

The Compositional Features, Performance Interpretation, and Artistic Significance of Joseph Haydn's "Piano Concerto in D Major"

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Abstract: Franz Joseph Haydn, a founding figure of the Viennese Classical School, composed the "Piano Concerto in D Major" in 1780. Based on the tonal characteristics of Croatian folk dance music, the work stands as a model of Classical style, combining rational structure with sincere emotion, lively and humorous rhythms, and graceful, flowing melodies. Starting from its creative context, this paper systematically examines the concerto's musical elements, formal structure, stylistic features, and aesthetic value through analysis of the work itself, stylistic comparison, performance interpretation, and aesthetic reflection. It seeks to reveal the concerto's paradigmatic significance in the development of the Classical concerto and to provide theoretical support for both scholarly research and performance practice related to this work.

Keywords: Haydn; "Piano Concerto in D Major"; classical music; compositional characteristics; performance interpretation; artistic aesthetics; formal structure; cross-cultural dissemination

1. Introduction

Franz Joseph Haydn (1732–1809), a central founding figure of the Viennese Classical School, is celebrated as the "Father of the Symphony" and the "Father of the String Quartet." His oeuvre embodies a balance between reason and emotion, serving as a concentrated expression of Classical aesthetic ideals.^[1]

Although the piano concerto was not the primary focus of his compositional output, his keyboard works—composed over nearly half a century—exerted a profound influence on later generations. The "Piano Concerto in D Major", written in 1780, stands as a representative work of his mature period. It integrates the elegance and formal clarity of Classicism with the rustic vitality of folk music, achieving an exceptionally high level in both technical craftsmanship and expressive depth.^[2] At present, systematic scholarly research on this concerto still warrants further development. This paper approaches the work from multiple perspectives, including its creative context, intrinsic musical features, stylistic comparison, performance interpretation, and artistic value, with the aim of comprehensively revealing its artistic connotations and historical significance.

2. Haydn and the Creative Context of the "Piano Concerto in D Major"

2.1. Haydn's Life and Musical Career

Haydn was born in 1732 into a family immersed in Austrian folk music. In his childhood, he received training as a choirboy in a church choir, and after the age of twenty he began to earn his living independently while systematically studying composition. His creative career can be divided into three stages: the early period (1750s–1760s), characterized by imitation of the Baroque style; the middle period (1760s–1780s), during which he served as Kapellmeister to the Esterházy court and his Classical style reached maturity—the "Piano Concerto in D Major" was composed during this phase; and the late period (1780s–1809), when he was influenced by British musical culture and his style became more free and expansive.^{[3][4]} Haydn established the four-movement structure of the symphony and defined the

interrelationship among parts in the string quartet. Adapting to the transition from the harpsichord to the modern piano, his later keyboard works were written for the fortepiano, and his style gradually evolved from Baroque remnants toward the elegance and vitality of Classicism.^[5]

2.2. The Aesthetic Transformation of Viennese Classical Music in the 18th Century

In the eighteenth century, Vienna, as a center of European musical culture, provided fertile ground for the development of Classical music through the convergence of diverse cultural influences. Under the impact of the Enlightenment, musical aesthetics shifted toward the ideals of “nature, elegance, and harmony.” Homophonic texture gradually replaced the polyphonic writing of the Baroque, melody became the central element, harmony emphasized functionality and stability, formal structures grew more standardized, and rhythmic treatment became increasingly flexible.^[6] Composers such as Haydn, Mozart, and Beethoven collectively advanced the development of Classical music. Their works combined rational restraint with emotional expression, as well as folk vitality with aristocratic refinement, thereby laying the aesthetic foundation for subsequent generations of Western music.^[7]

2.3. The Compositional Background and Positioning of the “Piano Concerto in D Major”

Composed in 1780, the “*Piano Concerto in D Major*” represents the pinnacle of Haydn’s piano concerto output. By the time of its composition, Haydn had accumulated more than a decade of experience as Kapellmeister at the Esterházy court, and his compositional technique had reached full maturity. The work is deeply influenced by the tonal characteristics of Croatian folk dance music, blending folk vitality with Classical formal clarity and responding to the Viennese middle class’s demand for music that combined artistic refinement with popular appeal.^[8] As a landmark in the development of the Classical concerto, the piece introduced innovations in formal structure, the relationship between soloist and orchestra, and expressive techniques, thereby establishing the fundamental paradigm of the Classical concerto. To this day, it remains a staple of the concert repertoire.^[9]

