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DIGITAL RECORDING  
AUDIO/PHILIPS PRESSING

Side/Set/Face 1

Sonata No. 56, Hoboken XVI/No. 42, circa 1782/84  
(D Major/D-dur/für majeur)

I—Andante con espressione

II—Vivace assai

Sonata No. 58, Hoboken XVI/No. 48, circa 1789

(C Major/C-dur/für majeur)

I—Andante con espressione

Side/Set/Face 2

Sonata No. 58, Hoboken XVI/No. 48, circa 1789

(C Major/C-dur/für majeur)

II—Ritardo Poco

Sonata No. 59, Hoboken XVI/No. 49, circa 1789/90

(E-flat Major/E-dur/für mi-bémol majeur)

I—Allegro

II—Adagio e cantabile

III—Finale: Tempo Minuto

## HAYDN~GLENN GOULD

LES SIX DERNIÈRES SONATES~DIE SECHS LETZTEN SONATEN

## THE SIX LAST SONATAS

PIANO~KLAVER

56 58 59 60 61 62

Art direction: Hestina Condit/Cover art: CBI Canada, Engineers: Stan Torkat, Martin Gombart, Ray Moore, John Johnson. Digitally recorded using the Sony PCM 1600 and Minidisk systems. Mastered from the original studio digital recording by CBS Recording Studios, New York on the CBS DisCompos<sup>®</sup> system. Mastered at CBS Recording Studios, New York. Studio assistants: Richard Enten<sup>®</sup> ©1982 CBS Inc. ©1982 CBS Inc. Manufactured and Distributed by CBS Records Canada Ltd., Publishers & Distributors for CBS DisCompos<sup>®</sup> Canada Ltd. [U.S.] Leslie Stone, The Mills, Ontario M9C 3H3 "CBS" "Masterworks" "Manuscript" and "DisCompos" are registered trade marks of CBS Records Canada Limited. WARNING: All rights reserved. Unauthorized duplication is a violation of applicable laws.

A chronological order for Haydn's piano sonatas, especially his early works, can only be suggested, not definitely established. Too many factors of importance not only for chronology but even for the work's authenticity are problematical. We need to know much more about the Viennese copies and "copy shops" of that time, and we lack precise details about the exact dates in which any given copy was made. For instance, not one of the extant copies of Haydn's piano sonatas can be established as "authentic"—that is, as having been supervised by Haydn himself. Nor do we have a catalogue of pre-classical and classical keyboard music, such as Jan LaRue (New York) has already compiled for the eighteenth-century symphony; such a catalogue would be of great importance for the origins and development of the sonata in the classical period. It is not even possible to establish that the young Haydn was naturally first influenced by the contemporary Viennese musical world—by Wagnier, for example—and later turned to C.P.E. Bach, who most profoundly influenced his musical thought. The situation is absolutely much more complex, and we are faced here with an area of research of which the surface has been touched.

Haydn's development from the simple purity of the 1750s to the mature works of his London period can be dependently traced only through the dated material at our disposal. The way leads through the Sturm und Drang period to the works of 1773 dedicated to Prince Esterházy (although these are not quite contemporary), and then to the previous sonatas, the so-called "Anno 1765" or "Anno 1766" sonatas (published in 1780), the Borker Sonatas (1784), the two-movement sonatas in C and D-flat (1789), and the E-flat Sonata for Marianne von Genzinger, written in 1789/90 and concerning subtle Mozartian touches. We and with the last three sonatas, the first of which is close to Beethoven, which is the most difficult to date. The chronological order of these last sonatas cannot be precisely determined. While we assume that all three were written during Haydn's early London sojourn in the first version of the first edition of the sonatas No. 60 was printed by Artaria in Vienna in 1791, we know that the autograph of the sonata No. 62 is dated 1794.

Sonata No. 56 is dedicated to the wife of the future Prince Nikolaus II, Princess Marie Esterházy, née Princess Leuchtenstein. Borker (Speyer) published the first edition of this Sonata (dedicated to the Fürstin Anna Leuchtenstein on August 11, 1791). It was taken into the inventory of the Viennese bookshop Rudolf Gräff, as can be seen from Gräff's advertisement in the Wiener Zeitung of February 5, 1795. All further editions from 1795 on—Bland (London), Le Duc (Paris), Hummel (Berlin-Ansbach), etc.—are based on the Borker edition.

