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HAYDN'S LADIES' SONATAS AND A DETAILED LOOK AT THE
SONATA NO. 59 IN E-FLAT MAJOR (HOB. XVI: NO. 49)

A Treatise

Presented to the

Department of Music

and the

Faculty of the Graduate College

University of Nebraska

In Partial Fulfillment

of the Requirements for the Degree

Master of Music in Piano Performance

University of Nebraska at Omaha

by

Julie Bond

December 1998

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HAYDN'S LADIES' SONATAS AND A LOOK AT THE
SONATA NO. 59 IN E-FLAT MAJOR (HOB. VI: NO. 49)

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University of Nebraska, 1998

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Haydn's piano sonatas comprise a body of music which contains technical and stylistic demands designed to challenge intermediate piano students as well as advanced performers. This paper will address the historical background of the Sonata No. 59, including biographical information of Haydn's employment at the Esterhazy estate. Special attention to sonata form and performance practices of Sonata No. 59 will be included in this study.

Table of Contents

Introduction	1
Biographical Information .	1
Ladies' Sonatas	4
Sonata No. 59 (Mob. XVI: 49)	5
Sonata-Allegro Form (First Movement)	8
Exposition	8
Development	12
Recapitulation	16
Theme and Variations (Second Movement)	19
Menuet (Finale)	21
Performance Practice	21
Allegro (First Movement)	23
Adagio & Menuet(Second & Third Movements)	25
Conclusion	26
Works Cited	29

**Haydn's Ladies' Sonatas and A Detailed Look at The
Sonata No. 59 in E-flat Major (Hob. XVI: No. 49)**

Haydn's piano sonatas represent a fascinating study in stylistic evolution. They comprise a body of music which contains technical and stylistic demands designed to challenge intermediate piano students as well as advanced performers. This writer will address these issues from a variety of perspectives. To put things in historical perspective, a brief biographical background of Haydn is in order.

Franz Joseph Haydn was born in Rohrau, near Vienna, in 1732 and received very little formal musical training as a child. Haydn went to live with his uncle at age five and became a choirboy at Saint Stephen's Cathedral in Vienna at the age of eight. At the age of 17, he was dismissed from the choir because his voice changed, and he spent the next several years supporting himself as a teacher and free-lance musician. He acquired no formal training in composition or theory while at St. Stephen's, but taught himself by studying standard texts of counterpoint (such as *Gradus ad Parnassum* by J. J. Fux) and by taking composition

lessons from the prominent Italian singer, Nicola Porpora. Haydn also studied C.P.E Bach's Essay on the True Art of Playing Keyboard Instruments, possibly the most influential treatise of the 18th century. Haydn also spent a short time employed as music director for Count Morzin in Vienna.

Haydn received his most important position in 1761 when he became employed by Prince Paul Anton Esterhazy. He served the Esterhazy family from 1761-1790.

When Prince Nicholas (an accomplished baryton performer himself) succeeded Prince Paul at the Esterhazy estate in 1762, Nicholas created his own "opera, spoken theatre, marionette theatre, church music and chamber music" (Landon, Esterhazy 117). Haydn remained extraordinarily busy accommodating Prince Nicholas' demands upon him, often questioning when he would ever have time to compose for himself. The expectations of Prince Nicholas required Haydn's constant presence at Esterhazy, cutting him off from the rest of the world. This estrangement from the rest of the musical world afforded Haydn the luxury of being able to experiment with his music, undisturbed, eventually developing the mature classical style for which Haydn is so well-known for today.

Haydn left Esterhazy in 1790. He then spent the following years mainly in London, where he worked closely with Johann Peter Salamon, a highly regarded "promoter" of music at that time. He then returned to the Esterhazy estate after the death of Prince Anton, who had disbanded Haydn's orchestra in 1790. Nicholas II succeeded Anton and employed Haydn once again as a "trophy" to his estate (Grout 485-487).

It is during his time in Esterhazy that Haydn composed the bulk of his piano sonatas. Haydn did not actually use the term "sonata" until 1771, with his Sonata No. 33 in C Minor, Hob. XVI: 20 (Stam 1). The terms divertimento or partita were most commonly used in the titles of his early sonatas. The divertimento or partita "signified multi-movement instrumental pieces of a light, entertaining nature" (Taggart 9).