3. An Analysis of the Intrinsic Characteristics of the “Piano Concerto in D Major”

3.1. Formal Structure and Characteristics of the Movements

The concerto adopts the classic three-movement “fast–slow–fast” structure typical of the Classical concerto, achieving an organic unity in both formal design and musical expression across its movements (See Table 1). The first movement, marked *Vivace* (160–176 BPM), is lively and energetic, and is written in sonata form. Its structure is rigorous and well-proportioned, following the logical sequence of exposition – development – recapitulation. The exposition consists of an orchestral introduction and the presentation of the theme by the piano. The orchestral introduction is driven primarily by eighth-note motives, with the addition of ascending sixteenth notes to enhance vitality. The piano then enters as a “dialogue partner,” presenting the principal theme. The traditional double-exposition structure is omitted, and the thematic melody centers on sixteenth and eighth notes, embellished with ornamental figures that fully display the elegance and refinement of the Classical style.^[10] In the development section, dramatic intensity is heightened through harmonic variation, modulations to different keys (including G major, A major, and D minor), and dialogue among instrumental voices. The use of secondary dominants and diminished seventh chords further expands harmonic tension. In the recapitulation, the themes are treated with variation, and the concluding cadenza allows the performer a degree of interpretive freedom. The movement ends with arpeggios and trills, highlighting its optimistic and spirited character.^[11]

The second movement, marked *Un poco Adagio* (70–80 BPM), adopts a binary (two-part) form and is characterized by a profound and lyrical style, forming a striking contrast with the first movement. Section A opens with a melody in A major. Dotted rhythms and triplets create a serene and contemplative atmosphere. The four-voice polyphonic texture is intricate yet balanced, subtly reflecting the multiplicity of musical tensions and contrasts. The use of triplets disrupts the conventional hierarchy of strong and weak beats, infusing the music with flexibility and expressiveness.^[12] Section B shifts to F-sharp minor, where the texture becomes richer and more varied. Rapid sextuplet passages enhance rhythmic flow, and the close dialogue between the piano and orchestra enriches the musical layers through contrasts in timbre and dynamics. The cadenza emphasizes emotional continuity and thematic transformation, while the closing trills and triplet figures embody distinctive features of the Classical style.^[13]

The third movement, marked *Allegro assai* (around 168 BPM), is written in rondo form (A–B–A–C–A) and features a lively and humorous character. The principal theme consists of legato quarter notes paired with staccato eighth notes, with the right-hand melody interacting with left-hand thirds in a call-and-response manner, creating a cheerful and energetic atmosphere. The first episode modulates to A major, where the melody becomes more lyrical and the rhythmic complexity increases. The second episode introduces harmonic innovation through alternating textures of broken chords and block chords, while the use of secondary dominants and diminished seventh chords expands harmonic tension.^[14] Each return of the main theme is treated with variation, and the movement concludes with a crescendo toward a climactic finale. The extensive use of trills adds vitality and brilliance, forming an emotional closure that complements the optimism of the first movement.

Table 1: Overview of the Formal Structure of the “Piano Concerto in D Major”

Movement	Formal Type	Section	Key	Measure Range	Core Characteristics
First Movement	Sonata Form	Exposition	D major	mm.1-40	Establishes the principal thematic tonality and presents an elegant, agile stylistic character
		Development	(G/A/d minor)	mm.41-80	Develops thematic motives and creates dramatic tension through harmonic expansion
		Recapitulation	D major	mm.81-120	Returns to the main theme with variation, unifying the musical material of the movement
		Cadenza	D major	mm.121-135	Emotional culmination, highlighting an optimistic and affirmative spirit
Second Movement	Binary Form (Simple Binary)	Section A	A major	mm.1-25	Presents a lyrical theme; four-part polyphonic writing creates a sense of solemnity
		Section B	#f sharp minor	mm.26-50	Tonal contrast; sextuplet figures enhance rhythmic fluidity
		Cadenza	A major	mm.51-60	Reconstructs the thematic material and deepens lyrical expression
Third Movement	Rondo Form	A(Principal Theme)	D major	mm.1-15	Introduces a playful theme; alternation of staccato and detached articulation generates vitality
		B(Episode 1)	A major	mm.16-30	Melody becomes more lyrical; increased rhythmic complexity
		A(Return)	D major	mm.31-45	Simplified texture reinforces thematic recognizability
		C(Episode 2)	F major	mm.46-65	Harmonic innovation through alternation between broken and chordal textures
		A(Return)	D major	mm.66-80	Varied reprise with gradually intensifying dynamics, driving toward the climax of the movement

