



# Haydn Sonatas

## Denis Kozhukhin

**Joseph Haydn (1732-1809)**

**Piano Sonata in D Major, Hob. XVI:4**

- |   |                   |       |
|---|-------------------|-------|
| 1 | I. Allegro        | 2. 43 |
| 2 | II. Minuet - Trio | 2. 47 |

**Piano Sonata in E Major, Hob. XVI:31**

- |   |                     |       |
|---|---------------------|-------|
| 3 | I. Moderato         | 4. 46 |
| 4 | II. Allegretto      | 1. 52 |
| 5 | III. Finale. Presto | 2. 16 |

**Piano Sonata in C Minor, Hob. XVI:20**

- |   |                      |       |
|---|----------------------|-------|
| 6 | I. Moderato          | 6. 54 |
| 7 | II. Andante con moto | 5. 00 |
| 8 | III. Finale. Allegro | 4. 21 |

**Piano Sonata in F Major, Hob. XVI:47bis**

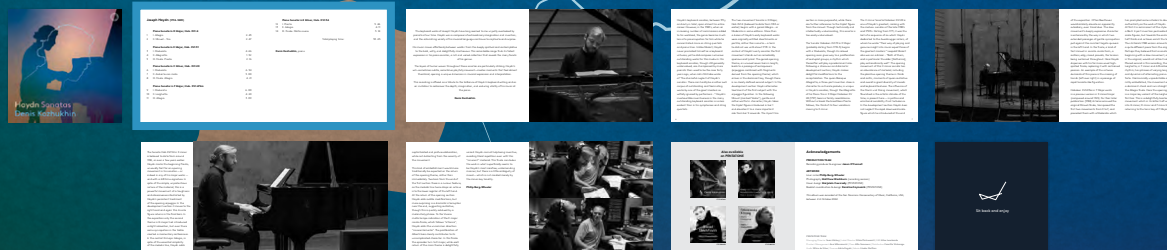
- |    |               |       |
|----|---------------|-------|
| 9  | I. Moderato   | 6. 00 |
| 10 | II. Larghetto | 4. 20 |
| 11 | III. Allegro  | 3. 09 |

**Piano Sonata in E Minor, Hob. XVI:34**

- |    |                           |       |
|----|---------------------------|-------|
| 12 | I. Presto                 | 3. 46 |
| 13 | II. Adagio                | 4. 11 |
| 14 | III. Finale. Molto vivace | 3. 14 |

Total playing time: 55. 45

**Denis Kozhukhin, piano**



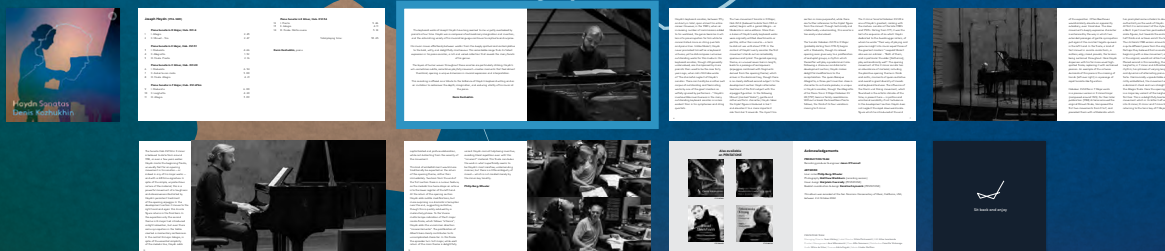
The keyboard works of Joseph Haydn have long seemed to me unjustly overlooked by pianists of our time. Haydn was a composer of extraordinary imagination and invention, and the astonishing variety of his musical language continues to captivate and surprise.

His music moves effortlessly between worlds: from the deeply spiritual and contemplative to the bold, witty, and delightfully mischievous. This remarkable range finds its fullest expression in his piano sonatas, a rich and varied collection that reveals the many facets of his genius.

