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HAYDN

SONATAS & CONCERTOS

ANNE-MARIE McDERMOTT

ODENSE SYMPHONY ORCHESTRA
SCOTT YOO

 **BRIDGE**[®]
BRIDGE 9438A/B
Two Discs

Franz Joseph Haydn (1732-1809)

Anne-Marie McDermott, piano

Odense Symphony Orchestra • Scott Yoo, conductor

Disc A (70:15)

Sonata in F major, H. XVI: 23 (18:28)

- 1) I. Moderato (6:29)
- 2) II. Adagio (8:09)
- 3) III. Rondo: Presto (3:49)

Sonata in G major, H. XVI: 40 (11:13)

- 4) I. Allegro innocente (7:57)
- 5) II. Presto (3:16)

Sonata in C major, H. XVI: 50 (20:50)

- 6) I. Allegro (11:28)
- 7) II. Adagio (6:33)
- 8) III. Allegro molto (2:47)

Piano Concerto in D major, H. XVIII: 11 (19:42)

- 9) I. Vivace (7:48)
- 10) II. Un poco Adagio (7:28)
- 11) III. Rondo all'Ungherese: Allegro assai (4:24)

The **Odense Symphony Orchestra** – one of Denmark's five regional orchestras – was established in 1946, but its roots go all the way back to about the year 1800. From being a theatre orchestra that also played symphonic music, the orchestra today is a continuously developing and expanding modern symphony orchestra with 73 permanent musicians and a high level of activity. Concerts and productions with Odense Symphony Orchestra vary in terms of size and genre: from symphony concerts, light classical and opera to chamber music, children/youth concerts and crossovers. Leader: Eugen Tichindeleanu

After beginning his musical studies at age three, **Scott Yoo** performed Mendelssohn's **A** Violin Concerto with the Boston Symphony at age twelve. He received first prize in the 1988 Josef Gingold International Violin Competition, the 1989 Young Concert Artists International Auditions, and the 1994 Avery Fisher Career Grant. In 1993, Mr. Yoo founded the Metamorphosen Chamber Orchestra, conducting the ensemble in its series at Jordan Hall in Boston, and more than ninety performances on tour. Scott Yoo has collaborated with eminent artists Sarah Chang, Edgar Meyer, Benita Valente, and Dawn Upshaw. He is currently Music Director and Principal Conductor of Festival Mozaic, and Artistic Director of the Medellín Festicámara, a chamber music program for underprivileged young musicians. As a guest-conductor, Mr. Yoo has led the Colorado, Dallas, Indianapolis, New World, San Francisco and Utah Symphonies. He conducted the St. Paul Chamber Orchestra for their Elliott Carter Festival, and at Carnegie Hall with pianist Brad Mehlday. Abroad, he has conducted the City of London Sinfonia, the Britten Sinfonia, the Ensemble Orchestral de Paris, Odense Symphony, the Seoul Philharmonic, and the Yomiuri Nippon Orchestra.

