

HAYDN

Piano Trios • 9 Nos. 17, 18, 20, 34 and 36

Stefan Tarara, Violin • Eun-Sun Hong, Cello
Josu de Solaun, Piano



Franz Joseph Haydn (1732–1809)

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The piano trio as we know it today would not exist without the contribution of Franz Joseph Haydn. Yet this area of the composer's vast output is often hidden behind his pioneering contributions to the string quartet and the symphony. Performance practice has also been a factor, the works thought to be light on opportunity for the two stringed instruments to express themselves, within their design as sonatas for keyboard with violin and cello accompaniment.

The trios were intended for private use, largely dedicated to women who would not be allowed to perform in public, with the violin and cello parts assigned to their servants and/or friends. While the violin and cello were indeed supportive in their roles, the cello often shadowing the left hand of the keyboard part directly, Haydn would use typically inventive methods of subverting this practice.

Scholars cataloguing Haydn's compositions list as many as 45 piano trios in his output, including two lost works and four not conceived in the form. Three of the works, including the F major work in this programme, were written for flute or violin as the treble instrument.

Haydn tended to publish his piano trios in batches of three, as in his response to a commission from London publisher John Bland when the composer was visiting Esterháza in November 1789. The first two works in this group are written for flute instead of violin, while the third, the *Piano Trio No. 17 in F major, Hob.XV:17*, can be performed with either. On this occasion Haydn reverted to a two-movement structure more popularly used before this time. The first movement begins with a bright pair of themes from the piano, rich with ornamentation and ripe for development. With no slow movement, Haydn chooses a dance form for the finale, the *Tempo di Minuetto* lightly in step with the violin. The airy theme is prompted by the cello, which later steps forward for a charming legato tune. Haydn then travels further afield harmonically, generating brief uncertainty before the familiar steps of the themes return.

Though given a late entry in Hoboken's catalogue, the *Piano Trio No. 36 in E flat major, Hob.XV:36* is an earlier work, thought to have been completed in 1760. Again it is far from a regulation outing. An attractive theme in triplets begins the sizeable first movement, but Haydn's excursions to the minor key in its development foreshadow a striking change of mood brought about by the second movement, a polonaise, where a unison theme is brusquely delivered in C minor and the movement quickly dispatched. The finale has a sunny disposition, piano and violin enjoying its triplet theme before the cello responds with broad phrases, the piano commenting with delightful appoggiaturas.

Through his second stay in London, Haydn returned to the piano trio with greater enthusiasm, writing bolder and more substantial works than those he had completed in around 1785. Now operating almost exclusively in three movements, the trios are geared technically towards the merits of their keyboard dedicatees. The *Piano Trio No. 20 in B flat major, Hob.XV:20* was published in London on 15 November 1794. It is last in a set of three trios dedicated to Maria Theresa née Hohenfeld, Dowager Princess Esterházy, in January of that year. Both the *Symphony No. 48 in C major 'Maria Theresa'* and the *Theresienmesse* are named after her, indicating the strength of feeling and respect Haydn felt towards her. This trio shares the grand scale of the *Symphony No. 102* in the same key, one of the last London symphonies completed in the English capital that same summer.

The technical prowess of its dedicatee is immediately evident from the piano part Haydn chose to write, with an expansive theme followed by bold octave passages and showy figurations. The second movement, a theme and three variations, begins on the left hand of the piano alone, marked *Solo con mano sinistra*. The ensuing variations range from the solemnity of the first to the outspoken figuration of the third, for the piano's right hand in octaves. The finale is a minuet, restoring the virtuosity and mood of the first movement but including a forceful trio in B flat minor led by the violin.

Little is known about the early *Piano Trio No. 34 in E major, Hob.XV:34*, thought to have been finished by 1759 – the year in which Haydn’s first numbered symphony was completed. The choice of E major as a home key would have raised eyebrows, reflecting Haydn’s love of using unusual keys – a move in the piano trio repertoire matched only by a single example from Mozart three decades later.

Again Haydn presents a theme rich in ornamentation to head the first movement, and while the *Menuet* strides forward purposefully it is compromised by the trio in E minor, subdued and sombre throughout. The finale atones with music of exuberance, its *Presto* theme bound to have confused any prospective dancers with its syncopations. These continue even through the flowing central section, back in the tonic minor key.

The *Piano Trio No. 18 in A major, Hob.XV:18* is the first of the three trios dedicated to Maria Theresa Esterházy. Its substantial opening movement gives notice with an arresting trio of chords instigated by the piano, with a thoughtful response which actually becomes the main theme. The lightly playful nature of the development hints at more exuberant thoughts which will blossom fully in the finale. Before that an inward-looking slow movement crosses over to the minor key, pausing thoughtfully before leading straight into the finale. This is an exuberant showstopper rooted in A major, a fast dance incorporating elements of the *polacca* in its syncopations, along with the use of impudent appoggiaturas adding wit to the melody. Once again Haydn shows the inventiveness characterising his writing for piano trio, capable of extending the work far beyond the salon and into the concert hall.

