

Calyx Piano Trio

Nina Ferrigno, piano
Catherine French, violin
Jennifer Lucht, cello

Introduction and Rondo: Haydn Go Seek (2009)

Composed by William Bolcom (b. 1938)

Calliope Dreaming (2009)

Composed by Elena Kats-Chernin (b. 1957)

Piano Trio No. 39 in G major, Hob. XV:25 ("Gypsy")

Andante

Poco adagio

Finale 'Rondo all' Ongarese': Presto

Composed by Franz Joseph Haydn (1732-1809)

~~ Intermission ~~

Piano Trio in G major, Op. 1, No. 2

Adagio – Allegro vivace

Largo con espressione

Scherzo: Allegro – Trio

Presto

Composed by Ludwig van Beethoven (1770-1827)

About today's music...

Franz Joseph Haydn (1732-1809) was a composer whose influence can simply not be overstated. The sheer volume of his compositions is mind-boggling — over 100 symphonies, 68 string quartets and 29 piano trios are just a sample of his prolific genius. As a friend and mentor to Mozart and a teacher to Beethoven, it is easy to trace the lineage of western classical music as we know it from Haydn all the way to the present day. "Papa Haydn," as he was known during his lifetime and even today, was critically important to the development of chamber music, specifically the string quartet and the piano trio. The chamber music ensemble Haydn Trio Eisenstadt set out in 2009 (the 200th anniversary of Haydn's death) to

commission 18 international composers to write short pieces in homage to Haydn's influential style. Today's concert opens with 2 of these new works — by Australian composer Elena Kats-Chernin and American composer William Bolcom — each realizing this task in very different and compelling ways. The G Major trio completing this half of the program is an early work by Haydn, and perhaps one of his most beloved and often performed trios. It is sometimes called the “Gypsy Trio” for its use of gypsy themes and motives in the last movement.

It is incredible to think that in 1792, Ludwig van Beethoven (1770-1827) travelled from Bonn to Vienna to study composition — in particular the craft of writing piano trios — with Haydn. On this trip, Beethoven was working on a set of 3 trios of which today's trio in G major is the second. Although these 3 trios are catalogued as Opus 1, they are not his earliest works. Beethoven was very concerned that his first published opus be fully professional and the work of a mature composer, and the Opus 1 trios certainly fit that bill. Even as a 22-year-old student, we see the young Beethoven pushing boundaries and discovering a voice uniquely his own. He adds a scherzo to what had traditionally been a three-movement form, creating an expanded formula he goes on to use in his piano sonatas and string quartets. Although the third trio in this opus was somewhat controversial in its day and criticized by Haydn (Beethoven suspected this was due to Haydn's jealousy) it was only a matter of time before Beethoven was widely considered by audiences and critics alike to be the master of the piano trio genre. Beethoven enjoyed performing his piano trios and was often heard in public concerts at the keyboard, until his profound deafness made that impossible.

—Catherine French