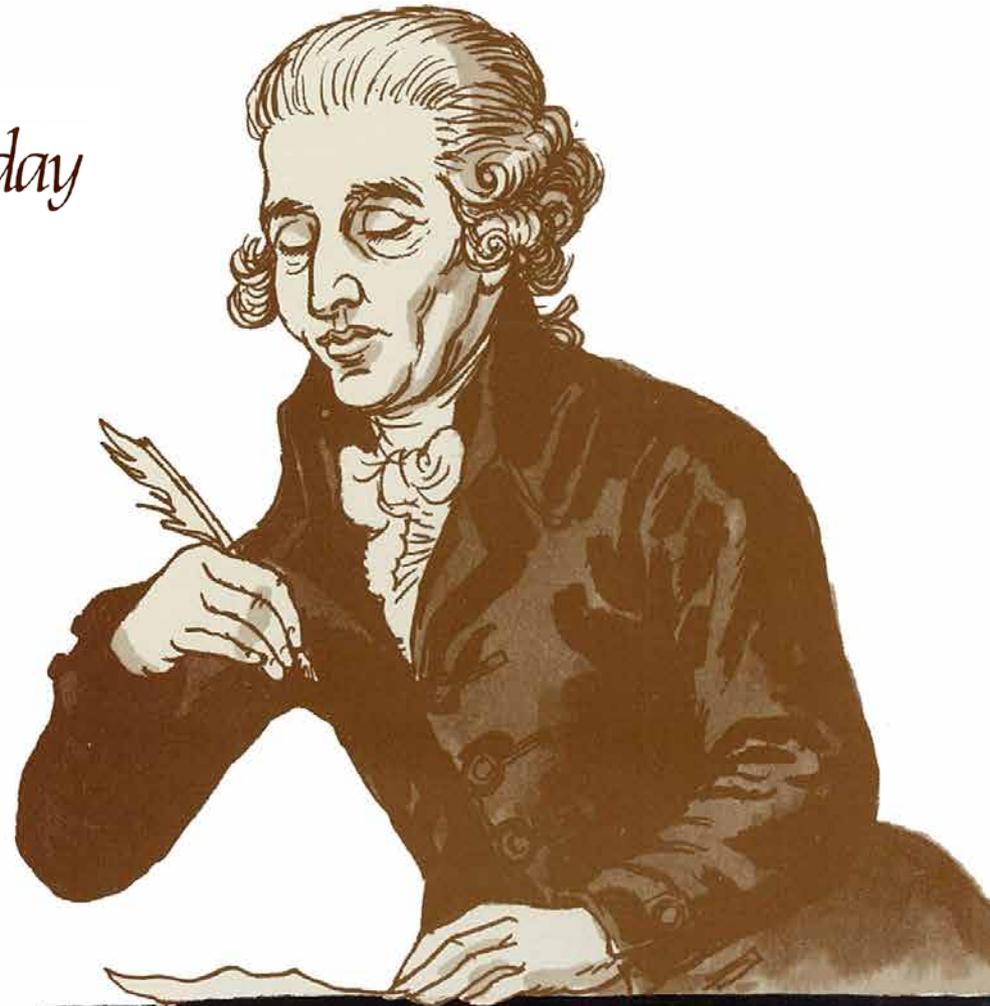
