

HAYDN

Piano Sonatas, Vol. 2  
Nos. 6, 11, 12, 13, 33  
35, 46, 50, 58

Roman Rabinovich

Franz Joseph HAYDN (1732–1809)

CD1

	<b>Piano Sonata No. 50 in D major, Hob.XVI:37</b>	<b>[12:14]</b>
1	I. Allegro con brio	[5:57]
2	II. Largo e sostenuto	[2:53]
3	III. Finale: Presto ma non troppo	[3:24]
	<b>Piano Sonata No. 46 in E major, Hob.XVI:31</b>	<b>[12:00]</b>
4	I. Moderato	[7:02]
5	II. Allegretto	[2:28]
6	II. Finale: Presto	[2:30]
	<b>Piano Sonata No. 6 in C major, Hob.XVI:10</b>	<b>[9:15]</b>
7	I. Moderato	[3:34]
8	II. Menuet – Trio	[2:54]
9	III. Finale: Presto	[2:46]
	<b>Piano Sonata No. 33 in C minor, Hob.XVI:20</b>	<b>[23:39]</b>
10	I. Allegro moderato	[10:57]
11	II. Andante con moto	[5:58]
12	III. Finale: Allegro	[6:43]
	<b>Total Timing:</b>	<b>[57:12]</b>

CD2

	<b>Piano Sonata No. 13 in G major, Hob.XVI:6</b>	<b>[15:05]</b>
1	I. Allegro	[5:24]
2	II. Menuet – Trio – Menuet da capo	[3:54]
3	III. Adagio	[3:21]
4	IV. Allegro molto	[2:26]
	<b>Piano Sonata No. 11 in B flat major, Hob.XVI:2</b>	<b>[13:37]</b>
5	I. Moderato	[6:17]
6	II. Largo	[3:30]
7	III. Menuet – Trio	[3:47]
	<b>Piano Sonata No. 35 in A flat major, Hob.XVI:43</b>	<b>[16:36]</b>
8	I. Moderato	[8:45]
9	II. Menuet	[2:39]
10	III. Rondo: Presto	[5:10]
	<b>Piano Sonata No. 12 in A major, Hob.XVI:12</b>	<b>[9:08]</b>
11	I. Andante	[4:15]
12	II. Menuet – Trio	[3:13]
13	III. Finale: Allegro molto	[1:36]
	<b>Piano Sonata No. 58 in C major, Hob.XVI:48</b>	<b>[11:20]</b>
14	I. Andante con espressione	[7:09]
15	II. Rondo: Presto	[4:00]
	<b>Total Timing:</b>	<b>[65:34]</b>

## Joseph HAYDN: Piano Sonatas, Vol. 2

More than eighty piano sonatas have been attributed to Haydn yet only twelve survive as autographed manuscripts. Haydn wrote his 62 piano sonatas between the mid-1750s and the mid-1790s. The first 19 sonatas are thought to have been written before 1766, the last in 1795 on his second visit to London. In the few extant autographs of the early works Haydn used the title *Partita* and also *Divertimento*. Not until the work in C minor of 1771 (*No. 33, Hob.XVI:20*), did he use the term *Sonata*.

Those first sonatas were written as teaching pieces for his students, but the next 12 that followed (*Hob.XVI:21–32*) were the first to be published by Haydn, in two sets of six. An English critic in 1784 thought they parodied the style of Carl Philip Emmanuel Bach, but a German critic four years earlier had found ‘a highly pleasing mood and entertaining wit’. It is the wit and humour, often overlooked by pianists, that sets Haydn’s sonatas apart and gives them an added dimension of personal engagement. The sonatas from around 1779–1784 (*Hob.XVI:35–39* and *20*) are some of the most popular. By now Haydn was a famous composer keen to see that his works were properly represented in print. In a letter of 25 February 1780 to his publisher Artaria he wrote, ‘I send you herewith the corrected proofs of all six Sonatas, and ask you to study them as carefully as possible: those numbers marked in red are the most urgent of all. 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 great masters.’