It is interesting to note that Haydn composed very few solo keyboard sonatas after leaving Esterhazy and visiting London in the early 1790's. His efforts turned to his orchestral compositions during that time (he was no doubt kept busy with his commissions for new works), however, the few sonatas written after 1790 (especially No. 62 in E-flat Major) are his most mature examples of his keyboard sonata writing.

This study of Haydn's piano sonatas begins at the last decade of Haydn's employment at Esterhazy (1780-1790). It is during this time that Haydn composed a group of six sonatas (Nos. 54-59) that could be construed as his "ladies' sonatas". During the last half of the 18th century, the keyboard became the instrument of choice for the ladies, the gentlemen most often learned the violin, cello, or flute. One could conclude that the keyboard became the "suitable" instrument for ladies so that they could accompany their husbands! Most of the piano sonatas Nos. 54-59 were dedicated to a woman of talent of Haydn's acquaintance and may have contained "delicate personal messages" within. Sonatas Nos. 54-56 were dedicated to Princess Marie Hermenegild and were composed in the years 1782-1784 (Somfai 178).

Sonata No. 59 was apparently composed for Marianne von Genzinger, but inscribed inside the front page of the original was an inscription to Anna de Gerlischek, Prince Esterhazy's housekeeper (Somfai 178). The Genzingers were good friends with Haydn as well as excellent musicians themselves. Whenever Haydn visited Vienna, he attended the Sunday musical performances held at the Genzinger home (Geiringer 93).

The remaining sonatas from this period, Nos. 57-58, were not attributed to any person in particular, but were written in the same style as the others. The Sonata No. 59 is also considered a concert-style sonata. Somfai explains:

The works in this group [concert sonata] were suitable for performance by professional keyboard players. Most of the movements are cast in complex sonata-form structures built on numerous attractive themes and motives (175).

The structure of these sonatas follows this basic outline:

First Movement: Moderato or Allegro moderato in common time.

Second Movement: Andante or Adagio in 3/4.

Third Movement: Presto, or other very fast delegation.

Sonata No. 59 in E-flat Major (Hob. XVI: 49)

The Sonata No. 59 in E-flat Major (Hob. XVI:49) is a perfect example of the sonatas written during this time (1780-1790). This sonata must have been composed specifically for the fortepiano for four reasons: 1. The range used in this piece encompasses a five-octave spread. 2. This sonata bears the inscription "Sonata

per il Forte-piano" (Somfai 24). Haydn rarely implicitly stated his works for forte-piano alone. Most were inscribed for the "clavecin or forte-piano". He obviously expected Sonata No. 59 to be performed on the forte-piano. 3. My own personal experience in performing this piece makes me inclined to believe it could not have been written for any other instrument. 4. Haydn had purchased a Wenzel Schanz piano-forte in 1788, just prior to composing Sonata No. 59.

Sonata No. 59 is a three movement sonata including the following forms within each movement: Movement I (Allegro)--Sonata Allegro form, Movement II (Adagio e cantabile)--Theme and Variations, and Movement III (Finale)--Menuet. The first movement is in the sonata-allegro form Haydn had developed and matured throughout his stay at Esterhazy. Prince Nicholas kept Haydn under a tight leash most of his stay at Esterhazy, retaining the rights to all his compositions. It was around the time Sonata No. 59 was written (1990) that Haydn began to experience the performance world outside of Esterhazy's estate due to the Prince's lightening up on his control over Haydn's compositions.

The sonata-allegro form consists of the Exposition, Development, Recapitulation, and often a

Coda. The brief basic outline of these sections in a Haydn sonata most often is as follows:

Exposition: Usually contains an opening theme in the tonic key followed by an episode modulating into the dominant or parallel key. The second theme is then introduced in this new key area. The closing section of the exposition is always in the key of this second theme (frequently the dominant).

Development: Normally begins in the dominant key and modulates to several key areas until returning to the tonic key at the Recapitulation. Haydn both borrowed motifs from the exposition and introduced new material in the development.

Recapitulation: First theme returns in tonic key. Episode, Second Theme, and closing section/Coda remain in tonic key.