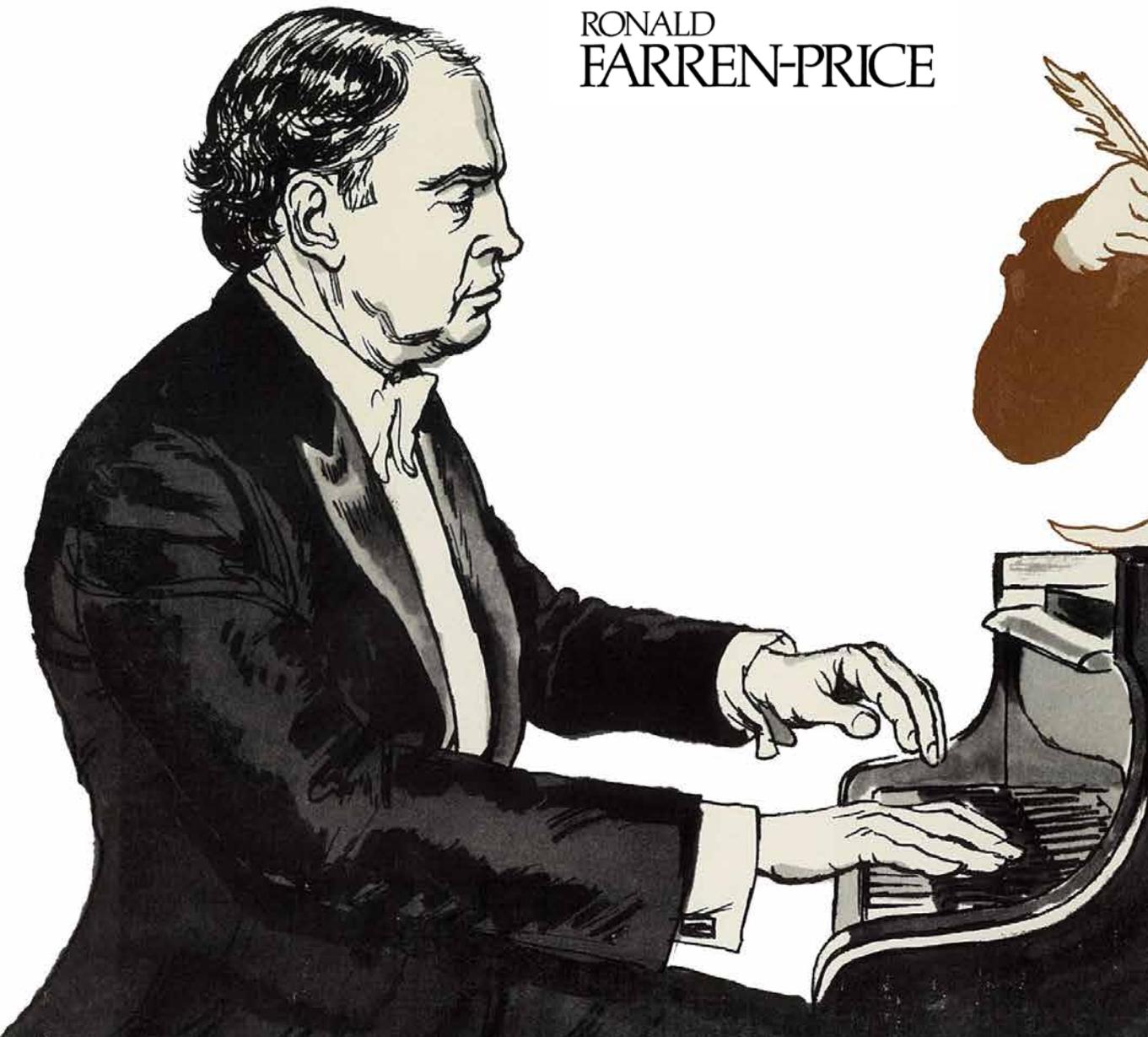