The final sonatas written in the 10 years after 1784 show Haydn’s full maturity of style and musicality and it was on 20 December 1799 that he signed a forward for Breitkopf & Härtel’s ‘complete’ edition of his keyboard works. After studying a thematic catalogue of his compositions (from around 1765 to 1780), Haydn removed some of the very early ones – ‘those of my early youth, which are not worth preserving’ – and those that were spurious. The resulting 34 sonatas were published to which five further works were added by Hugo Reimann in his edition for Augener of 1895. Breitkopf’s 1918 edition, edited by Karl Päsler, contained 52 piano sonatas. However, Päsler noted that there were a further eight lost sonatas, the first bars of each being written in Haydn’s thematic catalogue.

Authenticity of a few of the (mostly early) sonatas is in doubt, but autograph manuscripts and the thematic catalogue in Haydn’s hand substantiate most of the others. Chronological ordering of the early works cannot be accurate, but we have dates for many of the later ones, either of composition or publication. In 1957 Anthony von Hoboken used Päsler’s numbering system for his catalogue of 52 sonatas, but an *Urtext* edition, prepared by Christa Landon in the 1960s consists of 62 works albeit some only as fragments. Landon’s numbering system is still in use today and is the one used for this project.





The *Sonata No. 50 in D major, Hob.XVI:37* (one of those mentioned above requiring the approval of the Auenbrugger sisters) has retained its popularity to this day. Often used as a teaching work, its charm and simplicity combine with the more serious central slow movement. Here Haydn moves away from the Minuet and Trio to compose a slow somewhat portentous movement reminiscent of a sarabande, its dominant ending leading to the delightful last movement *Presto ma non troppo* which is marked *innocentemente*.

The genial and lyrical opening of the *Sonata No. 46 in E major, Hob.XVI:31* is worlds away from the *Sonata No. 47 in B minor*. The work was published in 1776 and Haydn chose not to have a slow movement but instead writes an *Allegretto in E minor*. The three parts stay very close together for sections in passages of moving chords which then dissipate into two right hand parts over a long descending scale. The movement still retains the geniality of the first movement even though in the minor, its final dominant cadence leading directly to the more boisterous finale. The second idea here echoes the opening of the sonata with its descending thirds at the same pitch but the more animated section in the minor provides contrast.

The *Piano Sonata No. 6 in C major, Hob.XVI:10* was advertised as available in a manuscript copy in 1767 by music publisher Breitkopf. The first and second subjects of the simple first movement are similar and there is cohesion to all three movements with the opening material rising up through the tonic triad. There is a slight detour into A minor but otherwise

the movement is uneventful. The *Trio* of the *Menuet* is in C minor and provides contrast by being in a lower register and contains some syncopation. The *Presto* finale is sprightly and has a virtuosic element to it highlighting Haydn's humour.

The *Sonata No. 33 in C minor, Hob.XVI:20* from 1771 is the first to be titled *Sonata* by Haydn and is a serious work far removed from the earlier *Divertimentos* and *Partitas*. It is the first of his keyboard works to include more detailed dynamic markings so it was probably specifically written for the piano. The minor key gives an added dimension of emotion and drama to a work from the *Sturm und Drang* period where art and literature attempted to express 'feelings' in a work. Haydn would use the style in later minor key sonatas such as *No. 47 in B minor* and *No. 49 in C sharp minor* as well as his *Symphonies Nos. 44 in E minor 'Mourning'*, *No. 45 in F sharp minor 'Farewell'*, and *No. 49 in F minor 'La Passione'*.

The opening *Moderato*, which was marked *Allegro moderato* in the first edition, has a wealth of ideas which Haydn develops into an extended movement. More advanced harmonic and structural invention is evident throughout providing many surprises. The *Andante con moto* is a beautiful flowing melody, but the left hand does not just provide an accompaniment; at the opening of the second section it almost becomes a duet and then it provides the support to the syncopation of the melody. The *Allegro* finale is another movement full of invention and contrasting ideas; it also incorporates the thirds of the opening of the sonata. A passage which uses crossing hands and an



advanced harmonic progression appears near the end of the development. Altogether this work from 1771 is Haydn's most accomplished keyboard work to date.

