

# HAYDN

THE COMPLETE  
PIANO TRIOS VOLUME 5

HELENA WINKELMAN  
THREESOME IN A HIGH-DEN

**CHANDOS**

TRIO  
GASPARD





Oil portrait by unknown artist / AKG Images, London

Franz Joseph Haydn, 1790s

**Franz Joseph Haydn** (1732 – 1809)

**Piano Trios, Volume 5**

	<b>Trio No. 22, Op. 42 No. 1</b> (Hob. XV: 9) (1785)	<b>11:09</b>
	in A major • in A-Dur • en la majeur from <i>Three Sonatas...</i>	
1	Adagio	5:44
2	Vivace	5:24
	<b>Trio No. 6</b> (Hob. XV: 40) (c. 1760)	<b>9:54</b>
	in F major • in F-Dur • en fa majeur Divertimento (Partita)	
3	Moderato	4:14
4	Menuetto – Trio – Menuetto da capo	2:56
5	Finale. Allegro molto	2:43

	<b>Trio No. 5</b> (Hob. XV: 1) (c. 1760–62)	<b>12:08</b>
	in G minor • in g-Moll • en sol mineur	
	No. 5 from <i>Six Keyboard Trios...</i>	
	Partita (Divertimento)	
6	Moderato (molto)	6:40
7	Menuetto – Trio – Menuetto da capo	3:01
8	Presto	2:26
	 <b>Trio No. 44, Op. 86 No. 2</b> (Hob. XV: 28) (1795)	<b>15:48</b>
	in E major • in E-Dur • en mi majeur	
	from <i>Three Sonatas...</i>	
	‘Dedicated to Mrs Bartolozzi’	
9	Allegro moderato	7:21
10	Allegretto	2:57
11	Finale. Allegro – Minore – Maggiore	5:28

**Helena Winkelman** (b. 1974)

*première recording*

**Threesome in a High-den** (2024) 9:24  
for Piano Trio

- 12 I Xanthippe and the holy brothers (Hommage to Maria Anna Aloysia, his wife). Boisterous, some windy characters are knocking on his door – Grande! – Ghostly – Tempo I con slancio – Poco pesante tumultuoso – Feroce (erzürnt) – 2:31
- 13 II Gone is all my strength, old and weary I have become (Haydn's last business card). Tired and calm – Più scorrevole – A little hymn – Scorrevole (ghostly) – Slower, forlorn – 3:58
- 14 III Pay'd in wine and other Esterhazy scandals. [ ] – Con slancio – A bit crazy – Always forward – Rough! / Pleading – In a crazy spin, with a good forward drive until the end 2:54

**TT 58:23**

**Trio Gaspard**

Jonian Ilias Kadesha violin  
Vashti Mimosa Hunter cello  
Nicholas Rimmer piano

© Andrej Grile



## Haydn: Piano Trios, Volume 5

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### A note by the performers

#### Introduction

This CD forms the fifth volume of our complete recording of Haydn's piano trios. Haydn has been of central importance to our work as a trio over the last fifteen years, and his music continues to form the bedrock upon which we build many of our programmes, to the extent that it is rare that we do not feature his music in our concerts. We see these works as much more than a 'light opener', to which they can all too easily be degraded when programmed unimaginatively. As a result, we have experimented widely with where to locate his trios in concert, for instance placing two contrasting Haydn trios in the first half of a concert either side of music composed in the twentieth or twenty-first centuries, or playing a triptych of his trios before the interval, then switching to late-romanticism. Haydn's music has proved compelling in combination with major works by composers as diverse as Bernd Alois Zimmermann, Mauricio Kagel, Beethoven, Lili Boulanger, Dvořák, Schoenberg, and Shostakovich. We have 'even' (yes, it feels almost controversial

to do so!) ended concerts with Haydn; and our most often-played encores remain final movements from various Haydn trios.

Over this series of recordings, we present Haydn's rich output for piano trio neither chronologically nor in the groups in which the works were first published. Instead, just like the preceding discs, Volume 5 is conceived as a programme of contrasting trios that can be heard in a single sitting. We also continue the series of contemporary works which we have commissioned to accompany our Haydn project and are delighted to present the world première recording of Helena Winkelman's *Threesome in a High-den*.

