Haydn's Last Five Piano Sonatas: Their Influences on Beethoven's Piano Sonatas

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Introduction

This article gives particular attention towards the late piano sonatas of Haydn and the complete cycle of Beethoven's piano sonatas. It is based on the belief in empiricism, which, in this specific case, suggests that composers—past or present—have always influenced others, and the composers themselves, in turn, *have* also *been* influenced by others. By saying this, one has to take risk in believing that in no way can a composer be influenced by that which he has never experienced in life.

Beethoven, who began studying with Haydn in 1792—just after Haydn's return from his first successful London visit—must have been influenced to a great extent. Nonetheless, in aiming to point out 'where exactly' do such influences occur is such a dangerous task, for one can never obtain certainty in implying thus. The main reasons for this comprise the fact that:

1. Beethoven was surely also influenced by other composers of his contemporary and other teachers, since he also studied, without Haydn's knowledge for a certain period, with Albrechtsberger and Salieri, amongst any others.

2. Haydn himself was also influenced by many others; for instance, C.P.E. Bach, whom Haydn prised greatly in his early days, and Mozart, who became Haydn's companion for many years. Their ideas and means of composition undoubtedly exchanged throughout those fruitful years. Thus, by simply pointing to whatever that might reflect Haydn's originality and ingenuity in his music can always raise unending questions.

3. Each composer's previous works may impact his other works, and not only does this statement seem strikingly true, but also each composer's own experience, belief, society, environment, circumstances, and many other musical or non-musical aspects can all contribute to the impact on the so-called 'influences'.

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4. During the period of Beethoven's study with Haydn, the two composers must have influenced one another—consciously or subconsciously, intentionally or unintentionally, directly or indirectly—to a certain extent. Although most of what Beethoven did in those days with Haydn consisted of writing counterpoint exercises, it is convincing that some 'special treatments', whether in aspects of harmony or techniques of writing for instruments, were interchanged. Such an internationally respected composer (at the time) as Haydn must have showed young Beethoven some of his fruitful compositions, especially compositions that came out around that period. Beethoven, in turn, must have absorbed some of the skills used by Haydn, and invented his own way of treatment later on.

As has been pointed out so far, it is clear that influences are never a one-way direction. Nevertheless, in this article the author still wishes to clarify the various influences that Haydn had laid on Beethoven, for no matter how sophisticated and ambiguous this may be, it is worth observing and noting the significant correlations that occur between the two composers, as apparent in the piano sonatas.

The author has focused the study only towards the scope of the last five piano sonatas of Haydn primarily because they are most likely influential works, compared to others in the same genre. Furthermore, these works provide the closest link to the period that Beethoven was studying with Haydn. However, it is not the author's intention to suggest that only the last five piano sonatas of Haydn, and no other, did contribute to the influences on Beethoven's compositions for piano solo. On the contrary, *all* the piano sonatas (and other works) by Haydn that Beethoven had observed had helped with the contribution,[2] but perhaps to a lesser extent.

As for Beethoven's piano sonatas, the scope is much wider. This is due to the fact that Beethoven had indeed expressed what the author is inclined to call "Haydnesque influences" throughout the entire cycle of his piano sonatas, i.e. from op. 2 no. 1 to op. 111. However, Beethoven's treatments are vast—from using direct motifs to posing entire movement's form.

[2] For this see Haydn's piano sonata in c minor, Hob. XVI: 20 among many others. This sonata, with its long dramatic development section, extensive harmony, and precise dynamic indications (which varied from pp to ff) in the first movement, surely precedes the practices of Beethoven and even Schubert. Moreover, one might compare bars 32-35 of this Haydn sonata to Beethoven's op. 31 no. 3 (II) bars 90-95 and op. 49 no. 1 (I) bars 38-40, and notice the familiarity in motifs.

Thus, this article observes similarities and practices that not only resemble the works of the two composers, but also provides reliable evidence concerning the influences.

