Different Stylistic Voices in Haydn’s Piano Music

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INTRODUCTION

The idea of doing research on Haydn’s piano music came to me a couple of years ago when, as a pianist, I started studying his works for performance purposes. I was immediately struck by the richness of musical ideas and fascinated by Haydn’s love for irregular phrase structures, his unusual sense of humour as well as the deeply emotional passages of his music. When I performed works of Haydn in public they were usually very well received. A member of the audience once approached me with the enthusiastic remark that there is ‘something for everyone’ in the F minor variations (Hob. XVII/6). Others were surprised by Haydn’s cheekiness (as in the daring ‘wrong’ chords in the 3rd movement of the sonata in C major, Hob. XVI/50).

However, much of Haydn’s music, though impressive and moving at first hearing, can only be fully appreciated after closer study. As H.C. Robbins Landon says: ‘Haydn’s piano music is often complicated and formally wayward: its beauties do not, on the whole, lie on the surface. It is music whose appeal is primarily intellectual, requiring both thought and explanation.’

Haydn’s late piano works in particular contain a wealth of musical styles that will form the centre of my investigation. Stylistic diversity – often creating great contrasts – can be found between individual works but also between the movements of a sonata and even within single movements. My aim is to search for the origins of these different styles, to consider how and why Haydn applied them and why the resulting compositions work the way they do. How does Haydn succeed in being humorous, for example? Or why do certain sections of his music sound so tremendously dramatic?

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1 Foreword to Bailie, 1989, p. v.
Due to the limit of words, it is impossible to deal with all the influences Haydn underwent and I have thus decided to concentrate on two sets of topics, discussed in chapters one and two respectively, that are, I believe, not only of musicological interest but also of particular relevance for performers.² I hope that my dissertation may provide a useful guide for all who wish better to understand Haydn’s late piano works – be they pianists, musicologists or simply amateurs of his music.

² It must affect one’s interpretation of Haydn’s works significantly if one knows, say, that a piece of music is based on a traditional dance, for example, or if one realizes that not all of Haydn’s late piano music was composed for the delicate early Viennese instruments.
CHAPTER ONE

HAYDN AND EIGHTEENTH-CENTURY SOCIETY: MUSICAL STYLES DERIVED FROM SOCIAL PRACTICE

In the eighteenth century – perhaps more so than in any other era – many (serious) musical styles (or idioms and forms, if one prefers) were directly linked to social practice outside of the ‘serious music’ domain. Such styles were often applied deliberately by composers, in the knowledge that their sources would be recognized by the audiences. For the modern listener, who may have little knowledge of the contemporary cultural and social context of that earlier epoch and of the common musical language of the time, it becomes difficult to identify such styles and even more problematic to understand the way in which these styles were imitated, manipulated, combined or deliberately applied, often quite out of normal context.

With Haydn in particular (who was a master of this kind of manipulation) it is crucial to be aware of the contemporary musical language. This chapter will therefore attempt to provide the necessary background information to clarify Haydn’s various musical references, as well as exploring the way in which Haydn applies the styles in question in order finally to create his own unique musical language.

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1 Like popular entertainments, the hunt or military life, which however all in one way or another make use of musical elements. Some of these elements are then ‘recycled’ in the works of art music composers. Thus, ‘interested’ music becomes, in Kant’s terminology (in his *Kritik der Urteilskraft* of 1790) ‘disinterested’ music, an example of ‘free’ beauty. (Kant, 1988, p. 115ff., p. 146ff.)
Dance

From about the middle of the eighteenth century dance became probably the most important social pastime of the lower, middle and upper classes. An aspect of the Francophile fashion of the eighteenth century, the art of dancing, was taken particularly seriously among members of the nobility. As was typical for aristocratic courts, balls were also regularly organized at the Esterházy court.

Though Haydn’s many duties as Vice-Kapellmeister (and subsequently Kapellmeister) did not generally include supplying the necessary music or musicians for these balls, he did compose several sets of dances between the 1750s and 1790s. These consist mainly of minuets but include six allemandes (1787) and twelve ‘Deutsche Tänze’ (1792). However, it is not these dances themselves but the integration of dance forms and elements into Haydn’s late piano works and his highly individual treatment of these forms that we shall examine in this chapter. Given their social popularity, it is not surprising that dances provided material for almost every musical genre and were used as models by many classical composers. Their rhythms virtually ‘saturated’ classical music; they would appear either as fully worked-out pieces or as figures and progressions within a given piece. In Haydn’s late piano music we can find examples of both cases.

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1 See Besseler, 1961, p. 26 and Jones, 2002a, p. 58.
2 The upper class of the 18th century European society was obsessed by French culture and France at the time was regarded as the centre of the art of dancing. French dancing teachers could be found everywhere, even in England. See Besseler, 1961, pp. 27-8.
3 Jones, 2002a, p. 58.
4 For a short but useful description of these minuets see Wheelock, 1992, pp. 61-2.
5 Jones, 2002a, pp. 58-60.
6 In fact, not all dances had continued to be performed as such; some, such as the sarabande, had become purely instrumental forms.
The contredanse

Also known (in its original version) as the ‘angloise’,\(^{11}\) the contredanse was generally connected with the so-called low style\(^{12}\) and was described by Rousseau in the following words: ‘The melodies of contredanses are most often in duple time; they should be well articulated, brilliant, and gay, and still should be quite simple’.\(^{13}\)

Among Haydn’s late works for the piano we find an interesting example of a movement written in the contredanse style: the finale of the famous sonata in E flat major, Hob. XVI/52. This movement, set in 2/4 time, reveals many important characteristics of the contredanse: the cheerful opening tune fulfils all the expectations described above by Rousseau and the typical quaver upbeat as well as the characteristic rhythms are retained.\(^{14}\) In the very first bar\(^{15}\) Haydn toys with the moment of arrival of the expected downbeat, postponing it by adding an extra bar of repeated Gs:

![Ex. 1.1: Haydn, Hob. XVI/52, 3rd movement, bars 1-8]

\(^{11}\) Ratner, 1980, p. 13. The contredanse/angloise (or ‘country dance’ as it was originally called) was the most popular social dance in England in the eighteenth century. In contrast to the minuet it was danced by a group of people rather than in fixed pairs and in a far less restrained fashion than the minuet. See Besseler, 1961, pp. 27, 29.

\(^{12}\) Though in the second half of the century the contredanse became a fashionable dance and was danced by many members of the aristocracy, if in public ballrooms which included ‘mixed society’; see Wheelock, 1992, pp. 59-61.


\(^{14}\) Somfai, 1995, p. 300.