#### Radical and daring

In previous notes we focused primarily on the myriad ways which Haydn devises for the three instruments of the ensemble to complement one another and how the inventiveness of his musical materials continues to astound us. Here we should like to examine some of the ideas in these trios that are exceptional within Haydn's

output. As we progress through the cycle, we have been struck by how much variety exists amongst these works, even in the neglected early trios. In fact, Haydn was always experimenting and some wonderful examples of his creativity are to be found in the works on the present recording. Haydn seems also to have known that an idea can be so unique that it should best not be replicated in any other work!

Take, for example, the remarkable texture at the beginning of the Trio in E major, Hob. XV: 28. The innocuous theme is given to the right hand of the piano, in *legato*, but doubled by *pizzicati* in the violin. His precise notation makes it clear that Haydn wants only the melody in the piano to sound *legato*, the rest of the harmony is written in short *staccato* notes, in order to mix with the *pizzicati* of the strings. The combination of the different articulations produces something which resembles a guitar or perhaps the Hungarian folk instrument the cimbalom.

Equally striking is the second movement, which seems to resist classification, both in structure and in character. First, the three instruments in unison state a roving line of quavers, which the piano restates and extends down into its deepest register, adding a long freewheeling counterpoint full of baroque

ornamentation and jagged downward leaps. When the strings finally re-enter, Haydn takes this material into G major before returning it to E minor, now with the voices inverted – as bold a statement of invertible counterpoint as you can find in his music.

The Trio in A major, Hob. XV: 9 inhabits a very different world, one of radiance and enchantment. Here the violin and cello are intimately joined, first in accompanying and commenting on the piano's theme, then breaking out with their own duet, almost operatic in its lyricism. The fervent character of this movement derives to a large degree from Haydn's use of the string instruments in parallel tenths across extended passages. At its close there is an intricate cadenza for all three instruments, the cello deftly alternating between supporting the piano and combining with the violin.

The energetic *Vivace* which follows is a boisterous folk dance, complete with snappy rhythms and featuring outrageously wide falling intervals of sevenths and ninths in the melody and equally large answering leaps up from the bassline. The music dances virtuosically across the entire keyboard, egged on and punctuated by the strings.

Equally extreme is the frenetic *Presto* finale of the Trio in G minor, Hob. XV: 1, in which

Haydn employs a three-note motif in rapid repetition and with breathless abandon. The movement is extremely short, but is relentless in its propulsion and in its minimalist approach to material, ending with a stark and unmistakably clear unison.

In the playful *Allegro molto* of the Trio in F major, Hob. XV: 40, Haydn uses brisk repeated notes in the strings to propel the music forward and to generate an almost orchestral sound. The violin part is particularly daring, wide-ranging jumps across the strings, off-beat double-stops, and percussive repeated semiquavers giving the music an irresistible virtuosity and *élan*.

#### **Ornamentation**

Although it is essential to the style of the eighteenth century, the question of ornamentation on recordings is in some ways a minefield as, by its very nature, a recording fixes something that we can – and do! – leave to the spur of the moment in concert. It is absolutely clear that Haydn, like all his contemporaries, expected performers to embellish and vary his music, and his notation gives ample scope for ornamentation, particularly when sections are repeated. Despite making these recordings in the studio, we have attempted to capture

the spirit of improvised embellishment by not deciding on ornamentation in advance, allowing it to vary from take to take, just as it would from one concert to the next.

#### **The question of instruments**

For our recordings of Haydn's trios, we use a modern piano and play at modern pitch (A = 440 Hz). Though we relish playing on period instruments, we do not feel that we require them in order to get to the heart of Haydn's music; however, the way we use our modern instruments in this repertoire is informed and inspired by our interest in historical instruments. Because we perform Haydn on modern instruments in concert, it feels natural for us to use them in these recordings.

#### **A note on editions**

There are two modern critical editions of Haydn's trios – one published by Henle Urtext between 1971 and 1986, edited by Wolfgang Stockmeier and Irmgard Becker-Glauch, and H.C. Robbins Landon's edition, which is published by Doblinger. There are hundreds of differences, small and large, between the two, from tiny variations of articulation to major differences of dynamics and rhythm. This reflects the original source material which contains many

differences between the piano scores and the instrumental parts, forcing editors to choose among various plausible readings. We have generally, though not slavishly, followed Henle and tried as best we could to make sense of the sources as presented to us.