A copy of the Borker edition (which included Sonatas Nos. 54-56) was in the possession of P. Wagnier. Retenauer and present in Michaelbeuren Monastery near Salzburg, shows the following note in P. Retenauer's hand: "Folgende 3 Sonaten sind mir von Herrn Haydn in Esterház den 27. Jänner 1790 bey einem stündigen und unterhaltenden Besuche von Viennese gegeben und von ihm vergütet worden." ("The following three Sonatas were given to me as a present by Joseph Haydn during a delightful visit in Esterház on June 3, 1790 and were played for me by him.")

Eine chronologische Reihenfolge der Klaviersonaten Haydns, besonders der frühen Werke, kann nur vermutet, nicht aber mit Sicherheit aufgestellt werden. Es gibt zu viele Unklarheitenfaktoren—nicht nur in bezug auf die Chronologie, sondern auch auf die Authentizität der Werke. Wir wissen noch zu wenig über die Wiener Kopisten und die Daten, zu denen sie die Kopien in der "Bibliothek de copie musicale" des 18. Jahrhunderts, in denen die jeweiligen Kopisten arbeiteten. So kann zum Beispiel keine der existierenden Kopien von Haydn's Klaviersonaten als authentisch nachgewiesen werden, d. h. als von Haydn selbst dirigiert. Auch gibt es für vorclassische und klassische Klaviermusik keinen Katalog in der Art der Zusammenstellung Jan LaRue (New York) für die Symphonien des achtzehnten Jahrhunderts. Ein solcher Katalog wäre von grosser Wichtigkeit für Fragen der Ursprünge und der Entwicklung der klassischen Sonate. Es genügt nicht, festzustellen, dass der junge Haydn natürlich zunächst von der österreichischen Wiener Musikwelt beeinflusst wurde—z. B. von Wagnier—und dass er sich später C.P.E. Bach zuwandte, der ihn in seinem musikalischen Denken ausserordentlich stark prägte. Die Situation ist mit Sicherheit viel komplexer, und wir sind hier mit einem Forschungsbereich konfrontiert, an dem die Oberfläche nur berührt worden ist.

Haydn's Entwicklung von den einfachen Werken der fünfziger Jahre bis zu den reifen Werken der Londoner Zeit lässt sich mit Sicherheit nur durch das datierte Material aufspüren. Der Weg führt durch die Sturm und Drang-Zeit zu den Werken von 1773, die dem Prinzen Esterházy gewidmet sind (obwohl sie aus der Zeit der sogenannten Sonaten nach 1773 stammen), zu den zwei-Sätzigen Sonaten in C- und D-f-moll (1789), und die E-f-moll-Sonate für Marianne von Genzinger, written in 1789/90 und betreffend subtile Mozart'sche Berührung. Und mit den letzten drei Sonaten, die erste von denen ist dem Beethoven am nächsten, die am schwierigsten zu datieren sind. Die chronologische Reihenfolge dieser letzten Sonaten kann nicht genau bestimmt werden. Während wir annehmen, dass alle drei während Haydn's ersten Aufenthalts in London geschrieben wurden (die erste Ausgabe der letzten Sonate der Sonate No. 60 wurde 1791 von Artaria in Wien gedruckt, dagegen wissen wir mit Sicherheit, dass die Handschrift der Sonate No. 62 aus dem Jahre 1794 stammt).

Sonata No. 56 ist gewidmet der Frau des künftigen Fürsten Nikolaus II., Prinzessin Marie Esterházy, geb. Prinzessin Leuchtenstein. Borker (Speyer) veröffentlichte die erste Ausgabe dieser Sonate (dediziert der Fürstin Anna Leuchtenstein am 11. August 1791). Sie wurde in den Inventar der Wiener Buchhandlung Rudolf Gräff aufgenommen, wie man aus Gräff's Anzeiger in der Wiener Zeitung vom 5. Februar 1795 hervorgeht. Alle Ausgaben nach 1795—Bland (London), Le Duc (Paris), Hummel (Berlin-Ansbach), etc.—basieren auf der Borker-Ausgabe.

Ein Exemplar der Borker-Ausgabe, welche die Sonaten Nr. 54-56 enthält, befindet sich in der Bibliothek des Klosters Michaelbeuren bei Salzburg. Es trägt die folgende handschriftliche Notiz in P. Retenauer's Hand: "Folgende 3 Sonaten sind mir von Herrn Haydn in Esterház den 27. Jänner 1790 bey einem stündigen und unterhaltenden Besuche von Viennese gegeben und von ihm vergütet worden." ("Die folgenden drei Sonaten wurden mir von Joseph Haydn während eines angenehmen Besuchs in Esterház am 3. Juni 1790 überreicht und wurden mir von ihm vergütet.")