\(^{15}\) Throughout the dissertation I refer to the bar numbering of the Wiener Urtext edition.
This first bar hints at one of Haydn’s favourite compositional procedures, which is applied throughout most of the remaining movement: his love for irregular phrase structure. Since the phrase structure of dance music reflects the tradition of choreographing dances (while choreographic patterns themselves reflected metrical patterns articulated in rhythms) it forms a crucial feature of this kind of music. Any asymmetries or unusual proportions in dance movements thus have special significance.

Let us look for example at the opening theme. The music could easily have been put into proper contredanse form by setting four bars in the tonic, four bars in the subdominant and another eight bars in the dominant; but instead we have eight bars of tonic, eight bars of supertonic and then another twelve bars leading back to the tonic, with the cadence thereby occurring in bar 28 instead of bar 16.\footnote{Ratner, 1980, p. 419.} The flowing movement of the contredanse is further halted by Haydn’s generous use of fermatas. The first fermata already occurs after the first phrase in bar 8 and thus stops the music from getting properly under way. The same thing happens in bars 8-16 where the first phrase is repeated up a step followed by another fermata. In bars 195-203, just before the recapitulation, a series of five fermatas completely breaks the flow of the music (bb. 109-203 are even labeled ‘Adagio’). Haydn must have much enjoyed manipulating the common dance-like symmetry of the contredance when composing this finale. He knew that his daring phrase distortions would sound especially striking in a dance movement like this.
The musette

The contredanse finale described above is complemented by a bass in the style of the musette (as for example in ex. 1.1, bb. 10-6 and 58-62), thus emphasizing the low style\(^\text{17}\) of the movement and giving it a more rustic flavour. This kind of sustained bass (or ‘drone’ or ‘bourdon’) is the principal feature of the musette. In the original dance it is usually played on a bagpipe, ‘cornmuse’ or ‘musette’ – either on a single note or on a fifth\(^\text{18}\) and in Haydn’s Presto it is typically combined with a simple little pastoral tune as described above.

The sarabande

In contrast to the contredanse and the musette, the sarabande (sometimes characterized as a slow minuet)\(^\text{19}\) is an excellent example of the elegant and courtly, in other words of the high style, described by Johann Adolf Scheibe as ‘stately’ and ‘emphatic’, with thoroughly worked out ideas, a thick harmony and a melodic line which is ‘rich in invention, fresh, lively and elevated’.\(^\text{20}\)

The second movement (Adagio) of Hob. XVI/52 is an excellent example of a high-style sarabande and thus forms a huge contrast with the rustic finale discussed above. The dotted rhythms present in almost every bar and the many solemn full chords contribute much to the gravity of the movement, while the flexible melodic line with its beautiful embellishments makes the movement a source of inventiveness.

\(^{17}\) More exactly, the musette was the imitative product of an upper class playing at being lower class.

\(^{18}\) See Ratner, 1980, p. 21.

\(^{19}\) Ratner, 1980, p. 11.

Perhaps one of the reasons why Haydn chose to set the slow movement in E major (which clashes so strongly with the E flat of the first and third movements) is to emphasize its highly sophisticated character by ‘raising’ it a semitone above the other two movements.

The minuet

The minuet was by far the most popular of all the dances at the time. So it is not surprising that it is the dance that has left the greatest impact on Haydn’s music. Over 400 minuet movements can be found in Haydn’s instrumental music (the solo concerto being the only genre that does not make use of this dance)\(^1\) and although the string quartets and symphonies contain the best known examples it is the keyboard sonatas that probably present the most diversified use of the minuet.\(^2\)

Let us begin with the ‘Tempo di Minuet’ finale of Hob. XVI/49 which contains many characteristics of the original dance. Both the minuet and trio to a large extent apply the symmetrical phrase structure of their model (i.e. regular 16-bar patterns

\(^1\) Jones, 2002d, p. 234.
consisting of two 8-bar phrases containing steady two-bar units).\textsuperscript{23} Furthermore, both minuet and trio are set in the same key and mode, as is common among Haydn’s music written to accompany the danced minuet,\textsuperscript{24} and the change in rhythm at the opening of the trio alludes to the traditional rhythmic contrast between the two sections.\textsuperscript{25}

The most interesting aspect of this minuet does not lie in the manipulation of the characteristics of the original dance (such as in many of Haydn’s minuets and other dance movements) but in the adjustment of the danced minuet to the piano genre. While the minuet-trio-minuet form was traditionally played with exact repetitions in

\textsuperscript{23} The characteristic Z or reversed S floor pattern of the minuet was completed by two eight-bar phrases. Within this larger pattern a smaller pattern of four steps was repeated every two bars of music (the stresses of the rising and falling movements of the dancers were thus not always coincident with the characteristic downbeat stresses of the triple metre of the music). See Wheelock, 1992, p. 59.

\textsuperscript{24} Wheelock, 1992, p. 61.

ensemble pieces, these were not idiomatic in keyboard sonatas. The ‘tempo di minuet’ finale of Hob. XVI/49 the return of section A is not only varied but also expanded: as the conclusion of a multi-movement work, the music needs to have at least the same weight as any of the other movements and a simple ABA form would not have sufficed. The first surprise occurs in bar 61, after the repetition of the first phrase of the opening minuet, when the music suddenly shifts to E flat minor (the parallel minor of the tonic key). What follows (from b. 68) is a short passage of harmonic and some motivic development reminiscent of the development section in a sonata form structure. Looking back, the section from bar 53 may be described as a kind of ‘false reprise’ and the second return to the opening theme, though marked piano, sounds all the more stately, forming an excellent conclusion to a beautiful sonata.

In the finale of Hob. XVI/50 in C major the derivation from the minuet is slightly less obvious (because of its fast tempo – ‘Presto’) but can be traced by playing the main theme at a normal, steady minuet pace. Like the contredanse finale of Hob. XVI/52 described above (but even more so) this minuet avoids all regular phrase patterns. It is a truly humorous little piece. Listening to it, one is easily led to invent an entertaining story to go along with the music.

We may imagine, for example, how a pair of inexperienced or bad dancers – perhaps some peasants who have sneaked in at a festive public ball – do their best to get through a minuet. From the start they have problems; the music is too fast (or perhaps it just seems too fast to them because they don’t know the correct steps) and their movements are hectic. The first three bars go well – but what next? The ‘opening’ musical figures in bars 4-5 and 6-7 express the dancers’ uncertainty; the

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26 Somfai, 1995, p. 197.
27 McCabe, 1986, p. 79.
staccato markings illustrate the jerkiness of their movements and the first phrase ends after an irregular number of seven bars.

[Ex. 1.5: Haydn, Hob. XVI/50, 3rd movement, bars 1-7]

The dancers decide to start again from the beginning (bb. 7 ff.) but this time they are even less successful: things start to go wrong after just two bars. The pair loses its balance as a C sharp creeps into the otherwise wholly diatonic harmony at bar 9 and the first little accident is soon to follow. In bar 10 the two dancers bump into each other on the sudden B major chord and fall to the ground. But they soon recover, and after a short break (the fermata in bar 11) they decide to give it a third try, again starting from the beginning, as if nothing had happened. This time they are more successful – at least for a while: the phrase (consisting of the unlucky number of 13 bars) is cut off abruptly in bars 23-4.