Source: Haydn: Piano Concertos Vol. 1, Vienna: Universal Edition, ED. 5083

3.2. Musical Elements and Their Compatibility with Form

3.2.1. Melody: The Conciseness and Development of Thematic Motives

Haydn blends Croatian folk music with continental European styles, creating melodies that are both brilliant and humorous while retaining a lyrical, song-like quality. The thematic motives are concise and refined—for example, the theme of the exposition in the first movement lasts only a single measure, with a sequence of eighth-note single tones establishing the melodic direction and tonal color. Subsequent musical ideas develop from this motive through variation, transposition, and extension, reflecting the compositional philosophy of “simplicity without being simple.”^[15] Within the formal framework, the melody is precisely adapted to the function of each section. In the exposition, the melody emphasizes balance and symmetry, featuring graceful, flowing lines that clearly present the theme and tonality. In the development, melodic techniques such as third-interval leaps and expanded ranges enhance momentum and dramatic effect. In the recapitulation, elements from both the exposition and development are

integrated, achieving unity across the work's musical material.^[16]The second movement features a lyrical, cantabile melody reminiscent of an operatic aria, fully showcasing the piano's singing quality. The third movement employs conversational phrases, with rapid melodic figures creating a cheerful and lively atmosphere, further highlighting the close integration of melody, emotional expression, and formal function.

3.2.2. Rhythm: Integration of diverse patterns and propulsion of musical energy

Rhythm: As the core of musical motion, rhythm in the work is tightly aligned with the formal structure. In the exposition, the rhythm is primarily regular and even—for example, the eighth- and sixteenth-note figures in the first movement, and the legato quarter notes paired with staccato eighth notes in the third movement—establishing stability and order, which provides a foundation for thematic presentation and tonal definition.^[17]In the development sections, complex rhythmic patterns such as slurred passages, dotted rhythms, triplets, and sextuplets disrupt this balance, enhancing musical drive and dramatic tension. Examples include the combination of thirty-second-note triplets and dotted rhythms in the development of the second movement, and the creative use of dotted rhythms and rests in the first movement's development, both of which generate a heightened sense of urgency and excitement.^[18]In the recapitulation, Haydn retains the core rhythmic motifs of the exposition while incorporating the rhythmic variations introduced in the development. This approach maintains structural stability while avoiding monotony. Additionally, Haydn skillfully uses rests to heighten rhythmic expression: cadential rests deepen emotional impact, and strong-beat rests create a sense of propulsion, driving the melody forward. Overall, rhythm in the concerto achieves an organic unity with the formal structure.

3.2.3. Harmony: The Integration of Traditional Function and Innovative Techniques

Harmony: The harmonic language in the work achieves a balance between tradition and innovation and is closely aligned with the functional requirements of the formal structure. In the exposition, traditional functional harmony predominates. The use of authentic, plagal, and perfect cadences emphasizes harmonic stability and functionality. Extensive employment of triads and their inversions at the beginning, at half cadences, and at full cadences effectively reinforces the tonal center, providing a solid foundation for thematic presentation.^[19]In the development sections, innovative harmonic materials such as secondary dominants, diminished seventh chords, and altered chords expand harmonic tension. For example, in the first movement's development, the frequent use of secondary dominants not only strengthens dominant function but also extends subdominant function. In the second movement's development, diminished seventh chords create a tense and unstable harmonic effect, aligning perfectly with the development section's role of "expanding themes and generating conflict."^[20]In the recapitulation, Haydn retains the core harmonic progressions of the exposition while incorporating the innovative harmonic elements from the development, achieving a combination of stability and variety. Haydn's distinctive contrapuntal-harmonic style, which integrates polyphonic techniques into tonal music, adds dynamic vitality to the harmonic language, enhances the expressive and aesthetic qualities of the melody, and provides an important model for subsequent composers.

