JOSEPH HAYDN'S KEYBOARD VARIATIONS

Mei-Luan Chen

Introduction

Joseph Haydn's (1732-1809) keyboard music has been generously included into the current performance repertoire in the last three decades. Two important editions of Haydn's keyboard sonatas have been published as the result of many years of intensive research by Christa Landon (1921-1977), editor of the Vienna Urtext Edition of the Complete Haydn Piano Sonatas, published in three volumes by Universal from 1962 to 1966. The second edition, also based on her research, was published in three volumes by Henle from 1971 to 1972 under the editorship of Georg Feder (b.1927). In addition to the Sonatas, Haydn's other important original keyboard works are included in Henle's authoritative collection -- Klavierstücke, first published in 1968.

Largely known for his symphonies, string quartets and oratorios, Haydn's large output of keyboard works, the variations included, are considered minor when placed beside such monumental late works such as the "London Symphonies," the "String Quartets, Op. 76," "The Creation," and "The Seasons."

However, some of Haydn's keyboard sonatas do make frequent appearances as major performance pieces, such as Hoboken XVI:46 (A-flat Major), 20 (C Minor), 34 (E Minor), 36 (C-sharp Minor), 48 (C Major), 49 (E-flat Major), 50 (C Major), and 52 (E-flat Major), etc. On the other hand, very few of Haydn's keyboard variations are studied and performed with the exception of Hoboken XVII : 6 in F Minor. The comparative lack of interest in Haydn's variations may lie in the type of variation that the Classical period preferred -- the ornamental variation. This type is characterized by a stereotyped plan, simple texture, and a lack of sharp and dramatic contrasts, which is found in later works such as Beethoven's
“Eroica Variations,” Schumann’s “Symphonic Etude,” or Brahms’ “Handel Variations.” The nineteenth-century character variation, with its tendency toward virtuosity, seems to be more attractive to pianists today and has tended to overshadow the ornamental variation.

This paper is an attempt to fill the need for a thorough and functional basic study of Haydn’s keyboard variations. The works to be considered in this paper include five of his independent keyboard variation sets in the Henle edition, the several theme-and-variation movements in his keyboard sonatas, as well as other sonata movements which use the variation principle within the rondo, the ABA, or the sonata form. The numbers and dates of the works that will be referred to are based on Anthony van Hoboken’s (b. 1887) Haydn Thematic Catalogue (Hob.). However, Christa Landon’s numbering of Haydn’s keyboard sonatas (V.U.) will also be shown in Table 4 as an additional reference.

Haydn’s Independent Keyboard Variation Sets

Compared to Mozart (1756-1791) and Beethoven (1770-1827), Haydn composed the least number of independent variation sets; Mozart wrote eighteen, Beethoven twenty-one, and Haydn five. Haydn may have written more independent variation sets, but only five are considered to be Haydn’s authentic works (Table 1). There are also four other sets which can also be attributed to Haydn, but the authenticity of these works is ambiguous due to a lack of reliable sources (Table 2). Furthermore, four variation sets of keyboard transcriptions from Haydn’s other media, such as his string quartets, symphonies, and divertimentos, are also found but again with questionable authenticity (Table 3). In this paper, only the five authentic variation works will be discussed because it is groundless to discuss works which have doubtful authenticities. It should be pointed out that the five authentic variation sets are also those included in Henle’s Klavierstücke. Example 1 shows the incipits of Haydn’s independent keyboard variation sets. The attributed ones and the keyboard transcriptions are also included in this example for the purpose of introducing and referencing all the variation sets together as these scores are difficult to obtain nowadays.
海頓鋼琴變奏曲之探討

陳美鶯

雖然海頓的鋼琴奏鳴曲在近三十年來已漸被重視，且有不少針對海頓鋼琴奏鳴曲研究的專著出版。然而他的變奏曲則甚缺乏全面性研究的完整資料。本文的主旨將探討海頓鋼琴變奏曲的獨特性，其變奏技巧的運用，風格的演變，及它在古典時期鋼琴作品的影響及貢獻。本文分為六大單元，包括海頓五首獨立的鋼琴變奏曲，鋼琴奏鳴曲中的變奏樂章，海頓變奏曲式的種類，海頓主題的原則性及特性，海頓變奏技巧的運用及總結篇。