

2009 SEASON
INTERNATIONAL PIANISTS IN RECITAL
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GEOFFREY LANCASTER

Monday 11 May | 8pm
City Recital Hall Angel Place
Geoffrey Lancaster fortepiano

JOSEPH HAYDN (1732–1809)

Sonata No.58 in C, Hob.XVI:48

Andante con espressione
Rondo (Presto)

Sonata No.59 in E flat, Hob.XVI:49

Allegro
Adagio e cantabile
Finale (Tempo di minuetto)

INTERVAL

Sonata No.49 in C sharp minor, Hob.XVI:36

Moderato
Scherzando (Allegro con brio)
Menuet and Trio (Moderato)

Sonata No.37 in E, Hob.XVI:22

Allegro moderato
Andante
Finale (Tempo di minuetto)

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Pre-concert talk by
Geoffrey Lancaster at 7.15pm
in the First Floor Reception Room

Estimated timings:
15 minutes, 24 minutes,
20-minute interval, 16 minutes,
16 minutes
The performance will conclude
at approximately 9.45pm

Artist biography on page 24



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Theme & Variations enjoys a wonderful partnership with the Sydney Symphony and we look forward to another year of shared musical experiences with our musical community.

Earlier this year, Theme & Variations had the exclusive opportunity to interview Dr Lancaster and discovered his knowledge of period instruments, music and recordings is most impressive – we would say even encyclopædic! Most wonderful of all was to discover the joy he feels as a teacher and performer to be able to transform lives through music.

We hope you will enjoy this unique and special performance tonight with one of Australia's leading fortepiano players, Geoffrey Lancaster.



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INTRODUCTION

Geoffrey Lancaster plays Haydn Sonatas

The last time Geoffrey Lancaster performed in this hall for the Sydney Symphony he played music by Joseph Haydn, as he does tonight. There are two key differences, however. In 2006 he played a concerto with the orchestra, this year he gives a recital of four sonatas. More important, last time he played a shiny black Steinway and tonight he performs on copies of fortepianos from 18th-century Vienna.

You can, of course, play Haydn on a modern piano with stylishly thrilling results. The audience in 2006 witnessed this. But the historical forms of the instrument allow for performances that bring fresh insights and subtleties and which embody the aesthetic of the music itself.

Haydn's sonatas are heard less often in recital than those of Beethoven or even Mozart. This may be partly because the modern piano too often seems inadequate to his demands. As pianist Malcolm Bilson has observed, the modern piano 'is probably equally inappropriate for Mozart and much of Beethoven, but Mozart's broad singing lines and elegant passages can sound very well on a modern piano; Beethoven's tremendous power of course can be well emphasised even though other important effects may be lost'.

Haydn's music, however, is renowned for its wit, the pithiness of the ideas, its overall lightness and grace, and above all, its rhetorical power. This is especially true of his mature keyboard sonatas. This is music that comes into its own when performed on a fortepiano, with its lighter sound and the startling energy of its bass register. These instruments have a clarity and flexibility that modern pianists might well envy. And they are able to both 'speak' and 'sing' to us, although different instruments lend themselves more to one form of rhetoric than the other, hence the presence of two fortepianos on the stage tonight.



ABOUT THE MUSIC

Haydn at the Keyboard

In typically understated fashion, Haydn told his biographer Griesinger: 'I was not a bad clavier player.' The technical challenges inherent in many of Haydn's keyboard sonatas suggest that history has considerably understated his keyboard skills. In fact, he 'knew the strength and working' of all the keyboard instruments of his time, ranging from the organ through the harpsichord and clavichord, to the fortepiano in its Viennese and English incarnations. His consistent exploitation of keyboard idioms is an important compositional outgrowth of his understanding and total mastery of the keyboard. His ideas, invention, passagework, accompaniments, sonorities and dramatic effects show him to be a more ingenious exploiter of the keyboard's technical possibilities than Mozart, and reveal the essence of his influence on Beethoven.

The Keyboard Sonatas: An Overview

Haydn's keyboard sonatas occupy a pivotal position within the 18th-century Viennese keyboard tradition and repertoire. They fall mainly into four chronological groups, reflecting the spread and solidification of Haydn's reputation.

The **first period** – before 1761 – represents sonatas for teaching and performing, for the most part highly polished and musically convincing but facile pieces. The second period ranges from about 1765 to 1780 and the sonatas written during this time provided Haydn with a means of furthering his reputation with Vienna's *Kenner* (knowledgeable musical connoisseurs) and *Liebhaber* (lovers of music, with little knowledge of the art).

The sonatas written during this **second period** fall into two further stages: 'stylistic revision' followed by 'artful conservatism'. From around 1765 to 1771, Haydn's keyboard writing underwent a substantive **stylistic revision**. The sonatas became more ambitious in scale and correspondingly deeper in character. The keyboard becomes a medium for elevated thoughts rather than diversionary musings. This is also the stage in which Haydn first uses the rondo form in a keyboard work and fuses the rondo with variation form, as well as writing supreme examples of the processes of sonata form. Indeed, during the 1760s, Haydn almost single-handedly changed the Viennese keyboard sonata from a work of

Keynotes

HAYDN

Born Rohrau (lower Austria), 1732
Died Vienna, 1809

When Haydn died in 1809, he was, justifiably, the most famous composer of his time. Towards the end of his life, important music theorists and composer-performers alike commented on the inherent quality of his music. Johann Ferdinand von Schönfeld, for example, wrote in 1796: 'Who else [but Haydn] has the gift to develop [melodies] so naturally and yet so unexpectedly, so simply and yet so artistically? [His music] has the special quality of immediately attracting one's attention, holding it and moving on, as if in a labyrinth, through flowering meadows, past babbling brooks, beside roaring streams.'

