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COMPLETE PIANO SONATAS
VOLUME 4

BRILLIANT
CLASSICS

Lussek

SONATAS OP.5 No.3 · OP.24
OP.43 & OP.61

Tuija Hakkila fortepiano



Johann Ladislaus Dussek 1760-1812

Sonata in A flat Op.5 No.3 Craw 43

(Paris 1788)

- | | |
|---|-------|
| 1. I. Allegro | 12'07 |
| 2. II. Rondo. Allegro non tanto,
con spiritoso | 3'14 |

Sonata in B flat Op.24 Craw 96

(London 1793)

- | | |
|---|------|
| 3. I. Allegro con spirito | 5'56 |
| 4. II. Rondo. Pastorale, allegretto
moderato con espressione | 5'53 |

Tuija Hakkila *piano*

Fortepianos

Op.5 No3 & Op.43: Anonymous Viennese 5-octave fortepiano "Bureau de Musique, Leipsic" (ca. 1795-1800), restored by Edwin Beunk, Enschede, Holland (2005). Collection: Tuija Hakkila
Op.24 & Op.61: Copy of a Longman Clementi fortepiano (London, 1799) made by Chris Maene, Belgium (2003). Collection: Malcolm Bilson

Sonata in A Op.43 Craw 177

(Hamburg 1800)

- | | |
|---|-------|
| 5. I. Allegro moderato con
espressione | 11'52 |
| 6. II. Rondo. Allegro | 4'45 |

Sonata in F sharp minor Op.61 "Elégie harmonique sur la mort de Louis Ferdinand" Craw 211 (1806-07)

- | | |
|--|-------|
| 7. I. Lento patetico – II. Tempo
agitato non presto | 11'10 |
| 8. III. Tempo vivace e con fuoco
quasi presto | 6'21 |

"Most worthy friend, I consider myself fortunate in being able to assure you, that you have one of the most upright, moral, and, in music most eminent of men, for a son."

A letter from Joseph Haydn to Johann Ladislaus Dussek's father, 1792

Johann Ladislaus Dussek (1760-1812) was regarded by his contemporaries as one of the foremost keyboard performers and composers of his age. Over a span of three decades, Dussek completed nearly 300 compositions, most of which involve a keyboard instrument. The sonata as a genre holds a special position in his overall oeuvre: keyboard sonatas were among his first published pieces in the early 1780s, and the sonata Op.77 in f minor was to be his last work before his death in 1812.

From his origins as a choir boy in rural Bohemia to his last employment with the prince of Talleyrand, Dussek led a restless life that unfolded in some of the most important cultural centres of his time, among them Paris, Riga, St Petersburg and London. He left Bohemia at the age of eighteen, having received musical training by his organist father and at several Jesuit institutions. On his ensuing travels through Eastern Europe, Germany and the Netherlands, he achieved considerable fame as an outstanding virtuoso, performing on the harpsichord, fortepiano and even the keyed glass harmonica.

After three years in Paris, Dussek headed to London in early 1789. With its high-class professional concert series and manifold business opportunities, the British capital was a most attractive destination for continental musicians. Dussek lived in the city through the 1790s and quickly established himself as a sought-after performer and fashionable piano teacher. His cooperation with piano builder John Broadwood resulted in an important development of the instrument: upon Dussek's request, the Broadwood company started to build fortepianos with an extended keyboard range, first of five and a half octaves from FF to c4, later of six octaves with a bass extension to CC.

Recording: 15-17 April 2017, Concert Hall Nya Paviljongen, Kauniainen, Finland

Producer and engineer: Peter Arts, Arts Music Productions Rotterdam

Artist photo: © Jari Jetsonen

Cover: Vilnius Town Hall 1863, by Marcin Zaleski (1796-1877)

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Dussek seems to have taken a liking to English instruments from an early stage in his career. Already in 1782, a concert announcement mentions his performance on “an English fortepiano of entirely new invention” in Hamburg. The English fortepiano lent itself naturally to the harmonic fullness of Dussek's preferred textures, and in reverse, the instrument's characteristic sound and touch inspired and shaped the development of Dussek's compositional style.

