

# HAYDN

## Fantasia in C major • Menuetti Variationen • Deutsche Tänze

### Jenő Jandó, Piano



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

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

Much of Haydn’s service of the Esterházy family was at the new palace of Eszterháza on the Hungarian plains, a complex of buildings to rival Versailles in magnificence. Here he was responsible for the musical establishment and its activities, including regular instrumental concerts and music for the theatre, opera and church. For his patron he provided a variety of chamber music, in particular for the Prince’s favourite instrument, the baryton, a bowed string instrument with sympathetic strings that could also be plucked.

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

Haydn’s keyboard music was at first written for the harpsichord, with later works clearly intended for the pianoforte, as dynamic markings show. His career coincided

with changes in the standard keyboard instrument, as the fortepiano and then the pianoforte, with their hammer action and dynamic possibilities gradually replaced the harpsichord and clavichord. At the same time there was a parallel change in instrumental forms, as the structure that has come to be known, among other titles, as sonata-allegro form, developed. In addition to some 47 keyboard sonatas, Haydn also wrote a variety of pieces, including some arrangements of earlier orchestral or chamber works and various dances that would have had their occasional use. The dances, originally for orchestra or a band of instrumentalists, also found a market in keyboard arrangements, which would have had a musical and social purpose.

In March 1789 Haydn wrote to the publisher Artaria offering him, for the relatively large sum of 24 ducats a *Capriccio* for the pianoforte, for which he foresaw a welcome from amateurs and professionals. This was the *Fantasia in C major*, *Hob.XVII:4* [1], duly published by Artaria and advertised in the *Wiener Zeitung* in September of the same year. The *Fantasia* is a work of particular brilliance, dominated by its opening theme, with abundant hand-crossing and effects including the use in two passages of a sustained pedal-note, *tenuto in tanto finchè non si sente più il sono* (‘held until the sound can no longer be heard’), exploiting the sonority of the forepiano.

The *Adagio in G major*, *Hob.XV:22/II* [2], is a slightly different earlier version of the slow movement of the *Piano Trio No. 22 in E flat major*, a work dedicated to Princess Maria Josepha Esterházy, née Princess Liechtenstein, wife of Prince Niklaus II, Haydn’s last Esterházy patron. The *Adagio* is found as a work for keyboard, dating from 1794, the manuscript on paper with an English watermark. The three *Piano Trios* dedicated to Princess Maria Josepha were published in the early summer of 1795.

Haydn’s *5 Variationen in D major*, *Hob.XVII:7* [3], probably for harpsichord, belong to a much earlier time in his career. Certainly written before 1766, the variations have been conjecturally dated to a period between 1750 and 1755. The theme, marked *Andante*, is followed by a

syncopated variation. The second variation continues to centre interest on the right hand and leads to a variation of semiquaver scales, with a final version that offers a display of broken chords, against the unchanging left-hand octave bass line.