The layers of humor woven throughout these sonatas are particularly striking. Haydn's wit—sometimes subtle, sometimes playfully irreverent—creates moments that feel almost theatrical, opening a unique dimension in musical expression and interpretation.

This recording is offered as a tribute to the brilliance of Haydn's keyboard writing and as an invitation to rediscover the depth, imagination, and enduring vitality of his music at the piano.

**Denis Kozhukhin**



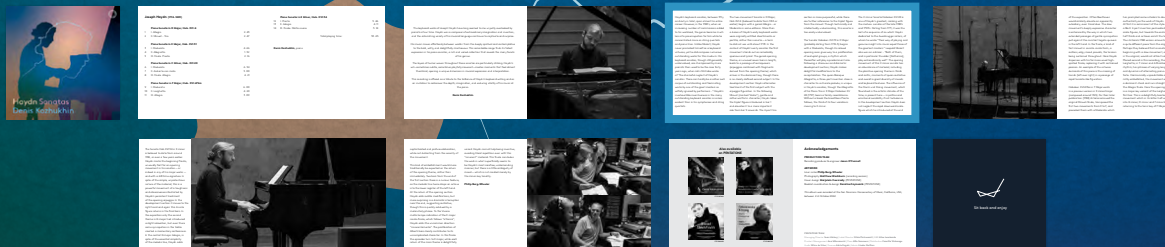
Haydn's keyboard sonatas, between fifty and sixty in total, span almost his entire career. However, in the 1780's, when an increasing number of commissions added to his workload, the genre became much less of a preoccupation for him while he concentrated more on string quartets and piano trios. Unlike Mozart, Haydn never promoted himself as a keyboard virtuoso, yet he did compose numerous outstanding works for this medium. His keyboard sonatas, though still generally undervalued, are championed by more pianists than used to be the case forty years ago, when John McCabe wrote of "the shameful neglect of Haydn's sonatas. There can hardly be another such corpus of outstanding and fascinating works by one of the great masters so wilfully ignored by performers..." Haydn's inexhaustible inventiveness in the many outstanding keyboard sonatas is no less evident than in his symphonies and string quartets.

The two-movement Sonata in D Major, Hob XVI:4 (believed to date from 1765 or earlier) begins with a genial Allegro - or Moderato in some editions. More than a dozen of Haydn's early keyboard works were originally entitled divertimento or partita, rather than sonata – a term he did not use until about 1770. In the context of Haydn's early sonatas the first movement stands out as remarkably spacious and lyrical. The genial opening theme, an unusual seven bars in length, leads to a passage of semiquavers (arpeggios combined with fragments derived from the opening theme) which arrives in the dominant key, though there is no clearly defined second subject. In the development section Haydn alternates treatment of the first subject with the arpeggio figuration. In the following Minuet (marked "dolce"), gentle and rather wistful in character, Haydn takes the triplet figure introduced in bar 1 and elevates it to a more important role from bar 9 onwards. The 2-part trio

section is more purposeful, while there are further references to the triplet figure from the minuet. Though technically and intellectually undemanding, this sonata is too easily undervalued.

The Sonata Hoboken XVI:31 in E Major (probably dating from 1774-5) begins with a Moderato, though its relaxed opening soon gives way to a proliferation of sextuplet groups, a rhythm which thereafter will play a predominant role. Following a strenuous and dramatic development section, Haydn makes delightful modifications to the recapitulation. The quasi-Baroque Allegretto, a three-part invention close in character to a chorale prelude, is unique in Haydn's sonatas, though the Allegretto of his Piano Trio in E Major Hoboken XV 28 (1797) bears a family resemblance. Without a break the breathless Presto follows, the third of its four variations moving to E minor.