The esteemed American pianist **Anne-Marie McDermott** has played concertos, recitals and chamber music in hundreds of cities throughout the United States, Europe and Asia. This current all-Haydn CD set is the result of a series of all-Haydn recitals she has performed at the Festival Aux Jacobins in Toulouse, in three cities in China, and in Washington DC, San Diego, Vail, and New York City. Recent collaborations also include recitals with her violin partner, Nadja Salerno Sonnenberg, chamber music with the piano quartet, Opus One, and concertos with the New York Philharmonic, Philadelphia, and Dallas Symphony orchestras in Vail, Colorado. Ms. McDermott's repertoire is extensive and eclectic running from Bach, Haydn, Mozart and Beethoven, to Rachmaninoff, Prokofiev, Shostakovich and Scriabin and onwards to works by many of today's leading composers, including Aaron Jay Kernis, Steven Hartke, Joan Tower, Charles Wuorinen (who kindly wrote two cadenzas for her for the Haydn G-major concerto in this set), and Poul Ruders. Ms. McDermott is currently Artistic Director of the Ocean Reef Chamber Music Festival in Florida and has served since 2011 as the Artistic Director of the Bravo! Vail Music Festival in Vail, Colorado—"one of the top ten Classical Music Festival in the US" according to National Public Radio. She is also the Curator for Chamber Music at the Mainly Mozart Festival in San Diego. As an Artist Member of The Chamber Music Society of Lincoln Center, Ms. McDermott has been featured in retrospective series devoted to the music of Prokofiev and Shostakovich. She released her first solo recording in 1999 – *Bach's Partitas and English Suites* (NSS Music #4) which was an Editor's Choice in *Gramophone* magazine. In 2008 Bridge Records released her performances of *Gershwin's Complete Works for Piano and Orchestra* with the Dallas Symphony (BRIDGE 9252), which was also named Editor's Choice by *Gramophone*. About her recording of *The Complete Prokofiev Piano Sonatas* (BRIDGE 9298A/C), *Gramophone* wrote "we have waited a long time for an American pianist of this stature." Her most recent recordings for Bridge are a *Chopin Recital* (BRIDGE 9359) and three *Mozart Piano Concertos* (BRIDGE 9403) with the Calder Quartet.

Disc B (70:09)

Sonata in C minor, H. XVI: 20 (25:36)

- 1) I. Allegro moderato (10:48)
- 2) II. Andante con moto (8:13)
- 3) III. Allegro (6:31)

Sonata in E-flat major, H. XVI: 52 (21:42)

- 4) I. Allegro (8:09)
- 5) II. Adagio (7:25)
- 6) III. Finale: Presto (6:06)

Piano Concerto in G major, H. XVIII: 4 (22:51)

- 7) I. Allegro (9:28)
- 8) II. Adagio cantabile (9:03)
- 9) III. Rondo: Presto (4:19)

Cadenzas by Charles Wuorinen



Joseph Haydn
(1732-1809)

Piano Concertos and Sonatas

Haydn once said of himself that he was “not a bad piano player,” but, though he was not a virtuoso on the instrument of the stature of his friend Wolfgang Mozart, he was a competent and busy keyboard performer and composer throughout his career. Haydn began playing the clavier as a child and he studied the clavichord, harpsichord and organ with fine teachers at the Imperial Choir School in Vienna. After leaving the School in 1749, he taught both clavichord and harpsichord, served as organist in a couple of minor Viennese posts, and mastered the art of accompaniment. He was nearly penniless in those early days, living in an attic in an undesirable quarter of the city, and he resorted to his clavier as a source of comfort, as he later told his biographer Albert Dies: “The severe loneliness of the place, the lack of anything to divert the idle spirit, and my quite needy situation led me to contemplations which were often so grave that I found it necessary to take refuge at my worm-eaten clavier ... to play away my melancholy.” His appointment in 1758 as Kapellmeister for Count Morzin (he gave the Countess clavier lessons) and two years later to the musical staff of the Esterházy family ameliorated his situation and greatly expanded the possibilities for his keyboard activities. He participated almost daily in chamber or solo performances at the Esterházy palaces, and occasionally acted as soloist in concertos, as well as serving as keyboardist for vocal concerts and such special occasions as the visit of the Empress Maria Theresa in 1773. After he was appointed director of the Esterházy

orchestral flourish. Such a clinical description, however, says little about the delightful, life-confirming nature of the music itself, which brings to mind the words of Bernard Jacobson: “A lack of appreciation for Haydn is a species of the inability to enjoy the good things in life.” The expressive and lyrical *Adagio* is in sonatina form, a sonata without a development section. The finale is an ebullient rondo.