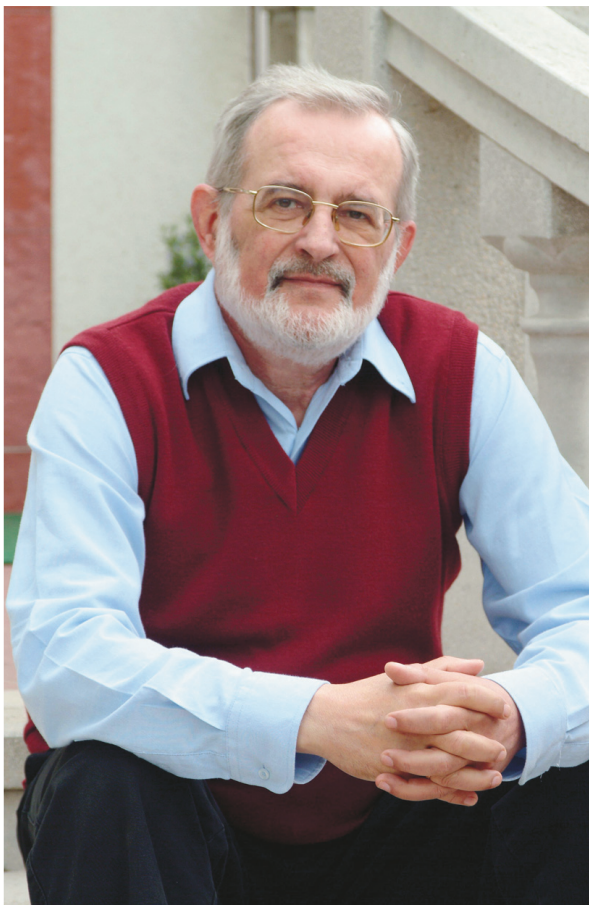
By July 1792 Haydn was back in Vienna, after his first visit to England, his homecoming less of a sensation than his arrival in London had been. In the winter season, however, he provided new dances for a masked ball at the Redoutensaal in aid of the pension fund for widows and orphans of the *Gesellschaft bildender Künstler* (‘Society of Visual Artists’). The *12 Deutsche Tänze*, *Hob.IX:12* [4] and also the *12 Menuetti*, *Hob.IX:8* were played at the ball on 25 November in the Great Hall of the Redoutensaal with an orchestra of 47 musicians in a successful event in the Vienna social calendar. The Empress herself asked for an arrangement for keyboard of the dances, which Haydn himself provided. The *Deutsche Tänze* and *12 Menuetti* represented Haydn’s contribution to a social event that brought a satisfactory addition to the budget of the Society.

Haydn’s *18 Menuetti*, *Hob.IX:20* [5], were apparently performed at a Redoutensaal ball in 1780, but there has been some doubt about the date of composition and the exact identity of the *Minuets*. The *Aria in F major*, *Hob.XVII:F1*, seems to have been intended as a sonata movement.

Haydn’s second visit to London brought, among other things, two *Märsche*, *Hob.VIII:1–2* [6], for the Derbyshire Volunteer Cavalry Regiment, under the patronage of the eccentric Derbyshire landowner Sir Henry Harpur, Bart. of Calke Abbey. The marches, the first in E flat major and the second in C major, were dated 1795 and presented to Sir Henry, printed for him in London. Written for a wind band, the marches were arranged for keyboard, apparently by the composer himself.

The *12 Menuetti*, *Hob.IX:8* [7] have been conjecturally dated to 1784 and survive only as pieces for keyboard, issued by Artaria in 1785, and appearing in a number of later editions.

Keith Anderson



### **Jenő Jandó**

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



Haydn's career coincided with changes in the standard keyboard as the fortepiano, and then the pianoforte, replaced the harpsichord and clavichord. This album reflects these changes. Haydn probably wrote the charming *5 Variationen in D major* for the harpsichord around the mid-1750s while the *Fantasia in C major*, with abundant hand crossings and effects, was intended to exploit the particular sonority of the fortepiano. In 1792 he wrote new dances for a Viennese masked ball and the Empress herself asked for keyboard arrangements which Haydn provided in the shape of the sparkling *Deutsche Tänze* and *Menuetti*.

**Joseph  
HAYDN**  
(1732–1809)

**Fantasia in C major • Menuetti**

- |          |  |              |
|----------|--|--------------|
| <b>1</b> | <b>Fantasia (Capriccio) in C major, Hob.XVII:4 (1789)</b>            | <b>6:51</b>  |
| <b>2</b> | <b>Adagio in G major, Hob.XV:22/II (1794)</b>                        | <b>5:15</b>  |
| <b>3</b> | <b>5 Variationen in D major, Hob.XVII:7 (c.1750–55)</b>              | <b>5:01</b>  |
| <b>4</b> | <b>12 Deutsche Tänze, Hob.IX:12 (1792)</b><br>(version for keyboard) | <b>9:43</b>  |
| <b>5</b> | <b>18 Menuetti, Hob.IX:20 – Aria, Hob.XVII:F1 (?1780)</b>            | <b>27:19</b> |
| <b>6</b> | <b>Zwei Märsche, Hob.VIII:1–2 (1795)</b><br>(version for keyboard)   | <b>3:18</b>  |
| <b>7</b> | <b>12 Menuetti, Hob.IX:8 (?1784)</b>                                 | <b>15:59</b> |

**Jenő Jandó, Piano**

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**DDD**

Playing Time  
**73:45**



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