Certain stylistic characteristics became evident in Haydn's late sonatas that distinguished these later works from his earlier works, developing a true "sonata" style. The sonata-allegro structure outlined above began to be used by Mozart and in Late Haydn to create complete melodic phrases instead of "playing" with motivic ideas (which Haydn still did even when his themes appeared to have an antecedent/consequent relation), resulting in much more dynamic contrast and

coherence within the piece. The "theme" concept became standard and the antecedent/consequent phrasing aided in the development of complete melodic phrases. The development replaced "motivic play with dramatic devices such as fragmentation, remote modulation, and the combination of expository motives in contrapuntal textures" (Taggart 12). The most important change however, was the wide range of emotions this sonata-allegro form was able to convey, developing from the "Sturm und Drang" movement from the mid-eighteenth century (Taggart 13).

Sonata-Allegro Form

Exposition of Sonata No. 59, Movement I

The exposition, development, and recapitulation in this movement closely follows the earlier outlined sonata-allegro form. This first movement is an example of the late Haydn sonata-allegro form. Carolyn Maxwell, editor of Haydn Solo Piano Literature, A Comprehensive Guide describes this movement:

Mature and beautiful, this movement contains fermatas, constantly varying textures, off-beat accents, a short scalar cadenza, and rich chromatic harmonies--characteristics of Haydn's later style. It is best suited to the sensitive

pianist with fluent technique and good hand independence." (76)

Measure 1 is the opening theme in the tonic key. Here in the opening theme, Haydn expresses the need for dynamic contrasts, as could only be done on the pianoforte. See the *fz* and *p* signs in measure 3 and again measures 20-24. The principle theme can be divided up into an antecedent (m. 1-2) and consequent (m. 3-4). See example 1:

Example 1

Example 1 shows the first four measures of a piece in 3/4 time, marked *Allegro*. The music is in a key with two flats (B-flat and E-flat). The first measure (m. 1) is the antecedent, and the second measure (m. 2) is the consequent. The third measure (m. 3) features a forte (*fz*) dynamic marking, and the fourth measure (m. 4) features a piano (*p*) dynamic marking. The score includes various note values, rests, and fingerings (1-5) for both hands.

The principle theme in measures 1-4 is transformed into the second theme in measures 25-30 (example 2).

Example 2

Example 2 shows measures 25-30 of the piece. The music is in the same key as Example 1. The first measure (m. 25) is the beginning of the second theme. The score includes various note values, rests, and fingerings (1-5) for both hands. The bass line features a rhythmic pattern of eighth notes.

Notice the similarity of measures 25-27 to that of measures 1-4. The same harmonic movement is used as well as the motivic ideas presented in the antecedent and consequent. Measures 28-32 are similar in pattern to that of the answer in measures 3-4, but in the dominant key, marking the beginning of the subordinate, or 2nd theme (ex. 3).

Example 3

Musical notation for Example 3, measures 28-32. The score is in 3/4 time and B-flat major. Measures 28-32 show a melodic line in the right hand and a rhythmic accompaniment in the left hand. The key signature changes to one sharp (F#) in measure 32, indicating the dominant key.

Although this writer believes this to be a "new" theme, it is derived from previous motivic ideas. A third theme arrives in measure 42 with the introduction of the right hand passage in the bass clef (example 4).

Ex. 4

Musical notation for Example 4, measures 42-44. The score is in 3/4 time and B-flat major. Measures 42-44 show a melodic line in the right hand and a rhythmic accompaniment in the left hand. The key signature changes to one sharp (F#) in measure 44, indicating the dominant key.

Although similar to the motivic material in the consequent of the principle theme (m. 3-4), it is used in an alternate harmonic progression with altered rhythms. Moving ahead in the exposition, look at measures 52-58 (ex. 5).

Ex. 5

The musical score for Example 5 consists of two staves, treble and bass clef, in 2/4 time. Measure 52 shows a piano introduction with a slurred eighth-note motif. Measure 53 is marked *p* and features a similar motif. Measure 54 continues the motif. Measure 55 is marked *f* and shows a variation of the motif. Measure 56 continues the *f* motif. Measure 57 shows a change in the bass line. Measure 58 is marked *p* and features a prolonged delay of the resolution to the B-flat chord, with the key signature changing to A-flat major.

