

# HAYDN

## 10 kleine Klavierstücke 24 Menuetti

Jenő Jandó, Piano



## Joseph Haydn (1732–1809) Piano Music: Arrangements and Dances

<b>10 kleine Klavierstücke</b> (1786)	<b>29:57</b>
<b>1</b> No. 1. Andante (from Symphony No. 81 in G major, Hob.I.:81/II)	5:49
<b>2</b> No. 2. Aria (from <i>La vera costanza – lo son poverina</i> , Hob.XXVIII:8)	1:09
<b>3</b> No. 3. Adagio cantabile (from Symphony No. 79 in F major, Hob.I.:79/II)	3:42
<b>4</b> No. 4. Menuetto (from Symphony No. 85 in B flat major, 'La Reine', Hob.I.:85/III)	3:23
<b>5</b> No. 5. Romanze. Allegretto (from Symphony No. 85 in B flat major, 'La Reine', Hob.I.:85/II)	4:10
<b>6</b> No. 6. Allegretto (from <i>La vera costanza – Sinfonia</i> , Hob.XXVIII:8)	1:35
<b>7</b> No. 7. Adagio in F major, Hob.XVII:9	3:29
<b>8</b> No. 8. Allegro (from <i>La vera costanza – Act 1, Introduzione: Vivace</i> , Hob.XXVIII:8)	1:01
<b>9</b> No. 9. Andante (from Symphony No. 53 in D major, 'L'Impériale', Hob.I.:53/II)	2:44
<b>10</b> No. 10. Finale: Allegretto (from String Quartet No. 29 in G major, 'How Do You Do?', Hob.III:41/IV)	2:41
<b>11</b> <b>12 Menuetti, Hob.IX:3</b> (1763–85)	<b>14:27</b>
<b>12</b> <b>Allegretto in G, Hob.XVII:10</b> (from Works for Musical Clock, Hob.XIX:27) (1794)	<b>1:50</b>
<b>13</b> <b>Marsch in E flat major, Hob.VIII:3/3bis, 'March for the Prince of Wales'</b> (1792)	<b>4:13</b>
<b>14</b> <b>Contredanse in D major, Hob.XXXIc:17b</b> (1795)	<b>0:39</b>
<b>15</b> <b>12 Menuetti di ballo, Hob.IX:11, 'Redout Menuetti', 'Katharinentänze'</b> (1792)	<b>24:14</b>

Born in 1732 in the village of Rohrau, near the modern border between Austria and Slovakia, Joseph Haydn was the son of a wheelwright. He had his musical training as a chorister at St Stephen's Cathedral in Vienna and thereafter earned a living as best he could from teaching and playing the violin or keyboard. During these earlier years he was able to learn from the old composer Porpora, whose assistant he became. Haydn's first regular employment came in 1759 as Kapellmeister to a Bohemian nobleman, Count von Morzin. This was followed in 1761 by appointment as Vice-Kapellmeister to one of the richest men in the Empire, Prince Paul Anton Esterházy, succeeded on his death in 1762 by his brother Prince Nikolaus. On the death in 1766 of the elderly and somewhat obstructive Kapellmeister, Gregor Werner, Haydn succeeded to his position, remaining in the same employment, nominally at least, until his death in 1809.

Much of Haydn's service of the Esterházy was at the new palace of Eszterháza on the Hungarian plains, a complex of buildings to rival Versailles in magnificence. Here he was responsible for the musical establishment and its activities, including regular instrumental concerts and music for the theatre, opera and church. For his patron he

provided a variety of chamber music, in particular for the Prince's favourite instrument, the baryton, a bowed string instrument with sympathetic strings that could also be plucked.

On the death of Prince Nikolaus in 1790 Haydn was able to accept an invitation from the violinist-impresario Salomon to visit London, where he already enjoyed a considerable reputation. He was in London for a second time in 1794 and 1795, after which he returned to duty with the Esterházy family, now chiefly at the family residence in Eisenstadt, where he had started his career. Much of the year, however, was passed in Vienna, where he spent his final years, dying as the city fell once more into the power of Napoleon's army.