From bar 49 the couple try varying their movements. To begin with, this seems to work well, but things soon get out of control again and the dancers start to become angry (their anger expressed by the loud and stormy D minor passage). They soon calm down, however (see the diminuendo from bar 64 and the fermata in bar 68), and

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28 This unexpected ‘wrong’ chord which will be repeated several times throughout the movement and has been mentioned in the introduction to this dissertation is certainly a very striking and fascinating feature of the piece. Every listener who hears this piece for the first time believes that the pianist has hit the wrong notes at this point (when the chord is repeated it becomes obvious that this is not the case).

29 Alfred Brendel compares this passage to someone who ‘slips on a banana skin and suddenly finds himself sitting on the ground’. He explains that it would take such a person ‘a few moments to pick himself up and proceed, “come prima” with an innocent face.’; see Brendel, 1990, p. 19
find their way back through the chords of G and G7 to the opening music in the tonic key of C major. From bar 75 the dancers finally start to enjoy themselves, their bodies swaying back and forth (as indicated by the broken chords in the right hand) allowing the music at last to flow as it should (expressed by the continuous quavers in the left hand). Unfortunately, one of the dancers gets carried away in bar 82 and pulls her partner (I say her partner because the ‘snappy’ high broken octaves could hardly be characteristic of a man) away from C major, while the following passage in G major doesn’t seem to lead anywhere (emphasized by the fermata on the following rest in bar 87), nor does the next passage in the unhappy key of C minor, ending on the Neapolitan D flat and followed by another fermata. The next few bars finally seem to return them to C major – but they stumble again and fall back onto the ‘wrong’ chord of B major that we first came across in bar 10 (this time emphasized by a ritardando).

Finally, from bar 94, they get back on track. Once again, as if as if nothing has happened, they begin all over again and this time – at last – they succeed! After one last repetition of the opening three bars, the dancers get back into the flowing and swinging movement of bars 75-82 (the regular eight-bar phrase is transposed up an octave in bars 98-104 and is repeated at its original pitch in bars 105-112) and round off the dance elegantly with a four-bar coda around the tonic chord. Yet our dancing couple seems not to be too happy with their achievement. Instead of ending the dance with bravura, they sneak away quietly, as the unexpected piano marking from bar 112 onwards indicates.

There is so much going on in this finale that it seems to be over before it has even begun and although both halves of the movement are repeated, the music never becomes boring. Just 184 bars long – only 92 if one doesn’t count the repetitions – it
forms a witty conclusion to a masterful sonata. Haydn’s greatest achievement is that he manages to make the music sound improvisatory and spontaneous while in fact it must have been very carefully worked out. In this way he succeeds in giving the music its comic aspect. Even without the aid of an imaginative story, one must surely admit that this piece is a perfect exemplar of the kind of musical humour for which Haydn is renowned.\(^\text{30}\)

**Mechanical instruments**

Mechanical instruments were particularly fashionable during Haydn’s lifetime: the period 1720-1820 is sometimes even regarded as the ‘Golden Century’ of such instruments.\(^\text{31}\) Furthermore, Haydn was involved with this unusual fashion on a much more personal level; his patron, Prince Nicolaus Esterházy, was fascinated by musical clocks (as well as clocks in general, of which he owned around 400),\(^\text{32}\) while the court librarian Primitivus Niemecz was an expert in the making of mechanical organs. So it is not surprising that amongst the great Viennese masters, Haydn was by far the most intimately involved with the whole craft of mechanical music: no less than 32 compositions and adaptations written specifically for Niemecz’s flute-playing clocks can be reliably attributed to him. (Beethoven and Mozart, for example, only wrote around three such compositions each.)\(^\text{33}\)

Haydn’s special relationship with mechanical instruments also influenced his instrumental music, the most famous example being of course his ‘Clock’ Symphony (no. 101) of 1794. In his late piano works, the influence can best be seen in the

\(^{31}\) See Ord-Hume, 2001, p. 213.
\(^{32}\) Jones, 2002c, p. 229.
\(^{33}\) See Buchner and Ord-Hume, 2001, p. 471.
sonata Hob. XVI/52 in E flat and in the F minor variations Hob. XVII/6, produced at around the same time as the well-known symphony (in 1794 and 1793 respectively). The relatively high tessitura, the delicate figuration, the elegant ornamentations and flourishes in the melodic line as well as the simple accompaniment represented at the beginning of the variations – primarily in the major sections but also in the minor ones – clearly mimic the effects and potential of the mechanical organ. As is often the case when clockwork instruments are imitated, the effect created here is again rather humorous (especially in the major variations). This comes as no surprise, for mechanical instruments catered to a penchant for playfulness among the aristocracy and were thus often connected with the comical. One can almost imagine bars 30 ff. of the F minor variations, for example, to be the accompanying music for a mechanical theatre production – after all, Haydn did write several short operas for the German marionette theatre of Prince Esterházy.\(^{34}\)

\[\text{Ex. 1.6: Haydn, Hob. XVII/6, bars 30-9}\]

\(^{34}\) Ord-Hume, 1982, p. 37.
Mechanical instruments were themselves often parodistic. In the first movement of the E flat major sonata mentioned above Haydn imitates a musical clock itself playing an imitative role (see p. 18). Both examples discussed above mimic the characteristic sounds of the mechanical instruments, which, as Ratner describes them, ‘lack a sense of human presence, however pretty they may sound’. At the same time one can speculate more generally that Haydn is not just imitating the mechanical organ here, but might be making an ironic comment on the earlier ‘mechanical’ instrumental style of the Baroque period. In this light, it is not so strange that Haydn chose to imitate the mechanical instrument in these two most dramatic piano works. In the coda of the F minor variations the characteristic style of the mechanical organ as described above is transformed to produce a tremendous emotional force wholly foreign to the mechanical style. Suddenly the earlier dry mechanical figurations burst into life.

In the slow movement of Hob. XVI/52 we can find further imitations of the mechanical instrument: the passages of parallel thirds (e.g. bb. 3-4), the high register of many of the melodic gestures and the delicate melodic flourishes and ornamentation are highly characteristic. But here they are applied for a very different purpose: since mechanical toys were a typical fashion of the aristocracy, the allusion to them in the Adagio helps Haydn to indicate a lifting of the social tone of the music (cf. the section above on the sarabande, p. 9ff).