# HAYDN *250<sup>th</sup> Birthday Celebration*

RONALD  
FARREN-PRICE



TO MARK THE 250TH CELEBRATION OF JOSEF HAYDN'S  
BIRTHDAY RONALD FARREN-PRICE PERFORMS THE  
FOLLOWING WORKS BY THE MASTER:

**SIDE 1**

**Sonata in E minor No. 53** (Hob. XVI:34) 1781

I. Presto; II. Adagio; III. Vivace molto — innocentemente

**Sonata in C minor No. 33** (Hob. XVI:20) 1771

I. Moderato; II. Andante con moto; III. Finale — Allegro

**SIDE 2**

**Variations in F minor** (Hob. XVII:6) 1793

Andante



Josef Haydn lived a long rich life dedicated to music. He created a powerful and taut personal style which fused intellectual techniques with country folk music. A simple devout man, humble and self effacing about his achievements, believing his phenomenal gifts in music came from God, he developed the technique of constructing large scale works from small cells of melody and rhythm inherent in the distinctive themes of each work. Beethoven inherited that technique and through Schoenberg's and Webern's revitalization of it, it is still part of modern compositional technique. Haydn is hailed as the creator of the string quartet, the father of the symphony and the perfecter of modern orchestral and choral technique. He left hundreds of compositions, many of them undisputed masterpieces.

He was born on the 31 March 1732 into a humble family in the village of Rohrau in lower Austria. By the 1790s he was universally acknowledged the leading composer in Europe, flattered with the highest awards and praise, with his music enjoying unrivalled popularity. He reached that eminent position by self-exertion, self-education and the most prodigious creative effort.

Music dominated his life from his earliest years. In 1740 at the age of eight he went to Vienna to join the choir school of the Cathedral of St. Stephen. In the next year he was probably one of the six choirboys at St. Stephen's who sang at the funeral of Antonio Vivaldi who had died in poverty in Vienna. In Haydn's old age, in May 1808, he reminisced to the choirboys of the Esterhazy Capelle at Eisenstadt and recalled those long ago years at St. Stephen's:

*I was once a choirboy . . . I never had real teachers. My beginning was always with the practical — first in singing and playing instruments, after that in composition. In the latter I listened to the works of others rather than studied: but I also heard the most beautiful and finest in every genre that existed in those days . . .*

It is not surprising that Haydn is renowned as a great orchestrator and practical musician, and while in London in 1794 could show the young composer George Smart how to obtain various effects on the timpani: that deep knowledge and understanding of music in practice, and of all instruments, had its foundation in these early years.

His time at St. Stephen's ended abruptly with his dismissal from the choir in November 1749. Penniless and without support his late teens and early twenties were lived in great poverty. He gradually improved his position with fees from teaching and performing and through the good fortune of coming under the protection of the famous poet Metastasio and the composer Nicolo Antonio Porpora. Through them he was introduced to the Viennese haut monde. In this limited but





influential circle Haydn established his earliest reputation and first displayed his deeply religious and sincere nature. His earliest sonatas were probably written as teaching pieces for these select patrons.

It was during these impoverished years that Haydn subjected himself to the study of the theoretical works and sonatas of C.P.E. Bach. Throughout his life he acknowledged Bach's influence in the fashioning of his own musical language. Not surprisingly, Haydn's sonatas incorporate the rushing semiquavers, the pounding bass quavers, the stark contrasts, and the violent expression of C.P.E. Bach.

By the end of the 1750s Haydn was being patronized by the aristocracy and was sufficiently established to be married to Maria Anna Keller. For Baron von Furnberg he began writing string quartets, and as director of Count Morzin's small orchestra he wrote some of his early symphonies. He was then recommended to Prince Paul Anton Esterhazy and from 1761 became director of music to the Esterhazy family whom he served for the rest of his life. During the years in Esterhazy service he wrote an enormous amount of music, in addition to producing hundreds of operas and supervising all musical performances. He seems to have had unlimited energy and an unbounded musical imagination. His international reputation was established and his style and compositional techniques were imitated by many other composers.

From the mid 1760s Haydn's keyboard works underwent a change as the slightness associated with teaching pieces gave way to an increased seriousness of artistic purpose. The greatest of these early works is **Sonata No. 33 in C minor** (Hob. XVI:20) written in 1771 when Haydn was 39. The three movements present great contrasts and the sonata is one of a number of works which are the climax of Haydn's Sturm and Drang period. It was written at the same time as the well known Symphony No. 44 "Mourning" and No. 45 "Farewell".