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Trio Gaspard

#### Notes on the trios

In Landon's classification, the early trios by Haydn carry the numbers 1 – 17, but two (Nos 8 and 9) are lost, and four (Nos 3 and 4 and Nos 15 and 16) are the products of transcription – not realised by Haydn himself – of works in other genres. We therefore have at our disposal eleven authentic early trios: according to Landon Nos 1 (Hob. XV: 37), 2 (Hob. XV: C1), 5 (Hob. XV: 1), 6 (Hob. XV: 40), 7 (Hob. XV: 41), 10 (Hob. XV: 35), 11 (Hob. XV: 34), 12 (Hob. XV: 36), 13 (Hob. XV: 38), 14 (Hob. XV: f1), and 17 (Hob. XV: 2), the last of these occupying an exceptional position. None survives in autograph manuscript, and none appears in Haydn's own catalogues. In the sources for Nos 1 – 16, the keyboard part is always assigned to 'harpsichord' and the cello

part to 'basso'. In 1767, the publisher Hummel issued as Opus IV, in Amsterdam, Trios Nos 1 – 5 (only three of which are authentic): it was on the basis of this publication that Landon began his numeration, without troubling to investigate the chronology of these eleven trios. Georg Feder raised this question in an article which appeared in 1970 (*Haydn Studien* II.4). In his view, seven trios seemed to date from before 1760: Landon's Nos 12, 2, 1, 13, 11, 14, and 7. We find traces there of figured bass, especially at their opening: the theme is stated in the keyboard while the violin remains silent, then there is a restatement of the theme in the violin supported by the keyboard which acts as *basso continuo*. The instrumental texture strongly resembles that of the old trio sonata: the violin and right hand of the piano behave like two upper melodic lines, moving in parallel fashion or alternating, the cello reinforces the left hand of the keyboard.

#### Trio in F major, No. 6

In Trio No. 6 (Hob. XV: 40), the traces of *basso continuo* have almost vanished. It dispenses with the double exposition of themes, and the parts for the violin and for the keyboard's right hand are at once more independent of each other and more

intertwined. Feder places it around 1760. It appears in the Breitkopf catalogue of 1766, but in the form of a concerto for keyboard, with a different central movement (an *Adagio* replacing the minuet) and an orchestral introduction at the beginning of each of the external movements. This adaptation was carried out by an unfamiliar hand, and a comparison between the two keyboard parts confirms that the original version was the one for trio. This version exists in numerous manuscript copies, two of them lacking the cello part, and all of them naming Haydn as the composer. In the copy preserved in Venice (without cello), the work is entitled 'Partita', in others 'Sonata', one German copy contains an apocryphal supplementary movement (*Adagio*), and copies of the 'trio' are more numerous than ones of the 'concerto'. It was published (without cello), in London, by Cooper in 1787 or soon after.

Six early trios, including this one, have the structure fast – minuet – fast, and in nine, this one included, all the movements are in the same key. The opening *Moderato* of Trio No. 6 handles sonata form in a way that is already highly individual. It is not monothematic, but the supple motif of the opening is recalled with a certain insistence, but not where one expects it. We find it

again, somewhat modified, in the dominant, two thirds of the way through an exposition of forty bars, after a lively secondary idea, already in the dominant, has been heard starting at bar 10. The development leads to a recapitulation that is concealed, or rather replaced (bars 68 – 71), in F minor, by a distant allusion to the motif. The secondary idea follows immediately (bar 72), and the modified motif intervenes in bar 84, then again in bar 93, just before the end.

There follow a *Menuetto* marked by running triplet quavers, with a central Trio in D minor, and a beautifully forward-driven *Allegro molto*.

#### **Trio in G minor, No. 5**

In Trio No. 5 (Hob. XV: 1), the last traces of *basso continuo* have disappeared. Feder dates it to 1760 – 62. Haydn himself recognised it as authentic, a fact which his future biographer Georg August Griesinger communicated to the publishers Breitkopf & Härtel on 17 January 1803. For this reason and also on account of its musical quality, it was, together with No. 17, the only 'early' trio to feature among the thirty-one trios published by Breitkopf & Härtel from 1801 to 1806 in the series described as 'Œuvres complètes' (Complete Works). Until the middle of the



twentieth century these thirty-one trios were known primarily thanks to their most widely available edition, the one by Peters, in three volumes, in an arbitrary order that had nothing to do with chronology. In 1941, they were renumbered by Jens Peter Larsen in chronological order, a numeration that was repeated by Hoboken (Hob. XV: 1 – 31).

