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HAYDN • PIANO TRIOS

FOURNIER • JANIGRO • BADURA-SKODA

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FOURNIER • JANIGRO • BADURA-SKODA

Piano Trio No. 39 in G major, HOB XV, No. 25

- 1 1st mvt. - Andante (7:03)
- 2 2nd mvt. - Poco adagio (5:39)
- 3 3rd mvt. - Rondo all'ongarese - Presto (3:31)

Piano Trio No. 18 in G major, HOB XV, No. 5

- 1 1st mvt. - Adagio non tanto (4:11)
- 2 2nd mvt. - Allegro (6:50)
- 3 3rd mvt. - Allegro (3:08)

Piano Trio No. 28 in D major, HOB XV, No. 16

- 1 1st mvt. - Allegro (5:40)
- 2 2nd mvt. - Andantino più tosto Allegretto (3:48)
- 3 3rd mvt. - Vivace assai (4:34)

Piano Trio No. 23 in E flat major, HOB XV, No. 10

- 1 1st mvt. - Allegro moderato (5:17)
- 2 2nd mvt. - Presto (4:15)

Jean Fournier, violin

Antonio Janigro, cello

Paul Badura-Skoda, piano

Transfers from Westminster XWN18610 (tracks 1-9) and HMV XLP 20067 (tracks 10, 11)
Transfers and XR remastering by Andrew Rose at Pristine Audio, May-July 2010
Cover artwork based on photographs of Fournier, Janigro and Badura-Skoda
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PIANO TRIO NO. 39 IN G MAJOR HOB XV, No. 25

PIANO TRIO NO. 18 IN G MAJOR HOB XV, No. 5

PIANO TRIO NO. 28 IN D MAJOR HOB XV, No. 16

PIANO TRIO NO. 23 IN E FLAT MAJOR HOB XV, No. 10

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Chamber music performances by three great artists like JEAN FOURNIER, ANTONIO JANIGRO and PAUL BADURA-SKODA are outstanding events in the world of music, and the Westminster recordings by this trio have made news in the recording field. Music lovers in both hemispheres have been loud in their praise of this trio both for the amazing technical prowess of each artist and for the dedication with which they merge their talents to the service of their art.

PAUL BADURA-SKODA receives greater ovations each year. He has appeared hundreds of times in the U. S., both in solo recitals and with all major symphony orchestras, and toured in Europe, South and Central America, and Australia. Reviewing his Mozart Commemorative Recital at Town Hall in March 1956, and the Westminster recording of this actual performance, the Saturday Review said: "Badura-Skoda's emergence in the Mozart year as an interpreter of almost faultless taste and greatly varied pianistic resources is a tribute no more to his talent than it is to his serious purpose and capacity for growth."

ANTONIO JANIGRO, one of the world's leading virtuoso, cellists, has toured all over the world, playing in solo recitals and with many of the major symphony orchestras. His recent coast-to-coast tour of the U.S. has played to sold-out houses and cheering audiences.

JEAN FOURNIER is celebrated throughout Europe and North Africa as one of the finest representatives of the French school of violin playing. He maintains a crowded schedule of solo recitals, chamber music performances, radio broadcasts, and solo appearances with the major symphony orchestras.

Notes from Westminster LP XWN 18610

The chief source for this release was the c.1957 Westminster LP from which the above notes were taken - a particularly good copy of an excellent set of recordings, it was further enhanced by XR remastering. The final Trio, No. 23 in E flat, was sourced from a British HMV release, licensed by EMI from Westminster (it appeared on XWN 18611) as a side-two filler to the ensembles recording of Schubert's Trio No. 2 in E flat. If anything, the earlier Westminster pressing was superior to the HMV disc, though both were pretty immaculate. The main difficulty faced here was simple identification of the trios - Haydn wrote a good number, and as with much of his output there is confusion both in terms of numbering, order of composition, and possibly even how many he actually wrote. The numbering here is based on renowned Haydn scholar H. Robbins Landon's ordering, which bears no relation to the numbering on the LPs (which did not list the Hoboken numbers) - Westminster numbered these in the following order: No. 1, No. 28, No. 30 and No. 17. Finally, the first movement of Trio No. 23 is listed here as *Allegro moderato*, which is how it appears on a recent issue by the Beaux Arts Trio. It is marked on HMV's LP as *Andante* - yet the present tempo is noticeably swifter than that of the Beaux Arts...

Andrew Rose, July 2010