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36 Ibid.
37 In Haydn’s time it was common to ‘insert emotional depth’ into instrumental music, something which had previously been considered to apply to vocal music. See Chua, 1998, p. 123 ff.
The Hunt

Hunting, in the form of the ‘chasse’, was another popular pastime of the eighteenth-century nobility and, like the art of dancing, expressed the importance of French culture in this period.38

The fanfares and hunting calls played on such occasions were well-known to everyone and much imitated in the music of classical composers. The most famous of the hunting signals applied in art music, the horn fifth figure, also appears in the first movement of Haydn’s piano sonata in E flat (Hob. XVI/52). Here it has a double, ‘philosophical’ meaning because Haydn is actually imitating a musical clock which for its part is imitating a fanfare:39

[Ex. 1.7: Haydn, Hob. XVI/52, 1st movement, bars 27-9]

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38 As a social activity hunt reached its high point as a French royal institution during the eighteenth century; see Ringer, 1953, p. 148.
Alongside the horn in F, the standard instrument was in B flat\textsuperscript{40} and the fact that the musical example discussed above is set in the latter key thus enables the horn figure to be imitated at its original pitch.

**Military music**

The E flat major sonata Hob. XVI/52 also contains elements of the ‘military style’, which must have been an ordinary feature of Haydn’s life: it was common for great aristocratic houses such as the Esterházy estate to possess their own court soldiers and to parade them to the sound of trumpets and drums.\textsuperscript{41} In London, Haydn must have come across the bands that played military music in the parks for popular entertainment.\textsuperscript{42} Bars 44 ff. of the finale, derived from the opening repeated note figure, clearly replicate a military drum. This is rather surprising, since the rest of the movement – as we already saw – is modelled on a contredanse, which would hardly involve the use of drums. What we have here is obviously one of Haydn’s jokes:

\textsuperscript{40} Jones, 2002b, p. 158.
\textsuperscript{41} Ratner, 1980, p. 18.
\textsuperscript{42} See McVeigh, 2002, p. 217.
The march

March music was the principal type of music played by military bands. Haydn himself wrote several marches (Hob. VIII/1-4 and 6-7),\(^{43}\) most of which are in E flat major, as is the Allegro of the sonata with which we are concerned at present. (Major keys were always much preferred to minor ones in march music,\(^{44}\) and the key of E flat was especially popular among brass players.\(^{45}\) ) In this piece, the march rhythm does not prevail throughout the whole movement but dominates the first subject. It is particularly effective, since the grand and stable character of the strong repetitive rhythms makes the opening of the sonata (as well as the recapitulation) sound immensely impressive, while the full, rather unpianistic chords may be seen as evocative of a marching band (see ex. 2.1). The minor sections of the variations Hob. XVII/6 which similarly apply the march rhythm sound far less pompous but no less grand, while the dotted rhythm helps to hold together the otherwise emotional and dramatic, almost tragic piece.

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Turkish influences

During the wars of the seventeenth century and the first half of the eighteenth, the bands of the Sultan of Turkey’s elite troops (the Sultan’s bodyguards or ‘janissaries’) made a great impression on European armies.\(^{46}\) Also known as ‘mehter’ they were much larger than European bands, with nearly 40 musicians; their ‘shrill sound of the wind instruments, the mighty boom of the drums and the metallic clash of cymbals’\(^{47}\) must have been truly imposing. Under this influence European bands began to increase the number of their musicians and to add ‘Turkish’ instruments such as a large bass drum, cymbals and triangle.\(^{48}\)

The contact with the Ottoman Empire also had a great impact on art music: many compositions include elements of the Turkish musical style (the best-known example being Mozart’s ‘Entführung aus dem Serail’). The Turks always remained a symbol of the exotic\(^{49}\) and thus suggestions of Turkish music were often applied to create a general foreign or dramatic effect. In the first movement of Hob. XVI/52 (bb. 29 ff. and bb. 100 ff.) the sudden change of dynamic (from \(p\) to \(f\)), the scalic runs, the repetition of notes and the octaves (representing the ‘unisono’ texture in a band) are all suggestive of the Turkish style. No doubt Haydn wanted to include them in this movement in order to add an extra tint to a piece that already aims at colourfulness. It also forms a rather shocking contrast to the immediately preceding bars of musical box effect discussed above (ex. 1.7):

\(^{46}\) As indeed did the Turkish troops themselves, at least until the elimination of the Ottoman threat to Austria in 1683. So by the 18th century the figure of the Turkish soldier had acquired something of a romantic patina. On the musical influence, see Page, 2001, p. 625.
\(^{47}\) See Pirker, 2001, p. 801.
\(^{48}\) Page, 2001, p. 625.
\(^{49}\) Pirker, 2001, p. 803.
[Ex. 1.9: Haydn, Hob. XVI/52, 1st movement, bars 29-32]
CHAPTER TWO
HAYDN IN LONDON: STYLISTIC INFLUENCES IN HIS LAST THREE
PIANO SONATAS

Written during his second visit to London (4 February 1794 to 15 August 1795)\textsuperscript{50} Haydn’s last three sonatas (Hob. XVI/50-52) display many of the musical ideas that Haydn gathered in the cosmopolitan capital of England. Their astonishingly revitalized style is witness to the fresh stimuli he received through the new and foreign culture. While his sonatas in C major (Hob. XVI/48) and E flat major (Hob. XVI/49) and the F minor variations can be said to embody the Viennese keyboard style,\textsuperscript{51} his last three sonatas contain many elements of pianistic writing that he can only have acquired in London.

During the late eighteenth century London as well as Vienna played a vital role in cultivating the fortepiano and its repertory. Due to the substantial geographical distance – and relatively primitive communications – between them, each of the two cities established its own piano manufacturing industry. These manufacturers developed different kinds of piano actions, which in turn led to the creation of two different styles of piano writing.\textsuperscript{52} The unique London style of keyboard playing and writing was however marked not only by the technical possibilities offered by the English fortepiano but also by the city’s flourishing concert life (public concerts were still rare in Vienna).\textsuperscript{53} The enormous size and wealth of London and its political peacefulness attracted many leading musicians from all over Europe. These were able to earn a much better living in this city, which had also become a centre for music publishing, than within the restrictions of the aristocratic patronage system that

\textsuperscript{50} For a discussion of the chronology and the original purposes of Haydn’s last three sonatas see Graue, 1975, pp. 422-426.
\textsuperscript{51} See for example Brown, 1986, p. 165
still prevailed on the Continent. Sizeable concert halls were built, concert series such as the Professional Concerts and the Salomon Concerts were established and a society – the Anacreontic Society – set up to support new music. By the 1790s London’s concert life was blooming as it never had done before, and as a highly profitable enterprise. Public concerts came to constitute an important element of fashionable middle class social life. Not surprisingly the growth of the audience inspired composers to develop a new musical style which would appeal to people not as musically educated as the continental aristocracy.\(^{54}\)

