

NAXOS

# HAYDN

## Flute Trios

Uwe Grodd, Flute • Martin Rummel, Cello  
Christopher Hinterhuber, Piano



*V*  
Mozarthaus Vienna



Joseph  
**HAYDN**  
(1732-1809)

**Trios for Flute, Cello and Piano**

**Trio for flute, cello and piano in D major, Hob. XV:16** **21:02**

- |          |                                |       |
|----------|--------------------------------|-------|
| <b>1</b> | Allegro                        | 10:58 |
| <b>2</b> | Andantino più tosto Allegretto | 5:31  |
| <b>3</b> | Vivace assai                   | 4:33  |

**Trio for flute, cello and piano in G major, Hob. XV:15** **21:08**

- |          |                          |       |
|----------|--------------------------|-------|
| <b>4</b> | Allegro                  | 11:18 |
| <b>5</b> | Andante                  | 5:26  |
| <b>6</b> | Finale: Allegro moderato | 4:24  |

**Trio for flute, cello and piano in F major, Hob. XV:17** **17:16**

- |          |                           |      |
|----------|---------------------------|------|
| <b>7</b> | Allegro                   | 9:05 |
| <b>8</b> | Finale: Tempo di Menuetto | 8:11 |

**Uwe Grodd, Flute · Martin Rummel, Cello**  
**Christopher Hinterhuber, Piano**

This recording was made possible with financial assistance from The University  
of Auckland, New Zealand.

## Joseph Haydn (1732–1809) Trios for Flute, Cello and Piano

Joseph Haydn's three *Trios for flute, violoncello and piano*, *Hob. XV:15-17*, (his only ones for this combination) give much cause for speculation from a present-day perspective. Like so many of his works, the manuscripts are lost and, as with so many compositions ascribed to Haydn, it is often the case that countless numbers of his contemporaries published works under his name in order to capitalize on his fame but in doing so they raised issues of authenticity. With the works recorded here, however, this is not at all the case, but in relation to a body of source material and the date of composition another difficulty arises. The enterprising Joseph Haydn sold the works to two different publishers at once – to the Englishman John Bland, who had visited him in November 1789, and to his own 'house' publisher *Artaria* in Vienna. To begin with it can be established from the dates that the *Trio in F major*, *Hob. XV:17*, was reported in the *Morning Herald* of 22nd February 1792 as being published by Bland and by the *Wiener Zeitung* on 22nd November the same year by *Artaria*. The *Trio in G major*, *Hob. XV:15*, was registered by Bland and published as the "*Second Trio for the Harpsichord or Piano Forte, German Flute & Violoncello*" and the *Trio in D major*, *Hob. XV:16* in the same year as the first. Bland furnished the title-page with an additional appendix which is downright ironic when viewed from today's perspective: "*This & the Two following Trios were wrote at the particular Request of the Publisher, when he was with M.<sup>r</sup> Haydn in Nov.<sup>r</sup> last, at which time he settled a Connection with him, Mess.<sup>rs</sup> Hoffmeister, Kozeluch, Mozart, Vanhall &c&c. whose Works will come out in this manner with all possible expedition; they are absolute property and Enter'd as such; J. Bland thinks this sufficient notice to other Publishers not to pirate the same.*" On 20th October 1790 the *Wiener Zeitung* announced the appearance of both works with *Artaria*.

After the death of Nicholas I Joseph Prince Esterházy of Galantha on 28th September 1790 Haydn's court orchestra was disbanded and Haydn moved to

Vienna. In 1791/92 he undertook his first visit to England and in 1794/5 his second. It is not out of the question that the choice of the flute instead of the otherwise more usual violin in the piano trio line-up was already a concession to English taste. The flute was a favourite instrument of the aristocracy and of the genteel bourgeoisie and the *London Trios*, *Hob. IV:1-4*, were written for two aristocratic amateur flautists. Other composers, such as Vanhal and Stamitz, had already written successfully for the flute. The total of seven works, however, remain the only ones in which Haydn accorded the flute a central rôle.