Side/Set/Face 3

Sonata No. 60, Hoboken XVI/No. 50, circa 1794/95?

(C Major/C-dur/für majeur)

I—Allegro

II—Allegro molto

Sonata No. 61, Hoboken XVI/No. 51, circa 1794/95?

(D Major/D-dur/für majeur)

I—Andante

II—Finale: Presto

Side/Set/Face 4

Sonata No. 62, Hoboken XVI/No. 52, circa 1794

(E-flat Major/E-dur/für mi-bémol majeur)

I—Allegro

II—Allegro

III—Finale: Presto

The selections are PD.

HAYDN~GLENN GOULD  
LES SIX DERNIÈRES SONATES~DIE SECHS LETZTEN SONATEN  
THE SIX LAST SONATAS

PIANO~KLAVER

56 58 59 60 61 62

Il est seulement possible de suggérer, et non d'établir définitivement, un ordre chronologique de composition des sonates pour piano de Haydn—en particulier pour les premières. Trop de facteurs, importants non seulement pour la chronologie mais même concernant l'authenticité des œuvres, restent problématiques. Nous devons, pour cela, en savoir bien davantage sur les copistes et les dates à l'époque de la "Bibliothèque de copie musicale" du XVIII<sup>e</sup> siècle, et des détails précis nous manquent sur la période encore durant laquelle on ne lui copiait souvent pas. Par exemple, pas une seule des copies existantes des sonates pour piano de Haydn ne peut être établie comme authentique—c'est-à-dire comme ayant été supervisée par Haydn lui-même. Nous ne disposons pas, non plus, d'un catalogue de la musique pré-classique et classique pour évaluer comme celui que Jan LaRue (New York) a déjà établi pour les symphonies du dix-huitième siècle; un tel catalogue serait d'une très grande importance pour les origines et le développement de la sonate à la période classique. Il est insuffisant de dire simplement que le jeune Haydn a été naturellement influencé d'abord par le monde musical viennois de son temps—par Wagnier par exemple—et qu'il s'est tourné plus tard du côté de C.P.E. Bach, lequel a profondément influencé ses pensées musicales. La situation, naturellement, est beaucoup plus complexe et nous sommes confrontés à un champ de recherche dont seule la surface a été effleurée.

Évolution de Haydn, des simples parties des années 1750 aux œuvres de maturité de sa période londonienne, ne peut être véritablement tracée qu'à partir du matériel chronologiquement daté à notre disposition. Le chemin conduit, à travers la période du Sturm und Drang, aux œuvres de 1773 dédiées au Prince Esterházy (bien qu'elles ne constituent pas tout à fait une progression de la ligne stylistique par rapport aux sonates précédentes—les sonates de l'Anno 1776, les sonates Anna (publiées en 1780) et, surtout, les sonates de l'Anno 1773, les sonates de l'Anno 1774 pour Marianne von Genzinger, écrite en 1789/90, et la sonate en sol bémol, écrite en 1789/90 pour Marianne von Genzinger, qui contiennent de subtiles nuances mozartiennes. On termine avec les trois dernières sonates, dont la première est proche de Beethoven, tandis que la dernière mouvement de celle-ci ne peut posséder une ligne mélodique presque schubertienne. Ordre chronologique de ces dernières sonates ne peut être déterminé précisément. Alors que nous supposons que toutes les trois ont été écrites pendant le second séjour londonien de Haydn—une première version du second mouvement de la sonate No. 60 a été imprimée par Artaria à Vienne en 1794—nous savons que l'autographe de celle-ci n'est daté de 1794.

La sonate No. 56 est dédiée à la femme du Prince Nikolaus II., la Princesse Marie Esterházy, née Princesse Leuchtenstein. Borker (Speyer) a publié la première édition de cette sonate—édition annotée dans la Fürstliche Stadtbibliothek le 31 août 1794. Elle figure dans le catalogue du libraire viennois Rudolf Gräff, comme on peut le voir d'après l'annonce de Gräff dans la Wiener Zeitung du 5 février 1795. Toutes les éditions ultérieures à 1795—Bland (London), Le Duc (Paris), Hummel (Berlin-Ansbach), etc.—basent sur l'édition Borker.

