

HAYDN

Baryton Trios

Treasures
from the
Esterháza
Palace



Valencia
Baryton
Project



Franz Joseph Haydn (1732–1809) Baryton Trios, Hob.XI: Nos. 9, 55, 58, 61, 69 and 87

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 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. Haydn died in 1809, as the city fell once more into the power of Napoleon's army.

During Haydn's long career instruments came and went. Mozart, towards the end of his life, wrote for the basset clarinet, Haydn for the keyed trumpet, Schubert for the now long defunct arpeggione and Beethoven for the exotic Panharmonicon. It was an accident of history that

Haydn found himself in the employment of Prince Nicolaus Esterházy and that the Prince, who played the viola da gamba, should have taken a liking for the baryton, an instrument that had had a limited earlier history but, thanks to Haydn and his patron, was to enjoy a final renaissance.

The baryton is a bowed string instrument, currently played by only a handful of people worldwide. The instrument is a cross between a viola da gamba and a lirone, and was considered the pinnacle of aristocratic instruments of the 18th century. Its six or seven bowed strings, over a fretted keyboard, are supplemented by a set of sympathetic metal strings that can be plucked by the left hand of the player. Something of contemporary opinion of the instrument is reflected in the remark of the English writer Charles Burney, who suggested that the instrument would be of best use on a desert island, where the player could accompany himself as he wished. The instrument used by Prince Nicolaus, made by Johann Joseph Stadlmann in Vienna and now preserved in Budapest, has seven bowed strings, tuned principally in fourths, in the manner of a viola da gamba. The ten metal strings are tuned to the scale of D, providing an additional timbre to bowed strings. Today, the baryton gives the traditional string trio an entirely new dimension.

Haydn's association with the baryton, for which he wrote some 125 or more trios, in addition to other works, was stimulated by a less happy event. In October 1765 the old Kapellmeister Gregor Werner wrote to Prince Nicolaus, complaining bitterly about what he saw as Haydn's deficiencies. This elicited, on 3 November, a reply drafted for the Prince, largely accepting the criticisms of the running of the musical establishment, for which Haydn was responsible, and urging Haydn to further composition, particularly with works for the Prince's favourite instrument, the baryton.

Haydn's early reaction seems to have been an attempt to learn to play the baryton, in a private intention of pleasing his patron. Prince Nicolaus, however, was not impressed; his interest, after all, was in playing the instrument himself. The overwhelming result came over the following years

during which Haydn wrote trios for baryton, viola and cello; the baryton played by the Prince, the viola by Haydn and the cello by a member of the Esterházy court musical establishment, perhaps even by Andreas Lidl, a player who later introduced the baryton to London audiences.

After earlier rather hurried attempts to comply with his patron's wishes, Haydn was able to provide Prince Nicolaus with cleanly written compositions, carefully copied and collected into a series of five books. The keys used are in general the more approachable, suiting the tuning of the baryton, and are largely in three movements. The *Baryton Trio in D major*, Hob.XI:69, is included in the third collection

of trios, written in 1767 and 1768, and completed by 7 July 1768. The first of the three movements is a theme and variations. *Baryton Trio in A major*, Hob.XI:9 is included in the first collection, which finds room for various revisions. *Baryton Trio in D major*, Hob.XI:58 is among the trios that constitute the third book. *Baryton Trio in D major*, Hob.XI:61, from the same source, is here followed by *Baryton Trio in A minor*, Hob.XI:87, again found in the third book. The programme ends with *Baryton Trio in G major*, Hob.XI:55 and its lively *Finale*.

Keith Anderson

Valencia Baryton Project

The Valencia Baryton Project comprises musicians from the Palau de les Arts Reina Sofía opera house in Valencia and the Opéra Orchestre National Montpellier, who came together with the vision of performing the almost 160 works by Joseph Haydn written for the baryton, a cross between a viola da gamba and a lirone. At the heart of the ensemble is the traditional baryton trio – baryton, viola and cello – for which Haydn wrote 123 works of outstanding beauty during his time as court composer for Prince Esterházy of Austria.