KEYBOARD SONATAS

Of Haydn's keyboard sonatas, the influential theorist Christian Friedrich Daniel Schubart wrote in 1806: 'Through these works, Haydn has become the connoisseur's favourite. Not only are they substantial and well-suited to the instrument, but above all are distinguished by the unusual beauty of their melodies.'

Both Schönfeld's and Schubart's statements remain as true for us now as when first written.

relatively little consequence to one that lies at the core of the keyboard repertoire.

Then, from the mid-1770s to the mid-1780s, come the years of **artful conservatism**. During this period Haydn appears to have been careful not to offend or to ‘tax’ the tastes of the Viennese public. Like the symphonies written during this period, these sonatas are calculated more for the *Liebhaber*, and do not contain the previous depth of expression. Nonetheless, they consistently reveal high levels of craftsmanship, ingenuity and originality, as well as a fascination with variation form. The second half of tonight’s recital represents sonatas from this period.

The first two sonatas heard tonight come from the **third period** in Haydn’s sonata output. From 1784 until 1790 Haydn was composing sonatas to satisfy the demands of Viennese and foreign publishers. These sonatas combine structural sophistication and emotional depth, and reveal polished and complex solutions to the challenges resulting from formal and stylistic innovation. The rondo emerges as one of Haydn’s central concerns, achieving equal status with sonata form, but he seems to lose interest in variation form and its synthesis with the rondo, experimenting instead with fusions of sonata and rondo forms. Haydn’s sonata forms combine expression, sophistication, and outright popular appeal.

The **final period**, 1794–1795, is represented by the sonatas written for public performance by London-based virtuosos, consolidating the imaginative formal experiments he’d made up to 1794. Thematic, harmonic and rhythmic elements are combined in dazzling and masterly ways and these expansive works reveal characteristics inherent in the English keyboard style. [The Sonata No.62 in E flat major, Hob.XVI:52, performed in this series in 2006, is a sublime example of Haydn’s London sonatas.]



Kenner und Liebhaber

Classic era music theorists traditionally assign a spontaneous response of the heart to the music lover (*Liebhaber*) and a more studied, and discriminating, taste to the musical connoisseur (*Kenner*). Both might be moved by music of quality, but the *Kenner* could explain the reasons for the excellence of a work.

The Question of Influence

Haydn’s innovative keyboard style is often linked with the influence of Carl Philipp Emanuel Bach (1714–1788). From around 1765, Haydn’s keyboard music reveals radical, wide-ranging and fundamental stylistic changes. Haydn’s biographer Griesinger quoted him as saying that ‘whoever knows me thoroughly must discover that I owe a great deal to Emanuel Bach, that I understood him and have studied him diligently’. But the catalogues of Haydn’s library

provide irrefutable evidence that only during the late 1780s did he acquire a few of C.P.E. Bach's keyboard works, and the firsthand reports of Haydn's acknowledgement of his indebtedness to C.P.E. Bach date from his visits to London, late in his life. Bernard Harrison convincingly argues that the extensive stylistic changes in Haydn's keyboard music between c.1765 and c.1771 were the product of a cross-fertilisation of four influences, reflecting the changing professional and artistic demands made on Haydn by the circumstances of his employment. These were: church music; C.P.E. Bach's treatise on playing the keyboard; instrumental music; and music for the theatre.

C.P.E. Bach's treatise *Versuch über die wahre Art das Clavier zu spielen* (The Art of Playing the Keyboard) was not generally available in Vienna until 1763. Haydn studied it around 1765–66, and later, in 1810, his biographer Albert Christoph Dies stated that in the composer's opinion, C.P.E. Bach's writings formed 'the best, most basic and useful textbook ever published'. Haydn's familiarity with Bach's treatise resulted in a sudden change in his notation of ornaments. Especially influential was the 'varied reprise' – the writing out of an embellished version of a passage in place of a formal repeat shown by a repeat sign in the music. From the mid-1760s Haydn began writing out ornaments that had previously been indicated by symbols or which would have been introduced by the performer according to conventional practice. This became a means of varying phrase repetition and embellishing recapitulations and counterstatements within the sonata form structure. The writing out of ornaments is indicative of a fundamental change in Haydn's keyboard music: ornamentation becomes an integral part of compositional style; ornamentation has a structural, not merely decorative, function.

Which keyboard?

Haydn rarely specified the use of a particular type of keyboard instrument. To complicate matters further, early editions of some of Haydn's keyboard sonatas, editions sanctioned by him, indicate performance '*avec violon ad libitum*' (with optional violin), and his keyboard trios were frequently published as 'sonatas'. These inconsistencies of nomenclature reveal a common 18th-century attitude: within the context of certain genres, composers left various possibilities open for the performance of their music.

Haydn's Keyboardists

Haydn had a keen understanding of public taste, but in his keyboard sonatas he was especially influenced by the style and abilities of the individual musicians to whom they were dedicated. These could include talented amateurs as well professional performers, and several are represented in tonight's recital. There is Prince Nikolaus, who was the dedicatee of the 'Esterházy' Sonatas (including Sonata No.37 in E, Hob.XVI:22) – apparently conservative but artful and full of variety. The sophisticated Sonata No.49 in C sharp minor, Hob.XVI:36 belongs to the set composed for the virtuoso Auenbrugger sisters. The three sonatas Haydn composed for Marie Esterházy suggest a performer with a light, rapid touch and a fine sense of timing, while the single sonata composed for Maria Anna von Genzinger (No.59 in E flat major, Hob.XVI:49) reveal a musician whose playing combined sophistication, expression and elegance. Finally, the two late London sonatas for the brilliant pianist Therese Jansen Bartolozzi are characterised by virtuosity, sensitivity, power and colour.