Haydn's keyboard music was at first written for the harpsichord, with later works clearly intended for the pianoforte, as dynamic markings show. His career coincided with changes in the standard keyboard instrument, as the fortepiano and then the pianoforte, with their hammer action and dynamic possibilities gradually replaced the harpsichord and clavichord. At the same time there was a parallel change in instrumental forms, as the structure that has come to be known, among other titles, as

sonata-allegro form, developed. In addition to some 47 keyboard sonatas, Haydn also wrote a variety of pieces, including some arrangements of earlier orchestral or chamber works and various dances that would have had their occasional use.

The *10 kleine Klavierstücke* ('10 Little Piano Pieces') were published in 1786 and start with a keyboard version of the second movement of *Symphony No. 81 in G major* written in 1784 <sup>[1]</sup>. The D major slow movement offers a theme and variations, the second of which is in D minor, with a third using more rapid triple rhythms and a final version, originally accompanied by plucked strings, but simplified for the keyboard. Other arrangements of movements from his symphonies are the second movement of *Symphony No. 79 in F major* <sup>[3]</sup>, the first of a group of three symphonies dating from 1783–84. The arrangement stops short at the *poco allegro* conclusion to the original movement. The fourth piece is a version of the *Menuetto* from *Symphony No. 85 in B flat major* <sup>[4]</sup>, written in 1785–86, one of a group of symphonies written for Paris, commissioned by the Comte d'Ogny for the *Concert de la Loge Olympique*. The symphony is nicknamed '*La Reine*', a choice suggested by Queen Marie Antoinette's preference for the work. The fifth piece is a version of the second movement of the same symphony <sup>[5]</sup>, a set of variations on a French folk song, *La gentille et jeune Lisette*. The ninth piece is a transcription of one of Haydn's most popular works, the second movement of *Symphony No. 53 in D major* <sup>[9]</sup>, dated 1777 and nicknamed, for whatever reason, *L'Impériale*. It was written at a time when Haydn was busy with theatrical events at Eszterháza, influencing his compositions at the time.

Haydn's manifold duties at Eszterháza brought considerable work for the palace theatres. The *Ten Little Pieces* include three extracts from the opera *La vera costanza* ('True Constancy'), a *dramma giocoso* with a libretto by Francesco Puttini. It was completed and first staged at Eszterháza in April 1779, and had to be rewritten for revival in 1785, after the loss of the original work in a fire at the palace. The plot is of a familiar type. Baroness Irene, her lover Marquis Ernesto, the foolish Villotto, intended husband of the fisher-girl Rosina, and Lisetta, maid to the

Baroness, are shipwrecked and rescued by Rosina and her brother Masino. The Baroness is searching for her errant nephew, Count Errico, to dissuade him from marrying Rosina, whom he had, in any case, secretly married some years before, fathering a son by her. Eventually Villotto is dealt with and the Baroness is induced to accept the marriage of Rosina and her nephew, who has now acquired some sense of responsibility, as a father and husband. Haydn's opera starts with an effective *Sinfonia* <sup>[6]</sup>, the second part of which brings a keyboard *Allegretto*. The eighth piece is an *Allegro* from the *Introduzione* <sup>[8]</sup> and the second is from the maid Lisetta's only aria, the first act *lo son poverina* <sup>[2]</sup>.

Other pieces include an F major *Adagio* <sup>[7]</sup> and a transcription of the finale of *String Quartet No. 29 in G major, 'How Do You Do?'*, *Hob.III:41* <sup>[10]</sup>, the fifth of a set of quartets written for the future Tsar Paul II, visiting Vienna under the name of Count von Norden, with his wife, the Archduchess, and members of her family from Württemberg. The movement is a set of variations on a lilting 6/8 metre theme.