Trio No. 5 was one of the most widely circulated. It features in the Breitkopf catalogue of 1766. One copy (in Gotha) is entitled 'Divertimento', another (in Kroměříž) 'Partita', and the Hummel publication of 1767 was followed by ones by Chevardière (Paris, c. 1770) and by Brenner (London, 1772), the latter reprinted in 1789 by Preston. This work and Trio No. 14 are the earliest works by Haydn in a minor mode. It distinguishes its place among the 'early' works by both the expressive and the stylistic and technical level. Its opening *Moderato*, in 4/4, owing to its trills, its semiquaver triplets, and its dotted rhythms, is infused with baroque spirit, and the same is true of the *Menuetto*, properly speaking, which begins with an impetuous unison. Its central Trio, in B flat major, transports us into a different world: the keyboard plays undulating semiquavers and the cello accompanies a serene melody in the violin, which rises into the heights. The finale,

a *Presto* in 3/8, recovers the key of G minor and, by means of its fierce unisons and short, dramatically repeated motifs, heralds the 'Sturm und Drang' of a decade or so later.

Among the small number of contemporaneous works for keyboard *obbligato* and strings that may stand comparison with Haydn's early trios, the most distinguished are the ones by the adopted Parisian Johann Schobert (c. 1735 – 1767).

#### **Trio in A major, No. 22**

After a break of some twenty years, Haydn returned to the piano trio in 1784, one of the reasons being that the genre was by then flourishing in Vienna. According to Kayalin Komlos (*Music & Letters* 68 / 3, 1987), seventy trios with keyboard, most of them dedicated to ladies, were issued in Vienna between 1781 and 1790, with a distinct increase in the volume of publication from 1786 onwards. Fifty-two were published for the first time, and they were the work of eight composers: Clementi, Haydn, Hoffmeister, Koželuch, Mozart, Pleyel, Sterkel, and Vanhal. To those, one must add the publication, by Artaria, of eleven arrangements of works (all of them by Pleyel) that originated in other genres. From 1784 to 1790, for publishers in Vienna and

London, Haydn composed thirteen trios (Nos 18 – 30), the last three with flute or violin, and arranged for trio (No. 17) a work (now lost) that dated back around fifteen years. On 26 October 1785, he sent Trios Nos 22, 17, and 23 (Hob. XV: 9, 2, and 10) to the London publisher Forster, who received them on 26 December and published them in February 1786 as Opus 42 ('Three Sonatas for the Harpsichord or Piano Forte with an Accompaniment for a Violin & Violoncello'). This Forster edition was rapidly succeeded by editions by Artaria, in Vienna, Hummel, in Berlin, and Sieber, in Paris. William Forster (1739 – 1808) had made contact with Haydn in 1781, the English Ambassador in Vienna acting as intermediary, and on 26 August of that year received from him, as the first shipment, the Symphony in E flat, No. 74, composed in 1780. He published it in February 1782, which precipitated its immediate inclusion in the programme for the last Bach-Abel concert season. The 1780s is the decade that saw Haydn compose as many works for publishers as for his prince, if not more, and decisively establish his renown across Europe.

The autograph of the Trio in A major, No. 22 (Hob. XV: 9), in two movements and preserved in Berlin, is dated 1785.

Demonstrating great stylistic diversity, the opening *Adagio*, in 3 / 4, and in sonata form, sets long ornate lines that at times approach improvisation in the piano or the violin against lyrical effusions and episodes in which the violin and cello jointly strike out on their own: as a duet they play parallel thirds, the piano accompanying or for brief periods remaining silent. There follows a large-scale *Vivace*, in 2 / 2, it too in sonata form, full of refinement and not without passages of mystery.

#### **Trio in E major, No. 44**

With the second journey that Haydn made to London, in 1794 – 95, one associates fourteen trios, four groups of three and two free-standing ones. All except one of the independent ones were published in this city, during or (the two latter groups of three) after his visit. There, Haydn became acquainted with the English fortepiano, particularly the ones by John Broadwood, more robust and more powerful than the Viennese fortepianos, and the trios he composed in London bear witness to this, especially the three last. This fourth series of three – Nos 43 – 45 (Hob. XV: 27 – 29) – was published by Longman & Broderip in April 1797, more than a year and a half after Haydn's departure,

but it was probably in the last weeks of his stay, in the early summer of 1795, that Haydn composed them and delivered them to their recipient and dedicatee: Therese Bartolozzi, née Jansen (c. 1770 – 1843), born in Aix-la-Chapelle, a highly talented pianist, pupil of Clementi, and already, in June 1794, the dedicatee of the latter's three sonatas, Opus 33. On 16 May 1795, Haydn was a witness at her wedding.