A copy by Paul McNulty of a 1795 fortepiano by Viennese maker Anton Walter.

In turn, 18th-century performers were more flexible and pragmatic in relation to their choice of keyboard instrument (often determined simply by what was available) than most 21st-century period instrument specialists tend to be. The late-18th-century Viennese musical bourgeoisie played the latest keyboard music on harpsichord, clavichord, *tangentenflügel* or fortepiano, regardless of the composers' intentions. Composer-performers such as C.P.E. Bach, W.A. Mozart and Haydn, among others, were themselves flexible with regard to instrument choices, and their accounts force the conclusion that 18th-century 'common practice' issues may be worthy of further consideration.

Meanwhile, heated debate continues within musicological circles concerning the most appropriate instrument for performing Haydn's keyboard sonatas. In practice, the texture, compositional style, the original composition or performance contexts, autograph manuscripts, first editions, title pages, and Haydn's own keyboard terminology, as well as his stated preference for the instruments of particular makers, all provide sources of information from which an informed decision might be made in relation to the choice of keyboard instrument. In many instances, a definitive resolution of the issue remains, inevitably, a purely subjective one.

Tonight's Instruments

In this recital Geoffrey Lancaster performs on two Viennese-style fortepianos. For Sonatas No.49 and 59 he will use a copy of a Stein piano, and for Sonatas No.37 and 59 a copy of a Walter piano. He writes:

The two pianos possess very different qualities: the Stein piano is extremely subtle and 'talks'; the voice of the Walter is more generous and 'sings'. Haydn specifically recommended that Sonata No.59 in E flat be performed using a Stein-type piano and the intricacy and expressivity of Sonata No.49 in C sharp minor is well-suited to the Stein's subtle 'talking' quality. The forthright character and expansive phrase lengths of the C major and E major sonatas are best revealed by the Walter piano.

Stein: a copy by the American maker Paul McNulty (Divisov, Czech Republic) of an instrument made in Augsburg, in 1788, by Johann Andreas Stein (1728–1792).

Walter: a copy by Paul McNulty of an instrument made in 1795 by Viennese maker Anton Walter (1752–1826).

Both fortepianos courtesy of the Australian National University School of Music Keyboard Institute.

Key Character

Many theorists of Haydn's time describe the convention of associating emotional meanings with particular musical keys. The convention was based on a dichotomy between 'sharp' keys and 'flat' keys. In general terms, as the number of sharps in a key signature increased, there was a corresponding increase in liveliness and brightness, and as the number of flats in a key signature increased, there was a corresponding increase in gravity and darkness. Thus, for example, sharp keys like D major, A major and E major were classified as bright, expressing wild or strong passions, while keys such as B flat major, E flat major and A flat major were considered dark, expressing tender or melancholy feelings. The unequal temperament systems of tuning instruments reinforced the convention, as certain keys were more 'out-of-tune' (and therefore more 'tense') than others.

Classic era descriptions of these characteristics are occasionally inconsistent, in part because a key was never intended to have only one definite character. Haydn himself left no pronouncements regarding key characteristics, but he consistently associates particular keys with particular psychological or emotional states. This is most obvious in his operas, where the presence of a dramatic text helps to identify the mood or a state of mind:

C major (no sharps or flats) – festive, grandiose, majestic, military (because of the associations of this key with trumpets and drums); pure, innocent, honourable, simple

G major (1 sharp) – naïve, simple, calm (Haydn uses this key to portray characters without deep or complicated emotions, as well as for secondary characters); rustic, pastoral (Haydn specifically associates this key with shepherds and shepherdesses)

D major (2 sharps) – noisy, boisterous (Haydn sets hunting, or chasse, themes in this key); vengeance, revenge

A major (3 sharps) – love (love arias are frequently in A major); bright, cheerful calmness

E major (4 sharps) – radiant, piercing, strong (Haydn reserves this key for special, significant or weighty dramatic moments. He also sets his finest melodies in this key)

'...until I can be convinced of the contrary, I will trust to my experience, which assures me of the different effects of different keys.'

JOHANN JOACHIM QUANTZ
(1752)

Music theorists will tell you it's more complicated than this, and they're right, but it's simplest to think of **SHARPS** and **FLATS** as the "black keys" on a piano keyboard. (Just to confuse, these keys are often white on a fortepiano!) The C major scale can be played using just the white keys, but every other major or minor scale requires the use of at least one of the black keys. The G major scale, for example, requires an F sharp: the black key adjacent to the note F.

