

HAYDN

THE COMPLETE
PIANO TRIOS VOLUME 4
SALLY BEAMISH: TRANCE

CHANDOS



TRIO
GASPARD



Portrait by Isidor Neugass (c. 1780 – after 1847), now at Schloss Esterházy, Eisenstadt, Austria.
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Franz Joseph Haydn, 1806

Franz Joseph Haydn (1732 – 1809)

Piano Trios, Volume 4

Trio No. 26, Op. 58 No. 3 (Hob. XV: 13) (1789) **16:14**

in C minor • in c-Moll • en ut mineur

(‘Sonata’)

from *Three Sonatas...*

- | | | |
|---|-------------------|------|
| 1 | Andante | 8:19 |
| 2 | Allegro spiritoso | 7:54 |

Trio No. 36, Op. 71 No. 2 (Hob. XV: 22) (1795) **19:06**

in E flat major • in Es-Dur • en mi bémol majeur

(‘Sonata’)

from *Trois Sonates...* Dédiées à son Altesse Madame

La Princesse Marie Esterhazy, née Princesse Liechtenstein

- | | | |
|---|------------------|------|
| 3 | Allegro moderato | 8:32 |
| 4 | Poco Adagio | 5:01 |
| 5 | Finale. Allegro | 5:33 |

	Trio No. 31 (Hob. XV: 32) (1794)	12:11
	in G major • in G-Dur • en sol majeur	
	('Sonata')	
	from <i>Three Sonatas...</i>	
	'Dedicated to Mrs Bartolozzi'	
6	Andante – Minore – Maggiore	5:22
7	Allegro	6:48
	Trio No. 34, Op. 36 No. 3 (Hob. XV: 20) (1794)	13:50
	in B flat major • in B-Dur • en si bémol majeur	
	('Sonata')	
	from <i>Trois Sonates... Dédiées à Son Altesse Madame</i>	
	La Princesse Douarière Esterhazy née Hohenfeldt	
8	Allegro	6:12
9	Andante cantabile	3:29
10	Finale. Allegro	4:08

Sally Beamish (b. 1956)

première recording

11

Trance (2023)

5:32

for Piano Trio

For the Trio Gaspard

in memory of my mother

Adagio cantabile

TT 66:53

Trio Gaspard

Jonian Ilias Kadesha violin

Vashti Mimosa Hunter cello

Nicholas Rimmer piano



Trio Gaspard

Haydn: Piano Trios, Volume 4

A note by the performers

Introduction

This CD forms the fourth volume of our complete recording of Haydn's piano trios. Haydn has been of central importance to our work as a trio over the last fifteen years, and his music continues to form the bedrock upon which we build many of our programmes, to the extent that it is rare that we do not feature his music in our concerts. We see these works as much more than a 'light opener', to which they can all too easily be degraded when programmed unimaginatively. As a result we have experimented widely with how to place his trios in concert, for instance placing two contrasting Haydn trios in the first half of a concert either side of music composed in the twentieth or twenty-first centuries, or playing a triptych of his trios before the interval, then switching to late-romanticism. Haydn's music has proved compelling in combination with major works by composers as diverse as Bernd Alois Zimmermann, Mauricio Kagel, Beethoven, Lili Boulanger, Dvořák, Schoenberg, and Shostakovich. We have 'even' (yes, it feels almost controversial

to do so!) ended concerts with Haydn; and our most often-played encores remain final movements from various Haydn trios.

Over this series of recordings, we present Haydn's rich output for piano trio neither chronologically nor in the groups in which the works were first published. Instead, just like the preceding discs, Volume 4 is conceived as a programme of contrasting trios that can be heard in a single sitting. We also continue the practice of including contemporary works which we have commissioned to accompany our Haydn project, and are honoured to present the world première recording of Sally Beamish's *Trance*.

Endlessly inventive

Our previous notes have focused primarily on the myriad devices which Haydn deploys to allow the three instruments of the ensemble to complement one another, and on the various shapes and forms that he gives his trios. Here we should like to highlight just a few examples of the ways in which the inventiveness of his musical materials continues to astound us.