Un exemplaire de l'édition Borker, ayant appartenu à P. Wagnier Retenauer et conservé à la Monastère Michaelbeuren près de Salzbourg, porte la note suivante, écrite de la main de P. Retenauer: "Folgende 3 Sonaten



**Joseph Haydn** 1732-1809

## *The 6 Last Sonatas*

### Album 1

#### **Piano Sonata in D major** Hob. XVI: 42

D-Dur · en *ré* majeur

- |   |                            |      |
|---|----------------------------|------|
| 1 | I. Andante con espressione | 8:47 |
| 2 | II. Vivace assai           | 2:12 |

#### **Piano Sonata in C major** Hob. XVI: 48

C-Dur · en *ut* majeur

- |   |                            |       |
|---|----------------------------|-------|
| 3 | I. Andante con espressione | 12:52 |
| 4 | II. Rondo. Presto          | 3:22  |

#### **Piano Sonata in E-flat major** Hob. XVI: 49

Es-Dur · en *mi* bémol majeur

- |   |                              |      |
|---|------------------------------|------|
| 5 | I. Allegro                   | 4:46 |
| 6 | II. Adagio e cantabile       | 8:48 |
| 7 | III. Finale. Tempo di Minuet | 3:38 |

Total Time 44:38

**Original LP: I2M 36947 (IM 37558/9)** · Released February 4, 1982

Recording: Columbia 30th Street Studio, New York City,

March 11, 1981 [1/2]; March 12 & May 29, 1981 [3/4]; February 24/25, 1981 [5-7]

Producers: Glenn Gould & Samuel H. Carter

Recording Engineers: Stan Tonkel, Martin Greenblatt, Ray Moore & John Johnson

Editing Assistant: Richard Einhorn

Art Direction: Henrietta Condak · Cover Art: Cliff Condak

Liner Notes: Christa Landon

LP Matrix: DAL 37558 [1-3], DBL 37558 [4-7] (digital)

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## Album 2

### Piano Sonata in C major Hob. XVI: 50

C-Dur · en *ut* majeur

1	I. Allegro	5:33
2	II. Adagio	5:34
3	III. Allegro molto	2:27

### Piano Sonata in D major Hob. XVI: 51

D-Dur · en *ré* majeur

4	I. Andante	3:26
5	II. Finale. Presto	2:22

### Piano Sonata in E-flat major Hob. XVI: 52

Es-Dur · en *mi* bémol majeur

6	I. Allegro	5:17
7	II. Adagio	7:34
8	III. Finale. Presto	3:47

Total Time 36:11

**Glenn Gould** piano

Recording: Columbia 30th Street Studio, New York City,  
October 13/14, 1980 [1–3]; October 14, 1980 [4/5]; February 25 & March 13, 1981 [6–8]  
Producers: Glenn Gould & Samuel H. Carter  
Recording Engineers: Stan Tonkel, Martin Greenblatt, Ray Moore & John Johnson  
Editing Assistant: Richard Einhorn  
LP Matrix: DAL 37559 [1–5], DBL 37559 [6–8] (digital)  
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A chronological order for Haydn's piano sonatas, especially his early works, can only be suggested, not definitely established. Too many factors, of importance not only for chronology but even for the works' authenticity, are problematical. We need to know much more about the Viennese copyists and "copy shops" of that time, and we lack precise details about the exact period in which any given copyist worked. For instance, not one of the extant copies of Haydn's piano sonatas can be established as "authentic" – that is, as having been supervised by Haydn himself. Nor do we have a catalogue of pre-Classical and Classical keyboard music, such as Jan LaRue (New York) has already compiled for the eighteenth-century symphony; such a catalogue would be of vast importance for the origins and development of the sonata in the Classical period. It is not enough merely to establish that the young Haydn was naturally first influenced by the contemporary Viennese musical world – by Wagenseil, for example – and later turned to C.P.E. Bach, who most profoundly influenced his musical thought. The situation is obviously much more complex, and we are faced here with an area of research of which only the surface has been touched.

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subtle Mozartian touches. We end with the last three sonatas, the first of which is close to Beethoven, while the first movement of the D major has an almost Schubertian melodic line. The chronological order of these last sonatas cannot be precisely determined. While we assume that all three were written during Haydn's second London sojourn (a first version of the second movement of Sonata No. 60 was printed by Artaria in Vienna in 1794), we know that the autograph of No. 62 is dated 1794.

