

HAYDN

Piano Trios • 6

Nos. 15, 32, 38, 39 and 40

Aquinas Piano Trio



Franz Joseph Haydn (1732–1809)

Piano Trios • 6

Hob.XV: 15, 32, 38, 39 and 40

Piano Trio in G major, Hob.XV:15 (1790)	17:59	Piano Trio in F major, Hob.XV:39 (before 1767)	10:52
1 I. Allegro	8:17	12 I. Allegro	2:25
2 II. Andante	5:02	13 II. Andante	1:56
3 III. Finale: Allegro moderato	4:34	14 III. Allegro	2:24
Piano Trio (Divertimento) in B flat major, Hob.XV:38 (before 1766)	12:02	15 IV. Menuetto – Trio	3:08
4 I. Allegro moderato	4:53	16 V. Scherzo	0:47
5 II. Menuetto – Trio	4:15	Piano Trio in D major, Hob.deest (date unknown)	6:25
6 III. Presto	2:49	17 I. Allegro molto	0:58
Piano Trio in G major, Hob.XV:32 (1794)	12:28	18 II. Andante	5:25
7 I. Andante	6:08		
8 II. Allegro	6:16		
Piano Trio (Divertimento [Partita]) in F major, Hob.XV:40 (before 1760)	11:02		
9 I. [Moderato]	4:29		
10 II. Menuet	3:34		
11 III. Finale: Allegro molto	2:52		

Born in 1732 in the village of Rohrau, near the modern border between Austria and Slovakia, Joseph Haydn was the son of a wheelwright. He had his musical training as a chorister at St Stephen's Cathedral in Vienna and thereafter earned a living as best he could from teaching and playing the violin or keyboard. During these earlier years he was able to learn from the old composer Porpora, whose assistant he became. Haydn's first regular employment came in 1759 as Kapellmeister to a Bohemian nobleman, Count von Morzin. This was followed in 1761 by appointment as Vice-Kapellmeister to one of the richest men in the Empire, Prince Paul Anton Esterházy, succeeded on his death in 1762 by his brother Prince Nicolaus. On the death in 1766 of the elderly and somewhat obstructive Kapellmeister, Gregor Werner, Haydn succeeded to his position, remaining in the same employment, nominally at least, until his death in 1809.

Much of Haydn's service of the Esterházy family was at the new palace of Eszterháza on the Hungarian plains, a complex of buildings to rival Versailles in magnificence. Here he was responsible for the musical establishment and its activities, including regular instrumental concerts and music for the theatre, opera and church. For his patron he provided a variety of chamber music, in particular for the Prince's favourite instrument, the baryton.

On the death of Prince Nicolaus in 1790 Haydn was able to accept an invitation from the violinist-impresario Salomon to visit London, where he already enjoyed a considerable reputation. He was in London for a second time in 1794 and 1795, after which he returned to duty with the Esterházy family, now chiefly at the family residence in Eisenstadt, where he had started his career. Much of the year, however, was passed in Vienna, where he spent his final years, dying as the city fell once more into the power of Napoleon's army.

Haydn's keyboard music was at first written for the harpsichord, with later works clearly intended for the pianoforte, as dynamic markings show. His career coincided with changes in the standard keyboard instrument, as the fortepiano and

then the pianoforte, with their hammer action and dynamic possibilities, gradually replaced the harpsichord and clavichord. At the same time there was a parallel change in instrumental forms, as the structure that has come to be known, among other titles, as sonata-allegro form, developed. Haydn's keyboard trios, of which he left some 30, with ten or so similarly scored additional works listed as *Divertimentos*, are generally given the title of *Sonata*, whether for harpsichord or piano, with the accompaniment usually of violin and cello. The earliest works of this kind date from about 1760, under the title of 'Divertimento' or 'Partita', with the first of his piano trios under that title dating from October 1784 and the last from 1797.