Here, Haydn displays a prolonged delay of the resolution to the B-flat chord in measure 58. This is an example of Haydn's use of drama in his music by moving into the A-flat key area to prolong the resolution to B-flat, therefore providing tension. Perhaps his sense of humor was rearing its head for the first time in this movement, as you will see later in the movement, he returns to this motif in measures 53-56 often throughout the piece in humorous ways. This presentation of the motif was merely an introduction of the motif, which will be expanded later in the development (see measures 108-125, ex. 6).

Example 6

Musical score for Example 6, showing three systems of piano music. The first system is a short excerpt with a piano (*p*) dynamic. The second system starts at measure 110 and features a crescendo from piano to fortissimo (*ff*). The third system starts at measure 120 and features a decrescendo from fortissimo to piano (*p*).

Ending the exposition in the dominant key is the cadence in measures 63-64. Notice the dynamic contrasts from m. 60 to m. 64 (example 7). This is further evidence this sonata was written for the fortepiano.

Ex. 7

Musical score for Example 7, showing a single system of piano music. The first part is marked piano (*p*) and the second part is marked fortissimo (*f*). The score includes fingerings and articulation marks.

Development

Counterpoint is often used in the development of Haydn's sonatas as seen in the beginning of the

development in measure 66. Notice how he travels through several key areas before ending on the V/vi (G/cm) in measures 76- 80, then moving into the cm (vi) key area in measure 81 (example 8).

Ex. 8

Haydn borrows the motif of this opening section of the development directly from the motif in measure 62 of the exposition (ex.9).

Ex. 9

Haydn moves from a "baroque-like" fugal section to an ideally representative "classical" section beginning in measure 81 and extending through measure 107 (example 10).

Ex. 10

Ex. 10A

Ex. 10A is a musical score for a piano piece, likely by Haydn. It consists of three systems of staves. The first system shows a complex polyphonic texture with multiple voices. The second system shows a transition to a more homophonic texture, with a clear melodic line in the upper voice and a supporting bass line. The third system continues this homophonic texture, showing a return of a theme from an earlier section.

Ex. 10B

Ex. 10B is a musical score for a piano piece, likely by Haydn. It consists of two systems of staves. The first system shows a continuation of the homophonic texture from Ex. 10A, with a clear melodic line in the upper voice and a supporting bass line. The second system continues this homophonic texture, showing a return of a theme from an earlier section.

Note the use of an Alberti bass accompaniment with a melodic line on top in measure 81. He moves from the polyphonic section to a homophonic section within a four measure span (see m. 80-84) in which the subordinate theme of measures 25-27 returns. Measure 84 begins the modulation/development of the material presented in the exposition in measure 28. Notice the return of theme 3 from the exposition (m. 42-43) in the

development at measure 96. Measures 84-107 involve a great deal of modulation beginning in the key area of C minor, going to A-flat Major in measure 88, to F minor in m. 92, D-flat Major in m. 96, and finally to C Major in measures 103-107. Looking at m. 103-107, the fm chord is the ii chord in E-flat major and the C Major chord is then the V/ii.

Beginning in measure 108, Haydn returns to the motif of m. 53 of the exposition and further develops this motif into several key areas before returning to the dominant key area in measure 126 in preparation for the recapitulation (ex. 11).

Ex. 11



Notice how measure 131 is cadenza-like in preparation for the recapitulation, perhaps this was influenced by the works of Mozart, especially Mozart's concerto writing (ex. 12).

Ex. 12

This use of a cadenza was common in the concert-style sonata (Somfai 175). This cadenza-like passage is reminiscent of the cadenzas of the concertos written by Mozart and a small example of Mozart's influence upon Haydn's work.

Recapitulation

Measure 132 marks beginning of the recapitulation, re-stating the first theme of the exposition in identical manner (ex. 13).

Ex. 13

Measure 150 changes to accommodate staying in the tonic key rather than moving to the dominant (ex. 14).

Ex. 14

The second theme returns in measure 158, less the motif that was used in measures 25-27 of the exposition (ex. 15).

Ex. 15



Theme 3 is presented in the treble instead of the bass in measure 172 in a shortened version (ex. 16).