Notes by Dr. Richard E. Rodda

I've long admired Anne-Marie McDermott's unsurpassed performances of Haydn. Her understanding of his music is superb and her playing of it so apt and expressive that I could not resist her invitation to provide cadenzas for one of Haydn's concerti. It was a joy to write them, and reproducing my own thoughts in the language of this ancient composer was exhilarating. It goes without saying that their realization in sound is exactly what I had intended. – *Charles Wuorinen*

music, and became the pupil of such illustrious teachers as Salieri, Kozeluch and Abbé Vogler. By the age of sixteen (she was born in 1759 in Vienna), Maria was performing professionally as a pianist in the concert halls and aristocratic salons of Vienna; it was probably at that time that she first met Haydn and Mozart (who composed for her the Concerto in B-flat major, K. 456 in 1784). She set out on an extended tour of the European capitals in 1783, garnering such laudatory notices as the one in the *Journal de Paris* of April 4th: “One must have heard her to form an idea of the touch, the precision, the fluency and the vividness of her playing.” Maria apparently had exceptionally acute hearing and an excellent memory because her repertory included over sixty concertos she had learned by heart. She continued her touring for many years (she lived until 1824), but later in her life devoted much of her time to composing. She wrote at least three stage works, various instrumental pieces, cantatas and songs, including such vocal compositions as *Song on the Blindness of the Fräulein M. Th. v. Paradis (I was a little mite)*, *To the women, who now collect linen instead of gold for the wounded soldiers* and *On Brothers, On, Enjoy Life’s Delights*. In 1808, she founded a music school for girls in Vienna.

The opening movement is disposed in full sonata-concerto form: orchestral introduction; main theme of the introduction repeated and elaborated by the soloist; modulating transition employing scalar figuration in the keyboard; second theme, with a few whiffs of chromaticism, of more graceful demeanor; development based on some of the earlier motives; recapitulation of the principal and second themes, appropriately adjusted as to key; solo cadenza; and closing

musical establishment in 1766, he also participated as organist in many sacred and ceremonial events. With the completion of the family’s opera house in 1776, Haydn’s chief function as a keyboardist was as continuo player and conductor from the *clavier*, a duty he also fulfilled in the performances of his symphonies. Even as late as his London visits in 1791 and 1794, Haydn still “presided at the pianoforte” for the presentations of his rapturously received symphonies, according to the eminent 18th-century British musical scholar Charles Burney. Haydn largely gave up playing during the years of retirement that followed his English tours, but he derived pleasure from having guests perform for him. He sold his harpsichord in 1808, a year before he died, but kept a clavichord, the species of keyboard instrument on which he had learned to play as a child, and he regularly entertained himself with *Gott erhalte Franz den Kaiser*, the Austrian anthem he had written and included in his Quartet in C major, Op. 76, No. 3 (“Emperor”), until just five days before his death.

Sonata in F major, H. XVI:23

From his earliest clavichord *divertimentos* to his last set of three piano sonatas written in London, Haydn composed more than sixty solo keyboard sonatas, mostly for students, friends and *amateurs*, though some were intended for performing virtuosos. The set of six sonatas composed in 1773 and published in Vienna by Kurzböck the following year (H. XVI:21-26) was the first publication issued under the composer’s supervision: in that pre-copyright era of lax control of intellectual property, all previous editions of his music had been published

without his consent or even knowledge. The 1773 Sonatas, judiciously dedicated to Haydn's employer, Prince Nikolaus Esterházy, are tailored to the taste and technique of the *amateur* keyboard player, who offered a potentially lucrative market for the composer. All except the two-movement Sonata in E-flat (H. XVI:25) are in three movements; all are in major keys, crisply constructed in their forms, without extreme demands of technique, and pleasing in content. The opening movement of the Sonata in F major (H. XIV:23) takes a little descending figure in dotted rhythms as its main theme. A complementary scalar motive is introduced, but the exposition is largely given over to free scales and arpeggios. A reminiscence of the main theme begins the development section, which stirs a certain amount of decorous drama with its chromatic excursions. The recapitulation returns the materials of the exposition. The sonata-form *Adagio*, mysterious and melancholy, looks forward to the heightened emotional expression of the gestating Romantic era. The finale, also in sonata form, is impudent and high-spirited.