Haydn's *Trio in G major, XV:Hob.15* belongs to a group of trios that offer alternative scoring of a flute, instead of the usual violin. These were published in London by the enterprising music and instrument dealer John Bland, who won contemporary success, in spite of strong competition from Longman & Broderip and from William Forster, among others, in a particularly unscrupulous market. Bland had seen the necessity of personal contact with the composers whose works he aimed to publish in London, drawn very considerably from composers based in Vienna. This involved extended tours to central Europe and included collaboration with composer-publishers including Hoffmeister and Artaria. Bland commissioned from Haydn three trios with alternative flute accompaniment, presumably with certain customers in mind. He joined with the violinist Johann Peter Salomon in arranging Haydn's first visit to London, providing hospitality for Haydn (above his shop in Holborn) when the latter arrived in London. *Trio XV:15* allows the accompanying flute or violin a greater participation in the work, while the cello part remains relatively simple. The outer movement frame a C major *Andante*, which modulates to the tonic minor.

Piano Trio in B flat major, XV:Hob:38, under the title *Divertimento*, has been dated by some as early as before 1760, with others giving 1766 or 1769 as a *terminus post quem non*. The cello part may be omitted, to provide a work that is in fact a sonata for violin and piano, with violin part essential, if limited.

Piano Trio in G major, XV:Hob:32 was published in London in June 1794 by John Preston, who, like Bland, sold instruments as well as music, a business that had passed from father to son in the late 18th century. The publication was in collaboration with Bland.

Piano Trio in F major, XV:Hob:40 was written before 1760, described its title as *Divertimento (Partita)*, again with a relatively limited cello part, some activity for the violin and elements of display for the keyboard instrument.

Piano Trio in F major, XV:Hob:39, written before 1767, consists, for the most part, of movements from Haydn's piano sonatas, arranged or suitably adjusted. The second movement seems to be an original work, with the other movements taken from piano divertimenti.

The Hoboken catalogue includes no entry for a further *Trio in D major*, its two movements marked *Allegro molto* and *Andante* respectively. In style it suggests Haydn in the 1760s and has won some popularity, in spite of doubts about its authenticity.

Keith Anderson

Aquinas Piano Trio

The Aquinas Piano Trio (Ruth Rogers, violin; Katherine Jenkinson, cello; Martin Cousin, piano) has established itself as one of Britain's most sought-after chamber groups. Career highlights include a Schumann concert series at Kings Place, London, and performances at the Menton Music Festival in France, the Chipping Campden Music Festival in the UK, and the Kirker Chopin Festival in Mallorca. The group's growing list of recordings includes the Saint-Saëns trios, released on Guild in 2015, and the Mendelssohn trios, which was *The Strad's* Editor's Choice in May 2015. Their continuing support of contemporary music saw them premiere new works by Thomas Hyde and Rob Keeley and record Rob Keeley's *Piano Trio No. 2* for Naxos. The trio has also recorded works by Michael Stimpson, Lawrence Rose, Smetana, Rachmaninov and Haydn. The Aquinas Piano Trio performs regularly at London's Wigmore Hall. www.aquinaspianotrio.co.uk



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Haydn's 30 *Piano Trios* were written at a time when the harpsichord was being replaced by the pianoforte and when a parallel change saw the emergence of sonata-allegro form. His earliest trios, such as the *Trio in F major, Hob.XV:40*, were also known as Divertimentos or Partitas, whilst the *Trio in G major, Hob. XV:15*, was part of a group that offers the performer the alternative scoring of flute over the more usual violin. They reflect the airy and nimble qualities that grace all of Haydn's works in the genre.

**Franz Joseph
HAYDN**
(1732–1809)

Piano Trios • 6

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| 1–3 | Piano Trio in G major, Hob.XV:15 (1790) | 17:59 |
| 4–6 | Piano Trio (Divertimento) in B flat major,
Hob.XV:38 (before 1766) | 12:02 |
| 7–8 | Piano Trio in G major, Hob.XV:32 (1794) | 12:28 |
| 9–11 | Piano Trio (Divertimento [Partita]) in F major,
Hob.XV:40 (before 1760) | 11:02 |
| 12–16 | Piano Trio in F major, Hob.XV:39 (before 1767) | 10:52 |
| 17–18 | Piano Trio in D major, Hob.deest (date unknown) | 6:25 |

A detailed track list can be found inside the booklet

Aquinas Piano Trio
Ruth Rogers, Violin • Katherine Jenkinson, Cello
Martin Cousin, Piano

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