It is the wish of the author that this article may help contribute further studies for those who have special interest on the topic, that it may inspire others both in aspects of theory of music and musicology, and that the solo piano works of both Haydn and Beethoven may be realized in greater depth. Although the author has tried his best to explain the detail in plain language, it is strongly advised that the reader should have a copy of Haydn's piano sonatas from Hob. XVI: 48 to 52 (i.e. the last five sonatas) and a copy of Beethoven's piano sonatas in their complete cycle at hand. It would be impossible to quote everything in this paper without having to refer to those scores, since many times, there shall be discussions in aspects of form and structure, which usually require close observation to the complete movements of the sonatas, and, occasionally, the entire sonatas.

I
Haydn: Piano Sonata in C Major, Hob. XVI: 48 and its influences

This two-movement piano sonata, composed in 1789-90, both in C Major, has a special structure in many aspects. The choice that Haydn chose in terms of tempi, however, is not to be surpassed from observation, for the first movement begins in "Andante con espressione", which is a relatively slow tempo, juxtaposed with "Rondo: Presto" in the second. This practice is also apparent in two of the two-movement piano sonatas of Beethoven, one in g minor, op. 49 no. 1 and another in F Major, op. 54. However, the g minor sonata, composed in 1795-98, holds a more significant proof, since it begins with an "Andante" and ends with a "Rondo", as indicated by Beethoven.

First Movement

This movement's form could be realized as the combination of both theme(s) & variations and sonata-rondo.[3] By roughly skimming through sections defined by the keys one might be able to define the sections as follows:

[3] By stating sonata-rondo, the author's intention devotes much to the unity and development between the sections; i.e. one section always precedes another, and no single section seems entirely new, for it always generates itself from the previous sections that has been introduced. Thus, the traditional division of A-B-A-C-A-B-A should be avoided in this context.

A – Bars 1-26, in binary form.

B – Bars 27-55.

A1 – Bars 56-97, varied.

C – Bars 98-108.

A2 – Bars 109-135, varied.

Nonetheless, with further investigation in depth one might realize that the B section is, in fact, generated from A and even has the sense of development of A. Instead of developing A further than its first ten bars (bars 27-36), the B section moves on to establish itself as a theme. This thesis is confirmed immediately by the first variation of B from bar 37 to bar 46, and the second variation from bar 47 to bar 55. However, the second variation of B also includes harmonic variation and augmentation, and, to add up to the confusion, the second half of the original B does not appear.

The A1 section, which follows, has a sense of variation from the primary A that is first introduced. By close investigation one notices that the new A1 from bar 56 to bar 81 is indeed the first variation of A. Furthermore, in bars 82-97, the second variation is followed immediately, but, as if to compliment the missing 'second half' of the second variation in the previous section, this variation does not contain the first half of the original A instead.

The dramatic c minor-mood is clear enough to construct the section C in bars 98-108. Even though it begins by using the first two bars of the B section, it does not continue in that frame and its effect is worthy of realizing itself as an episode to the rondo.

The 'recapitulation'[4] follows in an unexpected key of A-flat Major,[5] thus generating the A2 section, which is the third variation of A from bar 109 to bar 129. The piece modulates back to its

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[4] When linked with the sonata-rondo practise, the sections are realized thus;
A-B-A1: Exposition
C: Episode
A2: Recapitulation

[5] This proves that the idea of using third-related keys had already been introduced prior to the practices of Beethoven. Whether or not Haydn was in fact *the first* composer to introduce such methodology still awaits further investigation. Nevertheless, in many of the three- or four-movement sonatas of Haydn, the practice of posing the submediant or mediant as the key of the slowest inner movement had already been widely used by the composer. It is said that Beethoven was so impressed with such practice that he used it as early as the second movement of his sonata in C Major, op. 2 no. 3, composed in 1795, which favours the mediant E Major, and continued doing so with many others that followed.

tonic C Major from bar 121 onwards. However, bars 129-133 could easily be recognized as the extension of the harmony.