Sonata in G major, H. XVI:40

The Sonata in G major (H. XVI:40) was one of a set of three such works that Haydn wrote in 1784, when he was up to his ears composing, producing concerts and operas, and overseeing the bustling musical establishment at Esterháza; the pieces were dedicated upon their publication the following year to Princess Marie Esterházy, wife of Prince Nikolaus II. These three Sonatas (H. XVI:40-42), written when Haydn's fame — and the concomitant demand for his music — was spreading like wildfire across Europe, were created for the talented home pianist

opening movement's main theme, a noble strain whose dotted rhythms recall the old French *Ouverture* (which also served Haydn as the model for the majestic introductions to many of his late symphonies) and a descending figure in snapping rhythms, exploit the loud-soft dynamic contrasts characteristic of the pianoforte, the keyboard instrument which had largely supplanted the harpsichord by the end of the 18th century. The second theme, with its high, quick, dancing motives and fluttering figurations, provides a delicate contrast. The noble main theme returns to close the exposition. The development section is tightly woven from the second subject and the main theme's descending figure. The movement is rounded out by a full recapitulation and a brief coda. The *Adagio*, in the surprisingly daring tonality of E major (in terms of music theory, the most distant key from the home E-flat major — every one of the available seven scale notes must be altered to get there), combines variation and three-part forms into a tender, fantasia-like movement. The brilliant sonata-form finale, both playful and profound, is marked by a chuckling wit, a propulsive rhythmic energy and an unerring mastery of motivic development.

Concerto in G major, H. XVIII:4

Like the D major Piano Concerto, the Concerto in G major (H. XVIII:4) was first published in Boyer's 1784 edition, which noted that the piece had been performed at the Concert Spirituel by one of the most remarkable women of the time, Maria Theresia von Paradis. Maria was the daughter of Josef von Paradis, State Councilor of Lower Austria, and the godchild of the Empress Maria Theresa. She lost her sight at the age of four, but nevertheless showed a remarkable talent for

in the 1780 set to round out the six pieces expected in such a publication by music lovers of that time. The Sonata is thoroughly imbued with the turbulent, proto-Romantic expression of the *Sturm und Drang* (“*Storm and Stress*”) style that Haydn had learned from his study of the keyboard works of C.P.E. Bach. Each of the composition’s three movements (*Allegro moderato* — *Andante con moto* — *Allegro*) follows the essential progress of traditional sonata form, but the attenuated emotion and sense of tragic heroism were exceptional for the time of the work’s creation, and are yet another evidence of Haydn’s remarkable invention and stylistic daring.

Sonata in E-flat major, H. XVI:52

Haydn’s final set of three keyboard sonatas (H. XVI:50-52) was written in London in 1794 or 1795 for the gifted pianist Therese Bartolozzi (*née* Jansen), a native of Aachen, Germany who had settled in London to study with Clementi. She became one of the city’s most sought-after performers and piano teachers, and both Clementi and Dussek also dedicated important sonatas to her. Haydn met Therese early in his second London sojourn, and he became friendly enough with her to serve as a witness at her wedding on May 16, 1795 to Gaetano Bartolozzi, son of the well-known engraver Francesco Bartolozzi. Haydn later also wrote for her three piano trios (H. XV:27-29). The E-flat Sonata (H/XVI:52), the last work Haydn composed in the form and one of his most admired and frequently performed, has a breadth of gesture and expressive weight from which Beethoven, a student of Haydn during those years, learned much. The two elements of the

rather than for the concert virtuoso. Each comprises two movements: fast and faster. The G major Sonata’s first movement alternates strains in major and minor keys, with the opening motive returning several times in varied form. The *Presto* is a whirlwind rondo with some brilliant passagework at the close.