While the Viennese fortepiano was generally built for being played in rather exclusive circles, the grand pianos of the renowned English piano manufacturer Broadwood – with their rich sound and dramatic power – were perfectly suited to the large concert halls.\(^{55}\) London in fact soon became the pre-eminient pianistic centre of Europe,\(^{56}\) hosting such talented piano masters as the Italian Muzio Clementi (1752-1832), the Bohemian Johann Ladislaus Dussek (1760-1812)\(^{57}\) and the German Johann Baptist Cramer (1771-1858),\(^{58}\) all of whom are often said to belong to the ‘London Pianoforte School’.\(^{59}\) As we shall see, the technical possibilities of the new keyboard instruments and the new ‘public’ keyboard style were often directly linked. Some pianist-composers such as Dussek were in direct contact with the piano manufacturers, making suggestions for the improvement of instruments (Clementi even produced his own fortepianos).\(^{60}\) In this way they were able more nearly to

\(^{54}\) See Salwey, 2001, pp. 1-17 and 117.
\(^{55}\) See McVeigh, 2002, p. 218. Alongside the large pianos, Broadwood and other companies produced many more square pianos, which were popular for domestic use. See Komlós, pp. 3-16 on ‘Squares and Grands’. The first Broadwood grand was built in 1781 or 1782; by the 1790s Broadwood produced around 140 of the kind per year; Komlós, 1995, p. 9.
\(^{56}\) Salwey, 2001, p. 3.
\(^{57}\) Or Jan Ladislav Dusik in the Czech spelling.
\(^{58}\) Van Oort, 2000, p. 74. See too the list of significant pianist-composers active in London, 1780-1799, in Komlós, 1995, p. 72 which offers a useful chronological guide.
\(^{59}\) This term occurs in the title of various important works, as in Temperley, 1984-7, Graue, 1975 and Ringer, 1970.
\(^{60}\) Clementi was a shareholder in what became the firm of Clementi & Co. Cf. Komlós, 1995, p. 18.
approach the sound ideals they had in their heads rather than solely to adjust to the possibilities which existing keyboards offered.\textsuperscript{61}

Like other music written for public events, keyboard music – other than that written for purely domestic use – thus acquired features calculated to appeal to a wider audience. Through these developments a growing gap emerged between the repertoire for the amateur keyboard player on the one hand and the professional on the other, between domestic music and larger, public works.\textsuperscript{62} Of the sonatas by Haydn which we shall examine, the D major sonata was probably intended for intimate circles\textsuperscript{63} while the other two sonatas clearly incorporate features of the ‘public’ style.

During his first visit to London (1 January 1791 – late June 1792) Haydn was cast immediately into this new musical world. His first stay was with the German violinist and impresario J. P. Salomon,\textsuperscript{64} who lived opposite the large pianoforte shop of John Broadwood in Great Pulteney Street, in which Haydn was offered a private room for his compositional activities.\textsuperscript{65} Not only did he have access to London’s best pianos, built by the firm of Broadwood, but – through his host – he also had good opportunities to become acquainted with many of the leading pianists and composers and their works.

As one of the greatest of Viennese masters to visit London, Haydn seems to have made a profound impression on his local colleagues.\textsuperscript{66} In turn he himself appears to have been seriously interested in absorbing the new concert style with which he had

\textsuperscript{61} Since there does not seem to be any evidence that Haydn concerned himself with such practical matters, we may conclude that he was content to work with the physical material available to him rather than taking part in its development.

\textsuperscript{62} Salwey, 2001, p. 2.

\textsuperscript{63} Ibid., pp. 79-80.

\textsuperscript{64} When Johann Peter Salomon during his stay in Europe heard of the death of Prince Nicolaus Esterházy, he immediately travelled to Vienna to take Haydn with him to London. Haydn, who had already considered a visit to London, was quite willing; the new Prince Anton granted him a year’s leave. Webster and Feder, 2001, p. 30.

\textsuperscript{65} Komlós, 1995, p. 71.

\textsuperscript{66} Without doubt his symphonies were the most successful and influential of his London works but his piano music also had an impact on such composers as Clementi and Dussek. For specific examples see Graue, 1975, p. 429 and Komlós, 1995, p. 79.
just become acquainted, thus making it easier to appeal to his new audience. When he first arrived in England he told J.P. Salomon that ‘there would be ample time for him to compose his first symphonies after he had had an opportunity of studying the taste of the English’. In a letter of 1792 to his friend, the amateur singer and pianist Marianne von Genzinger, he comments on the score of the symphony no. 91 she has just sent on to him: ‘I have to change many things for the English public.’

I do not believe that Haydn’s piano works were written to please English audiences to the same extent as his symphonies, but the detailed care with which Haydn studied English taste is certainly expressed as much in his piano works as in his orchestral works of the time.

In this chapter we shall see how Haydn was inspired by a whole range of factors: the English fortepiano, the work of individual pianists and of individual composers whose works he came to know, the London style of pianoforte writing in general and – to a certain extent – the new target of his music: the English audiences.

**Elements of the public London keyboard style in Hob. XVI/50 and 52**

Dedicated to Miss Therese Jansen (Mrs Bartolozzi) – a pupil of the great piano virtuoso Muzio Clementi and herself an accomplished pianist – Haydn’s sonatas in C and E flat contain many elements of the ‘public’ London pianoforte style. They clearly show that Haydn was impressed by the flamboyant virtuosity of his local colleagues and that he enjoyed exploring the sonorities made possible by the new English keyboard instrument.

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69 It is perhaps interesting to note that Haydn’s solo piano works – unlike his symphonies – were not performed at any of the big public concerts. Instead they were played by Clementi and Therese Jansen at the Anacreontic Society; see Salwey, 2001, p. 177.
Due to the lengthy resonance and the heavy touch of the English instruments (the English keys were much longer than the Viennese ones, and much harder to depress), the clarity of articulation and brilliance of much of the passage work characteristic of the Viennese style, crowned by Mozart, could not be achieved on the English piano. Instead, the English pianists tried to impress the audience with grander musical gestures, such as full chords, explosive runs leading from the top to the bottom of the keyboard, the crossing of hands, sudden dynamic contrasts and modulations, special sound and pedal effects, imitations of orchestral colour and runs in thirds and sixths. Pianists tried to outdo each other in inventiveness and impressiveness; given the many musically undereducated members of the audience, effect-orientated features in the music were indeed obligatory. In short, the virtuosity of the English masters – in comparison to the Viennese – can perhaps best be described as tremendously ‘powerful’.

**Grand chordal textures**

Perhaps the most striking aspect of Haydn’s last sonata in E flat is its ‘grandness’, a characteristic which we normally associate with later composers, like Beethoven. This aspect is primarily a function of the full, imposing sound, achieved by the generous use of big chords – something which cannot be found in Haydn’s earlier piano works. It is a feature we do not really expect if we have in our head (as many people do) the typical picture of Haydn as the father of the classical Viennese style.