Having realized the form thus it is feasible to consider whether any of the sonatas by Beethoven follows the same treatment.

The overall plan is found to be in conjunction with Beethoven's movements from several sonatas that use the similar A-B-A-C-A rondo form. Such examples are op. 13 (II), op. 14 no. 2 (III), op. 49 no. 2 (II), and op. 79 (III).

In closer aspect, the idea of posing variation to the 'theme' of the rondo also appears in Beethoven's sonata in B-flat, op. 22 (IV), from bar 112 onwards.

Speaking of motifs, there are two motifs with particular importance that may influence Beethoven's sonatas. The first, with the ascending arpeggios in semiquavers occurring in bars 73, 75, 98, and 100, resembles the famous op. 27 no. 2 (III) sonata, which uses this motif throughout the movement, although in a totally different tempo and timbre. The second being sextuplet arpeggios in the right hand juxtaposing with the left hand harmony in bars 103-108, which highly resembles the famous op. 57 sonata of Beethoven, especially in bar 64 of the first movement.

The idea of 'false return' as mentioned in the recapitulation proves Haydn to be one of the most important composers in contribution to form.[6] This may influence Beethoven in doing the same in his sonata in F Major, op. 10 no. 2 (I), which, the same as Haydn (though in different key), begins the recapitulation in the submediant, then later modulates back to the tonic.

Second Movement

The form of this movement, as suggested by Haydn by the indication of "Rondo", could be regarded thus;

[6] The well-known '*Sonate Facile*' in C Major, K. 545 by Mozart, which was composed about the same time as this sonata by Haydn, also proves to be of similar significance. While Haydn took his interest to submediant and third-related keys, Mozart, on the other hand, favoured the subdominant as the beginning of the recapitulation in his C Major sonata instead.

A – Bars 1-30, in binary form.

B – Bars 31-91.

A – Bars 92-121.

C – Bars 123-172.

A – Bars 173-193.

B – Bars 193-263.

With closer examination one not only senses that this is actually, again, a sonata-rondo movement, with the first A-B-A being the exposition, C as episode, and the recapitulation economizes itself by having only the returns of A and B, but also feels the connection between all the sections. Thus, B highly resembles A, and C also follows the same practice, differentiating only in terms of mode. This means of composing a rondo proves Haydn to be highly innovative and courageous, constructing a whole rondo using only one idea.

Such practice never surpassed the revolutionary mind of Beethoven. To construct the whole rondo with minimizing the elements surely must have fascinated the composer. This is proven true in the sonatas of op. 13 (II), op. 14 no. 1 (III), op. 28 (IV), op. 31 no. 1 (III), op. 53 (II), op. 79 (III), and op. 90 (II). As for the form, which Haydn did not recapitulate the final A section at the end, Beethoven also followed such practice,[7] as seen in op. 2 no. 3 (IV), op. 14 no. 1 (III), op. 28 (IV), op. 31 no. 1 (III), and op. 53 (II).

Also notable in this movement of Haydn's C Major sonata is the 'false return' of the theme in the first B section, bars 53-57. From the first impression, one might easily be lured, or even distracted, by the cunning uncertainty which Haydn had posed. This may also have inspired Beethoven in the sonatas of op. 10 no. 3 (IV) bars 46-51, op. 14 no. 2 (III) bars 124-132 & 174-182, and op. 31 no. 1 (III) bars 90-96, 102-106, 110-114 & 117-120, to name but a few.

II

Haydn: Piano Sonata in E-flat Major, Hob. XVI: 49 and its influences

The E-flat Major sonata, composed around the same period as the C Major, Hob. XVI: 48 and dedicated to Maria Anna Edle von Gennzinger, illustrates the proficiency of Haydn on the idioms

[7] However, Beethoven sometimes added codas after the final B sections in these sonatas. These codas might be used as the substitution of A, since they highly resemble the A sections.

of keyboard instruments. It shows the maturity and integrity in all three movements, and provides significant influences to many of Beethoven's compositions.