The Trio in B flat major, Hob. XV: 20, for example, opens with a striking combination of opposites: a *legato* falling scale beginning from what was the highest note on Haydn's piano (F) and a rising arpeggio in short *staccato* notes climbing up from the bass. After two bars the elements swap places, the *staccato* arpeggio rising up in the right hand of the piano, while the *legato* elements continue in the bass. Together, these four bars form a perfectly balanced opening phrase. The character of this beginning feels completely natural and beguilingly elegant, yet it already contains all the main elements out of which Haydn goes on expertly to craft the rest of the movement. Indeed, the concision and cogency employed by Haydn across his mature works quite obviously had a decisive influence upon the young Beethoven, who in his own music took further the idea of developing large-scale forms out of small musical motifs.

In the second movement of this trio, the song-like theme at the beginning is presented with an accompanying bass line. However, Haydn instructs the pianist to play both lines with 'the left hand alone' – a seeming finger-twister which actually lies surprisingly comfortably in the hand. It is an audacious idea and pianistically unique in Haydn's keyboard music.

There is often also a degree of subversion in the way in which Haydn treats his musical material. The second movement of the Trio in C minor, Hob. XV: 13, begins with a brief, self-contained phrase, like a miniature fanfare, containing only the notes of the C major triad. This slightly pompous motif reoccurs throughout the movement, sometimes to close a section, at other times acting as the beginning of a new one. Its dotted rhythm features in all the themes of the movement and is treated contrapuntally in the central development. Shortly before the end of the movement the dotted motif is turned into a cadenza for violin and piano, which feels decidedly tongue-in-cheek considering the purposefulness with which the motif was introduced at the outset. Even the closing gestures which bring this hugely imaginative and entertaining work to its triumphant conclusion have about them a touch of irreverence; while the final cadence (derived, of course, from the opening motif) is repeated by the piano and cello, the violin chatters away merrily in semiquavers, like an overly loquacious guest who needs tactful ushering to the exit.

Ornamentation

Although it is essential to the style of the eighteenth century, the question of

ornamentation on recordings is in some ways a minefield as, by its very nature, a recording fixes something that we can – and do! – leave to the spur of the moment in concert. It is absolutely clear that Haydn, like all his contemporaries, expected performers to embellish and vary his music, and his notation gives ample scope for ornamentation, particularly when sections are repeated. Despite making these recordings in the studio, we have attempted to capture the spirit of improvised embellishment by not deciding on ornamentation in advance, allowing it to vary from take to take, just as it would from one concert to the next.

The question of instruments

For our recordings of Haydn's trios we use a modern piano and play at modern pitch (440 Hz). Though we relish playing on period instruments, we do not feel that we require them in order to get to the heart of Haydn's music; however, the way we use our modern instruments in this repertoire is informed and inspired by our interest in historical instruments. Because we perform Haydn on modern instruments in concert, it feels natural for us to use them in these recordings.

A note on editions

There are two modern critical editions of

Haydn's trios – one published by Henle Urtext between 1971 and 1986, edited by Wolfgang Stockmeier and Irmgard Becker-Glauch, and H.C. Robbins Landon's edition, which is published by Doblinger. There are hundreds of differences, small and large, between the two, from tiny variations of articulation to major differences of dynamics and rhythm. This reflects the original source material which contains many differences between the piano scores and the instrumental parts, forcing editors to choose among various plausible readings. We have generally, though not slavishly, followed Henle and tried as best we could to make sense of the sources as presented to us.

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Trio Gaspard

Notes on the trios

After his eleven early piano trios, Haydn abandoned the genre for a period and returned to it in 1784. From this year until 1790, he composed thirteen of them, but published sixteen, of which two were in fact by his old pupil Ignaz Pleyel and one dated from his own early years. The thirteen trios composed in 1784–90 are Nos 18–30, according to Robbins Landon's classification

(Hob. XV: 5 – 17): six date from 1784 – 85 and seven, after an interval of almost three years, from 1788 – 90.