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70 For a more detailed comparison between the English and Viennese keyboards and the resulting musical styles see van Oort, 2000, pp. 74-84.

71 It is generally believed by musicologists, for several reasons, that Haydn’s C major sonata Hob. XVI/50 was written later than his sonata in E flat, Hob. XVI/52. See for example Graue, 1973, p. 426.
Doubtless the use of such full chords was picked up by Haydn in London. The rich sonorities of the early English piano have been much commented on.\textsuperscript{72} The fullness and loudness of tone and the long resonance, the result of a (deliberately) far less efficient damping than that of the Viennese instruments, constituted an excellent physical basis for the imposition of full textures capable of carrying through a large concert hall.

Grand openings of pieces were especially popular.\textsuperscript{73} The first movement of Haydn’s sonata in E flat provides an outstanding example:\textsuperscript{74}

![Ex. 2.1: Haydn, Hob. XVI/52, 1\textsuperscript{st} movement, bars 1-2]

Powerful opening chords were of course a common feature of the Viennese keyboard repertoire too; but the succession of seven such chords (consisting of at least six notes each) at the opening of Haydn’s Hob. XVI/52 can no longer be considered Viennese.

Haydn’s imitation of the characteristic full texture of the English keyboard style is not limited to the opening of this sonata: a particularly effective example occurs in bars 39 ff. of the same movement, where the broken octaves in the left hand create a tremendous wash of sound, further increased by the full chords, rising octaves and virtuosic demisemiquaver runs that follow. After this tremendous swell of sound, the

\textsuperscript{72} Clementi described the sound of the English pianoforte as ‘thick and sweet’. See Plantinga, 1977, p. 192.

\textsuperscript{73} In all of Cramer and Dussek’s piano concertos which are accessible today, for instance, the first solo entrance is an ‘impressive, full, choral passage’: Graue, 1975, p. 428.

\textsuperscript{74} The same rolled chord of E flat that opens the above mentioned sonata of Haydn can be found in Cramer’s Sonata Op. 4, No. 2 in the same key. Ibid.
sudden *piano* chords at the end of the exposition and the beginning of the
development (interposed by rests to allow the sound to die away) focus attention and
create all the more drama and tension.

Full textures are furthermore a feature of the slow movement of Hob. XVI/52 (see
ex. 1.2). Even in the finale, which is overall written very much in the spirit of the
‘sparkling’ Viennese style, we find influences of the more sonorous English
approach – such as the octaves in bar 17 and the *fortissimo* chords in bars 49 or 179.
Bars 2-7 and 10-15 feature what Bart van Oort calls an ‘English drum bass’\(^\text{75}\) – a
typical London-style accompanying figure consisting of repeated octaves above a
pedal note, adding volume (see ex. 1.1).

**Runs in thirds and sixths**

The impressive run in thirds near the opening of the E flat major sonata is certainly
another case of the influence of the London virtuoso style on Haydn. Runs in thirds
and sixths, a practice initiated by Clementi\(^\text{76}\) (who may be called the leader of the
London style of virtuoso fortepiano playing)\(^\text{77}\) were very popular among piano
virtuosi. They provided a good means of displaying keyboard dexterity and came
across as more brilliantly impressive than ordinary runs.

Haydn in this sonata cleverly further increases the effect of the run by preceding it
with two run-ups in *piano* and by turning it into a link leading down to an attractive
(simple and at the same time expressive) melody in a lower register, again marked
*piano*. In retrospect the run thus gains the effect of an ‘outburst’ between two *piano*
sections.

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\(^{75}\) Van Oort, 2000, p. 85.

\(^{76}\) Van Oort, 2000, p. 84.

\(^{77}\) Ibid.
Much use of thirds is also made in the first movement of Hob. XVI/50, while runs in
sixths were avoided by Haydn. Perhaps he considered them to be ‘empty’, that is to
say merely exhibitionistic. (Runs in thirds, it seems to me, add a certain warmth
while runs in sixths often remind one of rigid etudes.)

**Great dynamic contrasts and sudden modulations**

Unusual or unexpected modulations and dramatic dynamic contrasts – also made
possible by the new English fortepiano – were useful devices for maintaining the
audience’s attention. In the opening of the E flat major sonata we find five
alternations between forte and piano within nine bars! In the first movement of the C
major sonata the full *forte* chords, despite the preceding crescendo and sforzando, are
truly shocking,

following as they do the simple *piano* opening. Similarly the recapitulation of the
first subject in *piano* is fascinating after the three *fortissimo* chords and sudden rest
of three crotchets in bars 100-111. While the subtle and varying dynamic markings
(given a sense by the possibilities of the new Viennese fortepiano) found in the
sonatas Hob. XVI/48 and 49 served predominantly to add expression to the music,
the ‘clashing’ dynamic indications in Haydn’s Hob. XVI/50 and 52 rise above that
level; they make the music considerably more dramatic by creating strong contrasts
and at times seem almost provocative.
Similarly the sudden ‘jump’ to E major in bar 68 of the first movement of Haydn’s E flat major sonata also serves a role of provocation.\textsuperscript{78} This jump must have nudged any inattentive listeners to ‘wake up’ again.

**Explorations of the register and the range of the keyboard**

The London keyboard virtuosi of the late eighteenth century loved to make use of the whole range of the keyboard. Perhaps they tried in this way to compete with the exceptionally wide vocal ranges of the singers of the Italian opera, that was so fashionable in England at the time.\textsuperscript{79} Clearly Haydn too enjoyed the flamboyant gesture of running with the fingers from the top of the keyboard to the bottom –

\begin{figure}
\centering
\includegraphics[width=\textwidth]{image}
\caption{[Ex. 2.3: Haydn, Hob. XVI/52, 1\textsuperscript{st} movement, bars 9-10]}
\end{figure}

– and then jumping up again to explore the high register of the piano, here done by transposing the charming piano melody of bars 6 ff. up an octave and setting the accompanying figure above it:

\begin{figure}
\centering
\includegraphics[width=\textwidth]{image}
\caption{[Ex. 2.4: Haydn, Hob. XVI/52, 1\textsuperscript{st} movement, bars 10-14]}
\end{figure}

\textsuperscript{78} Looking back we see that it is in fact a hint at the extraordinary choice of E major (the enharmonic equivalent of the flattened supertonic) for the following adagio, previously discussed on pp. 9-10.