Ex. 16

The remainder of the exposition is almost identical to the exposition through measure 189, except that it is in the tonic key instead of the dominant. Humor becomes obvious in measures 179-183 in the introduction of the grace notes at such a time of dramatic prolongation of the return to the tonic (Taggart 62).

Ex. 17 Measures 179-183.

Measure 190 to the end serves as a coda, again using motives found throughout the exposition and development, especially the motif used in the fugal section of the development (ex. 18).

Ex. 18 Coda.

Movement II--Theme and Variations

The second movement of the Sonata No. 59 is well-summarized by Carolyn Maxwell:

A wide spectrum of moods, figurations, and melodies make this one of Haydn's greatest slow movements. Charm pervades the work, but passionate moments are skillfully interwoven to create a musical tapestry of profound expressivity. . . The sweep and intensity of the piece is heightened in the B-flat minor middle section (77).

This movement is actually in a ternary form (ABA) with variations, creating a sonata-form likeness with the B section being a development. It is written in the dominant key, B-flat major. Haydn preferred to compose the slower movements in the subdominant, dominant, or submediant keys. The ternary variation form was used in the slow movements, mostly in Haydn's latest sonatas, beginning with Sonata No. 54 and going through No. 62 (Somfai 195). The A section of Sonata No. 59 consists of two themes (denoted as a and b) with variations. The overall form of this movement looks as follows:

A	a, a1, b, a2, b2, a3
B	Development
A	a4, b2, a5, coda

This movement is in 3/4 time and marked Adagio. Slow movements with this tempo marking were most often very rhythmic with a heavy use of dotted rhythms, including dotted quarters, eighths, and sixteenths (ex. 19).

Ex. 19

Adagio e cantabile

45

Among the variants of themes, Haydn uses extensive ornamentation to embellish the melody (ex. 20).

Ex. 20

16

forz.

Movement III-Menuet (Finale)

"Classically refined style and grace characterize this minuet-like movement" (Maxwell 77). Haydn included a menuet in over half of his sonatas, about half as a middle movement, and half as a final movement as in Sonata No. 59 (Taggart 15). This movement is in the Minuet strophic variation form. It is a "combination form involving a varied reprise after the Trio" (Somfai 193). The finale is light in character and performed very fast. It provides a lively conclusion to the sonata, releasing some of the tension created in the dramatic adagio movement. It has been criticized by H.C. Robbins Landon as lacking "unity of purpose and design; the Finale, marked Tempo di Minuet, is especially disappointing" (Life 206). This writer would disagree with Mr. Landon's conclusion. The simplicity of the finale is a pleasant conclusion to the heavily ornamented, emotional adagio.

Performance Practice

Haydn's Sonata No. 59 contains many technical elements that are very advanced for any pianist. An overview of technical element of each movement contains are as follows:

Allegro: double & broken 3rds, scales, octaves, trills/ornaments, Alberti bass, hand-crossing, and cadenza.

Adagio: hand-crossing, scales and arpeggios, complex rhythms, ornaments, Alberti bass, broken intervals, cadenza.

Finale: two against three, double 3rds, scales and arpeggios, ornaments. See appendix 1 for examples of the above technical elements.

As discussed earlier, the Sonata No. 59 in E flat Major (1790) was intended by Haydn to be performed on the piano-forte. It is claimed by historians such as Landon and Harrison that Haydn may have possessed a piano-forte as early as the 1770's. In fact, a Guttenbrunn portrait showing Haydn with an English piano-forte is believed to have been dated in the 1770's. R. F. von Rotenstein, upon visiting Haydn in 1773, reported that a concert had been given on the forte-piano during his visit (Harrison 6).

The forte-piano of the 1780's would have had a very shallow key dip and very light touch. The thin strings and light hammers would not have created the "full" sound we are so accustomed to today from the modern grand piano. The instrument would have had a five-octave range with a damper mechanism of some kind

as well as a moderator which "interposed leather tabs between strings and hammers" (Harrison 11). The Schanz fortepiano was reportedly Haydn's favorite instrument due to its light touch. It is this instrument that should be kept in mind when considering the Sonata No. 59.