First Movement

The structure of this movement is quite clear; it highly resembles the so-called 'sonata form'.

Exposition

First subject group – Bars 1-12.

Transition – Bars 13-24.

Second subject group – Bars 24-64, with the closing theme beginning in bar 42 and ending in bar 64.

Development – Bars 65-131.

Recapitulation

First subject group – Bars 132-143.

Transition – Bars 144-157.

Second subject group – Bars 158-190, with the closing theme beginning in bar 172 and ending in bar 190.

Coda – Bars 190-218.

One might notice that the development and the coda sections are incredibly enlarged compared to many other sonatas composed in the same period.[8] Beethoven also took this practice and expanded the concept to an extraordinary extent. The developments that are largely 'developed' are present in so many of the Beethoven piano sonatas, beginning as early as op. 2 no. 1 (I and IV). The figure is so overwhelming and, many times, debatable that it may be wise to leave it out of the discussion in this place. On the other hand, the codas in the Beethoven sonatas are to be examined here.

Beethoven expanded the coda in many of his piano sonatas,[9] comprising op. 2 no. 3 (I & IV), op. 7 (I & II), op. 10 no. 2 (I), op. 10 no. 3 (III & IV), op. 14 no. 1 (III), op. 14 no. 2 (III), op. 27

[8] However, see also sonata in e minor, Hob. XVI: 34 (I), composed in 1784, which not only the development and coda are enlarged, but also the transition of the exposition. This may pave the way for the d minor sonata of Beethoven, op. 31 no. 2 (I), in which the transition is so significant in the exposition and is much derived in the development, but is not present at all in the recapitulation.

[9] When regarding the expansion of codas, it is meant by the terms of their relations towards the movements as a whole. Thus, the length of each coda is only compared to the length of its own movement.

no. 2 (III), op. 28 (IV), op. 31 no. 1 (I-III), op. 31 no. 2 (II & III), op.31 no. 3 (IV), op. 53 (I-II), op. 54 (II), op. 57 (I & III), op. 81a (I & III), op. 101 (III; fugato section), op. 106 (I & III), op. 109 (I), and op. 110 (I & III).[10]

Another distinguishable feature that is apparent to the eye is the improvisatory passage written in small notes, which Haydn used at bar 131, just before the recapitulation with the indication a *suo piacere* (at pleasure). Whether or not Haydn was the inventor of this practice, it surely preceded Beethoven, who used it extensively in various sonatas such as op. 2 no. 3 (I) bars 232-233, op. 10 no. 3 (IV) bar 98, op. 27 no. 1 (III & IV) bars 26 and 265, consecutively, op. 27 no. 2 (III) bar 187, op. 31 no. 1 (II) bars 26 and 90, op. 101 (III), bar 20, and op. 106 (I) bar 112.

Other features of interest include the intentional use of consecutive four bars of hemiolas in the transition (bars 19-22), the strict dynamic contrast between *f* and *p*, which is clearly stated towards the end of the coda, in bars 210-213, and the gradual metamorphosis, using the theme of the first subject group, when the development begins to turn back to the recapitulation[11] (bars 108-131). All these seem to be very ordinary practices of Beethoven, as appeared in innumerable movements of his sonatas.

Last, but not least, the motifs invented in this movement holds particular interest in terms of influences. From the very first bar, the four semiquavers followed by a quaver give a strong impression towards the very beginning of Beethoven's sonata in B-flat Major, op. 22 (I) – though Beethoven used a crotchet instead of a quaver as the subsequent note. Moreover, the four repeated quavers that are obsessively used in the development, bars 108-117 and 122-129, must have paved the way for Beethoven's piano sonata in f minor, op. 57 (I) bars 235-238.

Second Movement

The second movement's influences lie in the aspects of dynamics, articulation, and motifs rather than form. However, a discussion in form is also provided for reference.

The movement could be regarded as a rondo. However, large ternary may also be considered, regarding C as middle section.