\textsuperscript{79} See McVeigh, 2002, p. 220.
On a Viennese instrument, the example quoted above would have been ineffectual, since the treble of these instruments sounded rather weak in contrast to the much stronger bass. On the English pianoforte it was the other way around: the treble – in comparison to the bass – was particularly powerful.\textsuperscript{80} John Broadwood worked hard to equalize and thus smooth out as much as possible the balance between the treble and bass of the early English piano (the difference in volume between the treble and bass – often used as a special colouristic effect – on the Viennese instrument was still considerable) and the fullness of both bass and treble register must have been inspiring to many contemporary composers, including Haydn.\textsuperscript{81} The C major sonata also makes use of the extension of the standard five-octave range initiated by Dussek: the notes g’’’ and a’’’ are used repeatedly in the last movement.\textsuperscript{82}

**Relationship between the two hands**

Another pianistically very effective feature that crops up in many English works of the time is the emphasis on the interplay between the two hands: often, rapid figurations in one hand are opposed for example by octaves in the other. Particularly popular were passages of syncopated dialogue (between the two hands) – as illustrated by the opening of Haydn’s C major sonata (see example 2.12), its varied repeat (bars 7 ff.) and bars 120-128 of the same piece (see example 2.7). Haydn’s smaller-scale sonata in D major (which will be further discussed below, p. 36 ff.) also makes use of the technique:

\textsuperscript{80} Van Oort, 2000, pp. 76-77.
\textsuperscript{81} Ibid.
\textsuperscript{82} As early as 1790 Dussek encouraged John Broadwood to add an extra half-octave in the treble so that the keyboard range was extended from FF-f’’’’ to FF-c’’’’. By 1794 some Broadway grands reached from CC to e’’’’’. Komlós, 1995, p. 20 and p. 64.
while a very similar pattern can be found in a sonata by Dussek in the same key (probably published in 1795): 83

Lyrical adagios

The richness of sound and the extended resonance of the English fortepianos served as perfect substance for slow movements. Though the treble of the English piano has sometimes been described as dull, 84 the full resonance of the instrument as well as the adoption of legato as the basic touch (for keyboard players) 85 created a wonderful singing quality. In the two middle movements of his sonatas in C and E flat, Haydn evidently indulged in the new sonorities available to him. The slow tempo (both movements are marked ‘Adagio’) allows the sound to die away enough for us to

83 Graue, 1975, p. 430.
84 Van Oort, 2000, p. 78.
85 Van Oort, 2000, pp. 78-79.
enjoy every subtlety of the music without letting the cantabile line be broken off. The Adagio of the E flat major sonata – set in ternary form – is strongly reminiscent of a magnificent da capo aria. Komlós writes that ‘the mellow, romantic tone of some of the London slow movements is quite a new colour in Haydn’s palette’, and she is quite right.

The sustaining pedal

While pedals did not appear on Viennese pianofortes before the nineteenth century, English grand pianos had two pedals right from the beginning – one to raise the dampers and the other to achieve an una corda effect. The sustaining pedal, often referred to in contemporary sources as the *forte* pedal, seems to have been particularly popular and was generously applied by the London keyboard virtuosi. Through Kalkbrenner we know that J. B. Cramer, among others, made use of the sustaining pedal for as long as the harmony did not change, while Dussek seems to have ‘kept the dampers almost continually raised when he played in public’ (this claim of course must be slightly exaggerated).

As a special effect it was sometimes intentionally held through different harmonies, as in the first movement of Haydn’s sonata in C major (bb. 73-4 and bb. 120-3). The two passages marked ‘open Pedal’ in this work constantly surprise modern audiences. However, viewed in a contemporary context they are not so curious after all: played on the contemporary English instruments they must have sounded far less

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86 Komlós, 1995, p. 75.
88 Though Clementi, as it seems, did not use the pedal very much (younger generations were keener on it). See van Oort, 2000, p. 82.
89 Van Oort, 2000, p. 82 and Kalkbrenner, 1831, p. 10.
striking, since the ineffective damping anyway blurred the different harmonies to a certain extent.  

A relevantly similar passage can be found in Clementi’s sonata op. 40, no. 1:  

Both of these examples feature alternating notes in the left and the right hands – a kind of hocket technique that was a common feature of the older harpsichord style. According to van Oort this figuration – always marked piano and in later works always indicated as to be played ‘in one Pedal’ – became a recognizable ‘special effect’ in the English classical piano style of the last quarter of the eighteenth century. Indeed, the juxtaposition of the dry, angular hocket technique, a device originally mediaeval though found transformed in the Baroque period, with the

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90 Van Oort, 2000, p. 83.
91 Komlós, 1995, p. 78.
92 Van Oort, 2000, p. 83.
‘washy’ pedal fostered by later ‘romantics’ like Chopin, forms a striking contrast – underlined by the intriguing piano marking.

The two ‘open Pedal’ markings in Haydn’s C major sonata are the only indications as to pedalling in his entire piano oeuvre. However, it is not unlikely that Haydn expected the performer to apply pedal where he or she thought it suitable – and this might have been quite often, judging by the documentary evidence we have (something modern performers should keep in mind).

**Individual influences in Haydn’s Hob. XVI/51**

Probably written for his pupil Rebecca Schroeter (widow of the composer-pianist Johann Samuel Schroeter),\(^93\) whose pianistic talent could not rival that of Miss Jansen, this work was surely intended for amateur rather than professional circles.\(^94\) Comparing the sonata with some works by two of Haydn’s colleagues – Cramer and Dussek – we can detect some interesting similarities. Unless these similarities are odd coincidences, which (as we shall see) does not seem likely, they provide further evidence of Haydn’s interest in the piano music of the English keyboard masters.

**Cramer**

Let us first consider a particularly striking example. A comparison of Haydn’s D major sonata with Cramer’s sonata op. 4, no. 3 in F minor immediately reveals the similarity between the openings of the first movements of the two works.\(^95\)

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\(^93\) Webster and Feder, 2001, pp. 33, 36, 71.

\(^94\) The two-movement plan, the generally loose structure and the predominantly two-part texture of this sonata are all characteristic features of the light sonata fashionable in London at the time; Graue, 1975, pp. 430-1.

Since Cramer’s sonata was probably written around 1790 and since we know that Haydn and the young pupil of Clementi were closely acquainted, it is quite likely that the musical gesture which opens Haydn’s sonata is an imitation of the opening of Cramer’s work. Whether this was an unconscious or conscious imitation we do not know.

**Dussek**

The lyrical octaves from bar 11 have often been described as ‘Schubertian’ and indeed the beautiful ‘cantabile’ section immediately reminds us of the later master. However, as Jerald C. Graue points out, the soft, singing octaves could be far more adequately described as ‘Dussekian’. Although they can also be found in the works

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96 Ibid.
of other contemporary composers, they are particularly characteristic of Dussek’s style, which was so familiar to Haydn (who heard Dussek perform his own works many times – the two also seem to have been good friends).\textsuperscript{100} Since the treble of the English piano tended to dullness, doubling melodies in octaves was a good way to add brilliance and songfulness.\textsuperscript{101}

![Example](ex2_11.png)

[Ex. 2.11: Haydn, Hob. XVI/51, 1st movement, bars 11 ff.]