The *Trios in D major and G major* adhere to classical sonata form. After an energetic first movement there follows a lyrical middle movement in which the flute and piano vie for the listener's favour in equal measure, while the cello accompanies discreetly. The last movements of both trios are typical examples of Haydn's inexhaustible abundance of surprising invention and of his penchant for playing jokes on his listeners. This is most clearly apparent in the countless different kinds of more or less sudden leads back to the respective main subjects or, in the *G major Trio*, the wittily prolonged piano cadenzas.

It is not only seen from this angle that the unusual form of the third *Trio in F major* is logical. The first movement is rather more serious in character and, in contrast to the instrumentally playful first movements of the other two trios, is reminiscent rather of so many symphonic or concertante works from Haydn's oeuvre. The word 'finale' is prefixed unambiguously to the tempo-marking of the second movement and in contrast to the virtuosic final movements of the first works 'Papa Haydn' takes his leave here at the end of the 'serious' trio with a musical twinkle in his eye.

**Martin Rummel**

*English translation by David Stevens*

## Uwe Grodd



Photo by Claire Cowan

The New Zealand based German flautist and conductor Uwe Grodd first gained worldwide recognition when he won First Prize at the Cannes Classical Awards 2000 for the Best Eighteenth Century Orchestral Recording with his CD of *Symphonies* by J.B. Vanhal with the Esterházy Sinfonia in Hungary (8.554341). Two further recordings of music by Johann Nepomuk Hummel have received Editor's Choice in the British magazine *Gramophone* in 2004 and 2008. Between 2007 and 2009, across four countries, together with many concerts, he produced seven different recordings: four CDs as a conductor and three as a flautist, performing his own editions of quartets for flute and strings by J.B. Vanhal (8.570234) and a disc by Schubert (8.570754) with pianist Matteo Napoli. As a conductor, Uwe Grodd is recording Ries's complete works for piano and orchestra with Christopher Hinterhuber. Performance highlights in recent years include the final concerts of two Handel festivals in Halle, as well as eight concerts with the Mexico City Philharmonic in 2004. From 1998 until 2002 he was Artistic Director of the International Music Festival New Zealand. He is Associate Professor of Flute and Conducting at The University of Auckland (New Zealand).

[www.uwe-grodd.com](http://www.uwe-grodd.com)

## Martin Rummel



Photo by paladino music

Born in 1974, Martin Rummel had early cello lessons from Wilfried Tachezi, with a soloist's diploma from what is today the Anton Bruckner Privatuniversität, being its youngest graduate ever at the time. He continued his studies with Maria Kliegel in Cologne and in London with William Pleeth, whose last pupil he was to become. Aged only sixteen, he worked with composer Alfred Schnittke, the start of his interest in direct dialogue between composer and performer. He has also collaborated with Jörn Arnecke, Howard Blake, Sofia Gubaidulina, Rudolf Kelterborn, Matthias Pintscher, Thomas Daniel Schlee and Graham Whettam, and his repertoire now includes some 35 cello concertos, ranging from the Baroque to the present. Based in Vienna, Martin Rummel is the director of the festivals *Klassik Musikfest Mühlviertel* and *Wiener Gitarrefestival* and also teaches a cello studio at The University of Auckland (New Zealand). He received worldwide recognition for his editions of all major cello études for Bärenreiter-Verlag, published between 2004 and 2008 and for the accompanying CDs. He is pleased to use strings by Thomastik-Infeld, Vienna.

[www.martinrummel.com](http://www.martinrummel.com)