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[10] Op. 111 (II)'s coda may also be regarded to the same category. Nonetheless, the movement's structure is still highly debatable, and one cannot be certain where exactly the coda begins, or even if the coda exists.

[11] See also the similar treatment in Haydn's Sonata in C Major, Hob. XVI: 50 (I) bars 96-101.

A – Bars 1-20, with a 4-bar bridge in bars 17-20.

B – Bars 21-26.

A – Bars 27-40, with the variation of the previous bridge in bars 37-40.

B – Bars 41-50.

A – Bars 51-56.

C[12] – Bars 57-80.

A – Bars 81-92, with another variation of the bridge in bars 89-92.

B – Bars 93-98.

A – Bars 99-108 (ending in interrupted cadence to form the coda).[13]

Coda – Bars 109-124.

The coda in this movement is, like the first, also extended. At the very beginning of the movement, in bars 3 and 7, one notices the *sforzandi* on weak beats, and equally apparent are the *f* and *p* marks that begin the B section at bar 21. By using such indications, the composer's intention is clear: Haydn surely wished for the *subito-piano* effect, and this is perhaps his means of expression.

Both indications must have influenced Beethoven considerably in his own compositions. Again, the famous sonata in f minor, op. 57 (III) may provide an exceptionally approachable example among many others.

The most interesting feature, however, lies in the middle section of this movement. The sextuplet arpeggios in a slow tempo, played by the right hand, coinciding with the melody/ harmony provided by the left hand highly resemble Beethoven's sonatas op. 2 no. 3 (II) bars 11-42 & 55-66, op. 7 (I) bars 111-127 & 291-307, and op. 10 no. 3 (II) bars 65-71.

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[12] This middle section, though seems to be able to 'stand-alone', is still arguably constructed from B. If so, also refer to Sonata in C Major, Hob. XVI: 48 (II).

[13] For interrupted cadence near the end of a movement, see further sonata in e minor, Hob. XVI: 34 (II) bars 44-45, which links to the third movement with *attacca subito*. Another noticeable interrupted cadence in Haydn is the sonata in D Major, Hob. XVI: 42 (II) bars 44-45.

Third Movement[14]

The structure of this movement has high connexion to that of Hob. XVI: 48 (I) in C Major. The middle section (C), beginning in bar 61 and ending in bar 86, clearly develops from A and possibly B.[15] The contrast lies mostly in the change of key. Furthermore, the motif that begins the B section is almost as same as the beginning of the development of the first movement.

The same structure that Beethoven adapted in his sonatas had already been discussed in Chapter I. Nonetheless; it is worth pointing out that the indication "Tempo di Minuet" of this movement may have a certain impact on Beethoven's sonatas in G Major, op. 14 no. 2 and op. 49 no. 2, both of which end with a Scherzo and Tempo di Minuetto, consecutively.

III
Haydn: Piano Sonata in E-flat Major, Hob. XVI: 52 and its influences

Often regarded as the most comprehensive and the most technically demanding of all the piano sonatas Haydn had composed, this grand sonata in E-flat Major[16] proves itself as one of the most influential contributions to the piano literature of its era.

Composed in 1794 for an extremely gifted pianist Therese Jansen-Bartolozzi, this sonata holds its special place in all aspects, from the construction of motifs through the relationships between each individual movement.

First Movement

From the very beginning of the first bar, Haydn uses the progression that associates with Beethoven's sonata in D Major, op. 28 (I), which is V7/IV to IV.[17] Considering the movement's

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[14] The author omits the discussion in form and structure where considered unnecessary and irrelevant to the influences that appear in the piano sonatas of Beethoven.

[15] For this refer to the C Major sonata, Hob. XVI: 48 (II).

[16] The author honours Haydn by using the consecutive order that the composer had used when sending the "Three English Sonatas" to be published; thus the order becomes Hob. XVI: 52, 50 and 51.