Allegro-Articulation

The first movement of Sonata No. 59 begins with an interesting characteristic. The slur markings followed by the staccato sign (Haydn used ' and . signs for staccato interchangeably) prove a challenge for the pianist. The slur was used to group notes together, not as a sign of legato playing in measure 1. The staccato marking on beat one of m.1 and m. 2 means to hold the note for half its value. Bernard Harrison states,

When the characteristic pattern of shorter slurs occurs . . . a general legato touch is not intended since a silence d'articulation is required between each slur (37).

As for the staccato, being a lively, faster piece, the staccato would be shorter than in an adagio movement. It is important (and difficult) to make sure one does NOT accent the staccato on the downbeat of m. 1 and m. 2 (see ex. 21).

Ex. 21 Measures 1-4.

The *fz* sign in measure 3 is actually an accent sign. It should not be played very heavy as in a romantic style, but "dropped" into to produce a louder tone than those notes surrounding it (think of how an accent would sound on a forte-piano). This writer was lucky enough to have the opportunity to hear a Haydn sonata (Hob. XVI: 23) on a forte-piano a few years back and to play that same piece on the forte-piano. It is indeed an entirely different "feel" from the modern grand piano. When playing this style of music, it is important to keep all dynamic markings, including forte, "light" in touch.

Looking at m. 53 (example 22) we see Haydn's use of *Tragen der Tone*. C.P.E. Bach explains,

The notes [of m. 53] are played legato, but each tone is noticeably accented. The term which

refers to the performance of notes that are both slurred and dotted is portato (156).

Ex. 22 Measures 53-57

The image shows a musical score for measures 53-57. The score is written for a grand piano, with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is two flats (B-flat and E-flat). Measure 53 begins with a piano (*p*) dynamic marking. The right hand plays a series of chords, while the left hand plays a single note. A slur covers the right hand's notes in measures 54 and 55. The dynamic changes to forte (*f*) in measure 56. The piece concludes in measure 57 with a final chord. The score includes various musical notations such as slurs, dynamics, and articulation marks.

Prior compositions meant for the clavichord often included a vibrato on the long tone following the portato, but in Sonata No. 59, this obviously is not the case (actually an impossibility) since it was composed specifically for the piano-forte. With the modern day grand piano, it is easiest to achieve this portato sound through a combination of a "half" staccato combined with the use of the damper pedal.

Adagio

The second movement basically contains the same articulation marks as in the first, but the repeated note of the left hand in measures 21-24 provide an interesting dilemma for the pianist. No markings of any kind are indicated as to how these repeated notes should be played. Upon studying the articulation of Haydn, it would be logical to "pair up" these eighth

note rhythms to match the eighth note pairings used throughout the piece in the right hand. Look at measure 3 (right hand) in example 23.

Ex. 23 Measure 3.

Measures 22-24

This eighth note pairing comes back throughout the movement. Now look at measures 21-24. To add the same eighth note pairing here provides the interest needed in the left hand to prevent the repeated notes from becoming overbearing or monotonous. The Menuet, although challenging due to the double thirds and two-against-three rhythms, does not present any new articulation problems not previously covered .

Conclusion

As one can see, the elements of a Haydn Sonata are very complicated and immense. Many elements have not been discussed here that are of importance, such as ornamentation, as an entire book could be written on those elements alone (and many have been).

Haydn's stay at Esterhazy, although restricted in his freedom, did provide him with the time and ability to experiment and create the sonata-allegro style that has become the standard of the classical era. His late sonatas (including his "Ladies'" Sonatas) are examples of his mature writing resulting from his work at Esterhazy. Sonata No. 59, written in 1790, was his last piano sonata written during his stay at Esterhazy, and it is unfortunate that Haydn spent the next four years away from piano sonata composition, as he became too busy with his commissioned works in London. It is remarkable how Haydn was able to take the styles of C.P.E. Bach and the influence of his friend, Mozart, and incorporate their ideas into his own music, creating the mature classical style that Haydn has become so reknown for today. H.C. Robbins Landon best summarizes Haydn's contribution to our musical heritage:

Merely to catalogue his immense accomplishments in the genres of sonata, quartet, symphony, mass and oratorio is to risk restricting its range in order to aid our dazed comprehension. It may also mask the more fundamental achievement, the complete mastery of a new and rapidly evolving language, its vocabulary, grammar and syntax, to

found a tradition that has dominated the course of musical history for the better part of two centuries (Life 358).

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