



DISCOVERY

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HAYDN PIANO TRIOS

Piano Trio in A major, Hob.XV:18

Symphony No. 96 *Miracle*

Symphony No. 94 *Surprise*

Ensemble of the Classic Era



JOSEPH HAYDN 1732-1809

Symphony No. 96 in D major, *The Miracle*

[20'30]

(adapted for piano trio by Johann Peter Salomon 1745-1815)

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|---|--|------|
| 1 | I. Adagio – Allegro | 7'08 |
| 2 | II. Andante | 5'42 |
| 3 | III. Menuetto (Allegretto) – Trio – Menuetto | 4'09 |
| 4 | IV. Vivace | 3'30 |

Symphony No. 94 in G major, *The Surprise*

[21'37]

(adapted for piano trio by Johann Peter Salomon)

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|---|---|------|
| 5 | I. Adagio – Vivace assai | 8'56 |
| 6 | II. Andante | 6'09 |
| 7 | III. Menuetto (Allegro molto) – Trio – Menuetto | 2'49 |
| 8 | IV. Finale (Allegro molto) | 3'43 |

Trio in A major, Op. 70 No. 1 (Hob. XV:18)

[18'55]

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| 9 | I. Allegro moderato | 11'00 |
| 10 | II. Andante – | 3'46 |
| 11 | III. Allegro | 4'09 |

Total Playing Time 61'02

Ensemble of the Classic Era

(Geoffrey Lancaster *fortepiano*, Paul Wright *Classical violin*, Susan Blake *Classical cello*)

Since the time when Haydn's and Mozart's orchestral music first began to enthuse concert hall audiences – mostly members of the middle classes and minor nobility not rich enough to maintain their own household bands! – various methods of making orchestral music available for home consumption have been tried. Today compact discs and radio fulfil the task more than satisfactorily. As late as the beginning of the 20th century, however, inquirers still acquainted themselves with orchestral music through conveniently downsized arrangements which they could play themselves, usually for piano four-hands. Earlier still, at the turn of the 19th century, arrangements for piano trio of new symphonies were common. Beethoven, for instance, allowed the publication of an 'authorised' and strikingly re-thought piano trio arrangement of his Second Symphony.

Of all composers in London during the 1790s to produce orchestral works for which the market required such arrangements, the eminent Austrian visitor, Joseph Haydn, was preeminent. He and his symphonies (or Overtures, as the English then called them) scored a great public success in London, thanks to the entrepreneur and violinist Johann Peter Salomon. Salomon was born in Bonn (Beethoven was born in the same house 25 years later). He came to London in 1781, and began his own concert series in which he regularly performed Haydn's music. Having finally lured Haydn himself to London in 1791, Salomon then presented the Master in an inaugural series of 12 subscription concerts that season at the Hanover Square Rooms, followed by similar series in 1792 and, during Haydn's second London visit, in 1794 and 1795. He also set in train plans to publish the new music Haydn wrote for these concerts, notably the 12 new symphonies premiered over this four-year period. Salomon paid £200 for the copyright on Haydn's first six of these, and evidently a similar amount for the others. And, as his very first attempt to capitalise on this investment, made a year after Haydn himself farewelled England at the end of his second visit in 1795, Salomon began publishing the symphonies not in full orchestral format (that came later), but in arrangement for 'Piano-Forte with Accompaniments for Violin and Violoncello' specially aimed at London's burgeoning market of amateur instrumentalists (though, as the difficulties presented them in the arrangements show, these musicians were by no means necessarily amateur in attainment, many movements requiring heroic pianism!).

By 30 September 1797, Salomon had released his trio arrangements of all twelve of Haydn's London Symphonies (Nos 93-104). Due to the success of his trio arrangements, he again entered the market a few years later (c.1801) with a second series of arrangements of the same works (for two violins, viola, cello, flute and fortepiano continuo). The remarks made in 1828 by the English composer Samuel Wesley concerning Salomon's second series of arrangements can equally be applied to the piano trio versions: 'Let me instance twelve delectable Symphonies of Haydn which have been reduced from the Score with extraordinary Ingenuity and accurate Judgement...'

Symphony No. 96 was probably the first Symphony which Haydn composed and performed for Salomon after arriving in England on New Year's Day 1791. (Symphony No. 94 was actually completed later.) On 8 January he wrote home to Vienna from London: 'My arrival caused a great sensation throughout the whole city, and I went the round of all the newspapers for three successive days... At present I am working on symphonies... but in order to have more quiet I shall have to rent a room far from the centre of town.' This new Symphony (and at least the other freshly composed since his arrival) was first aired during the 12-concert series which Salomon presented (and in which he played first violin) at the Hanover Square concert rooms during the late winter and spring. Here is Charles Burney's eyewitness account: 'The first of Haydn's incomparable symphonies which was composed for the concerts of Salomon was performed. Haydn himself presided at the piano-forte; and the sight of that renowned composer so electrified the audience, as to excite an attention and a pleasure superior to any that had ever, to my knowledge, been caused by instrumental music in England.'