[17] However, Haydn first led this progression by a tonic.

form as sonata form, the second subject group – beginning in bar 27 and ending in bar 43[18] – contributes even stronger influences to Beethoven. While the first motif of this group, from bar 27 to bar 29 in the right hand, resembles much of Beethoven's sonata in C Major, op. 2 no. 3 (II) bars 69-70, the repetitive motif that is introduced afterwards in bars 31-32, also in the right hand and interchanged between the Major and minor mood over the dominant, holds a strong connexion with Beethoven's sonata in B-flat Major, op. 22 (IV) bars 110-111.

Another resemblance with Beethoven's op. 22 still remains to be discussed. Towards the end of this movement's second subject group in the exposition, especially bar 41, one clearly notices that this *exact same* motif occurs in Beethoven's op. 22 (I) bars 2-3 and even more clearly in bars 11-13 in its first subject group of the exposition and the transition, and bars 129-130 and bars 140-142 in its first subject group of the recapitulation and the transition, consecutively.

The daring Neapolitan relationships that Haydn used,[19] both in this movement and regarding the complete sonata as a whole, must have awed Beethoven in some ways. Nevertheless, Beethoven never truly adapted such relationship in the manner of the large-scale work as Haydn did. Instead, he explored the relationships only *within* the movements. The well-known example is the antecedent-consequent that begins his famous f minor sonata, op. 57 (I), which once finishing the statement of idea in f minor, the consequent in G-flat Major, being almost a direct sequence, complements the idea instantly.[20]

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[18] Nonetheless, Donald Francis Tovey had explained that the second subject group of the exposition should begin from bar 17 instead due to the importance of harmonic modulation.

> *"The rest of our analysis of Haydn's first movement may be given rapidly with little comment except on the all-important subject of key-relationships. Haydn ... makes his counter-statement modulate simply, broadly, and tersely, to the dominant. Here we expect the 'second subject'; but it is a fact which is not as universally understood as one might expect, that with Haydn the first-movement form depends far more on balance of key than on fixed principles of alternation of themes. Haydn in the great majority of cases makes his 'second subject' consist almost wholly of restatements and amplifications of the first, and if he does use a definite contrasted theme there is no foreseeing what he will do with it on recapitulation. ... If his sonata forms were nearly as uniform as Beethoven's they would never have impressed the world as beautiful and masterly; for such regularity would have been fatally stiff on such a small scale."* (D. F. Tovey, "Haydn: Pianoforte Sonata in E-flat," *Essays in Musical Analysis: Chamber Music* (1900): 93-105.)

[19] However, this, too, has its predecessor from C. P .E. Bach's Symphony in D, Wq. 183/1, which has the Neapolitan E-flat Major as the key for the slow movement. ("Haydn's Sonata in E-flat Major, Hob XVI: 52 and the Influence of C.P.E. Bach," L. Hamer., accessed December12, 2012, http://www.haydnproject.org/index.php?id=40.)

[20] Also see Beethoven's op. 27 no. 2 (III) for the significance of the Neapolitan relations.

Alas, Beethoven did not further the idea of the Neapolitan relationship in that particular sonata, nor did he do so in many that followed. Not until the largest-scale solo sonata he had ever composed, the sonata in B-flat Major, op. 106, did he truly accept this relationship to most of the movements of the sonata (at least the first three movements are apparent, the fourth, however, is left for discussion). In the first movement, especially, one hears the modulation to B Major most clearly when the piece progresses towards the end of the development and bridges itself to the recapitulation, which highly resembles this particular movement of Haydn's piano sonata. Moreover, in this first movement of Beethoven's sonata in B-flat, one even notices the b minor passage from bar 267 to bar 271 in the transition, which was clearly indicated by the change of key signature.

Second Movement

This movement, in the Neapolitan relationship to its sandwiching movements,[21] resembles the practice of Beethoven no other than a single specific movement from the whole cycle: the second movement of the sonata op. 28. While the form is left to debate, it is unarguable that the key contrast and the repeats that occur in both movements of the two composers highly imitate each other (except for the fact that Beethoven's last section of op. 28 (II) contains further variations).