F major (1 flat) – naïve, simple, calm (Haydn uses this key to portray characters without deep or complicated emotions, as well as for secondary characters); gentle, complaisance

B flat major (2 flats) – cheerful love, tender, soft, sweet (Haydn selects this key more often than any other for tender love duets); hope for a better world; charm, grace

E flat major (3 flats) – unhappy love; heroic, majestic; hell-fired demonic furies; dark magic

A flat major (4 flats) – death, utter despair

D minor (1 flat, relative of F major) – storm scenes

F minor (4 flats, relative of A flat major) – mournful, grief

Of course, these are not the only keys that Haydn used in his sonatas. Modulatory excursions to other keys and sonatas in minor modes account for keys not commonly found in his operas. However, his key characteristics generally conform with the views of significant Classic era music theorists – for example, those of Vogler (1778–81/1779), Knecht (1792–98), Galeazzi (1796), and Schubart (1806) – and the characteristics of these remaining keys can be determined based on their descriptions:

B major (5 sharps) – despair, harsh, piercing, strong and wild passions

F sharp major (6 sharps) – triumph over difficulty

D flat major (5 flats) – sublimity, unusual characters and feelings; leering, which degenerates into grief and rapture

G flat major (6 flats) – triumph after fierce struggles

A minor (no sharps or flats, relative of C major) – tenderly languishing, sorrowful, moving, gloomy

E minor (1 sharp, relative of G major) – lament without grumbling, sighs accompanied by a few tears; naïve, womanly; innocent declaration of love, tender

B minor (2 sharps, relative of D major) – patience, mild lament, calm awaiting one's fate, submission to divine dispensation, gloomy

F sharp minor (3 sharps, relative of A major) – gloomy, melancholy; resentment, discontent

A Note on the Numbers

We don't know for sure how many keyboard sonatas Haydn wrote. Several early sonatas have been lost and the authenticity of certain manuscripts has been questioned. Eighteenth-century sources attribute more than 80 sonatas to Haydn, and musicologists currently regard 62 as being authentic (seven of these are lost). The question of numbering the sonatas is a vexed one. The finest modern edition is Christa Landon's, published in the 1960s as the Wiener Urtext Edition. Prior to this, Anthony van Hoboken's numbering (for 52 sonatas) formed the basis for the complete list. The Hoboken system assigns the keyboard sonatas to a numbered category (XVI) within which each work is numbered, e.g. Hob.XVI:48. In this program we adopt the Landon numbering, but provide the Hoboken numbers as well. The dating of the sonatas is based on the proposed chronology in A. Peter Brown's *Joseph Haydn's Keyboard Music: Sources and Style* (1986).

C sharp minor (4 sharps, relative of E major) – penitential lamentation; despair; sighs of disappointed friendship or love

G sharp minor (5 sharps, relative of B major) – everything struggling with difficulty

G minor (2 flats, relative of B flat major) – discontent, agitation, uneasiness, despair; resentment, dislike

C minor (3 flats, relative of E flat major) – extreme lamenting, tragedy; languishing, longing, sighing; deaths of heroes, grand misadventures

B flat minor (5 flats, relative of D flat major) – discontented with itself, preparation for suicide; surly with an unpleasant countenance; night; mocking God and the world.

‘How comes it then that a piece which, for instance, is transposed from F to G, never sounds so pleasant, and has quite a different effect on the emotions of the listeners?’

LEOPOLD MOZART (1756)

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Sonata No.58 in C

(Hob.XVI:48, 1789)

Andante con espressione

Rondo (Presto)

This sonata was commissioned by the Viennese publishing house Breitkopf & Härtel for inclusion in their *Musikalischer Pot-pourri* (1789) – a ‘little musical vegetable pot’, as Haydn described it. It is one of Haydn’s most sophisticated works: the two-movement *Liebhaber* (‘music-lover’) structure – a variation movement, followed by a rondo – is imbued with musical content that is clearly meant for the connoisseur.

This sonata contains the most explicit and the greatest variety of expression markings in any of Haydn’s works dating from before his journeys to England. A striking feature of the first movement is the independence of dynamics from those features of the music that traditionally determined changes in volume.

For example, as A. Peter Brown has observed, in the second bar of the sonata Haydn writes a *diminuendo* (an instruction to gradually play softer) on a rising pitch, a gesture which usually indicated a *crescendo* (an increase in volume). A few bars later he marks rolled chords *pianissimo* (very soft), even though rolled chords were normally used for expressive accentuation. And at the point of greatest harmonic tension within the entire opening thematic statement (a dissonant, diminished-seventh chord) he again marks the music *pianissimo*, whereas dissonant chords usually received dynamic emphasis.

The **first movement** comprises a double set of variations on a theme that occurs in both major and minor modes. The inherent expressivity and shape of the theme sets it apart from any other of Haydn’s variation themes. The theme is first presented in an already ornamented version, whose predominant feature is not that of melodic line, but of interval relationships. Because ensuing variations are not based on a rigid and traditional strophic/figurative structure, the entire movement creates the impression of an improvised keyboard fantasia.

The **finale** of the sonata is the first complete realisation of the sonata-rondo form in Haydn’s keyboard works, and contains Haydn’s most concentrated use of a single theme within this form.



...the entire first movement creates the impression of an improvised keyboard fantasia.

Perhaps because of the fantasia-like quality of the first movement, in 1812 the lexicographer Ernst Ludwig Gerber reviewed this sonata by stating:

‘In this sonata you will find everything C.P.E. Bach produced in his heyday – greatness, nobility, novelty and surprise in melody, harmony, and modulation – not only in an incomparably high degree, but also bound up with charm, grace, and a certain cheerful mood which is characteristic only of Haydn. Generally, if it should matter to discover the style of a composer to which Haydn comes nearest, then this could be no other than Phil. Em. Bach’s style.’