As in many of Dussek’s works, the long melodic line appears as a sort of ‘second main theme’ after the opening idea.\textsuperscript{102} With its light and easy-flowing melodies and its non-virtuosic character, Haydn’s D major sonata is written in the same spirit as much of Dussek’s music for amateurs.\textsuperscript{103}

**Imitating the Viennese keyboard style in London**

Reading the above, one might tend to conclude that Haydn *changed* his keyboard style in order to adapt to his new surroundings and to appeal to a different kind of audience. This is far from the case, however; it would be truer to say that Haydn cleverly *enriched* his keyboard style with the ideas he encountered in London.

\textsuperscript{100} Op. cit., p. 426.
\textsuperscript{101} Van Oort, 2000, p. 79.
\textsuperscript{102} Komlós, 1995, p. 79.
\textsuperscript{103} Van Oort, 2000, pp. 79-80.
Since the Viennese and London instruments differed in so many ways, as we already saw, Haydn could not simply switch at will between the two styles of keyboard writing he had become acquainted with – the figurations of the Viennese keyboard style would sound out of place, even dull and uninteresting on the English instruments. Instead he often imitated the Viennese style in the music intended to be played on English instruments, juxtaposing it with elements of the very different English keyboard mannerisms.

In the first six bars of his sonata in C major, for example, he imitates the dryness of the Viennese instruments by marking the opening notes staccato (or spiccato) and generously interpolating quaver rests in order to give the rich sound of the English instrument its chance to die away.

![Ex. 2.12: Haydn, Hob. XVI/50, 1st movement, bars 1ff.]

The subtle dynamic markings and above all the subtlety of articulation (not only apparent in the opening bars but throughout most of the movement) are further allusions to the Viennese style of keyboard writing. Seldom did Haydn so carefully annotate the grouping of notes through the use of slurs as in this work. Such Viennese features become all the more effective (often in retrospect, as at the opening) when contrasted with elements of the ‘rounder’ London keyboard style; the
interpolation of dramatic full chords and thirds, the sonorous and technically rather demanding accompaniment figures (which serve as replacements for the simple Alberti-bass that was tremendously popular among German and Viennese masters;\footnote{This kind of accompanying figure was tremendously popular among German and Viennese masters.} the interchange between the two hands, and of course the two famous ‘open Pedal’ passages (see example 2.7 and bars 73-74) clearly stand apart from the ‘Viennese half’ of the piece; the mixture of the two styles is indeed an important contribution to the individual flavour of the movement.

The E flat major sonata – often regarded as the crowning example of Haydn’s London style – also mixes elements of the refined Viennese idiom with the ‘massive’ London style. The four opening bars immediately reveal this double character: the heavy chords of the opening phrase (ex. 2.1) are followed by an answering phrase in the ‘Empfindsamer’ manner\footnote{The ‘empfindsamer Stil’ in fact originated in north Germany and was cultivated in particular by C.P.E. Bach. See Harrison, 2002b, p. 79 and Ratner, 1980, pp. 22, 412. Since much good research has already been done on the influence of C.P.E. Bach’s work on Haydn (see Harrison, 1997, pp. 167-95, Brown, 1986, pp. 203-29, Brown 1981 and Ottenberg, 1987, pp. 187-91) and the latter manifests itself primarily in Haydn’s sonatas of around 1765, it seemed to me that further discussion of the relationship between the two was not necessary in this dissertation of limited scope.} (ex. 2.2), an equally carefully articulated thirds passage (example 2.2) and three bars of a seemingly simple melody accompanied by a quasi-Alberti bass (bars 6-8) in the traditional Viennese style. On a higher level, the many English elements of the first movement of this sonata form a strong contrast with its syntax, clearly revealing the personal language of an Austrian composer.\footnote{Komlós, 1995, p. 76.}

In the finale of the same sonata we have already discovered that the ‘sparkling Viennese’ style is given a foreign touch by the addition of fuller textures and an ‘English drum bass’ (ex. 1.1). Furthermore, the many fermatas in this movement, which have often been interpreted as prime examples of Haydn’s love for distortions of phrase structure (see p. 8), can also be seen as opportunities for the resonant sound
of the English piano to die off before continuing with the next wash of sound created by the rapid ‘Viennese’ runs.\textsuperscript{107}

\textsuperscript{107} Van Oort, 2000, p. 81.
CONCLUSION

In the two chapters of this dissertation I have discussed a number of important sources and influences central to Haydn’s compositional approach in his late piano works, and have talked about the way in which Haydn applies these various sources and influences in order to create his own personal style. A full account of Haydn’s compositional strategies in this connection would require a detailed treatment of his love for variation, including such techniques as monothematicism. While Mozart’s genius lay primarily in his melodic inventiveness, Haydn excelled in thematic transformation. ‘Once I had seized upon an idea’ he once told his early biographer Griesinger, ‘my whole endeavour was to develop and sustain it in keeping with the rules of art.’ It is also Haydn’s skill in creating coherence of musical material in his late piano music that enables him to combine such opposing styles as those described above, often creating great contrasts but without ever letting the music fall apart.

Haydn famously claimed that, because secluded on the Esterházy properties: ‘I had no choice but to become original’. But as we have seen, it may be surmised that he was paradoxically at his most original, in the deepest sense, when he borrowed

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108 The ‘Allegro’ of Hob. XVI/50, for example, is a monothematic sonata form movement in which both the first and second subjects as well as many other significant passages of the music (such as ex. 2.7) are derived from the same theme. For a discussion of Haydn’s many variation techniques see Sisman, 1993.


110 To illustrate this point let us look briefly at three very different passages of music from the exposition of the ‘Allegro’ of Hob. XVI/52; first, the grand orchestral opening and its effective echo (see exs. 2.1 and 2.2); second, the much more pianistic piano passage from bar 6 (see also pp. 29 and 40); and third, the second subject imitating hunting horns and the mechanical organ (ex. 1.7). Although these three passages at first hearing seem unrelated, they are bound together by a significant motif: a descending three-note figure (E flat, D flat, C) that occurs in both hands in the very first bar. This figure is extended from bar 6 to add momentum missing in the static opening. At its second occurrence, from bar 10 (the musical material of the two hands is now switched around), the descent is extended even further until the dominant (F) of the dominant (B flat) in bar 14. In bar 24 the three-note motif, although harmonically less significant, attracts attention through its high tessitura and octave doubling in the right hand. Furthermore, the motif not only connects the three main ideas of the exposition, it also determines the progress of the piece at crucial moments such as bars 38-9 and 44-5 (see also p. 28). In the latter, which forms the beginning of the development, the three notes repeat exactly the same intervals as at the opening (tone-semitone, here: D, C, B), but re-contextualize the music harmonically by moving from the dominant key to the submediant major, instead of back to the tonic.

materials of all kinds – only however to transform them in his own inimitable way, transcending each and every component element.
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