The early *Piano Sonata No. 13 in G major, Hob.XVI:6* is the only one of the early Sonatas to survive in Haydn's manuscript, although the finale is missing. It was written before 1760 and originally titled *Partita per il Clavicembalo*. It is one of the first of Haydn's sonatas to show more invention of material with the left hand of the opening movement showing an independent character rather than that of plain accompaniment. He also expanded the form by having four movements, a *Menuet* and *Trio* as well as an impressive *Adagio in G minor* whose beautiful melody over a chordal accompaniment has been likened to an Arioso in the style of Bach. The fourth movement *Allegro molto* is highly reminiscent of a Scarlatti sonata in its brilliance, melodic ideas and style.

As impressive as the *Sonata No. 13* is among the early sonatas, perhaps the star of the early works is the *Piano Sonata No. 11 in B flat, Hob.XVI:2*. The strong and confident first movement incorporates triplets in its main idea which are then used throughout as decoration. The slow movement is another in G minor (as in the *Sonata No. 13*) with an extended melody employing syncopation set over a chordal accompaniment. This time Haydn marks it *Largo*. The *Sonata* ends with a *Menuet* and *Trio*, the most notable feature being the key of the *Trio* – B flat minor.

Another popular sonata is *No. 35 in A flat, Hob.XVI:43*. Both

this and the other sonata in A flat (*No. 31*) have found favour with pianists. The bold opening statement sets the mood of the movement. The *Menuet* continues the dotted rhythm idea of the first movement while the smooth *Trio* uses a delightful flowing melody. The last movement brims with Haydn's wit and charm. For the first time he titles the last movement *Presto* as a Rondo. The humorous melody is constantly varied throughout with a foray into F minor and amusing octave leaps at the end.

*Piano Sonata No. 12 in A major, Hob.XVI:12* has definite traits of Haydn's earliest style. Unusually, it begins with an *Andante* of beautiful flowing vocal character. Basic harmony is used throughout which gives the movement a sense of simplicity. The *Menuet* and *Trio* contrast distinctly with each other, the *Trio* being in A minor and using much syncopation, a chromatically descending bass and third beat suspensions in the tenor line. The last movement *Allegro molto* is in 3/8 time and utilises the Alberti bass. A repetition of a short phrase three times – in the major, minor then major again – provides surprise near the end.

The two movement *Piano Sonata No. 58 in C major, Hob. XVI:48* appeared in September 1789 in the first volume of *Sammlung neuer Klavier-Sonaten... von verschiedenen beliebten Komponisten* subtitled a 'musical pot-pourri' by Breitkopf in Leipzig. At the end of 1786, on a visit to Vienna, Christoph Gottlob Breitkopf had made the acquaintance of Haydn and in January 1789 asked Haydn to write a sonata for his collection. Haydn sent it in April 'fully hoping that it will



meet with the musical world's approbation'. The work opens, like *No. 56*, with an *Andante con espressione*, and shows the mature composer exploiting different ranges of the keyboard and giving to the movement an improvisational character – for example, bars 3–4 are a decoration of bars 1–2. The second and final movement, marked *Presto*, is more symphonic in its writing and apparently is influenced by the works of Clementi which Haydn had seen at this time. The conclusion is brilliant and humorous with Haydn using dynamic contrasts to amuse his performer and audience alike.

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### **Roman Rabinovich – Pianist**

Praised by *The New York Times* for his 'uncommon sensitivity and feeling', Roman Rabinovich has performed throughout Europe and the United States in venues such as London's Wigmore Hall, Leipzig's Gewandhaus, the Great Hall of the Moscow Conservatory, the Cité de la Musique in Paris, and the Millennium Stage of Kennedy Center in Washington DC.