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Sonata No.59 in E flat

(Hob. XVI:49, 1789–90)

Allegro

Adagio e cantabile

Finale (Tempo di Minuet)

Between 1766 and 1790, Haydn was Kapellmeister at the court of Prince Nikolaus Esterházy. The Sonata in E flat major (numbered Opus 66 in Artaria’s first edition of 1791) is one of 12 Haydn sonatas to have survived in autograph. It was written for Haydn’s dear friend, Maria Anna von Genzinger, the wife of Prince Esterházy’s physician. Haydn, Mozart, Dittersdorf, and Albrechtsberger were frequent visitors to the von Genzinger home; Maria Anna was a virtuoso performer who fully participated in the musical activities of her distinguished guests.

The Sonata No.59 exemplifies the structural sophistication and emotional depth of Haydn’s keyboard sonatas during the late 1780s. With the possible exception of Sonata No.58, which began this recital, the unifying thematic and metrical elements of this work produce a compositional coherence previously unmatched in Haydn’s output.

In a letter to Frau von Genzinger dated 27 June 1790, Haydn states that he had performed this ‘difficult’ sonata for Prince Esterházy three days before. In a letter written a few days later (4 July 1790), Haydn attempted to convince Frau von Genzinger to replace her old harpsichord with a new fortepiano by Schantz claiming that ‘my sonata will gain double its effect by it’. Two weeks prior to this,



Copy of a Stein piano by Paul McNulty

PAUL MCNULTY

Haydn had written to Frau von Genzinger stating that the sonata: ‘was written especially for your Grace... I recommend the Adagio to your attention, for it means a lot of things, which I will analyse for Your Grace when the time comes. It is somewhat difficult, but full of feeling.’

A clue to the possible emotional *raison d’être* of this sonata might be found in Haydn’s frequent use of the relatively ‘dark’ key of E flat major to set operatic arias in which a state of unhappy love is expressed. Furthermore, Haydn chooses the key of B flat major (the home key of the second movement) more often than any other for tender love duets. Perhaps Haydn wrote this sonata with more than a purely musical discourse in mind.

In 1770, C.P.E. Bach published a set of sonatas ‘à l’usage des Dames’ or *Damensonaten* (ladies’ sonatas). He dedicated these works to specific music-making women. And, as László Somfai writes in *The Keyboard Sonatas of Joseph Haydn*, these sonatas would doubtless have contained delicate personal musical ‘messages’. Eighteenth-century musical tradition saw the role of music as that of arousing specific feelings and thoughts in the hearts and minds of listeners. Works that contained hidden meanings and messages intended for specific individuals were a normal part of this tradition. There can be little doubt that Haydn’s Sonata No.59 falls into this category, and the Adagio is probably the most unambiguous musical ‘portrait’ that Haydn ever wrote.

Haydn remained in contact by letter with Maria Anna von Genzinger until her death in 1793. For the ageing Haydn, friendship with Frau von Genzinger (a lady almost 25 years younger, a virtuoso keyboard player and singer, and contented mother of six children) provided a radiant personal context in his otherwise humdrum and often lonely existence. Remarking upon the intense relationship that existed between Frau von Genzinger and Haydn, Johann Schonauer stated that ‘Haydn seems to have cherished not only respect for the artistic abilities of this lady, but also more delicate feelings’.

I am indebted to the fortepianist Tom Beghin for many of his superb ideas in relation to the embellishment of the last movement.

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‘I recommend the Adagio to your attention, for it means a lot of things...’

HAYDN
(Letter to Frau von Genzinger)

Sonata No.49 in C sharp minor

(Hob.XVI:36, mid-1770s, published 1780)

Moderato

Scherzando (Allegro con brio)

Menuet and Trio (Moderato)

The first sign that this sonata is something remarkable emerges in Haydn's choice of key: C sharp minor. Only eight of Haydn's 62 keyboard sonatas are in 'unnatural', minor keys, and none other adopts this rare key, associated with 'penitential lamentation', disappointment and despair. This sets the scene for powerful, turbulent music and bold gestures formed from concentrated ideas. But since this is Haydn, not Beethoven, the dramatic, almost compulsive aspects of this sonata are balanced by what scholar Michelle Fillion calls a 'sternly conservative' quality.

Once Haydn had been granted the privilege of selling his music for profit he began to reach a growing market of gifted amateurs and discriminating connoisseurs. In 1780 he made his first collaboration with the publisher Artaria. Sonata No.49, composed a few years before, formed part of that first set – Six Sonatas 'Opus 30' – which helped to establish Haydn as a composer for the keyboard and gain him honour with the 'discerning world'.

The set would have been a publisher's delight. It offered a perfect balance of technical demands and diversity of style, with the Sonata No.49 falling at the more challenging and intellectual end of the spectrum (for the *Kenner*), while others in the set would have been more up-to-date in their appeal (for the *Liebhaber*).

Artaria proposed a dedication to the Auenbrugger sisters, Katharina and Marianna – supremely gifted daughters of a leading physician, whose home was a centre of musical activity. They had been praised by Mozart's father, and Katharina was to be acknowledged as a foremost artist on the fortepiano, 'which she played not only with accomplishment but also with taste'. Haydn himself knew and admired them, writing to his publisher:

...the approval of the Demoiselles von Auenbrugger...is most important to me, for their way of playing and genuine insight into music equal those of the greatest masters.

Haydn flatters the sisters with the rhetorical power, expressive tone and original structure of this sonata. It

'These sonatas present novel characteristics, some full of daring. It is hoped that this opus will cause the works which don't match the fame of this composer and which have errors and harshness of style to disappear.'