With Matthew Baker, one of only a handful of baryton players worldwide, the Valencia Baryton Project has performed across the globe. The baryton was considered to be the pinnacle of aristocratic instruments during the Classical era.

Members of the Valencia Baryton Project have performed in chamber ensembles including Quarteto Radamés Gnattali, the Elan Quintet, Gogmagogs and Trio Vanguardia and with orchestras including the RTVE Symphony Orchestra, the Philharmonia Orchestra, and the BBC Philharmonic. Beyond classical music, members Matthew Baker (baryton), Estevan de Almeida Reis (viola) and Alex Friedhoff (cello) have worked with artists such as the Brazilian singer Gilberto Gil, American jazz saxophonist Bob Mintzer, American jazz drummer Terri Lyne Carrington and the Brazilian composer Caetano Veloso.

The Valencia Baryton Project is the first ensemble to record the baryton for Naxos.

www.valenciabaryton.com



Matthew Baker: baryton, Owen Morse-Brown (2004)

Estevan de Almeida Reis: viola, Jean Baptiste Vuillaume (Sainte Cecile Collection) (c. 1850)

Alex Friedhoff: cello, Jan Lorenz (1993)

The Valencia Baryton Project would like to say a special thank you to Dr Duncan and Mrs Felicity Gee for their generous donation which made this recording possible • Many thanks to the Ayuntamiento de Riba-roja de Túria for kindly granting the use of the Castell de Riba-roja de Túria

Much of Franz Joseph Haydn's long career was in service as a court musician to the wealthy Esterházy family. It was early in Haydn's time at the Esterháza palace that Prince Nicolaus took a liking to the hypnotic sound of the baryton – a bowed instrument with an extra set of strings that vibrate sympathetically or are plucked for tonal contrast. The baryton was considered the pinnacle of 18th-century aristocratic instruments, and the outstanding beauty of Haydn's trios represent its final renaissance, placing this remarkable antique firmly into the poised and tasteful Classical style of the day.



AJUNTAMENT de
RIBA-ROJA DE TÚRIA

Franz Joseph HAYDN

(1732–1809)



TURISME
I PATRIMONI
RIBA-ROJA DE TÚRIA

Baryton Trio in D major, Hob.XI: 69 (1768)

- | | |
|---------------------------------|------|
| 1 I. Adagio | 5:26 |
| 2 II. Menuet: Allegretto | 1:58 |
| 3 III. Finale: Presto | 3:01 |

Baryton Trio in A major, Hob.XI: 9 (1770)

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|-------------------------------|------|
| 4 I. Moderato | 7:30 |
| 5 II. Menuett | 2:42 |
| 6 III. Finale: Allegro | 1:37 |

Baryton Trio in D major, Hob.XI: 58 (1768)

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| 7 I. Moderato | 5:39 |
| 8 II. Minuetto | 1:58 |
| 9 III. Finale: Allegro di molto | 2:16 |

10:25

Baryton Trio in D major, Hob.XI: 61 (1768)

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|-------------------------|------|
| 10 I. Allegro | 5:23 |
| 11 II. Andantino | 5:01 |
| 12 III. Menuett | 1:58 |

Baryton Trio in A minor, Hob.XI: 87 (1771)

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|-----------------------------|------|
| 13 I. Adagio | 6:50 |
| 14 II. Allegro molto | 2:44 |
| 15 III. Menuetto | 2:52 |

Baryton Trio in G major, Hob.XI: 55 (1768)

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|---|------|
| 16 I. Moderato | 4:58 |
| 17 II. Menuett | 2:07 |
| 18 III. Finale: Allegro di molto | 1:47 |

12:28

12:27

8:55

Valencia Baryton Project

Matthew Baker, Baryton

Estevan de Almeida Reis, Viola • Alex Friedhoff, Cello

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8.574188

DDD

Playing Time
66:22



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