This disc is the fourth part of an extensive recording project using the combined resources of eight excellent fortepianists. As a result, we will soon have the first comprehensive recording of Dussek's piano sonatas on period instruments. Listeners are invited to take a journey through the brilliant, harmonically beautiful and expressive music of one of the most fascinating composers at the threshold of early Romanticism.

© Olga Witthauer

A Bohemian tour of Europe

“His truly declamatory style, especially in cantabile movements, remains the ideal for every artistic performance”.

Wenzel Tomaschek 1804, on Dussek's playing

The four sonatas on this disc all come from different periods: The earliest dates back to 1788, the threshold of the French Revolution, the last one was composed in 1807, in the midst of the turmoil of the Napoleonic Wars. The B flat major sonata reflects Dussek's time in London, and the one in A major the period of his hasty departure from London.

Dussek seems to have quickly entered the highest social circles after his arrival in Paris in 1786. Empress Marie-Antoinette herself took a fancy to Dussek's art and made efforts to convince him to stay in the French capital. The *Sonata in A flat Op.5 No.3* is dedicated to *Hélène de Montgérout* (1764-1836), a Parisian aristocrat, who managed to survive the Revolution and the Terror, and to make a new life for herself after losing her husband in a dramatic tentative to emigrate. She was a composer in her own right, and her expressive playing was said to be able to “make the keys speak”. Her home was a meeting point for musicians and intellectuals. In 1795 she was appointed Professor of Piano in the newly instituted Paris Conservatoire - quite an achievement for a woman at that time. Her opus magnum *Cours complet pour l'enseignement du Forté Piano (1815)* contains over 100 studies and a wealth of exercises and musical reflexions.

The first movement of the sonata is joyful and full of sparkle. New themes unfold one after another - a wealth of ideas so typical for Dussek! The short final rondo ends the work in the humorous mood of a salon dance.

Some time after his arrival in London in 1789, Dussek became a partner in the publishing business of his father-in-law Domenico Corri. The London music and pianoforte businesses were thriving. At Dussek's specific request the Broadwood

pianoforte firm extended the keyboard compass from five octaves by adding the interval of a fifth in the treble. The *B flat Sonata Op.24*, published in 1793, seems to be the first score published for this new piano “with additional keys”. This two-movement sonata was dedicated to *Mrs Margaret Chinnery* (ca. 1750-1844), who entertained musical guests in her London salon’s weekly concerts. Probably at Dussek’s instigation the Chinnerys acquired a new Broadwood piano around the time of publication of this sonata.

The sparkling first movement takes advantage of the wider range with cascading runs, and the middle section wanders through tonalities as through an English garden, with birds and wind and all. The pastorale mood continues in the rondo, with a hint of a storm.

In 1800 Corri, Dussek & Co. went bankrupt. The indebted Dussek left London for the Continent, and had the *Sonata in A Op.43* published in the same year by Clementi’s firm publishing house.

The dedicatee here is **Therese Jansen-Bartolozzi** (ca. 1770-1843), reputedly one of Clementi’s finest pupils. Her father was a German dancing master, who had started business in London teaching dance to the upper classes. This had facilitated Therese’s entry into wealthy circles, and her private performances in the houses of the London *bon ton*. Besides Dussek, she inspired the likes of Haydn and Clementi - over 10 grand sonatas bear a dedication to her. However, being a woman, it was thought improper that she perform publicly. As a piano teacher, however, she was able to support herself and her children after her divorce.

The virtuosic work opens with a multi-faceted sonata movement, jovial in expression, at times venturing into a darker mood. The rondo finale, typically for this period, is playful and full of spirited surprises.

The *Élégie harmonique in F sharp minor Op.61* was composed as an homage to Prince Louis Ferdinand of Prussia (1772-1806). Dussek entered Louis Ferdinand’s service in 1804. “The Prince[’s]... soul was now for the first time open to [music’s]

hidden worth, to its higher and more spiritual value. He had need of a man who could aid him to express fully and correctly what he wished to convey through musical tones...” writes the *Leipzig Musik-Zeitung* about their friendship, which was tragically truncated by the prince’s death in the battlefield.