One must make a considerable readjustment in listening to these sonatas. They were not written for public performance in a large hall. This sonata is private music and the appreciation depends on one concentrating on its detail. The tradition of romantic keyboard writing which came after Haydn's death has affected our way of responding to music and it is perhaps impossible for us to experience the effect such a sonata had on Haydn's contemporaries. To them it was a work of explosive turmoil, single minded, gaunt, anguished, frenetic in its contrasts, suffused with a brooding introspection in its details, and in parts, of near hysterical force.

Within two years of writing the Sonata No. 33 Haydn abandoned its style in favour of a more popular and charming manner. **Sonata**

**No. 53 in E minor** (Hob. XVI:34) is one of these popular works: it is still a very popular work. It was written about ten years (1781) after the C minor sonata. Its first movement is in a novel fast 6/8 time and displays a finely hued brilliance. The second movement is detached and somewhat impersonal because of its elaborate and intricate rococo figuration, a model of that superb craftsmanship for which Haydn was renowned. The Finale has an almost continuous Alberti bass over which a characteristic Haydn melodic web is spun, to be played "innocentemente", a puzzling instruction which may mean "without expression" rather than "innocently".

Shortly after writing this sonata Haydn's deep friendship with the younger Mozart developed, a friendship which ended with Mozart's death in December 1791. He held Mozart to be the greatest composer of the age and the younger man's death came as a great shock. It is believed that Haydn left two great musical tributes to his friend: the slow movement of Symphony No. 98, a lament based on God Save the King — for the king of music; and the **Variations in F Minor** (Hob. XVII:6), which he dedicated to Barbara von Ployer, one of Mozart's most gifted pupils. He wrote the variations on his return to Vienna from London in 1793. This beautiful piece, a mature example of Haydn's double variation form, in its mood suggestive of Mozart's Fantasias and the great Rondo in A minor K511, evokes the spirit of Mozart's playing, and is a profound tribute to his friend, the mention of whose name would bring tears to Haydn's eyes.

Haydn continued to write keyboard sonatas until about 1795 when he was 63 years of age. In the opening notes of his last sonata one comes face to face with Beethoven whose first sonatas were written in the year following Haydn's last effort in the genre. But although he abandoned writing sonatas he continued to write much great music. Such was the depth of Haydn's talent that he produced highly original and prophetic compositions into his early 70s. He ceased writing music in about 1803 but lived on into an increasingly lonely old age, surrounded by friends, admirers and devoted servants. "I would never have believed", he said on 3 September 1807, "that a man could fall to pieces as thoroughly as I feel has happened to me. My memory has gone. Sometimes I still have good ideas at the piano-forte, but I would like to weep at my inability even to repeat them and to write them down." In this tragic state he died on the 31 May 1809 in his 77th year.

Towards the end of his composing days, in 1802, he humbly summarised his life's work.

*. . . often, when the powers of mind and body weakened, and it was difficult for me to continue in the course I had entered on: — a secret voice whispered to me: 'There are so few happy and contented people here below; grief and sorrow are always their lot; perhaps your labours will be a source from which the care-worn, or the man burdened with affairs, can derive a few moments' rest and refreshment.' This was indeed a powerful motive to press onwards, and this is why I now look back with cheerful satisfaction on the labours expended on this art, to which I have devoted so many long years of uninterrupted effort and exertion. And now I thank you in the fulness of my heart for your kindly thoughts of me . . .*

GEORGE TIBBITS

*Producer: Margaret Hetherington*

*Recording Engineers: Peter Thorp and Linton Bryant*

*Recorded in the studios of the Australian Broadcasting Commission,  
Melbourne 1982*



*Cover design: Arthur Horner*

*Photograph: Howard Birnstihl*

*Layout: Zap Productions, Melbourne*

*Released 1982 by Move Records*



# THE AGE

David Syme & Co. Limited, Publishers, 250 Spencer Street, Melbourne, 3000.  
Telephone 60 0421. Classified 60 0611.