Trio in C minor, No. 26

The three trios Nos 24 – 26 (Hob. XV: 11 – 13) are referred to in a number of letters by Haydn to the publisher Artaria:

Having these days a certain need for money, I offer to write for you between now and the end of December either three new quartets or three new sonatas for piano with violin and cello accompaniment, but ask you in return to send me in advance by Wednesday 25 gold ducats by our hussars. (10 August 1788)

A thousand thanks for the 25 ducats. The zeal with which I shall work on the three sonatas for piano with violin and cello accompaniment, which you request, will bear testimony to my desire to preserve your friendship. (17 August 1788)

In order to compose with the necessary diligence your three sonatas for piano, I was obliged to buy myself a new piano [and] ask you, dear Sir, kindly to pay 31

gold ducats to the organ and instrument manufacturer Wenzel Schanz. (26 October 1788)

A thousand thanks for the sum you kindly sent in my behalf to Mr Schanz. I shall duly keep my word with respect to both the reimbursement and the three sonatas, of which I have already completed half. (16 November 1788)

And after a short sojourn in Vienna as a member of the entourage of Nicolas Esterházy:

My prince having suddenly decided to depart Vienna, which he hates, I had to make my way in all haste to Estoras, which prevented me from taking leave of most of my friends, if you would kindly excuse me. On the day of my departure, I suffered a migraine so violent that I remained indisposed for three weeks, but now, thank God, I feel better and promise to deliver to you the third sonata within a week. (8 March 1789)

Herewith the third sonata, which, in keeping with your taste, includes a set of variations. Please send all three to the engraver as soon as possible, for many people already await them impatiently. (29 March 1789)

This 'third sonata' is the Trio in C minor, No. 26 (Hob. XV: 13), in two movements, finished at the latest on 29 March 1789 and opening, at the express request of Artaria, with a 'theme and variations'. We are dealing with an *Andante* in 2 / 4, in alternating variations following the form A – B – A' – B' – A", in which the episodes A are in C minor and episodes B (having the character of a hymn) in C major. This *Andante* is taken directly from the corresponding movement in the String Quartet in F minor, Op. 55 No. 2, composed a few months earlier (autumn 1788). The finale (*Allegro spiritoso*, in C major and 3 / 4) is a large-scale and complex sonata form. The three-note rhythmic motif – a leap from the dominant G to the tonic C – of the principal theme unifies the movement: we find it again, in G major, in the transitional theme (bar 24) and in the second theme (bar 75, in the low register of the piano). The development (bars 101 – 153) to begin with isolates this rhythmic motif, stating it imitatively in A minor, F major, D minor, and G minor. Later on, this development concentrates on the transitional theme, first in A minor, then in E minor. An upward shift of a semitone leads to nine forceful chords – three times three, on the rhythmic motif – in

F major (bars 145 – 147): the tonality has a 'Neapolitan' character in so far as it is by way of E minor that we then move towards the recapitulation (bars 154 – 223). This culminates (bars 196 – 197) on three vigorous dissonant chords, pendant to those in F major at the end of the development. After the second theme (bar 213) and the closing statement, a coda (bars 234 – 270) emerges, launched by the rhythmic motif, first in C minor, then in A flat major.

Trio in G major, No. 31

The Trios Nos 24 – 26, of which no autograph has survived, were issued by Artaria in July 1789 as Op. 57, then in the same year by Longman & Broderip, in London, as Op. 58 and by Boyer & Le Menu, in Paris, as Op. 56. On 14 June 1794, at the beginning of Haydn's second stay in London, Artaria announced a work for piano and violin – in G major and two movements – which for a long time was considered the only work by Haydn for these forces. Further editions for piano and violin were issued the same year by Bossler, in Darmstadt, and by André, in Offenbach, and yet others until about 1815. Hoboken was the first to draw attention to an edition for piano, violin, and cello issued in London by Preston, also in 1794, and



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Trio Gaspard

therefore added this 'new trio' to the thirty-one trios recorded by Larsen, assigning to it in his catalogue of 1957 the number 32 (No. 31 in Robbins Landon's classification). Five years later (1962), Alan Tyson announced that he had discovered another edition with cello issued in London, this time by Bland: this one was modelled on the one by Preston. A copy with cello, originating in England, has since been discovered in Berlin: its cello part differs from that by Preston. Which of the two versions, the one with or the one without cello, is the original? No cello part can pretend to authenticity, which lends support to the value of the edition for piano and violin by Artaria. Given this edition, the work, whichever version should prove the original, was composed, at the latest, before Haydn's second departure from Vienna to London, on 19 January 1794. It may be talk here of the 'sonata in G' included by Haydn in the list of works composed in and for England.