A fantasy-type introduction opens the work in a highly emotional tone reminiscent of the style of C.P.E. Bach, whom Dussek probably met in Hamburg in the 1780s. An equally anguished *Tempo agitato* follows. In the affective *Rondo*, the sole moment of rest is granted in the D flat major choral section.

This recording follows the London and Paris editions of 1807 (modern publication by Edition HH, Oxon in 2012), which Dussek supervised personally. Jeremy Eskenazi suggests that Dussek had left a manuscript score of Op.61 at Breitkopf & Härtel before moving to Paris, but later revised the score. Dussek wrote: “Having thought proper to make some indispensable alterations in this Sonata, I acknowledge as a true Copy the One [...] published in Paris [...] by Mr Pleyel, & the other that will be Published in London by Mad. Cianchettini my Beloved Sister [...]”. In comparison with the Breitkopf & Härtel edition, which most modern recordings follow, the above-mentioned edition contains a few added notes and chords, obviously to enhance sonority and harmonic effect. Also, the recurring Rondo theme is varied in the finale.

© Tuija Hakkila



Tuija Hakkila studied at the Sibelius Academy with Liisa Pohjola and Eero Heinonen, and continued her studies at the Paris Conservatoire with Jacques Rouvier and Théodor Paraschivesco. She studied 20th century music with Claude Helffer in Paris and classical performance practices with Malcolm Bilson in the United States. Other influential teachers have included György Sebök and William Pleeth. She was a Fulbright Scholar at Columbia University in New York in 1985/86. Since 1987 she has held a senior teaching position in piano music at the Sibelius Academy; she earned a Doctor of Music degree in 2005. In 2014 she was appointed Professor of Piano at the same institution. She has been the Artistic Director of the Early Music Festival in Hämeenlinna, the Sibelius Academy Concert Series and the Nurmes Music Summer Academy and Festival.

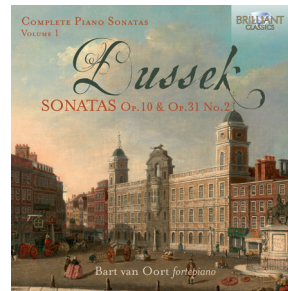
Hakkila has performed as soloist, in chamber groups and as accompanist throughout Europe, in the United States, Japan, Indonesia, Africa and South America, and has made broadcasts in several countries. She has collaborated with eminent musicians including Vera Beths, Anner Bijlsma, Mikael Helasvuo, Sirkka-Liisa Kaakinen-Pilch, Anssi Karttunen, Alexei Lubimov, Karita Mattila and performed with conductors Okko Kamu, Jukka-Pekka Saraste, Leif Segerstam and Sakari Oramo among others.

Her repertoire ranges from Bach to contemporary music. A commitment to period instrument performance has led her to present baroque, classical and romantic programmes on period pianos ranging from early Silbermann fortepianos to late romantic pianos, while her collaborations with today's composers resulted in numerous world premieres.

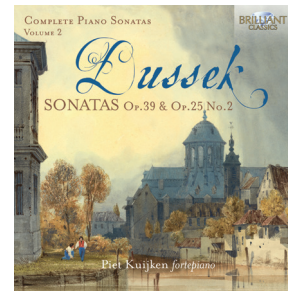
Tuija Hakkila's solo discography includes a highly-acclaimed complete cycle of Mozart keyboard sonatas on a fortepiano, a compilation of Jean Sibelius' piano music, a recital of 20th century piano music and a world premiere recording of the early 19th century Finnish Lithander brothers' music. In the repertoire for cello and piano her discography includes recitals of 20th century music, Gabriel Fauré's music and all Beethoven's works.

In the field of chamber music she has recorded an album with Kaija Saariaho's music for trio ensembles, Niccolò Castiglioni's chamber music, Haydn flute trios, Brahms and Byström sonatas for piano and violin.

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