Sonata in C major, H. XVI:50

The C major Sonata (H. XVI:50) begins with a splendid movement, a boundlessly inventive fantasia in sonata form grown from a single thematic kernel. The *Adagio* is delicate and graceful, finely shading its sun-dappled principal tonality with moments of harmonic melancholy. Such a movement speaks eloquently of the influence on the music of Haydn’s late maturity of Wolfgang Mozart, dead only three years in 1794. The compact finale is a sparkling sonatina-form essay that is almost a scherzo.

Concerto in D major, H. XVII:11

It is likely that Haydn wrote the D major Concerto (Hoboken XVIII, No. 11) for himself, though exactly when he did so is unknown: the conjectured dates of the score’s composition cover some ten years. The earliest firm evidence for the work’s existence is its publication in 1784 in three separate editions, issued in Vienna (Artaria), Paris (Boyer & Le Menu) and London (Longman & Broderip). A. Peter Brown, in his study of *Joseph Haydn’s Keyboard Music. Sources and Style* (1986), believes the Concerto may date from as early as the mid-1770s and

have been performed at a concert in Vienna on February 28, 1780. Despite its contemporary popularity (there were no fewer than seven different publications of its parts and score during Haydn's lifetime), the work virtually disappeared after the composer's death. It was that noble pioneer in the authentic modern performance of early music, the harpsichordist Wanda Landowska, who sought out the piece in the 1940s and had performance materials prepared from Artaria's published edition and a set of contemporary orchestral parts. (Haydn's manuscript has vanished.) Her performance with the New York Philharmonic on February 22, 1945 was probably the first of the Concerto in America.

When this Concerto was written, sometime before 1784, it would almost certainly have been performed not on the then new-fangled fortepiano but on the harpsichord, which was at the zenith of its mechanical and decorative perfection in the 1780s. Mozart, whose position as one of Vienna's most fashionable soloists demanded that he keep up with the latest trends, did not buy his first piano until 1784, just when this Concerto first appeared in print. Haydn acquired his piano four years later. In a clever business strategy in a changing market, Artaria labeled its edition "per il Clavicembalo o Forte Piano." Haydn's only reference to the Concerto notes simply that it is for "clavier," the generic 18th-century term for keyboard that could indicate either harpsichord or piano. As performances and recordings of this most popular of all Haydn's keyboard concertos have shown, the work can be successfully negotiated on either instrument.

"The first movement of this Concerto," according to a contemporary review of Artaria's 1784 first edition, "breathes the true and genuine spirit of its author; it

is neat, sprightly and beautiful." Like many movements of Haydn's symphonies and quartets of the 1780s, this one is largely built from a single theme, announced immediately at the outset and developed with seemingly boundless imagination. The *Adagio* is almost operatic in its tender mood; its lyricism and touching pathos are reminders that Haydn was one of the busiest and most successful opera composers and producers of his day. Of the spicy finale, marked "Rondo all'Ungherese," H.C. Robbins Landon wrote, "We seem to see dancing figures, whirling before our eyes in front of the campfire on those endless, lonely Hungarian plains, the charm and slightly forbidding aspects of which have captivated any Western visitor of perception and imagination."

Sonata in C minor, H. XVI:20

Among the most important of Haydn's piano sonatas were six sonatas (H. XVI:20, 35-39) published in Vienna in 1780 by Artaria, the first issue by that company of music by Haydn, who remained a client of the firm for the rest of his life. Haydn inscribed the collection to the sisters Caterina and Marianne Auenbrugger of Graz, a talented pair of pianists who, Leopold Mozart said, "play extraordinarily well and are thoroughly musical." Reflecting the changing tastes of the time, the title page of the Auenbrugger sonatas noted that they could be played on either "clavicembalo [harpsichord] or forte piano," though their dynamic range, ornamentation and general style suggest that they were intended for the latter rather than the former. According to the date on the manuscript, the C minor Sonata (H. XVI:20) was composed in 1771, suggesting that Haydn included it