Ben Hogwood



Josu de Solaun

Spanish-American pianist Josu de Solaun is a prolific instrumentalist and composer who has performed in many of the world’s most celebrated concert halls as a concerto soloist, chamber musician, solo recitalist and solo improviser and composer. He is also a published poet. The First Prize winner at the XIII George Enescu International Piano Competition in Bucharest (previous winners include legendary pianists Radu Lupu and Elisabeth Leonskaja), Josu de Solaun also won the First Grand Prize and Audience Prize at the inaugural European Union Piano Competition. He earned his doctorate at the Manhattan School of Music.

www.josudesolaun.com



Eun-Sun Hong

Cellist Eun-Sun Hong won First Prize at the George Enescu International Competition 2014 and has received top awards at the Penderecki, Cassado and Young Tchaikovsky competitions. She was a recitalist in the El Primer Palau series in Spain and received the Ingrid zu Solms Kulturpreis in Germany. As a soloist she has performed with international orchestras including the Orchestra Filarmonica della Fenice, George Enescu Philharmonic, and Russian and Tokyo philharmonic orchestras. She has appeared in venues including the Konzerthaus Berlin, Musikverein Wien, Wigmore Hall, Romanian Athenaeum and Théâtre des Champs-Élysées; and at festivals such as the Ravello, Moritzburg, Kronberg, Casals and the Open Chamber Music festival at Prussia Cove. In 2015 she performed the world premiere of Penderecki's *Ciaccona* for six cellos, with Frans Helmerson and Truls Mørk among others. Eun-Sun Hong was taught by Myung-Wha Chung in Seoul and by Lluís Claret in Barcelona and completed her studies in Cologne and Berlin with Frans Helmerson. She plays a cello by Carlo Giuseppe Testore (1710).



Stefan Tarara

First Prize winner of the prestigious 2014 George Enescu International Competition, Stefan Tarara ranks among the leading violinists of his generation. With nearly 30 First Prizes at renowned national and international competitions – including awards at the Henryk Wieniawski, Niccolò Paganini, Rodolfo Lipizer, Prague Spring and Henri Marteau competitions – he has established a multifaceted international career as a soloist, concertmaster and sought-after pedagogue. After graduating with distinction from the Zurich University of the Arts (ZHdK), where he studied under Zakhar Bron and later served as his assistant, Tarara expanded his artistic range through a Postgraduate Degree in historical performance practice with Reinhard Goebel at the Mozarteum University Salzburg. As a passionate chamber musician, he leads top ensembles such as the CHAARTS Chamber Artists and the Stradivari Quartett. Tarara holds a teaching position at the Zurich Conservatory and regularly gives masterclasses in Germany, Poland and Switzerland. In addition to numerous ensemble recordings, he has released three solo albums with the German label ARS Produktion. Performing on a 1721 Stradivari (ex-Kreisler), he captivates audiences worldwide, giving more than 120 concerts annually. www.stefan-tarara.com

Haydn's *Piano Trios* were intended for domestic use but the composer was typically inventive in subverting expected norms, bringing striking changes of mood, the use of unusual keys, and rich ornamentation to the supposedly placid world of the trio. Haydn also had a fondness for dance patterns, as his use of the polonaise in this volume shows; and he exploits the technical prowess of his pianist dedicatee, Maria Theresa née Hohenfeld, Dowager Princess Esterházy in *Trio No. 20 in B flat major*. The *Trios* are played by the three First Prize winners of the prestigious Enescu Competition (Bucharest, 2014) who bring a fusion of historical insight and Romantic sensibility that offers a fresh perspective on Haydn.

**Franz Joseph
HAYDN**
(1732–1809)

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Piano Trio in F major, Hob.XV:17 (1790)	16:46	7 II. Andante cantabile	3:30
1 I. Allegro	9:13	8 III. Finale: Allegro	3:45
2 II. Finale: Tempo di Menuetto	7:31	Piano Trio in E major, Hob.XV:34 (before 1759)	12:01
Piano Trio in E flat major, Hob.XV:36 (c. 1760)	12:33	9 I. Allegro moderato	5:58
3 I. Allegro moderato	7:01	10 II. Menuet – Trio	3:11
4 II. Polones	2:38	11 III. Finale: Presto	2:50
5 III. Finale: Allegro molto	2:54	Piano Trio in A major, Hob.XV:18 (latest 1794)	17:35
Piano Trio in B flat major, Hob.XV:20 (latest 1794)	14:42	12 I. Allegro moderato	9:32
6 I. Allegro	7:25	13 II. Andante –	4:22
		14 III. Allegro	3:40

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