13 April 1983

Dear Martin,

I must apologise for the long delay in thanking you for the tape & record of Ronald Farren-Price's Haydn celebration, & the cheque.

I think the layout and reproduction of my drawing on both the record-sleeve and tape label are absolutely first-rate.

I've played the tape several times with much enjoyment: even my impaired hearing is able to appreciate the impetuous notes.

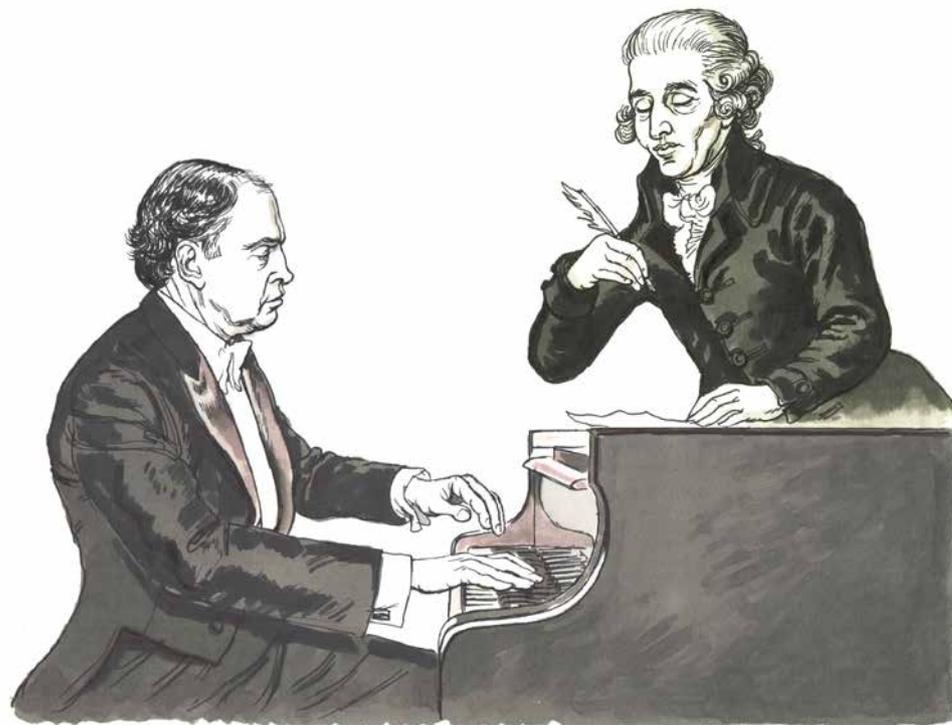
The record I passed on to one of my daughters, who happens to be pregnant at the moment. She tells me it's not only herself who enjoys the performance, it stops the baby kicking. I hope Ronald would take that as a compliment.

I spoke to Michael Shmida about the piece, hoping he might be able to review it (I chose a good moment when I was giving him an original he'd asked for) but I know he's very pressed for space & has a big list of releases.

Good luck with the record & tape, Martin, & many thanks for your complimentary copies & the extra sleeves.

Yours sincerely,

Arthur Horner



Arthur Horner (1916-1997) was a cartoonist whose work appeared in *The Age*, Melbourne. He is best known for the serialised adventures of *Colonel Pewter*, which ran from 1952 to 1977. Arthur Horner was born in Melbourne, Australia. He contributed to various Australian publications before moving to London. By 1950, he was a pocket cartoonist for the *News Chronicle* and in 1952, he created the *Colonel Pewter* comic strip for the paper and international syndication. Horner was also political cartoonist for various London papers. Arthur Horner returned to Melbourne in 1976, and he worked as cartoonist and illustrator for *The Age* for many years. He created the record cover for this Ronald Farren-Price recording in 1982. His kind hand-written letter thanking Move Records for a copy of the record and cassette is reproduced here.