Lauded as 'a master of tone-colour' (*International Piano*, 2018), Rabinovich made his Israel Philharmonic début under the baton of Zubin Mehta at age ten. He was a top prizewinner at the 12th Arthur Rubinstein International Piano Master Competition in 2008, while in 2015, he was selected by Sir Andrés Schiff as one of three pianists for the inaugural Building Bridges series, created to highlight young pianists of unusual promise. Rabinovich has earned critical praise for his explorations of



(Photo by Emily Rund)



the piano music of Haydn, which include a 42 sonata cycle at the Bath International Festival, and partial cycles at the Lammermuir Festival and ChamberFest Cleveland and the curation of a three-concert 'Haydn Day' of solo and chamber music at Wigmore Hall, London. *The New York Times* has hailed Rabinovich's Haydn performances as 'admirable interpretations, performed with a rich, full-blooded sound, singing lines and witty dexterity'.

Born in Tashkent, Rabinovich took his first piano lessons from his parents, before immigrating to Israel with his family in 1994, where he continued his piano studies with Arie Vardi. He went on to graduate from the Curtis Institute of Music as a student of Seymour Lipkin, and earned his Master's Degree at The Juilliard School where he studied with Robert McDonald.

Dubbed 'a true polymath, in the Renaissance sense of the word' (*Seen & Heard International*, 2016), Rabinovich is also a composer and visual artist. He often includes his own compositions in his recital programmes. His first recording, of transcriptions of ballet music by Ravel, Prokofiev and Stravinsky for Orchid Classics (ORC100028), including his own transcriptions and artwork, received critical acclaim.

**[www.romanrabinovich.net](http://www.romanrabinovich.net)**





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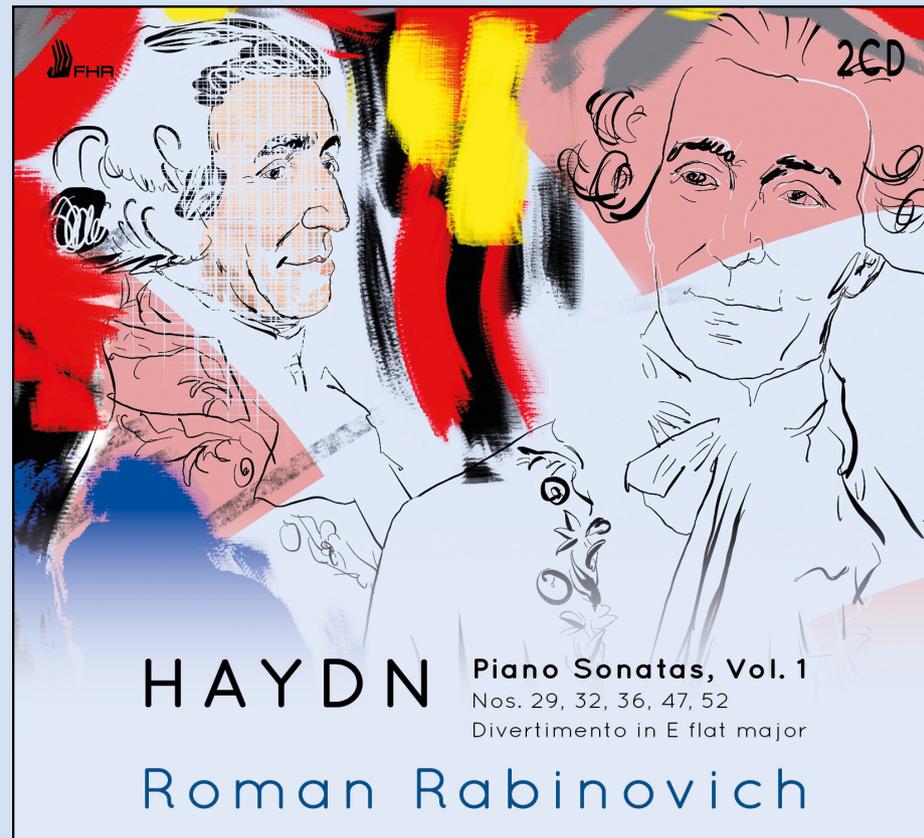
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# HAYDN: Piano Sonatas, Vol. 1



*'This first volume in what will be a complete set of the Haydn piano sonatas oeuvre is both fascinating and hugely impressive.'* (\*\*\*\*\* **BBC Music Magazine**)

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