Haydn prepared his London audience with the Symphony's solemn *Adagio* introduction, full of sudden dynamic contrasts. Its sinuous, chromatic progress throws into relief the simple clarity of the first movement's main *Allegro* section. In its original orchestral version, the *Andante* is richly coloured with wind solos and all kinds of special effects. It opens in G major, has a substantial central minor-key section, followed by a reprise of the opening, capped off with a beautiful cadenza-like coda, sounding almost concerto-like in Salomon's trio version. The third movement is in the usual three sections: the first and last being the *Menuetto* proper, framing a *Trio*: that is, a contrasting second minuetto, this one in the style of an Austrian 'country dance', a form which, as

its characteristic accompaniment shows, was a close relative of the waltz. The single generating theme of the finale is energetic and rather saw-like in shape and sound. Haydn originally marked this finale merely *Vivace*, but on second thoughts added *assaí*. He underlined this further when writing home to Austria in November 1791 regarding a forthcoming performance there of the two Symphonies, Nos 95 and 96. Haydn asked his correspondent, Maria Anna von Genzinger, to ensure that the conductor actually 'have a rehearsal of both these Symphonies, because they are very delicate, particularly of the last movement [of No. 96] in D, for which I recommend the softest piano and a very quick tempo!' Salomon's trio version adheres to Haydn's initial tempo designation.

This Symphony's later nickname, 'The Miracle', was, in fact, given by mistake. At a concert in 1795, members of the audience miraculously escaped injury when a chandelier plummeted into their midst. However, the work being played on that occasion, and thus the real 'Miracle' symphony, was not this one (as was once believed), but Symphony No. 102.

Haydn's and Salomon's second London concert season, in March-April 1792, was partly overshadowed by the arrival in town of Haydn's former pupil, the piano virtuoso Ignace Pleyel, appearing for a rival management. In order to ensure that their own concerts should not suffer, Haydn and Salomon worked doubly hard to ensure that they had plenty of new music (four new symphonies, compared with just two in 1791) to entice back those people lured away by what Haydn referred to in a letter home as 'Pleyel's presumption' (generously adding: 'But I love him just the same'). Luckily, after his busy first London season, Haydn had spent part of the summer recuperating at Roxford, where he had begun work on the new symphony that now became a chief weapon against Pleyel: Symphony No. 94, duly premiered by Haydn, Salomon and their orchestra on 23 March 1792.

The nickname 'The Surprise' derived immediately and spontaneously from the work's *Andante*. This movement begins with a deceptively innocent C-major tune, announced in the most demure manner. As to the inevitable twist, London's *The Oracle* on the morning after the first performance, reported: 'The surprise might not be unaptly likened to the situation of a beautiful Shepherdess, who lulled to slumber by the murmur of a distant Waterfall, starts alarmed by the unexpected firing

of a fowling-piece.’ (In the original orchestral version, the surprise was underscored with an extra percussive effect, as is acknowledged in the piece’s German nickname: *mit dem Paukenschlag*, ‘with the Kettledrum-stroke’.) In the wake of this gambit, the movement’s main tune is put through a series of variously inventive, turbulent and ultimately brilliant variations. It must have been these to which the reviewer of *The Morning Herald* (24 March 1792) referred when he wrote of the ‘grand Overture, the subject of which was remarkably simple, but extended to vast complication, exquisit[e]ly modulated, and striking in effect. Critical applause was fervid and abundant.’

As well as Salomon’s symphony arrangements, at least four new sets of original piano trios, or *Sonatas pour le Piano-Forte avec Accompagnement de Violin & Violoncello*, were published in London under Haydn’s name during or shortly after his two visits there. Three of these sets were dedicated upon publication to prominent amateur musicians or patrons, all of them women. One set of three trios (Hob. XV:24-26) was dedicated in 1795 to Rebecca Schroeter, widow of composer and later Master of the King’s Musick, JS Schroeter. Haydn met her on his first visit in 1791 when Mrs Schroeter came to him for piano lessons, and for a short while afterwards, apparently, they were lovers. Another three (Hob. XV:27-29) were dedicated to Therese Jansen, a pianist whose wedding Haydn witnessed at St James’s Piccadilly in May 1795, and for whom he had previously composed his last three piano sonatas (1794). Jansen must have been a fine pianist, for the keyboard writing in her trios is their most dazzling and arresting feature. The remaining set in question (Hob. XV:18-20), printed in London as his Op. 70 in 1794, was dedicated to ‘Madame la Princesse Douarière Esterházy née Hohenfeldt’, widow of Prince Anton Esterházy who had died that year. Haydn (and indeed London) had ample reason to be thankful to Anton and his wife, for Anton’s decision to disband the Esterházy court orchestra in 1790 had finally freed the composer after a lifetime’s musical service to the dynasty, and allowed him at last to travel and capitalise on his enormous reputation abroad.

Haydn placed the Piano Trio in A major (Hob. XV:18) at the head of this Op. 70 set. The theme (and impetus) of the first movement is shaped as a sort of legato conversation between the violin and piano (on the one hand) and the two strings and the piano (on the other). The second movement

consists of an *Andante* in A minor, followed by a very beautiful central A-major *cantabile*, and a varied reprise of the opening with filigree decorations from the piano. An improvised fermata elaboration leads directly into the finale. The piano shares its announcement of the main theme with the violin in unison. Haydn’s English audiences in the mid 1790s would clearly have noticed that this finale is in the so-called ‘gypsy’ style (a finale in one of his next set of trios was, indeed, described in its first London edition as being ‘in the Gypsies’ stile’): basically, it has the character of a stamping dance with much play made of its frequent off-beat accents.

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