REVIEW OF 'OPUS 30' IN THE
ALMANACH MUSICAL (1781)



Title page from the first edition of Haydn's sonatas dedicated to the Auenbrugger sisters (Artaria, 1780): "Six Sonatas for the clavicebalo [harpichord] or fortepiano, composed by the celebrated Joseph Haydn, Opus 30"

departs from the conventional pattern of fast–slow–fast by framing a lively and playful fast movement with two movements marked ‘moderato’. And while the first movement follows the expected sonata form, the second movement is a set of alternating variations and the third movement is a minuet.

The set was published, in the customary way, as being suitable for harpsichord or fortepiano. But while Sonata No.49 is not impossible to play on a harpsichord, Haydn is moving towards a more overtly pianistic style, as observed in the detailed dynamic instructions he provides for the performer. These not only emphasise the dynamics inherent in the music – for example, the contrast of the boldly shaped opening (loud) with the lightly textured pulsing idea (soft) that follows – but also have expressive effect in their own right.

That opening of the **first movement** is almost symphonic: the hands play the theme in strongly marked octaves, and Haydn’s practice of writing out ornaments transforms the initial turn into a rhetorical gesture. As an immediate contrast Haydn gives us the softly repeated notes in the treble, with the left hand’s sweet reply. These concentrated elements provide the substance for the entire movement.

The brooding power of the *Moderato* is softened by the ‘playful’ character of the **Scherzando**, in the sunnier key of A major. This graceful movement adopts a double-variation structure that is satisfyingly simple: the variations on the main theme (A) alternate with a secondary theme (B) in A minor: ABABA.

After the relaxed charm of the *Scherzando*, the **Menuet and Trio** finale recaptures some of the initial energy. In his study of the Haydn sonatas, A. Peter Brown writes that this finale represents a complete departure from ‘the expected aristocratic posture’. This is signalled by two features: the central Trio (in C sharp major) where the character of the dance is more rustic ländler than courtly minuet; and the appearance in the opening phrases of a quotation from the ‘Night Watchman’s Song’. But the quotation is craftily embedded in the ornate melody line and, despite its folk origins, in Haydn’s hands it yields ‘exotic harmonies’ and the scope for almost Beethovenian transformation.

‘A depraved, insane mind and despair are expressed by the sharp sounds of C sharp minor.’

J.A. SCHRADER (1827)

Sonata No.37 in E

(Hob.XVI:22, 1773)

Allegro moderato

Andante

Finale (Tempo di Menuetto)

The character of Haydn's keyboard sonatas appears to have been determined not only by commercial viability, but just as much, if not more, by the tastes and abilities of those to whom they were dedicated. For example, the seemingly conservative Sonata No. 37 in E major, dedicated to Nikolaus Esterházy, reveals artful ingenuity, astonishing variety and conceptual complexity, just as the Sonata No. 49 in C sharp minor, written for the virtuoso Auenbrugger sisters, is amongst Haydn's most overtly sophisticated keyboard writing.

The Sonata No.37 belongs to a set of six keyboard sonatas (No.s 36–41, Hob.XVI:21–26) composed in 1773 and the first set of Haydn's works to be printed under his supervision. There can be little doubt that Prince Nikolaus would have enjoyed the considerable intellectual content and variety of Haydn's sonata set, and the impetus for publication may have come from him. (The set is often known as the 'Esterházy Sonatas'.)

In 1784, the following critique of the sonata No. 37 in E major (Hob. XVI:22) appeared in England in the *European Magazine and London Review*:

No one can peruse the second part of the second sonata in Opus 13...[Sonata No. 37 in E major (Hob. XVI:22)] and believe Haydn in earnest...the stile of [C. P. E.] Bach is closely copied...in which his capricious manner, odd breaks, whimsical modulations, and very often childish manner, mixed with an affectation of profound science, are finely hit off and burlesqued.

Although Haydn had never intended this sonata to parody C. P. E. Bach's compositional style, the review does identify some of the *avant-garde* elements in a work that is often erroneously described as conservative.

The sonata is filled with the piercing radiance and emotional warmth that characterises Haydn's use of the key of E major; in his operas, Haydn invariably reserves this key for special or significant dramatic moments. In all genres, Haydn always sets his most beautiful melodies in E major.

Typically for Haydn's common-time *Allegro moderato* opening sonata forms, the **first movement** of the sonata contains a wide variety of highly differentiated rhythmic ideas. For the connoisseur, these aspects create the 'amusing wit' inherent in this 'very agreeable and entertaining' sonata (A. Peter Brown, *Joseph Haydn's Keyboard Music*).

The **second movement** is in the related key of E minor; the music of this movement evokes many of the psychological and emotional states associated with this tonality by Classic era music theorists: lament without grumbling, sighs accompanied by a few tears; naïve, womanly; innocent declaration of love, tender.

As one of only eight *Andante* movements in Haydn's keyboard sonatas, and the only one of these with a time signature of 3/8, the movement's overtly melodic quality and sense of forward movement provide a striking contrast to other slow movements written by Haydn during the 1770s.

The **final movement** is a fusion of minuet and variation forms: in place of formal repeats, Haydn sometimes writes out varied reprises (Haydn never wrote varied reprises in sonata form movements, whereas he did in minuet movements). By interspersing minor mode sections between the minuet theme and its varied reprises, Haydn creates a sense of the traditional juxtaposition of Minuet and Trio. Tradition is more completely served by the movement's flawless exemplification of elegant conclusion.

The sonata is filled with the piercing radiance and emotional warmth that characterises Haydn's use of E major.