Trios Nos 43 – 45 are, with respect to the piano part, particularly difficult, intended for the concert hall rather than the private salon. They appear at the end of Landon's classification because Landon supposed that they could have been composed in Vienna, like the one in E flat, No. 42 (Hob. XV: 30), dated to 1796, but later, then sent to London for publication. The Trio in E major, No. 44 (Hob. XV: 28), has some strange aspects. The theme of the opening *Allegro moderato*, in 4/4 (in sonata form), is presented in rhythmic unison, *piano*, in the course of four bars, by the two hands of the piano and, *pizzicato*, by the two string instruments. The writing for the piano is such – appoggiaturas in the right hand, discrete semiquavers marked *staccato assai* in the left hand – that one gets the impression that this instrument, too, is playing *pizzicato*. The melody proper

is made evident by slurs. The theme is then repeated in modified form in the piano alone, an octave higher, and always *piano*, without appoggiaturas, and harmonised. The music takes off *forte* in the middle of bar 8, and the dominant is reached by way of E minor and B minor. Taking on the appearance of second theme, we hear once more (bar 21) the first, in B major, with its original sonorities. We then dive into G major, before recovering B major in the concluding episode. The development (bars 39 – 59) is interrupted by three chords of D sharp major (dominant of G sharp minor). What follows is 'electrifying' (Charles Rosen): in A flat major (enharmonically, G sharp), the opening theme is played, for the first and only time, *forte*, with chords in the two hands of the piano and strings *arco*, not *pizzicato*. A powerful *crescendo* leads to the recapitulation (bars 60 – 91), progressing in a single block, with not a trace of the second theme.

There follows an *Allegretto* in E minor, in 3/4, encompassing a century of musical history. The contrapuntal texture and presence of an *ostinato* bass of quavers pay homage to the baroque. It is classical by virtue of its clear transition to the relative major, G, and of its accents, which modify its regular pulse. And it is romantic in that its tension never ceases to increase and culminates in the

concluding chord, and also in that it recasts the baroque in a classical light. We have here a dramatic progression through three stages launched by the same idea (the first stage approximately as long as the following two taken together), a passacaglia like no other. In bars 1 – 4 the four voices play regular quavers in unison, bars 5 – 34 are played by the piano alone. Bar 5 is transitional, and bar 6 launches a substantial passage of two-part counterpoint, in G major starting at bar 15. The regular quavers continue in linear fashion in the left hand, the right hand adopting a singularly energetic and swaying theme, in dotted rhythm and with runs tumbling down into the lowest register. At bar 35, still in G major, violin and cello join their regular quavers to those (now in parallel thirds) in the left hand of the piano. A new level of intensity is reached at bar 48. We are in E minor, as in bar 6, but the instrumental disposition is different: regular quavers in the violin and in the right hand of the piano (they now execute the upper part), dotted rhythms and leaps across large intervals in the cello and in the left hand. The highpoint is reached at bar 61, emphasised by a fermata. This is followed by furious gestures in the piano, separated by two further fermatas. To conclude (bars 64 – 65), two *fortissimo* chords violently affirm E minor.

Against this manifestation of austere power Haydn opposes a Finale (*Allegro* in E major in 3 / 4) that strives to be sunny. In reality, it is melancholy that immediately takes hold: the first section is pervaded by a haunting melody. In the middle section, in E minor, of this movement in *Lied* form, the violin dominates, not without sorrowful accents. A long and adventurous transition which passes through E flat minor and F sharp minor returns to the first section; this is followed by a luminous coda which seems to extinguish itself in the distance. But it is two vigorous chords that conclude it.

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Translation: Chandos Records Ltd

#### **Helena Winkelman: Threesome in a High-den**

This new piano trio is a homage to Joseph Haydn. Elements of his music – particularly his Trio in E major, Hob. XV: 28, which is also featured on this recording – appear with humorous references and puns. The first movement is a ‘pompous grave’, a reference to the circumstance that the brother of Haydn’s wife was a clergyman who regularly came with his brothers to feast at the composer’s house, which greatly annoyed Haydn. The

second movement is dedicated to a weary, old Haydn who, when he did not feel inspired, had the habit of playing the hymn he had composed for his emperor, 'Gott erhalte Franz den Kaiser' – which seems to have had an uplifting effect on him. The last movement portrays some of the happenings at the Palace of Esterházy, Haydn's workplace – especially with regard to the fact that Haydn's salary was paid in part in the form of enormous quantities of wine, and what effect this may have had on his band of musicians.