The C minor Sonata Hoboken XVI:20 is one of Haydn's greatest, ranking with the mature sonatas of the late 1780's and 1790's. Dating from 1771, it was the last of a sequence of six which Haydn dedicated to the Auenbrugger sisters, of whom he wrote "Their way of playing and genuine insight into music equal those of the greatest masters." Leopold Mozart also was an admirer - "Both of them, and in particular the elder [Katharina], play extraordinarily well". The opening movement of this C minor sonata has an abundance of material, including the plaintive opening theme in thirds and sixths, moments of quasi-recitative and overall a great diversity of moods and keyboard textures. The influence of the Sturm und Drang movement, which flourished in the artistic climate of the time, is present here – in pathos and emotional sensibility if not turbulence. In the development section Haydn does not neglect the rapid downward scale-figure which he introduced at the end

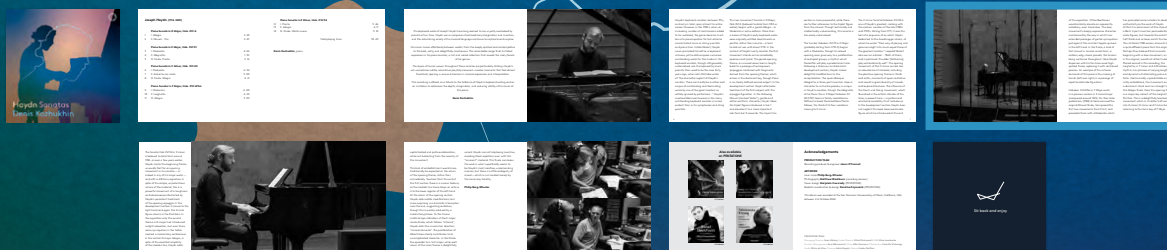




of the exposition. Often Beethoven would similarly elevate an apparently subsidiary, even trivial idea. The slow movement's deeply expressive character is enhanced by the way in which two extended passages of gentle syncopation pull against the constant legato quavers in the left hand. In the finale, a kind of fast minuet in sonata-rondo form, a restless, edgy mood prevails, the tension being sustained throughout. Here Haydn dispenses with his far more usual high-spirited finale, replacing it with restrained passion. An example of the virtuoso demands of this piece is the crossing of hands (left over right) in a passage of rapid toccata-like figuration.

Hoboken XVI:47bis in F Major exists in a previous version in E minor/major (composed around 1765). For their later publication (1788) Artaria removed the original Minuet-finale, transposed the first two movements from E to F, and preceded them with a Moderato which

has prompted some scholars to doubt its authenticity as the work of Haydn. At first it is reminiscent of the style of a Bach 2-part invention permeated by scale-figures, but towards the end of each half thirds and octaves enrich the texture. Thus Artaria's 1788 version amounts to a quite different piece from the original. Perhaps they believed that a sonata beginning with a slow movement, as in the original, would not attract sales. Placed second in this recording, the Larghetto, in F minor and 6/8 siciliano rhythm, has phrases of varying length and dynamics of alternating piano and forte. Harmonically unpredictable and richly embellished, the movement ends on a dominant chord and runs straight into the Allegro finale. Here the opening theme is a major-key variant of the Larghetto's first bar. This is a delightfully boisterous movement which in its latter half ventures into G minor, D minor and F minor before returning to the tonic key of F Major.



The Sonata Hob XVI:34 in E minor is believed to date from around 1782, or even a few years earlier. Haydn marks the beginning Presto, unusually fast for an opening movement in his sonatas — or indeed in any of his major works — and with a 6/8 time-signature. In spite of the simple, unpretentious nature of the material, this is a powerful movement of a toughness and obsessiveness illustrated by Haydn's persistent treatment of the opening arpeggio. In the development section it moves to the right hand and again this 4-note figure returns in the final bars. In the exposition only the second theme in G major had introduced a slight relaxation, but even there some syncopation in the treble created a momentary restlessness. In the central G major Adagio, in spite of the essential simplicity of the melodic line, Haydn adds



This collage contains several elements:
 

- A silhouette of a person's head and shoulders against a light background.
- A photograph of a grand piano in a room.
- Text blocks containing liner notes or program information.
- A small image of a pianist playing.
- A dark square with a white logo or graphic.

sophisticated and profuse elaboration, while not detracting from the serenity of the movement.