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A copy of the Bossler edition (which included Sonatas Nos. 54–56) once in the possession of P. Werigand Rettensteiner and preserved in Michaelbeuern Monastery near Salzburg, shows the following note in P. Rettensteiner's hand: "Folgende 3 Sonaten sind mir von Herrn Joseph Haydn zu Esterhasz den 3ten Junj 1785 bey einem stundigen und unterhaltenden Besuche zur Verehrung gegeben, und von ihm vorgespielt worden." ("The following three Sonatas were given to me as a present by Joseph Haydn during a delightful visit in Eszterháza on June 3, 1785 and were played for me by him.")

Sonata No. 58 appeared in September, 1789, in the first volume of a "Sammlung neuer Klavier-Sonaten ... von verschiedenen beliebten

Komponisten” called *Musikalischer Pot-Pourri*, published in a typeset edition by Breitkopf in Leipzig. Haydn’s relations with this publishing house, which lasted until his old age, were established toward the end of 1786 during a visit to Vienna by Christoph Gottlob Breitkopf. Two years later, on January 10, 1789, Breitkopf asked Haydn to contribute an as-yet-unpublished piano sonata to a collection compiled by himself. Breitkopf was to receive the sonata by March of the same year. On March 8 Haydn reported to Breitkopf through his go-between, the Vienna music dealer Johann Traeg, that “the new pianoforte Sonata shall be finished by the coming week.” At the beginning of April, Haydn asked to be excused, since he had to look through the work again. On April 5 Haydn informed the publisher that he was sending the Sonata through Traeg, “fully hoping that it will meet with the musical world’s approbation.” The work arrived in Leipzig on April 25. It cannot be said with certainty whether this Sonata really was composed at this time or somewhat earlier, or whether Sonata No. 58 was, as has been suggested, a “Sonata for pianoforte alone” which Haydn had offered to the London publisher William Forster in a letter of April 8, 1787.

Other piano sonatas commissioned by Breitkopf were not supplied by Haydn. On November 18, 1789, Haydn presented the new collection, “a little musical vegetable pot” as he called it in his accompanying letter, to his friend Marianne von Genzinger.

An edition was issued by John Bland in London around April 1, 1791, with the publisher’s note: “This is the first Sonata that has been printed since his [Haydn’s] arrival in England.”

Sonata No. 59 was composed by Haydn for Marianne von Genzinger. According to Haydn’s correspondence with Frau von Genzinger, the date on the title page of the preserved autograph, June 1, 1790, certainly does not refer to the start of the composition of the Sonata, since the first and third movements were written one year earlier. The attribution of the work stands in apparent contradiction to Haydn’s own dedication on the autograph: “Composta par la Stimatissima Signora Anna de Jerlischeck.” It can clearly be seen in the letters, however, that “our Mademoiselle Nanette” had commissioned Haydn “to compose a new pianoforte Sonata for Your Grace [Frau von Genzinger, to whom this letter of June 6, 1790, is addressed], but which should not be permitted to get into other hands.” In his Haydn Catalogue, Anthony van Hoboken discusses “Mademoiselle Nanette” at length and assumes that she is identical with “Anna de Jerlischeck” (Maria Anna Gerlischek). She was apparently in charge of the Esterházy household and was probably married in 1790 to Jean Tost, to whom Haydn had dedicated the Op. 64 quartets composed the same year. This Sonata is mentioned frequently in Haydn’s correspondence with Frau von Genzinger. Haydn recommended that his friend acquire a fortepiano made by the Schantz workshop (which he preferred to those made by Anton Walter), because “everything may be better expressed ... I know I ought to have composed this Sonata in accordance with the capabilities of your Clavier [= harpsichord], but I found this impossible because I was no longer accustomed to it.” Frau von Genzinger wished that the passage might be changed “in the second part of the *Adagio*, where the hands cross over ... if by so doing it does not detract from the beauty of the piece.” Although Haydn promised that “Your Grace



shall receive the alteration in the *Adagio*,” he seems not to have altered this passage in the Sonata as far as we know from the sources at our disposal.