Each of the two movements of the Trio in G major, No. 31 (Hob. XV: 32), has a relaxed character. The *Andante*, in 6 / 8, states a pastoral melody in two periods of unequal dimensions, both periods repeated and ornamented. The overall form is A – B – A' + coda: section B in G minor, section A' without repeats and in semi-quaver triplets. The *Allegro*,

in 4 / 4, is in sonata form with three clearly defined themes, the last of which dominates the entire development. A substantial coda confirms the brilliant aspect of the work and enlivens the whole.

Trio in B flat major, No. 34

The first group of three trios composed in London – Nos 32 – 34 (Hob. XV: 18 – 20) – was issued in November 1794 by Longman & Broderip, with a dedication to the princess Maria Anna Esterházy, widow of Prince Anton. In the opening *Allegro* of the Trio in B flat major, No. 34 (Hob. XV: 20), the piano part is especially brilliant. At the beginning, the right hand is in the extreme high register and the left in the extreme low register of the keyboard, across which the right hand descends in crotchets and the left ascends in quavers, to settle at the end of a bar in positions quite close to each other, and starting at bar 4, the right hand delivers leaps of nearly two octaves. At bar 17 an element of humour enters, and at bar 34 a sort of closing theme. The development (bars 41 – 68) evolves to begin with towards a dramatic climax (bar 54), then progressively eases off. A delicate ascent by the piano to its highest register leads to the recapitulation, caught on the fly, as it were. This recapitulation

(bars 69 – 101) is for once quite regular, and there is no coda.

The *Andante cantabile*, in G major and 2 / 4, is in the form of a theme followed by three variations. The theme, of great nobility, is stated by the piano's left hand alone, in a two-voiced counterpoint typical of the mature Haydn. In variation I, the left hand retrieves the theme, doubled at the octave by the violin. The right hand performs a counter-melody, and the cello a *pizzicato* accompaniment. In variation II, the right hand is at first silent. The left plays an ornamented version of the theme (the cello accompaniment *coll'arco*) and the violin a new and very beautiful counter-melody. At the end, the right hand doubles the left at the octave. In variation III, the piano dominates thanks to brilliant quaver triplets in the right hand. In this movement there is not a single repeat. The Finale (*Allegro*, in 3 / 4) is a minuet of a classical cut, with a trio in B flat minor (the melody entrusted to the violin). The ornamented repeat of the minuet is followed by a rather developed coda.

Trio in E flat major, No. 36

The second group of three trios composed in London – Nos 35 – 37 (Hob. XV: 21 – 23) – was issued by Preston in May 1795, with a dedication to the princess Maria Hermenegild

Esterházy, wife of the new prince, Nicolas II. Owing to its scale, its dramatic intensity, and its adventurous spirit, the Trio in E flat major, No. 36 (Hob. XV: 22), occupies a position apart. The opening *Allegro moderato*, in 2 / 4, is of an uncommon complexity. Its first four bars, having an ascending profile and marked by parallel thirds 'à la Clementi', are promptly repeated (bars 9 – 12), and then, from bar 16 onwards, transformed by semiquaver sextuplets in the piano and by an extended melody in the violin, all of which produces an impression of organic expansion and also of improvisation. After a virtuosic transition, the opening theme returns in the dominant, B flat (bar 46), and immediately afterwards, without warning, the discourse twice plunges into G flat major, the second time in forceful unisons. The last bars of the exposition are repeated at the beginning of the development (bars 87 – 149), which includes, among other *coups de théâtre*, a false recapitulation in the sub-dominant, A flat, and, in D flat, fierce rhythmic unisons (bar 133). A gradual descent incorporating opposing dynamic levels leads to a recapitulation (bars 150 – 234) in which (bar 192) the principal theme returns for a second time, in the tonic, before violent rhythmic unisons in C flat.