3.2.4. Texture: Adaptation of diverse forms and layered construction

Texture: As a form of musical expression, texture in the work is deeply integrated with the formal structure through diverse applications. In the exposition, broken-chord textures dominate—for example, the first movement's exposition employs Alberti bass and semi-broken chord patterns, enhancing musical flow and lyricism while providing a solid accompaniment foundation that highlights the thematic melody.^[21]In the development sections, the combination of block chords and contrapuntal textures enriches the musical layers. In the second movement's development, the interweaving of block chords and contrapuntal textures creates depth, while in the first movement's development, alternating broken-chord and block-chord textures generate tension and drive, aligning perfectly with the development section's functional role.^[22]In the recapitulation, the core textures of the exposition are retained while incorporating the textural variations introduced in the development. For instance, in the third movement's recapitulation, the addition of staccato and trills makes the textures more diverse and lively. Haydn also skillfully uses textural changes to propel musical development; many notes in broken-chord textures serve as the basis for subsequent musical motives. In the third movement, the use of staccato in thirds, sixths, and octaves, along with block chords, creates a cheerful and energetic atmosphere, reflecting Haydn's optimistic spirit and providing a vivid contrast with the first movement.

4. Stylistic Characteristics and Comparative Differentiation of the Work

4.1. Common Features of Haydn's Piano Concertos and the Unique Characteristics of This Work

Haydn's piano concertos generally adopt the three-movement "fast-slow-fast" structure. The first movement is typically in sonata form, the second movement usually follows a simple binary or ternary form, and the third movement often employs rondo or sonata form. The innovative use of dialogue between the soloist and orchestra enhances the textural richness of the music.^[23] Stylistically, these works inherit elements of the Baroque tradition, emphasizing clear expressive qualities and the incorporation of folk elements. Technically, they are based on traditional functional harmony, with skillful use of variation and contrapuntal techniques, fully exploiting the capabilities of the modern piano.

Building on these common features, the "*Piano Concerto in D Major*" achieves breakthroughs in multiple aspects. Melodically, it departs from the generally "less lyrical" character of Haydn's other piano concertos, exhibiting strong cantabile and expressive qualities. The second movement, with a melody reminiscent of an operatic aria, is particularly rare in Haydn's keyboard works.^[24] Rhythmically, the concerto employs a more flexible and diverse range of patterns. The extensive use of triplets, sextuplets, and trills enhances musical drive and dramatic effect. In the second movement, the alternation of dotted rhythms and triplets propels musical development, creating a distinctive rhythmic character.^[25] Harmonically, the work makes innovative use of secondary dominants, diminished seventh chords, and other advanced harmonic materials, giving the harmonic language greater expressivity and originality. Emotionally, the concerto conveys a rich and nuanced range of affects. The three movements respectively express optimism and vitality, deep introspection, and bright freshness, breaking away from the generally "simple and passionate" emotional character of Haydn's other piano concertos.

4.2. Comparison of Differences between Haydn, Mozart, and Beethoven's Piano Concertos

4.2.1. Differences in the Creative Context

Haydn's compositional career was concentrated in the mid- to late eighteenth century, a period during which Classical music was in its formative and developmental stages. His works were primarily composed for courts and the church, combining the elegance of the court with the rustic vitality of folk music, resulting in a style that appealed to both refined and popular tastes.^[26]

Mozart's compositional career took place in the late eighteenth century, when Classical music had reached maturity. His musical aesthetics emphasized the sincere expression of emotion and the perfect unity of form. During his early years, he traveled extensively across Europe, absorbing the musical characteristics of different regions. His piano concertos were mainly composed for concert performance, focusing on the balanced dialogue between soloist and orchestra.^[27]

Beethoven's compositional career spanned the Classical and Romantic periods. In his early years, he was influenced by Classical ideals, while in his later years, the French Revolution and personal hardships shaped his work, leading to a shift toward the Romantic style. His piano concertos broke traditional forms, enhancing the expressive capacity of the solo instrument and the symphonic quality of the orchestra, with an emphasis on heroic character and the articulation of personal emotion.^[28]

4.2.2. Differences in Melody and Functional Role

In terms of melodic characteristics, Haydn's "*Piano Concerto in D Major*" features melodies that are concise, clear, lively, humorous, and highly expressive. They are developed from short, refined motives and often incorporate elements of folk music. Mozart's piano concerto melodies are graceful, flowing, and emotionally moving, typically based on long, legato phrases. They reflect operatic qualities, combining elegance, brilliance, and strong expressive appeal. Beethoven's piano concerto melodies convey a heroic character and intense emotion, built around strong, assertive motives that are developed and transformed to express dramatic emotional conflict.^[29] Regarding functional role, Haydn's concertos were primarily intended for court entertainment and concert performance, with moderate technical demands, emphasizing charm and accessibility. Mozart's concertos were designed for concert performance and personal emotional expression, with greater technical difficulty, focusing on expressivity and emotional resonance. Beethoven's concertos prioritize intellectual and artistic depth, are extremely challenging, and aim to convey profound philosophical ideas and heroic spirit through music.^[30]