© 2026 **Helena Winkelman**

Born in Schaffhausen in 1974, **Helena Winkelman** possesses a highly personal style of writing. Her colourfully shimmering music is performed all over the world and, open to all stylistic possibilities, fascinates by a wise fusion of contemporary sound worlds, be it Avantgarde-Rock, folk music, or Asian traditions. She completed her violin studies in Lucerne, Mannheim, und Basel (2001) with distinction, and between 2003 and 2008 studied composition in Basel under Roland Moser and Georg Friedrich Haas. Instruction by Pierre Favre, Hansheinz Schneeberger, and György Kurtág also had a firm influence on her creative work. In 2016 she received

the Georg Fischer Preis of her native city and in 2017 the Schweizer Musikpreis. She has been Composer in Residence at the festivals of Lockenhaus (Austria, 2014), Ernen (Switzerland, 2022), Krzyżowa (Poland, 2023), and International Musicians Seminar Prussia Cove (England, 2023), as well as Sinfonieorchester Basel. Interpreters of her music include soloists such as the cellist Nicholas Altstaedt, trumpeter Simon Höfele, violinist Patricia Kopatchinskaja, and clarinetist Sacha Rattle, as well as orchestras and ensembles such as Sinfonieorchester Basel, Münchener Kammerorchester, Arditti Quartet, Trio Gaspard, and Steamboat Switzerland. Her works have been performed at the Lincoln Center and Carnegie Hall, New York, Centre Pompidou, Paris, Tonhalle Zürich, Kultur- und Kongresszentrum Luzern, Seoul National University, and Wigmore Hall, London. Additionally, she has been invited to the Menuhin Festival Gstaad, Zeitkunst, Berlin, Internationales Musikfestival Alpentöne, Altdorf (Switzerland), and Lucerne Festival, among others. As a charismatic violinist, she establishes an uncommonly direct connection with her audiences. The act of interpretation is for her of equal importance to that of composition and contact with the

masterpieces of the past represents for her a source of great inspiration. Since 2011 Helena Winkelman has been the violinist and artistic director of Camerata Variabile, a large Swiss chamber ensemble, based in Basel, famous for its innovative programming.

Championing the entire breadth of piano trio repertoire to become one of the most sought-after trios of its generation, **Trio Gaspard** is praised for its unique and fresh approach to the score, one recent recording prompting *The Times* to conclude: 'Kaleidoscopic textures and sprightly wit, wonderfully conveyed by Trio Gaspard... delightful listening.' It was founded in 2010, its members hailing from Germany, Greece, and the UK. They studied at the European Chamber Music Academy, in Vienna, under Johannes Meissl (Artis-Quartett), Ferenc Rados, Avedis Kouyoumdjian, Jérôme Pernoo, and Peter Cropper (Lindsay String Quartet), as well as with Hatto Beyerle. As well as exploring classics of the repertoire, the players work with contemporary composers and research seldom played masterpieces, sharing their discoveries with audiences at prestigious venues around the world. Their curiosity for uncovering repertoire has led to recent performances of Dame Ethel Smyth's

Piano Trio in D minor at the BBC Proms, broadcast live by the BBC, and Bernd Alois Zimmermann's rarely performed *Présence, ballet blanc* alongside the dancer Luka Fritsch. Committed to new music, the Trio has launched an extensive project to commission composers such as Olli Mustonen, Patricia Kopatchinskaja, Helena Winkelman, Sally Beamish, Kit Armstrong, Johannes Fischer, and Leonid Gorokhov to write companion pieces to Haydn's piano trios.