## Christopher Hinterhuber



Photo by Nancy Horowitz

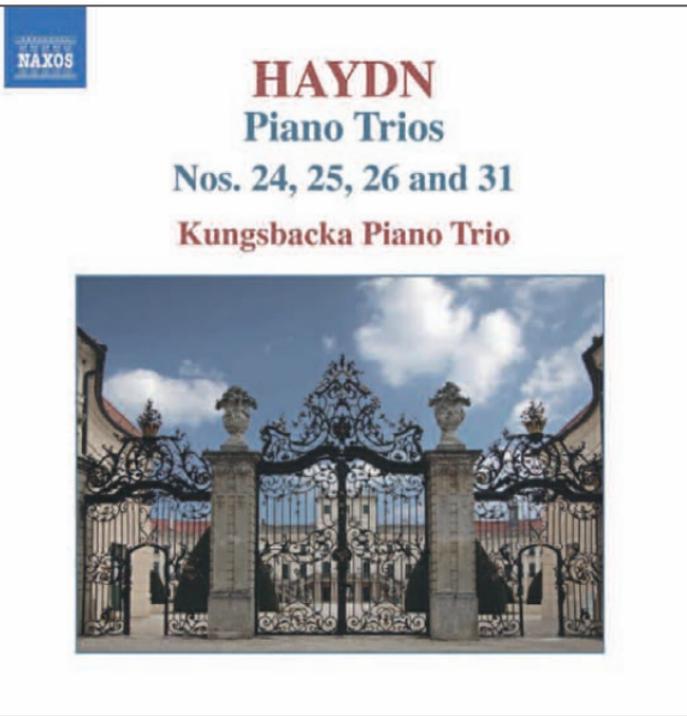
Born in Klagenfurt, Christopher Hinterhuber studied with Alex Papenberg, Rudolf Kehrler, Lazar Berman, Avo Kouyoumdjian and Heinz Medjimorec and received further artistic encouragement from Oleg Maisenberg and Vladimir Ashkenazy among others. After winning prizes at international piano competitions in Leipzig, Saarbrücken, Pretoria, Zurich and Vienna, he performed as the 'Rising Star' 2002/3 with violinist Patricia Kopatchinskaja in the international series at major European concert halls and Carnegie Hall, New York. Since then, he has worked with many renowned orchestras and conductors, with engagements at major festivals. A special project was the recording (Schubert, Rachmaninov, Schoenberg) and filming (his hands) for the French-Austrian film *La pianiste* after Elfride Jelinek directed by Michael Haneke, which won the Grand Prize of the Jury in Cannes in 2001. He has given master-classes in Japan, Europe and South America and was appointed professor of piano at the University for Music and Performing Arts in Vienna in 2010.

[www.christopherhinterhuber.com](http://www.christopherhinterhuber.com)

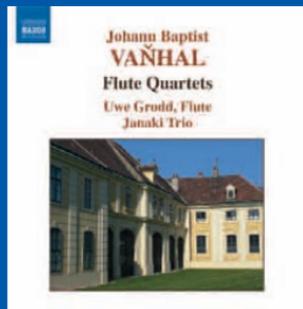


Uwe Grodd, Christopher Hinterhuber, Martin Rummel

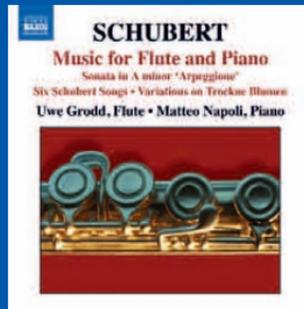
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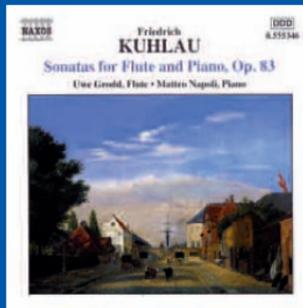
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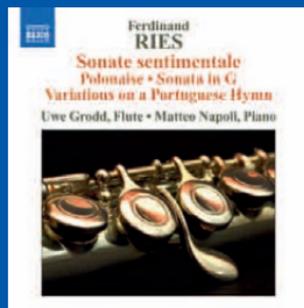
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**NAXOS**

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**DDD**Playing Time  
59:30**WWW.NAXOS.COM**
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It is not known for sure why Haydn chose the flute over the more usual violin in these three trios. Possibly it was to appeal to English or aristocratic taste for the instrument. Whatever the reason, there is no lessening of his profuse lyricism and contagious wit in these charming works. Both the D major and G major *Trios* end with virtuosic and witty pay-offs, whilst the F major is rather different; a more symphonically oriented work that fuses seriousness and fun in equal measure.

Mozarthaus Vienna  
... WER MOZART MOZARTWIRD
**Franz Joseph  
HAYDN**  
(1732-1809)
Bösendorfer  
DER KLANG, DER BEWÜHRT

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Recorded in the mozar:raum, Mozarthaus, Vienna, Austria, 17-18 June 2010  
 Producer: Helmut Jasbar • Engineer: Martin Klebahn • Booklet notes: Martin Rummel  
 Cover photo: *Mozarthaus, Vienna* (David Peters)

This recording was made possible with financial assistance from The University of Auckland, New Zealand.

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