Dance movements had a practical purpose in the ballroom, and Haydn, like Mozart and other contemporaries, provided what was needed. It may be recalled that Mozart's employment at court in Vienna was as a composer principally of dance music, leading him to comment as to how much more he might have achieved in more demanding forms. Haydn too fulfilled various demands for dance music, chiefly in the form of minuets. A set of *12 Menuetti, Hob.IX:3* are dated to a period from 1763 to 1785, presumably written for Eisenstadt <sup>[11]</sup>. They include four *Trios*. The *Allegretto, Hob.XVII:10* (1794) <sup>[12]</sup> is a version of a piece that is among Haydn's compositions for a musical clock, and the *Marsch, Hob.VIII:3/3bis* (1792) <sup>[13]</sup> is a keyboard version of a march written for the Prince of Wales at the time of Haydn's first visit to England. The *Contredanse, Hob.XXXIc:17b* (1795) <sup>[14]</sup>, is a version of a dance related to the quadrille. The present recording ends with a further set of *12 Menuetti di ballo, Hob.IX:11*, published in Vienna in 1792 and including eleven *Trios* <sup>[15]</sup>.

**Keith Anderson**



### **Jenő Jandó**

The Hungarian pianist Jenő Jandó has won a number of piano competitions in Hungary and abroad, including first prize at the 1973 Hungarian Piano Concours and a first prize at the chamber music category at the Sydney International Piano Competition in 1977. He has recorded for Naxos all the piano concertos and sonatas of Mozart. Other recordings for the Naxos label include the concertos of Grieg and Schumann as well as Rachmaninov's *Second Concerto* and *Paganini Rhapsody* and the complete piano sonatas of Haydn and Beethoven. He has performed and recorded a wide repertoire of chamber music, in addition to his recording of the complete piano music of Bartók. Jenő Jandó is a professor of the Liszt Academy Budapest.

In addition to some 47 keyboard sonatas, Haydn wrote a variety of other pieces including arrangements of earlier orchestral or chamber works, and dances intended for occasional use. The *10 kleine Klavierstücke* (10 Little Piano Pieces) contain five symphonic movements – including the second movement from one of his most popular, *No. 53 in D major*, known as *L'Impériale* – a single movement from a string quartet and three extracts from his witty *Eszterháza* opera *La vera costanza*. The dance movements were popular in Vienna's many ballrooms.

Joseph  
**HAYDN**  
(1732–1809)

**10 kleine Klavierstücke • Menuetti**

- |             |   |              |
|-------------|---|--------------|
| <b>1–10</b> | <b>10 kleine Klavierstücke (1786)</b>   | <b>29:57</b> |
| <b>11</b>   | <b>12 Menuetti, Hob.IX:3 (1763–85)</b>  | <b>14:27</b> |
| <b>12</b>   | <b>Allegretto in G, Hob.XVII:10 (from Works for Musical Clock, Hob.XIX:27) (1794)</b> | <b>1:50</b>  |
| <b>13</b>   | <b>Marsch in E flat major, Hob.VIII:3/3bis (1792)</b>                                 | <b>4:13</b>  |
| <b>14</b>   | <b>Contredanse in D major, Hob.XXXIc:17b (1795)</b>                                   | <b>0:39</b>  |
| <b>15</b>   | <b>12 Menuetti di ballo, Hob.IX:11, 'Redout Menuetti', 'Katharinentänze' (1792)</b>   | <b>24:14</b> |

A detailed track list can be found inside the booklet

**Jenő Jandó, Piano**

Recorded: 3–5 April 2017 at Phoenix Studio, Budapest, Hungary  
Producer: Ibolya Tóth • Engineer: János Bohus • Editor: Ádám Boros • Booklet notes: Keith Anderson  
Cover image of Schloss Belvedere, Vienna, Austria © Emicristea / Dreamstime.com



8.573933

DDD

Playing Time  
75:33



Made in Germany  
[www.naxos.com](http://www.naxos.com)

© & © 2018 Naxos Rights (Europe) Ltd  
Booklet notes in English