Third Movement

This movement's repeated notes and perpetual motion may influence a number of movements in Beethoven sonatas, for instance, op. 27 no. 2 (III) and op. 54 (II). However, what craves for even more in-depth observation is the movement's development section, which, like sonata in e minor, Hob. XVI: 34 (I) and sonata in E-flat Major, Hob. XVI: 49 (I), was enlarged immensely.

To begin with, the motif that commences the development section in this sonata possibly influenced Beethoven's op. 49 no. 1 (I) in the same section. Moreover, with tentative examination one notices that this development section does not continue with the key that ended in the exposition but instead generates a new one. Beethoven further took this practice in many of his piano sonatas, namely op. 2 no. 1 (III), op. 2 no. 2 (I), op. 7 (I), op. 10 no. 1 (I), op. 10 no. 2 (I & III), op. 22 (II), op. 28 (I), op. 31 no. 2 (I & III), op. 31 no. 3 (II & IV), op. 57 (I & III), op. 79 (I), op. 81a (I & III), op. 101 (II), op. 110 (I), and op. 111 (I).

[21] Tovey also pointed out that Brahms' sonata for cello and piano in f minor, op. 99 also favoured the Neapolitan relationship in the second movement. (Tovey, "Haydn: Pianoforte Sonata in E-flat," 93-105.)

IV
Haydn: Piano Sonata in C Major, Hob. XVI: 50 and its influences

This sonata, also in three movements and dedicated to Therese Jansen-Bartolozzi, holds particular significance in its first two movements. It has long been hailed for technical virtuosity and unity almost comparable to that of the E-flat Major sonata, Hob. XVI: 52; it also provides important influences in various aspects.

First Movement

The structure could be regarded as sonata form, in which the first noticeable impression is the huge size of the transition – even larger than the e minor sonata, Hob. XVI: 34 – from bar 7 to bar 33. If Beethoven was not impressed by the treatment of the e minor sonata, he surely must have been when he saw this movement's transition. Later on in the exposition, the second subject group also holds particular interest in terms of dynamics, with three consecutive *cresc*. and *dim*. indications spanning over three connecting bars form bar 33 to bar 35, and the *f* and *p* contrasts in bars 42-44 and 51-53.

The development holds even more fascination. From the very beginning of the section in bar 54 up to bar 60, one could notice its contrapuntal techniques (especially in bar 57) that are widely used throughout the first movement of Beethoven's sonata in c minor, op. 111. Furthermore, in bars 76-77 the articulation of eight consecutive *sforzandi* in total is apparent. The indication of 'open pedal' that comes along with the *pp* dynamic in bars 73-74, which will appear again in the recapitulation in bars 120-124, creates a gentle blurring of harmonies. Such keyboard tone colour was something Beethoven was to pursue in the first movement of the c-sharp minor sonata, op. 27 no. 2. Finally, just before returning to the recapitulation, bars 96-101 resemble bars 108-131 of Hob. XVI: 49 (I) in the similar sense.

The transition in the recapitulation is much shorter compared to the exposition. However, it is the passage in bars 120-124 that captures special attention. Apart from the articulation and dynamic markings, the syncopation between the pitches themselves is worth the investigation. Indeed, Beethoven does just the same in op. 10 no. 2 (II) bars 133-138 & 149-162, op. 13 (III) bars 83-94, op. 14 no. 2 (II) var. I, op. 26 (I) var. II-III, op. 27 no. 1(II) bars 89-140, and op. 57 (II) var. I.

Second Movement

The second movement is also in sonata form. Its strong emotional kinship, along with its decorative, songful movement very likely influences sonata op. 2 no. 1 (II) of Beethoven. Moreover, the accelerating rhythm in the development in bars 29-31 also reflects Beethoven's op. 22 (IV), bars 46-49, and its transition in the recapitulation, particularly bars 42-43, may have certain impact on Beethoven's sonata in A-flat Major, op. 110 (I) in its development section.

