

Joseph Haydn Piano Sonatas Volume 2

Jane Coop, piano

Sonata No. 39 in D Major, Hob.XVI/24(10:23)

1 I. Allegro (05:02)

2 II. Adagio; III. Presto (05:19)

Sonata No. 19 in e minor, Hob.XVI/47 (9:50)

3 I. Adagio; II Allegro (7:25)

4 III. Tempo di Menuet (2:23)

Sonata No. 58 in C Major, Hob.XVI/48(11:16)

5 I. Andante con espressione (7:07)

6 II. Rondo; III. Presto (4:06)

Sonata No. 46 in E Major, Hob.XVI/31 (9:19)

7 I. Moderato (4:26)

8 II. Allegretto (2:22)

9 III. Presto (2:24)

Sonata No. 59 in E Flat Major, Hob. XVI/49(18:26)

10 I. Allegro (7:04)

11 II. Adagio e cantabile (7:10)

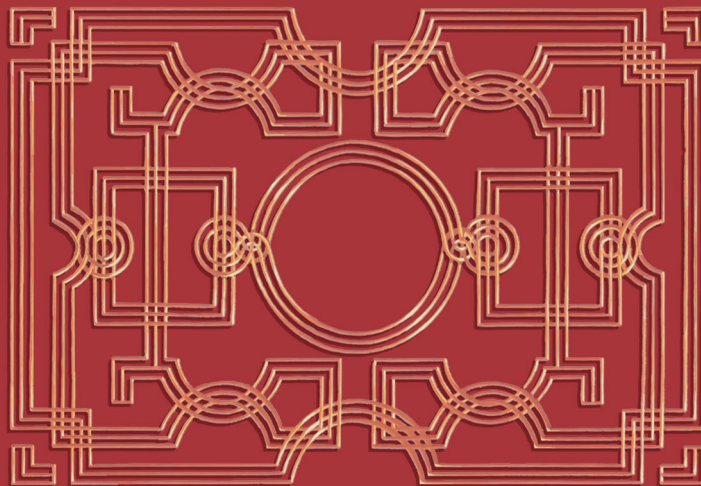
12 III. Tempo di Minuet (4:11)

HAYDN

VOLUME TWO

Jane Coop

P I A N O



S K Y L A R K



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Only within the last thirty years has Joseph Haydn's vast artistic achievement received sustained scholarly attention. His keyboard works, in particular, were long performed mainly by amateurs and teachers, seldom appearing in professional concert programs. Today, however, interest in this inventive and brilliant composer is steadily increasing.

Haydn was born in 1732 in a village on the Austrian Hungarian border. His father—a wheelwright with a fondness for folk singing—recognized his musical gifts early. Haydn's youth, from age six to twenty seven, was marked by hardship, but in 1761 he secured a position as court composer to Prince Paul Anton Eszterházy, a post he would hold for nearly three decades.

The financial stability and geographic seclusion of the Eszterházy court nurtured, rather than constrained, Haydn's creativity. His approach to the keyboard sonata is strikingly original: each movement explores a distinct musical idea, and each is shaped

with remarkable concision, intensifying the breadth and brilliance of his imagination.

My selection for this recording grew out of curiosity rather than convention. I chose sonatas that reveal some of Haydn's most distinctive ideas — an entire movement, a single phrase, theme, or even an unexpected modulation. These less familiar works often contain the most striking moments.

The **Sonata in D major (No.39)** offers a perfect example: its second movement sings a tender, melancholic melody over a steady, somber quarter note pulse in the left hand, reminiscent of the slow movement of Bach's Italian Concerto. The effect is intimate and expressive.

The **Sonata in e minor (No.19)** opens with a warm Sicilienne touched by the minor key's gentle sorrow. Its mood is then lifted by two buoyant movements in E major, creating a beautifully balanced structure. Interestingly, in the Landon/Jonas edition the first two movements are repeated in a later Sonata (No.57), this time in the key of F.

The two movement **C major Sonata (No.58)** is, to me, one of the most stirring works here. Its expansive first movement feels almost operatic, pushing beyond the keyboard's usual limits and reaching an unusually deep emotional range.

In the **Sonata in E major (No.46)**, Haydn begins with radiant optimism before shifting into a more serious, flowing second movement rich in counterpoint and chromaticism, with a cello-like bass line. The finale is one of the most delicately fleet in the entire collection.

Finally, the **E flat major Sonata (No.59)**, the latest of the group, stands on a larger scale with three substantial movements. The elegant Adagio e cantabile evokes the world of Mozart — fitting, given the mutual admiration between the two composers.

Exploring these five sonatas has been a constant source of joy. Each time I sit at the piano, their details offer fresh stimulation, delight, and a renewed sense of discovery.

Notes by Jane Coop

Jane Coop

Pianist Jane Coop is one of Canada's most distinguished musicians. Born in Saint John, New Brunswick, and raised in Calgary, Alberta, her advanced studies were with Anton Kuerti in Toronto and Leon Fleisher in Baltimore.

At nineteen, she won First Prize in the CBC National Radio Competition, followed by First Prize at the Washington International Competition, launching an international career. Early highlights included recital debuts at London's Wigmore Hall and New York's Carnegie Recital Hall (Weill Hall), as well as a 1976 tour of New England as soloist with the National Arts Centre Orchestra under Mario Bernardi.

Since then, Coop has performed in more than twenty countries, appearing in renowned venues including Wigmore Hall, the Kennedy Center, Alice Tully Hall, Roy Thomson Hall, the Hong Kong Cultural Centre, Beijing Concert Hall, Salle Gaveau in Paris, and the Bolshoi Hall in St. Petersburg. She has also performed extensively across Canada while remaining based in her home country throughout her career.

A devoted chamber musician, Coop has collaborated with leading artists and ensembles worldwide, including longtime partnerships with violinist Andrew Dawes and cellist Henry Shapard. She has performed at major festivals across North America and Europe and has been a faculty artist at the Kneisel Hall Chamber Music Festival in Maine, USA, for more than thirty years.

Equally committed to teaching, Coop served for many years as senior professor and Head of the Piano Division at the University of British Columbia's School of Music. She is also a sought-after adjudicator, serving on juries for major international piano competitions (Honens, Cliburn, Dublin, Bachauer, Kapell), as well as Canada's Governor General Award and the Glenn Gould Prize .

Coop has released twenty recordings, three nominated for Juno Awards, earning international critical acclaim and heard on radio broadcasts worldwide. She was appointed to the Order of Canada in 2012 for lifetime achievement in the arts, and the Order of British Columbia in 2019. Jane Coop is a Steinway Artist.