cover here, the gypsy musicians can be seen playing in the courtyard of Eszterhaz Palace in 1791, where they were frequently invited. This picture is dedicated to Count Eszterhazy. (Please note the Cembalom, which is still played to this day).



Meridian

Haydn Keyboard Sonatas

Julia Cload - Piano

CDE 84578/9-2

Meridian

A Natural Sound Recording

CDE 84578/9-2

CD1 74'31" CD2 76'53"



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Piano - Yamaha CFIII Concert Grand
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Palace of Esterhaza 1791,
by Janos Berkeny, courtesy of
Hungarian National Museum, Budapest.

Haydn

Keyboard Sonatas

CD 1

Sonata No. 1 in G major, Hob.XVI / 8

- [1] Allegro 2'24"
- [2] Menuet 0'51"
- [3] Andante 0'56"
- [4] Allegro 0'44"

Sonata No. 11 in Bb major, Hob.XVI / 2

- [5] Partita Moderato 7'17"
- [6] Largo 5'51"
- [7] Minuet & Trio 3'56"

Sonata No. 12 in A major, Hob.XVI / 12

- [8] Andante 3'42"
- [9] Menuet & Trio 3'30"
- [10] Finale: Allegro molto 2'00"

Sonata No. 16 in D major, Hob.XVI / 14

- [11] Allegro Moderato 7'54"
- [12] Menuet & Trio 3'47"
- [13] Finale: Allegro 3'43"

Sonata No. 40 in Eb major, Hob.XVI / 25

- [14] Moderato 9'39"
- [15] Tempo di Menuet 2'21"

Sonata No. 56 in D major, Hob.XVI / 42
about 1782 Princess Eszterhazy gewidmet

- [16] Andante con espressione 11'57"
- [17] Vivace assai 3'49"

Julia Cload - Piano

CD 2

Sonata No. 31 in A flat major, Hob.XVI / 46

- [1] Allegro moderato 13'54"
- [2] Adagio 12'34"
- [3] Finale: Presto 4'47"

Sonata No. 33 in C minor, Hob.XVI / 20

- [4] Moderato 12'36"
- [5] Andante con moto 9'01"
- [6] Finale: Allegro 7'43"

Sonata No. 47 in B minor, Hob.XVI / 32 (1776)

- [7] Allegro moderato 7'09"
- [8] Tempo di Menuet 4'12"
- [9] Finale: Presto 4'57"

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