5. Artistic Appreciation and Interpretative Performance of the “Piano Concerto in D Major”

5.1. Artistic and Aesthetic Characteristics

The work fully embodies the aesthetic ideals of Classical music, combining harmonious formal beauty, graceful melodic beauty, and a profound humanistic core. The formal beauty is reflected in the structural regularity and logical coherence of the composition, with each movement strictly following the “exposition – development – recapitulation” framework. Musical elements are organically unified, and the expression of emotions is measured, achieving a perfect balance between rational restraint and emotional release.^[31] The melodic beauty manifests in the unity of simplicity and diversity, lyricism and dramatic tension, as well as folk elements and artistic refinement. Rich melodic lines are developed from short motifs and infused with Croatian folk elements, achieving an aesthetic effect that appeals to both popular and cultivated tastes.^[32] The humanistic core derives from the humanist ideals of the 18th-century Enlightenment. Through the emotional expression across the three movements, the work reflects the richness and diversity of human nature, conveys a love for life and a pursuit of freedom, upholds reason and order, and embodies the humanistic spirit characteristic of Classical music.^[33]

5.2. Core Techniques of Performance Interpretation

5.2.1. Emotional Expression and Touch Technique

Performers need to accurately grasp the emotional character of each movement and convey it through precise touch technique. When performing lively and humorous melodies, the touch should be light, agile, and articulate, with careful control of the fingertips and flexibility, giving the notes a sense of bounce and vitality. For lyrical and graceful melodies, the touch should be soft and legato, with a rich tone, emphasizing weight transfer from the arm and wrist flexibility, enhancing the singing quality and expressive power of the notes. When performing solemn and profound melodies, the touch should be firm and powerful, with a full-bodied tone, focusing on arm strength and fingertip support, improving the projection and depth of the sound.^[34] Attention must also be given to rhythm and tempo control, selecting appropriate speeds according to the emotional content of each movement: the first movement is lively and bright, the second movement is calm and smooth, and the third movement is brisk and flowing. By balancing rhythmic stability with flexibility and ensuring natural transitions in tempo, the emotional expressiveness is enhanced. Additionally, performers should emphasize musical layering and appropriately employ dynamic variation: the first movement features marked contrasts in dynamics, the second movement is delicate, and the third movement is lively. This approach highlights the main melody while also maintaining the expressive quality of the accompaniment.

5.2.2. Pedaling, Rhythm, and Technical Execution

Pedal use should follow the principle of “clarity and transparency,” respecting the work’s original style. The right pedal should be applied moderately to avoid excessive resonance that may blur the sound; for long notes or lyrical passages, techniques such as “short pedal taps” or “half pedaling” may be employed. The left pedal is used to convey soft and delicate emotional passages, with tonal changes executed naturally. The middle pedal can enhance musical layering in specific sections, but overuse should be avoided to maintain musical flow.^[35] In terms of rhythm, performers must be proficient in various rhythmic patterns, including even rhythms, legato rhythms, and dotted rhythms, accurately controlling note values and dynamic accents. Attention should be paid to the precise execution of ornaments: grace notes should be short and precise, trills smooth and even, and echoes clear and bright. In passages involving variations and contrapuntal techniques, variation sections should balance the retention of the theme with creative changes, emphasizing emotional progression. In contrapuntal sections, the independence and coordination of each voice should be maintained, clearly presenting individual melodic lines while achieving balance and interaction between the parts.

5.2.3. Force Control Standard

Performance dynamics should be strictly controlled within the p–f range. In modern piano playing, the maximum volume generally does not exceed mf, while the softest passages can reach ppp, avoiding excessive force or insufficient intensity that could compromise the classical character.^[35] Emphasis should be placed on natural transitions and gradual changes in dynamics. In the first movement, dynamics gradually increase in the development section, whereas in the second movement, certain phrases gradually decrease in volume. Dynamics should be applied thoughtfully according to the emotional content of each phrase: lively and humorous phrases may be slightly reinforced, lyrical and

beautiful phrases should be played softly, and solemn, profound phrases should maintain a moderate intensity. In polyphonic passages, dynamics should be distributed appropriately among the voices, highlighting the main melody while controlling the accompaniment to achieve balance and coordination. When performing with an orchestra, attention must be paid to dynamic balance, ensuring that the solo instrument is neither too loud nor too soft.