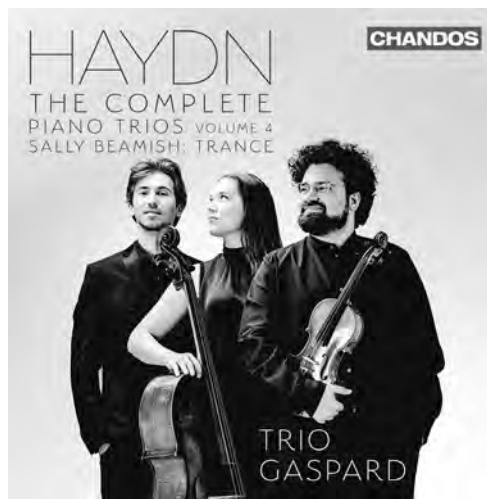
Its début project with Chandos Records pairs these new works with groups of Haydn's trios. The fourth volume, released in 2025, received high praise, *The Strad* commending the Trio for its 'mastery of the music'. Alongside its Haydn recordings, the Trio has launched a CD series of 'Stories', focusing on different European cultural capitals and the composers associated with them. *Berlin Stories*, which was released in 2023 and offered works by Mendelssohn, Juon, and Skalkottas, earned five stars from the magazines *BBC Music* and *The Strad*. Future instalments will focus on Prague and Budapest. The Trio is regularly invited to major international concert halls such as the Berliner Philharmonie, Elbphilharmonie Hamburg, Pierre Boulez Saal, Philharmonie Essen, and Salle Molière, in Lyon. It undertook

its début tour of Australia in 2024, has toured across Sweden and Germany, held a residency at the Wigmore Hall, London, and given performances at the Kuhmo Chamber Music Festival, in Finland, Beethovenfest Bonn, and Concertgebouw, Amsterdam. The members of Trio Gaspard were Chamber Music Fellows

at the Royal Northern College of Music in 2017 – 19 and won first and special prizes at the Joseph Joachim Chamber Music Competition, International Haydn Chamber Music Competition, and International Chamber Music Competition, in Illzach, France.

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The Chandos policy of being at the forefront of technology is now further advanced by the use of 24-bit / 96 kHz recording. In order to reproduce the original waveform as closely as possible we use 24-bit, as it has a dynamic range that is up to 48 dB greater and up to 256 times the resolution of standard 16-bit recordings. Recording at the 44.1 kHz sample rate, the highest frequencies generated will be around 22 kHz. That is 2 kHz higher than can be heard by the typical human with excellent hearing. However, we use the 96 kHz sample rate, which will translate into the potentially highest frequency of 48 kHz. The theory is that, even though we do not hear it, audio energy exists, and it has an effect on the lower frequencies which we do hear, the higher sample rate thereby reproducing a better sound.

Steinway Model D Concert Grand Piano (serial no. 592 087) courtesy of Potton Hall

Piano technician: Iain Kilpatrick, Cambridge Pianoforte

Page turner: Peter Willsher

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für Kultur und Medien



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European Chamber Music Academy

Neustart Kultur

This recording is dedicated to the memory of Ferenc Rados (1934 – 2025).

**Recording producer** Jonathan Cooper

**Sound engineer** Jonathan Cooper

**Editor** Jonathan Cooper

**A & R administrator** Karen Marchlik

**Recording venue** Pottton Hall, Dunwich, Suffolk; 13 – 15 May 2024

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HAYDN: PIANO TRIOS, VOL. 5 – Trio Gaspard

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# FRANZ JOSEPH HAYDN (1732–1809)

## PIANO TRIOS, VOLUME 5

- 1-2 TRIO NO. 22, OP. 42 NO. 1 (HOB. XV: 9) (1785) 11:09  
IN A MAJOR • IN A-DUR • EN LA MAJEUR
- 3-5 TRIO NO. 6 (HOB. XV: 40) (C. 1760) 9:54  
IN F MAJOR • IN F-DUR • EN FA MAJEUR
- 6-8 TRIO NO. 5 (HOB. XV: 1) (C. 1760–62) 12:08  
IN G MINOR • IN G-MOLL • EN SOL MINEUR
- 9-11 TRIO NO. 44, OP. 86 NO. 2 (HOB. XV: 28) (1795) 15:48  
IN E MAJOR • IN E-DUR • EN MI MAJEUR

# HELENA WINKELMAN (B. 1974)

PREMIÈRE RECORDING

- 12-14 THREESOME IN A HIGH-DEN (2024) 9:24  
TT 58:23

## TRIO GASPARD

JONIAN ILIAS KADESHA, VIOLIN  
VASHTI MIMOSA HUNTER, CELLO  
NICHOLAS RIMMER, PIANO

Country of origin UK		MCP5
		
0 095115		236727
LC 7038	DDD	TT 58:23
Recorded in 24-bit/96 kHz		

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