

# HAYDN

## Piano Trios • 5

### Nos. C1, f1, 1, 2 and 6

### Aquinas Piano Trio



## Franz Joseph Haydn (1732–1809)

### Piano Trios • 5

#### Hob.XV: C1, f1, 1, 2 • Hob.XIV: 6

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 Esterházys 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 lived a long life, in an age when conventions governing copyright allowed some latitude. In old age he did not always remember what he had written and it was not until 1803 that his servant and assistant Josef Elsler set about compiling a list of Haydn's compositions. *Piano Trio (Divertimento) in C major, Hob.XV:C1*, lacks the relative authenticity conveyed by its inclusion in the 1803 listing, leading some to attribute it to Georg Christoph Wagenseil, a musician of contemporary importance who held positions at the court in Vienna, taught the keyboard to members of the imperial family, and was both a keyboard player and a prolific composer. Wagenseil, who died in 1777, had made a notable contribution to the keyboard style that came to predominate, developing from the Baroque suite to the sonata in form. In style, however, the *Piano Trio (Divertimento) in C major* belongs among Haydn's compositions, its completion dated conjecturally to 1766. The third of its three movements is a theme followed by six variations. A later edition of the work includes a *Minuet* and *Trio* from the opera *L'amoureux de quinze ans* ('The Fifteen-Year-Old Lover') by Jean-Paul-Égide Martini, written in 1771.

*Piano Trio (Partita) in F minor, Hob.XV:f1*, dates from before 1760. Its authenticity is supported by its inclusion by the

work of the Fürnberg/Morzin copyist employed by Haydn's early patrons. The first movement, dominated by its minor principal subject, includes major-key contrasting material. The second movement is a *Minuet and Trio* and the last movement an *Allegro* of rapid delicacy calling for some technical virtuosity.

*Piano Trio No. 6 (Sonata) in G major, Hob.XIV:6*, was written before 1767, originally for keyboard, violin and cello, its last movement a *Minuet*. As often with Haydn's earlier trios, the melodic interest is generally given to the keyboard, with other instruments largely providing accompaniment. The material recurs in Haydn's *Piano Sonata No. 13, Hob.XVI:6*, where the work appears in four movements: *Allegro – Minuet and Trio – Adagio – Allegro molto*.

*Piano Trio No. 1 (Partita / Divertimento) in G minor, Hob.XV:1*, written before 1766 (possibly between 1760 and 1762), was accepted by Haydn as his own work, although he was not always accurate in his acknowledgement of his own earlier compositions.

It is a curious matter of chance that Haydn found himself in the employment of a patron, Prince Nikolaus Esterházy, whose favourite instrument, for a time at least, was the baryton. Combining plucked and bowed strings, the baryton, in appearance similar to the viola da gamba, had a relatively short life. It owes its relative survival largely to the 175 compositions Haydn wrote for his patron, among which his trios for baryton, viola and cello lent themselves to arrangement as piano trios. *Piano Trio No. 2 (Divertimento) in F major, Hob.XV:2*, is an arrangement of one of Haydn's many such trios and dates from 1769. It ends with an *Adagio* theme and four variations.

**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](http://www.aquinaspianotrio.co.uk)





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Haydn worked during a period that witnessed a great deal of stylistic change, including the evolution of keyboard instruments from the harpsichord to the pianoforte with its hammer action and greater dynamic flexibility. These rarely heard but influential early *Piano Trios* include music originally conceived for piano solo or baryton trio. The *Trio in F minor* is unusual for its elaborate ornamentation and darker key, and is highly attractive in its youthful freshness. The acclaimed Aquinas Piano Trio brings these unjustly neglected works vividly to life.

**Franz Joseph  
HAYDN**  
(1732–1809)

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<b>Piano Trio (Divertimento) in C major, Hob.XV:C1 (1766?)</b>		<b>18:13</b>	<b>8</b> II. Adagio	<b>3:43</b>
<b>1</b> I. Allegro moderato		<b>4:54</b>	<b>9</b> III. Menuetto – Trio	<b>3:53</b>
<b>2</b> II. Menuetto – Trio		<b>4:21</b>	<b>Piano Trio No. 1 (Partita / Divertimento) in G minor, Hob.XV:1 (before 1766)</b>	
<b>3</b> III. Andante con variazioni		<b>8:52</b>	<b>10</b> I. Moderato	<b>7:10</b>
<b>Piano Trio (Partita) in F minor, Hob.XV:f1 (before 1760?)</b>		<b>13:33</b>	<b>11</b> II. Menuetto – Trio	<b>3:27</b>
<b>4</b> I. Allegro		<b>6:56</b>	<b>12</b> III. Presto	<b>2:23</b>
<b>5</b> II. Minuet – Trio		<b>3:23</b>	<b>Piano Trio No. 2 (Divertimento) in F major, Hob.XV:2 (1769?)</b>	
<b>6</b> III. Finale: Allegro		<b>3:09</b>	<b>13</b> I. Allegro	<b>4:10</b>
<b>Piano Trio (Sonata) in G major, Hob.XIV:6 (before 1767)</b>		<b>11:59</b>	<b>14</b> II. Menuetto – Trio	<b>2:30</b>
<b>7</b> I. Allegro		<b>4:16</b>	<b>15</b> III. Finale: Adagio con variazioni	<b>6:01</b>

**Aquinas Piano Trio**

**Ruth Rogers, Violin • Katherine Jenkinson, Cello • Martin Cousin, Piano**

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