6. The historical value of the work and its contemporary dissemination

6.1. The Significance of Establishing the Classical Concerto Paradigm

The “*Piano Concerto in D major*”, as a quintessential example of the Classical concerto, holds significant historical importance in establishing the concerto paradigm. In terms of form, its three-movement layout of fast–slow–fast and the choice of forms for each movement became the standard structure of Classical concertos. Regarding voice relationships, the dialogue between the soloist and the orchestra achieves a balance between the expressive power of the solo instrument and the symphonic character of the orchestra, establishing a model of interdependent and mutually reinforcing voice interactions. In terms of expressive techniques, it combines Baroque contrapuntal methods with Classical tonal thinking, emphasizing both emotional expression and formal beauty, thus setting a benchmark for Classical concerto expression.^[36] This paradigm had a profound influence on later composers such as Mozart and Beethoven, helping to establish the Classical concerto as an important genre in the history of Western music.

6.2. Influence on Later Piano Music Composition

The work’s innovations in melody, rhythm, harmony, and texture have provided important references for later piano composition. In terms of melodic writing, it develops melodies from short, concise motifs through variation and expansion, a method later adopted by composers such as Mozart, Beethoven, and Chopin, emphasizing melodic fluency and lyrical quality. In rhythmic usage, the diverse handling of complex rhythmic patterns influenced composers like Beethoven and Brahms, promoting the development of rhythmic techniques in piano music. Regarding harmonic innovation, its breakthroughs in traditional functional harmony offered inspiration for the harmonic explorations of composers such as Beethoven and Wagner, enriching the harmonic language of piano music.^[37] In terms of texture, the alternation of broken-chord textures and chordal block textures, along with the integration of contrapuntal textures, influenced composers including Bach, Chopin, and Debussy, contributing to the continuous enrichment of piano texture techniques.

6.3. Inheritance and Innovation in Cross-Cultural Interpretation

With the globalization of music, the work has achieved a unity of heritage and innovation through cross-cultural performance. When interpreted by Western musicians, emphasis is placed on preserving the work’s elegance, structural clarity, and lively humor. Through precise rhythmic control, nuanced emotional expression, and careful use of the pedal, performers restore the classical character of the piece. Eastern musicians, while learning and drawing on Western classical performance techniques and interpretive ideas, incorporate Eastern aesthetic concepts of subtlety, restraint, and ethereal imagery. Through unique touch, tone color control, and emotional expression, they impart the work with the charm of Eastern culture. Some Western musicians have also adapted the work by integrating elements of their own folk music or modern musical styles, making it more appealing to contemporary audiences. Cross-cultural interpretation not only promotes the global dissemination of the work but also facilitates musical exchange and integration between different cultures, infusing the piece with new artistic vitality and establishing it as a musical bridge connecting diverse cultural traditions.

7. Conclusion

Haydn’s “*Piano Concerto in D major*”, as a classic work of the Viennese Classical school, vividly exemplifies Haydn’s exquisite compositional technique, unique artistic style, and profound humanistic spirit. The work’s creation is closely linked to the aesthetic transformation of 18th-century Viennese Classicism, integrating Croatian folk elements with Classical style to achieve a quality that appeals to both connoisseurs and general audiences. Its intrinsic characteristics are highly distinctive: the formal structure is rigorous and well-proportioned, while melody, rhythm, harmony, texture, and functional

form are deeply interrelated. In terms of style, the concerto inherits the common features of Haydn's piano concertos while achieving multiple innovations, forming a clear contrast with the piano concertos of Mozart and Beethoven. Its artistic aesthetics combine formal beauty, melodic charm, and humanistic spirit, requiring performers to master core techniques such as emotional expression, pedaling, rhythm, and dynamics with precision. The work has had a profound impact on the establishment of the Classical concerto paradigm and on subsequent piano composition, continuing to thrive in cross-cultural performance. Through systematic research, this study comprehensively reveals the artistic connotations and historical significance of the concerto, providing theoretical support for both scholarly research and performance practice, as well as a reference for studies in Classical music and cross-cultural musical exchange.

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