

HAYDN

Piano Trios • 7

Nos. 16, 19, 35, 37 and 41

Oberlin Trio



Franz Joseph Haydn (1732–1809)

Piano Trios · 7

Hob.XV: 16, 19, 35, 37 and 41

Piano Trio in D major, Hob.XV:16 (1790)	16:22	Piano Trio (Divertimento) in G major, Hob.XV:41 (pre-1767)	15:49
1 I. Allegro	7:11	10 I. Allegro	4:17
2 II. Andantino più tosto Allegretto	5:04	11 II. Menuetto	3:33
3 III. Vivace assai	4:04	12 III. Adagio	5:36
Piano Trio (Divertimento [Capriccio]) in A major, Hob.XV:35 (before 1771, c. 1764–65)	11:57	13 IV. Presto	2:22
4 I. Capriccio: Allegretto	5:06	Piano Trio in G minor, Hob.XV:19 (no later than 1794)	15:16
5 II. Menuett – Trio	4:18	14 I. Andante – Presto	7:53
6 III. Finale: Allegro	2:28	15 II. Adagio ma non troppo	3:45
Piano Trio (Divertimento [Concerto]) in F major, Hob.XV:37 (pre-1766)	12:36	16 III. Presto	3:32
7 I. Adagio	6:35		
8 II. Allegro molto	3:01		
9 III. Menuetto – Trio	2:54		

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 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 the 1760s and the last from 1797. The Haydn scholar Robbins Landon gives 45 trios in his widely accepted chronological listing, with numbering differing from the Hoboken catalogue that lists titles by genre.

The last two decades of the 18th century brought continuing competition between music publishers to be the first to issue new works, not least in London. Publishers such as Longman & Broderip and William Forster met successful rivalry from John Bland, who had realised the importance of personal connections with central European composers and travelled widely in his establishment of new compositions from some of his most distinguished contacts. Bland, like other music dealers, issued regular catalogues and also sold keyboard instruments, some of the latter under his own name and others acknowledging the maker. Bland brought particular success when, in collaboration with Salomon, he was instrumental in bringing Haydn to London. It was for Bland that Haydn wrote three trios, scored with accompanying flute rather than violin. The first of these, published by Bland in London in June 1790, *Piano Trio in D major, Hob.XV:16*, centres interest on the keyboard, its lively first movement followed by a minor key slow movement and a brilliant conclusion.

Haydn's *Piano Trio in A major, Hob.XV:35, Divertimento (Capriccio)*, has been dated conjecturally to 1764–65, and at least before 1771. Its authenticity was acknowledged by the composer, in whose estate it was mentioned. The first movement brings a display of keyboard technique, with a second movement *Menuett* and a final *Allegro*.

Piano Trio in F major, Hob.XV:37 is among other works ascribed to Haydn, under the title *Divertimento (Concerto)*, dated before 1766 and published by Hummel the following year. The opening *Adagio* centres on the right hand melody, accompanied by the lower parts and leading to a dashing *Allegro molto* and a final *Menuett*, with a *Trio* in a contrasting key.

Piano Trio in G major, Hob.XV:41 (Divertimento), dated before 1767, is authorised by Haydn in the 1803 listing of his compositions. Here, the three participating instruments are treated more equitably, offering in four movements something of a violin sonata, ending with music of some éclat.

Piano Trio in G minor, Hob.XV:19 was first published in London by Longman & Broderip in 1794, with a dedication to the Dowager Princess Maria Anna Esterházy (née Countess Marie Therese von Hohenfeld), widow of Prince Anton. The first movement is in double variation form, pervaded by the dotted rhythm of the theme and leading to final modulation to the tonic major key. The following *Adagio* is in E flat major, an elaborate melody in the upper register. The *Trio* ends with a *6/8 Presto*, now in the key of G major.

Keith Anderson

Oberlin Trio

Originally founded in 1982, the Oberlin Trio is an ensemble of all Oberlin Conservatory faculty members, with its current configuration featuring pianist Haewon Song, violinist David Bowlin and cellist Dmitry Kouzov. Recent performance highlights include concerts in Seoul, Los Angeles, Portland (OR) and San Francisco, and live broadcasts on WCLV Cleveland. The trio's most recent recording, of music by Dmitry Shostakovich, Antonín Dvořák and Joan Tower, was released on Oberlin Music in 2016. In keeping with the group's commitment to the education of young artists, the trio members have given numerous masterclasses at many major music schools. www.oberlin.edu/oberlin-trio



Much of Joseph Haydn's musical life was spent in service at the palace of Eszterháza on the Hungarian plains, a complex of buildings to rival Versailles in magnificence. Haydn's reputation abroad was, however, already considerable by 1790, and he was invited to travel to London where the delightfully lively and at times brilliantly virtuosic trios *Hob.XV:16* and *19* were published. Further trios from the 1760s express music of sheer joy, all performed here by the acclaimed Oberlin Trio.

**Franz Joseph
HAYDN**
(1732–1809)

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|--------------|--|--------------|
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| 14–16 | Piano Trio in G minor, Hob.XV:19 (no later than 1794) | 15:16 |

A detailed track list can be found inside the booklet

Oberlin Trio

David Bowlin, Violin • Dmitry Kouzov, Cello • Haewon Song, Piano

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Executive producer: David Bowlin • Producer, engineer and editor: Paul Eachus
Steinway piano technician: Robert Murphy • Booklet notes: Keith Anderson • Publisher: G. Henle Verlag
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