Of the central movement (*Poco Adagio*, in G major and 2 / 2), the original (entitled

Adagio) is for piano alone. We have here one of Haydn's most personal, most 'pre-romantic' scores: a sonata form without repeats unfolding leisurely, tinged with a profound melancholy, the opening idea returning fleetingly, in the tonic, at the beginning of the development. The haunting melody, stated in the piano and chanted by the violin and cello, is constituted at the start by triplets in the left hand, which support dotted rhythms and triplets in the right hand. This melody is largely founded – one thinks of Schubert – on the fifth degree of the scale, D. The contrasts in register – runs in the hands, with plunges by the right into the depths – are constant, the perpetual interrupted cadences generating tension. The development, modulating intensively, arrives at a pedal F sharp, a note transformed little by little into the leading note of G, which brings us to the recapitulation, abbreviated and considerably varied.

The Finale (*Allegro*, in 3/4) is a sonata form in syncopated rhythm, swaying somewhat in the manner of a polonaise. After an exposition containing numerous ideas, the development (bars 50 – 107) indulges in all sorts of harmonic and tonal adventures. Furious keyboard arpeggios drive its rapid progress, from the dominant of C minor and passing through F minor towards D flat major

(*cf.* bar 133 of the first movement), which by an enharmonic shift becomes C sharp minor, and immediately afterwards we find ourselves in A major. The episode concludes on a low G sharp (the dominant of C sharp minor), on which commences a false recapitulation in E major (bar 81). These progressions proceed largely by relationships of thirds, and the appearance of E major in a piece in E flat cannot but make us think of Piano Sonata No. 62 (Hob. XVI: 52), contemporaneous with this trio. The recapitulation (bars 108 – 186), quite modified, is crowned by an energetic coda.

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Translation: Chandos Records Ltd

Sally Beamish: Trance

Trance was commissioned by Trio Gaspard to be performed alongside piano trios by Haydn. The sound of these wonderful players was in my head as I wrote. Haydn's trios famously give a pretty subordinate role to the cello, so my first idea was to make the cello a soloist in the piece.

My relationship with Haydn's F sharp minor Trio (Hob. XV: 26; CHAN 20244) goes back to childhood, when my mother, the violinist Ursula Snow, performed it many times with her trio. I must have heard

hours of rehearsal. This led me to think of my mother, and how much I miss her. I feel that I understand her better as I get older; this short piece is dedicated to her memory.

I took F sharp as my starting point, and threaded in occasional notes taken from Haydn's *Adagio cantabile* movement (simply *Adagio* in some editions, the cello part marked *cantabile*). The harmonies, which form a repeated chaconne-like pattern in the piano part, are also derived from Haydn's trio, but in my own way, and they are not necessarily audible to the listener.

The music is like a series of fragmented memories; the violin at first ghost-like, while the cello has an improvisatory line; the violin then drawing the cello into its falling fifth motif, while the piano has the solo line. The three instruments become equal as the music comes to a head, then dissolves into a quiet final statement of the chord sequence.

The melancholic nature of Haydn's trio affected my approach, combining with memories of my mother and her gradual disappearance into dementia. The title, *Trance*, indicates a meditative state, but also a 'passageway', or departure: the confusing journey of my relationship with my mother as her personality shifted, changed, and faded.

Trance was first performed, by Trio Gaspard, at the West Cork Chamber Music Festival, on 28 June 2023.

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Born in 1956, **Sally Beamish** OBE studied viola at the Royal Northern College of Music before focusing on composition and moving to Scotland, where she lived for a number of years. Her music embraces many influences, particularly jazz and Scottish traditional music, and she has written for numerous soloists including Steven Isserlis, James Crabb, Håkan Hardenberger, Branford Marsalis, and Tabea Zimmermann. Her string quartet for the Elias String Quartet, *Reed Stanzas*, received its première at the 2011 BBC Proms and won a Royal Philharmonic Society Award. In 2018 Sally Beamish was awarded the British Composer Award for Inspiration in recognition of her long and distinguished career, and she was awarded an OBE in the Queen's Birthday Honours in 2020.