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GLOSSARY

CLAVICHORD – a small keyboard instrument in which metal tangents hit the strings; it is capable of gradations in dynamics but has an extremely delicate sound overall.

CLAVIER – a generic term for ‘keyboard’.

FANTASIA – in the 18th century, a solo instrumental work that is either improvised or improvisatory in character.

FORTEPIANO – the term used for early pianos of the 18th century; these were smaller than modern concert grands and constructed on a wooden rather than an iron frame.

HARPSICHORD – a keyboard instrument in which each string is plucked using a quill or leather plectrum.

KENNER UND LIEBHABER – see page 7 margin

KEY – in Western tonal music, a passage is said to be in a particular key when its notes are primarily derived from a given scale, e.g. C major or E flat major, and it shows a tendency to favour the home note and chord of that scale.

RONDO – a musical form that flourished in the Classic era and in which a main idea (refrain) alternates with a series of musical episodes.

SONATA FORM – this analytical term was conceived in the 19th century to describe the harmonically based structure most Classical composers had adopted for the first movements of their sonatas and symphonies. It involves the exposition, or presentation of themes and subjects: the first in the home key, the second in a contrasting key. Traditionally the exposition is repeated, and the tension between the two keys is then intensified in the development, where the themes are manipulated and varied as the music moves further and further away from the ultimate goal of the home key. Tension is resolved in the recapitulation, where both subjects are restated in the tonic. Sometimes a coda (‘tail’) is added to enhance the sense of finality.

TANGENTENFLÜGEL – a ‘tangent piano’, in which the strings are struck by freely moving

slips of wood, similar to harpsichord jacks, rather than by hammers.

TEMPERAMENT – a system of tuning. Modern pianos are tuned in what’s known as ‘equal temperament’: the interval between adjacent notes is the same throughout the scale. Temperaments in use in the 18th century made more subtle compromises, so that frequently used keys sounded more ‘in tune’ than others.

VARIATION FORM – a form in which a theme is presented and then treated to variations based on changes of melodic figuration, texture and harmony.

VARIED REPRISE – the practice of writing out in full a varied or ornamented repetition of a section of music instead of simply marking the plain version with a repeat sign. Use of a repeat sign assumed that the performer would ornament or vary the music on the second playing; writing out a varied reprise allowed the composer to control or suggest the manner of variation, either for teaching or artistic purposes.

In much of the classical repertoire, movement titles are taken from the Italian words that indicate the tempo and mood. A selection of terms from this program is included here.

Adagio e cantabile – slow and in a singing style

Allegro – fast

Allegro con brio – fast, with life

Allegro moderato – moderately fast

Andante – at a walking pace

Andante con espressione – ...with expression

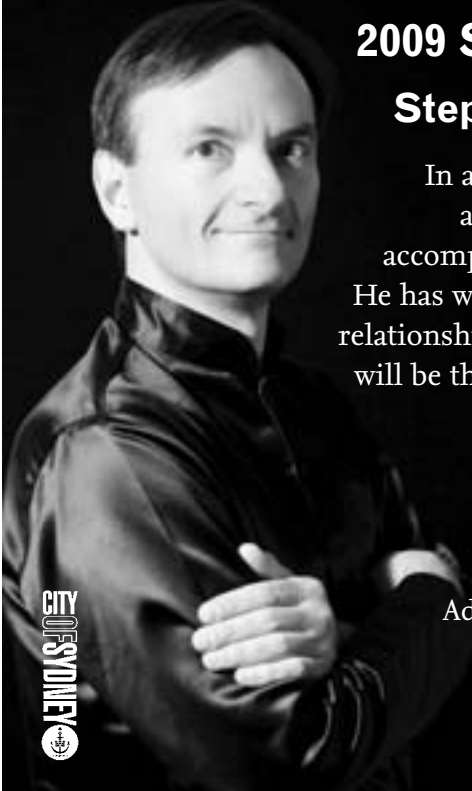
Moderato – moderately

Presto – as fast as possible

Scherzando – playfully

Tempo di minuetto – in the tempo of a minuet

This glossary is intended only as a quick and easy guide, not as a set of comprehensive and absolute definitions. Most of these terms have many subtle shades of meaning which cannot be included for reasons of space.



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GEOFFREY LANCASTER

Geoffrey Lancaster's first recording of Haydn's music for solo keyboard includes six sonatas (No.32 in G minor, Hob.XVI:44; No.31 in A flat, Hob.XVI:46; No.33 in C minor, Hob.XVI:20; No.59 in E flat, Hob.XVI:49; No.60 in C, Hob. XVI:50; and No.58 in C, Hob.XVI:48) and the Arietta and 12 Variations in E flat, Hob.XVII:3. He plays on two instruments from his personal collection: Chris Maene (Ruisselede, 1997) after Anton Walter (Vienna, c.1795) and Chris Maene (Brussels, 1997) after Anton Walter (Vienna, 1796). The recording is out of print, but definitely worth looking out for.

ABC CLASSICS 465 702-2

He is currently recording the complete Haydn sonatas for the TALL POPPIES label.

His recordings of Haydn's chamber music include *Haydn Fortepiano Trios* with the Ensemble of the Classic Era (Paul Wright, classical violin, and Susan Blake, classical cello). In addition to three of Haydn's Trios (No.12 in E minor, Hob.XV:12; No.14 in A flat, Hob.XV:14; and No.18 in A major, Hob.XV:18), the 2-CD set includes 18th-century chamber transcriptions of three Haydn symphonies: No.92 (Oxford), No.94 (Surprise) and No.96 (Miracle).