This kind of embellishment would more traditionally be expected on the return of the opening theme, rather than immediately. Two bars from the end of the first section there is a curious feature, as the melodic line twice drops an octave into the lower register of the left hand. At the return of the opening section Haydn adds subtle modifications, but more surprising is a dramatic interruption near the end, suggesting recitative, though this is quickly subdued by a melancholy phrase. To the Vivace molto tempo indication of the E major rondo-finale, which follows "attacca", Haydn adds the uncommon direction "innocentamente". The proliferation of Alberti bass clearly contributes to its uncomplicated character. In this finale the episodes turn to E major, while each return of the main theme is delightfully

varied. Haydn cannot help being inventive, avoiding literal repetition even with this "innocent" material. This finale concludes the work in what superficially seems to be Haydn's most carefree, undemanding manner, but there is a little ambiguity of mood – which is not created merely by the minor-key tonality.

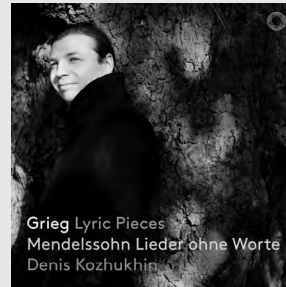
**Philip Borg-Wheeler**



### Also available on PENTATONE



PTC5187406



PTC5186734



PTC5186620



PTC5186568

## Acknowledgements

### PRODUCTION TEAM

Recording producer & engineer **Jason O'Connell**

### ARTWORK

Liner notes **Philip Borg-Wheeler**

Photography **Matthew Washburn** (recording session)

Cover design **Marjolein Coenrady** (PENTATONE)

Booklet coordination & design **Karolina Szymanik** (PENTATONE)

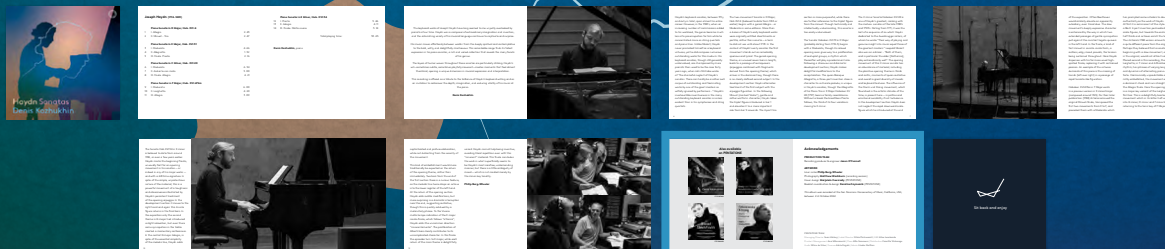
*This album was recorded at the San Francisco Conservatory of Music, California, USA, between 2-6 October 2024.*

### PENTATONE TEAM

Managing Director **Sean Hickey** | Label Director **Silvia Pietrosanti** | A&R **Alice Lombardo**

Product Management **Ana Milovanović** | Press **Allie Summers** | Distribution **Camilla Vickerage**

Audio **Wirre de Vries** | Finance **Adrie Engels** | Admin **Lineke Steffers**



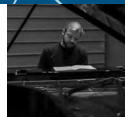


Sit back and enjoy

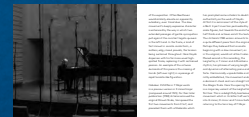


Track Name	Duration	Composer
Track 1	3:45	John Williams
Track 2	4:12	Beethoven
Track 3	5:01	Mozart
Track 4	2:58	Chopin
Track 5	3:22	Bach

Track 1: A beautiful melody that captures the listener's heart. It is a classic piece that has stood the test of time.



Track 2: A powerful and emotional piece that showcases the composer's mastery of the instrument. It is a true masterpiece.



Track 3: A delicate and graceful piece that is a true gem of the classical repertoire. It is a beautiful example of the composer's talent.



Track 4: A short but impactful piece that is a true gem of the classical repertoire. It is a beautiful example of the composer's talent.