Third Movement

This movement might be roughly categorized in binary form, with the second half beginning in bar 25. The similarity to Beethoven's sonatas that is apparent is probably due to the overall treatment of the movement's texture. Occasionally, one finds such texture in Beethoven's op. 7 (III)—both the 'Allegro' and the 'minore'—and op. 10 no. 2 (III), for instance.

V

Haydn: Piano Sonata in D Major, Hob. XVI: 51 and its influences

This piano sonata in D Major surprisingly contains only two movements and is much more modest in scale compared to the other two in the set. Its pastoral mood and simplicity, however, seem to eventually balance the virtuosic characters between the former two sonatas in the set.

First Movement

Albeit the simplicity in harmony and texture, this Andante is a totally different story when it comes to the discussion of form. There are so many possibilities regarding its form. One of them, however, seems highly convincing, for there are other pieces that had done the same, though few in number. This is regarding this movement as sonata form in which the Development begins in tonic.

If one follows this procedure, the development spans from bar 44 to bar 79, beginning with the entire first subject group in the exposition (with some variations), then develops in its own course until reaching bar 70 and onwards that, again, resembles the second subject group of the exposition. However, it is soon transformed to be the dominant preparation (occurs in bars 73-79) in order to reach the recapitulation that comes afterwards.

The only influence that this movement had laid on Beethoven is probably the idea of the development section beginning in the same tone-centre as the exposition.[22] This treatment appears in the sonatas op. 10 no. 1 (I), op. 10 no. 3 (I), op. 14 no. 1 (I), op. 14 no. 2 (I), op. 27 no. 2 (III), op. 31 no. 1 (I), op. 31 no. 3 (I), and op. 78 (I).

Second Movement

The second movement may well be considered as rounded binary. Unlike the first movement, its influence towards Beethoven's sonatas holds more to the motifs and articulations instead of form.

From the first impression, one notices the parallel crotchets introduced at the very beginning and feels the connection between this and Beethoven's op. 10 no. 2 (II) and op. 27 no. 1 (II). The only other influence from this movement might include the many *sforzandi* on third beats, which appears in the sonatas of op. 10 no. 2 (II) bars 9-16, the trio from op. 10 no. 3 (III), and the first section of the trio from op. 27 no. 2 (II) by Beethoven.[23]

VI
Miscellaneous and Conclusion

Throughout the investigation, one might suspect whether such influences as claimed are actually true. One might even doubt whether the authenticity of certain treatments by both composers were solely theirs. The answer is quite simple; if influences are regarded more epistemologically, one shall soon realize that there is really no definite answer to the knowing and generating ideas of mankind. We may realize what we know, but how often do we realize *how* we know the things we claim to know? Looking back via this scope, the author sincerely wishes that question has somehow achieved its answer in the most appropriate manner.

It is the author's belief that Haydn and Beethoven must have exchanged their thoughts to a much wider scope than just the piano sonatas. However, even for the piano sonatas, it is evident that not only the last five sonatas of Haydn that had their impact on Beethoven's compositions, but also others that have occasionally been mentioned. Sonatas like the b minor, Hob. XVI: 32,

[22] Whether or not the modes are varied from the exposition.

[23] Additionally, Beethoven's op. 10 no. 2 (II) bars 55-65 has *sforzandi* on the second beats in 3/4 rhythm, and op. 110 (II) usually has *sforzandi* on second beats in 2/4 rhythm in both the scherzo and trio.

especially its polyphonic third movement must have inspired Beethoven in his final movement of op. 10 no. 2. Ironically, the b minor sonata must have influenced Haydn himself to a certain extent, too; one easily notices the similarity in motif from the beginning between its third movement and the last movement of the E-flat Major sonata, Hob. XVI: 52.

The question of influences still remains one of the most arbitrary and yet one of the most fascinating realms of ever-changing discovery.

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