ABC CLASSICS 472 561-2

He plays fortepiano in Mozart's Quintet for piano and winds, K452, on the Australian Classical Wind Band's recording, *Mozart and Beethoven Harmoniemusik*. The disc also includes Beethoven's Octet in E flat, Op.103 and Mozart's Serenade in E flat, K375. (This recording is also available for download from the Australian iTunes Store.)

ABC CLASSICS 476 5256

He has recorded three Mozart sonatas for Tall Poppies (No.12 in F, K332; No.13 in B flat, K333; and No.17 in B flat, K570).

TALL POPPIES 022

He also appears as fortepianist on *Mozart Unexpurgated*, the Song Company's entertaining recording of Mozart's scatological part-songs.

TALL POPPIES 009

As a director, he has made several recordings with the Tasmanian Symphony Chamber Players, including *A Baroque Collection*, with Vivaldi's *Four Seasons* and music by Handel, Pachelbel, Bach and others.

ABC CLASSICS 472 424-2

And as a keyboard continuo player Geoffrey Lancaster appears on a number of CDs with Tafelmusik, conducted by Bruno Weil, including recordings of Haydn masses (available on the SONY label); as well as on the Tasmanian Symphony Orchestra's Beethoven Symphonies recording, conducted by David Porcellijn (5CDs).

ABC CLASSICS 461 916-2

Broadcast Diary



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15 May, 8pm

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23 May, 12.05pm

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ABOUT THE ARTIST

Geoffrey Lancaster fortepiano

For the past 30 years, Geoffrey Lancaster has been at the forefront of the historically informed performance practice movement. Performing on both modern and period pianos, he has appeared as a soloist with all of Australia's major symphony orchestras and the Australian Chamber Orchestra, and was director of the Tasmanian Symphony Chamber Players for over a decade. He is Chief Conductor of La Cetra Barockorchester Basel, and Artistic Director and fortepianist with the Ensemble of the Classic Era.

He has also appeared as soloist with such orchestras as the Gürzenich Orchestra (Cologne), the Leipzig Gewandhaus Orchestra, the Düsseldorf Symphony, Ensemble 415 (Geneva), Concertino Copenhagen, Tafelmusik Baroque Orchestra (Toronto), the New Zealand Symphony Orchestra, the Rotterdam Philharmonic Orchestra, Indianapolis Symphony Orchestra, and the Royal Stockholm Philharmonic Orchestra.

His 32 recordings – including releases on the ABC Classics, Sony Classical, Tall Poppies and Supraphon labels – have won many awards, including the Gramophone Award for Best Recording, Soundscapes Editor's Choice and the ARIA Best Classical Recording. He is currently recording the complete keyboard sonatas of Joseph Haydn, and this year will perform six recitals of Haydn sonatas for the new Melbourne Recital Centre.

Geoffrey Lancaster was the first Australian to win a major international keyboard competition, receiving First Prize at the 23rd Festival van Vlaanderen International Mozart Fortepiano Competition, Bruges.

An inspiring teacher and public intellectual, he has taught at leading conservatoria within Australia and Europe. Since 1999 he has been visiting professor of fortepiano at the Schola Cantorum Basiliensis in Switzerland, and since 2002 he has taught at the Australian National University where he is Professor and Head of Keyboard. He also conducts and teaches for the Australian National Academy of Music.

In 2006 Geoffrey Lancaster was named Australian of the Year for the Australian Capital Territory and elected a Fellow of the Royal Society of Arts. The following year he was elected a Fellow of the Australian College of Educators and appointed an Honorary Professor of the University of Tasmania. His other honours include the Australian Artists Creative Fellowship for outstanding artistic contribution to the nation, the H.C. Coombs Creative Arts Fellowship and the Order of Australia for services to music.



Geoffrey Lancaster's most recent appearance with the Sydney Symphony was in the 2006 Mozart in the City series, performing Haydn's Concerto in D. In 1998 he performed a recital of Beethoven, Haydn and Mozart for the Orchestra's Piano Series.

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PHOTO: KEITH SAUNDERS

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The Sydney Symphony's first Chief Conductor was Sir Eugene Goossens, appointed in 1947; he was followed by conductors such as Nicolai Malko, Dean Dixon, Willem van Otterloo, Louis Frémaux, Sir Charles Mackerras, Stuart Challender, Edo de Waart and, most recently, Gianluigi Gelmetti. The Orchestra's history also boasts collaborations with legendary figures such as George Szell, Sir Thomas Beecham, Otto Klemperer and Igor Stravinsky.

The Sydney Symphony's award-winning Education Program is central to the Orchestra's commitment to the future of live symphonic music, developing audiences and engaging the participation of young people. The Sydney Symphony also maintains an active commissioning program and promotes the work of Australian composers through performances and recordings. Recent premieres have included major works by Ross Edwards, Liza Lim, Lee Bracegirdle and Georges Lentz, and the Orchestra's recording of works by Brett Dean was released last year on the BIS and Sydney Symphony Live labels.

Other releases on the Orchestra's own label, established in 2006, include performances with Alexander Lazarev, Gianluigi Gelmetti and Sir Charles Mackerras, as well as a boxed set of Rachmaninov orchestral works, conducted by Vladimir Ashkenazy.

This year Vladimir Ashkenazy begins his tenure as Principal Conductor and Artistic Advisor.

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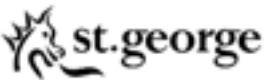
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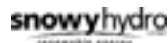
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