'A truly refreshing performance! Richly coloured, honest, full of joy and with good agogics! This trio belongs to another league!' So wrote *Ensemble Magazine* of **Trio**

Gaspard, one of the most sought-after piano trios of its generation, whose members are praised for their unique and fresh approach to the score. Founded in 2010, the Trio won top prizes at the International Joseph Joachim Chamber Music Competition, in Weimar, Fifth International Haydn Chamber Music Competition, in Vienna, and Seventeenth International Chamber Music Competition. The Trio, whose members hail from Germany, Greece, and the UK, has worked regularly with Hatto Beyerle, a co-founding member of the Alban Berg Quartet, and at the European Chamber Music Academy worked with Johannes Meissl (of the Artis-Quartett), Ferenc Rados, Avedis Kouyoumdjian, Jérôme Pernoo, and Peter Cropper (of the Lindsay String Quartet). As well as exploring classics of the repertoire, the players work with contemporary composers and research seldom-played masterpieces. Their curiosity has led to recent performances of Ethyl Smyth's Piano Trio in D minor at the BBC Proms, and Bernd Alois Zimmermann's rarely performed *Présence: Ballet Blanc* alongside the dancer Luka Fritsch.

The Trio has launched an extensive project to commission composers such as Olli Mustonen, Patricia Kopatchinskaja, Helena

Winkelman, Sally Beamish, Kit Armstrong, Johannes Fischer, and Leonid Gorokhov to write companion pieces to Haydn's piano trios, a collective project that marked its début with Chandos Records. *The Strad* wrote of the first volume, 'It's truly a delight, and leaves this listener hungry for more'; the second instalment was duly released in 2023 to great critical acclaim. 2023 also saw the release of the first disc in a new series, focussing on different European cultural capitals and the composers associated with them. *Berlin Stories* presented music by Mendelssohn, Juon, and Skalkottas, earning five stars from both *BBC Music* and *The Strad*. Trio Gaspard is regularly invited to major international concert halls including the Berliner Philharmonie, Philharmonie Essen, Boulez Saal, Schloss Grafenegg, Salle Molière, Lyon, and Elbphilharmonie Hamburg. Highlights of the 2023 / 24 season included a residency at Wigmore Hall, a performance of Beethoven's 'Triple' Concerto with Uppsala Chamber Orchestra, and recitals at the Amici della Musica di Firenze, Lucerne Chamber Music Society, Musiktheater Bern, Sibelius Academy, Helsinki, Sage Gateshead, and Musikfestival Heidelberg Frühling. www.triogaspard.com

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Steinway Model D Concert Grand Piano (serial no. 592 087) courtesy of Potton Hall

Piano technician: Iain Kilpatrick, Cambridge Pianoforte

Page turner: Peter Willsher

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Neustart Kultur

This recording is dedicated to the memory of Hatto Beyerle (1933 – 2023).

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Sound engineer Jonathan Cooper

Editor Jonathan Cooper

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Sally Beamish

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FRANZ JOSEPH HAYDN (1732–1809)

PIANO TRIOS, VOLUME 4

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|------|--|-------|
| 1-2 | TRIO NO. 26, OP. 58 NO. 3 (HOB. XV: 13) (1789)
IN C MINOR • IN C-MOLL • EN UT MINEUR | 16:14 |
| 3-5 | TRIO NO. 36, OP. 71 NO. 2 (HOB. XV: 22) (1795)
IN E FLAT MAJOR • IN ES-DUR • EN MI BÉMOL MAJEUR | 19:06 |
| 6-7 | TRIO NO. 31 (HOB. XV: 32) (1794)
IN G MAJOR • IN G-DUR • EN SOL MAJEUR | 12:11 |
| 8-10 | TRIO NO. 34, OP. 36 NO. 3 (HOB. XV: 20) (1794)
IN B FLAT MAJOR • IN B-DUR • EN SI BÉMOL MAJEUR | 13:50 |

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SALLY BEAMISH (B. 1956)

PREMIÈRE RECORDING

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| 11 | TRANCE (2023)
FOR PIANO TRIO | 5:32 |
| | | TT 66:53 |

TRIO GASPARD

JONIAN ILIAS KADESHA VIOLIN
VASHTI MIMOSA HUNTER CELLO
NICHOLAS RIMMER PIANO