The first edition of this Sonata was published by Artaria & Comp. as Op. 66 in August 1791. It carries no dedication on the title page – the dedication on the autograph seems incidentally to have been pasted over – and was probably brought out without the knowledge of the composer, who was in England at the time. This may be referred to in the following passage of a letter to Frau von Genzinger from London (March 2, 1792): “I was not a little shocked to hear the unpleasant news of the Sonata. By God! I would rather have lost 25 ducats than to hear of this theft, and no one except my own copyist can have done it.” The sincerity of Haydn’s annoyance should perhaps be taken with a grain of salt; in an earlier letter Haydn had asked Frau von Genzinger to purchase two works of his from Artaria, have them copied and sent to him in London for further publication, all of this without Artaria’s knowledge. Moreover, Sonata No. 59 was already published *circa* February 1792 by John Bland in London also as Op. 66 (“J. Haydn’s 4th Sonata Published since his arrival in England”) and was derived from the Artaria edition.

All of the three Sonatas Nos. 60–62 were probably composed during Haydn’s second London sojourn, 1794–95. Since the reappearance of the autograph of Sonata No. 62, which is dated London, 1794, and bears the dedication: “Composta per la Celebre Signora Teresa de Janson,” it is certain that at least two of these three works (Nos. 60 and 62) were written for Therese Jansen. On May 16, 1795, Haydn was one of the witnesses at the wedding of

Therese Jansen to the engraver (*Kupferstecher*) Gaetano Bartolozzi in London. The title pages of the English first editions of Sonatas Nos. 60 and 62 state that the works were expressly composed for Mrs. Bartolozzi. With regard to Sonata No. 61, we do not possess conclusive documentary evidence. There is a discrepancy between the two contemporary Haydn biographers, Griesinger and Dies, concerning the transcription of Haydn’s London catalogue of works contained in the missing fourth London notebook. Griesinger lists “Zwey Sonaten für Miss Janson,” while Dies, retaining Haydn’s original English entry, mentions “3 Sonates for Ms. Janson,” which is probably correct. Here the question remains open whether this entry does not refer to the Piano Trios Hob. XV: 27–29, also written for Mrs. Bartolozzi (Therese Jansen) and published in 1797. As was customary at the time, they too were entitled sonatas. It is reasonably certain, however, that the third Sonata (No. 61) was in fact composed for Therese Jansen. “An Andante and Finale which Haydn had composed in England for a lady who kept the original manuscript,” one of the three works Haydn offered Breitkopf & Härtel around 1804, is without doubt Sonata No. 61.

In an exhaustive article written by W. Oliver Strunk on the reappearance of the autograph of the E-flat Sonata, a new chronology of the last three Sonatas was also suggested: E-flat major (No. 62), D major (No. 61) and lastly No. 60 in C major, which, incidentally, is the only sonata in which the range is extended to a<sup>3</sup> in contrast to the upper limit of f<sup>3</sup> in Haydn’s other piano works.

The first edition of Sonata No. 60, published in 1801 by J. & H. Caulfield (London), seems to have used the autograph or a copy thereof as engraver’s

copy. In editing this Sonata difficulties arose particularly on account of the inaccurately placed dynamic marks and the interpretation of these signs. The earlier version of the second movement was published as a single *Adagio* by Artaria & Comp. in Vienna in June 1794 in a rather inaccurate edition. The *Oeuvres complètes (Cahier XII)* included it in this form. It must be regretted that better sources are not available for a comparison of the two versions.

Sonata No. 61 was published by Breitkopf & Härtel in 1805 separately from the *Oeuvres complètes* but appeared again in *Cahier XI*. Obviously not the original manuscript (in possession of the English lady) but a rather unreliable manuscript copy served as the source for the first edition. It is most questionable if the editor of the *Oeuvres complètes* used again the source of the first edition.

Sonata No. 62 was first printed in December 1798 by Artaria & Comp. and is dedicated to Magdalena von Kurzböck, the daughter of the Viennese bookseller and printer Joseph von Kurzböck, with whom Haydn had brought out his first sonata edition (Nos. 36–41) in 1774. Artaria shows additions to the autograph and divergencies from it, the authenticity of which must be questioned.

The English first edition, advertised in *The Morning Chronicle* of December 27, 1799, was published by Longman, Clementi & Co. (London). Directions for the engraver in English contained in the autograph seem to point to the fact that this edition was engraved from the autograph. On the title page the piece is expressly described – perhaps with an eye towards Artaria's edition – as “A New Grand Sonata.”

CHRISTA LANDON  
Vienna, 1964

*NB: Sonata No. 57 belongs to the works for piano published in 1788 by Artaria & Comp. in Vienna; virtually all of these were composed in the 1760s.*

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