



# HAYDN

## Cello Concertos

Concerto in D, Hob. VIIb:2

Concerto in D, Hob. VIIb:4

Concerto in C, Hob. VIIb:1

**Maria Kliegel, cello**

**Cologne Chamber Orchestra**

**Helmut Müller-Brühl**

## Joseph Haydn (1732-1809)

### The Complete Cello Concertos

Even if we banish from our minds once and for all the dated cliché 'Papa Haydn', we can still not help regarding Joseph Haydn as a father-figure in the history of music. His important achievement rested in having raised musical ways of thinking to a new level and, like a good father, having passed on this newly acquired material to his 'children' and 'grandchildren', above all to Mozart and Beethoven. In his rôle as a guiding intellectual influence Haydn may be compared with Immanuel Kant and between the lives of the two there are a number of parallels: the philosopher Kant, in Königsberg, passed many years in externally uneventful surroundings, like Haydn, who from 1761 to 1790 worked, almost without travelling, as Kapellmeister to the princely court of the Esterházy. Both used this isolation to concentrate on the intellectual exercise of composing, on the analysis of forms and structures, on the systematic development of concepts.

'It is not easy to understand', remarks Peter Gülke in the Haydn Volume of *Musik-Konzepte* (Volume 41: 1985), 'that the man who in his composition formulated the Magna Carta of the bourgeois concert-hall found his most considerable satisfaction in the service of the aristocracy. Since, however, he seldom felt himself in principle restricted, he was able to keep inner freedom for the conception of music that was so forward-looking'. In other words, being in the service of a feudal system – although at the Esterházy court certainly no climate of arch-absolutism reigned – acted on Haydn as an encouragement to inspiration. He must have perceived it as providing intellectual discipline, with artistic freedom realised within a firmly established structure.

During his thirty years with the Esterházy Haydn wrote an enormous number of works. The investigation of all these works poses an additional problem in that,

even in the composer's lifetime, and particularly after his death, with an eye to his posthumous fame, a number of works of questionable authenticity appeared under Haydn's name. There were questions to pose about Haydn's 'little' *Cello Concerto in D major, Hob. VIIb:4*. The discussion has still, up to now, led to no definitive result. Walter Schulz, in the foreword to his edition of 1948, declares that this 'little' *D major Concerto* 'has the important merit of being genuine, while there are good grounds for doubting the authenticity of the work often played' (i.e. the 'great' *Concerto in D major, Hob. VIIb:2*). The situation presented today is the opposite: with regard to *Hob. VIIb:2* we may lay aside all doubts, while Haydn's authorship of *Hob. VIIb:4* is uncertain. There are four different sources for this concerto, preserved in Brussels, Dresden and Vienna. Three of these four name Haydn as the composer, while only the Vienna copy mentions a certain 'Signore Costanzi'. If this refers to Giovanni Battista Costanzi 'da Roma' (1704-1778), known as a cellist and composer of music for the cello, then this solution may be eliminated with a fair degree of certainty. His only traceable cello concerto is in the idiom of a baroque *sonata da chiesa*, and a leap forward into the early classical musical language of the *Cello Concerto, Hob. VIIb:4*, seems absolutely untenable. Why then not Haydn? Sonja Gerlach in the critical commentary of the Haydn *Neue Ausgabe* (1981) refers to a series of stylistic peculiarities which make a compelling case for not ascribing the work to Haydn: the preference for syncopated motifs in the outer movements, a slow movement in the relative minor, some rather conventional sequential patterns, some unnecessary crossing of parts, and, not least, the fact that the writing of the solo part suggests a viola da gamba rather than a cello. Beside this, the probable

'complete Haydn tradition goes back to Breitkopf, since Breitkopf distributed the concerto in manuscript and it is known that the Zittau collection, now in Dresden, includes copies going back to Breitkopf. The tradition attributing the work to Haydn comes down probably to a single piece of evidence, namely a Breitkopf archive copy'. Nevertheless it would not be right to exclude a work that has lived so long under Haydn's roof, as it were, and is, moreover, full of charm, feeling and spirit, from a Haydn recording.

Authenticity can only be claimed for two of Haydn's cello concertos. Both of these were probably written during his time in the service of the Esterházy, since it was expected that Court Kapellmeister Haydn should compose suitable concertos for his musicians, or even, as in the case of the now neglected baryton concertos, for the prince himself. In connection with the 'great' *Cello Concerto in D major, Hob. VIIb:2*, of 1783 Anton Kraft has been named as the possible dedicatee, if not the actual composer of the work. Principal cellist of the Esterházy orchestra since 1778, and later active for Count Lobkowitz in Vienna, Kraft was accounted as incontestably among the first masters of his profession and it was for him that Beethoven wrote the cello part of his *Triple Concerto, Opus 56*. Nevertheless there is no sure way of knowing whether Haydn's concerto was actually written for him. The name of his colleague Valentino Bertoja has been mentioned. Between 1780 and 1788 he was second cellist in the Esterházy orchestra and appears in the salary lists of the court with some additional annual payments, which at least suggests that he undertook occasional duties as a soloist.

As the most famous cello concerto of the late eighteenth century, the *Concerto in D major* holds a special place in the cello repertoire, although its authenticity was for long disputed. This problem was settled by the discovery in 1953 of the lost autograph, at the same time excluding Anton Kraft as a possible

composer, when tradition had had to rely only on the first edition by Johann André (c. 1804). This discovery also conclusively rendered obsolete the romanticising editions by F.A. Gevaert (1890), Hugo Becker (1901), Julius Klengel and others, which had to some extent gained currency.

The work not only makes the greatest demands on the soloist, particularly in the matter of the thumb position, double stopping and octave passages, but, as almost no other concerto of Haydn, is symphonic in scope. Andreas Odenkirchen (Frankfurt, 1993) describes the first movement as 'the first concerto opening movement of Haydn that can be described without qualification as a sonata-form concerto movement'. This view is supported in particular by the second great solo passage of the movement, which with its intensive working out of motifs and frequent modulations provides a development section. The periodic structure of the central motifs too and their containment within a definite tonic-dominant structure provide a principal and secondary theme in the classical sense. As in the *Concerto in C major*, the slow movement also tends towards the sonata-form model, while for the last movement a form is chosen, which, with some exceptions, remained obligatory well into the nineteenth century: that of the rondo.

Some twenty years separate the origin of the *Concerto in D major* from its predecessor, the *Cello Concerto in C major, Hob. VIIb:1*. During Haydn's earlier years with the Esterházy there was only one cellist in the orchestra and so there is no doubt that the *C major Concerto* was intended for Joseph Franz Weigl. Weigl's son, the later well-known Vienna Opera Director and Deputy Court Kapellmeister Joseph Weigl, was baptized as a godson of Haydn in 1766, but the concerto cannot be counted as originating in this connection, since Haydn wrote the beginning of the principal theme of the first movement in his draft catalogue of 1765. Believed lost, the work was first

rediscovered in 1961. In the former possession of Radenin Castle in Bohemia a score was found which, after investigation of the sources, provided reliable evidence, serving from then on as a primary source. Within a few years the concerto was played throughout the world and is now regarded as being at the core of the cello repertoire.

In various respects the concerto holds a special position. The outer movements correspond in some way to the organ and violin concertos of the same period, monothematic and following the example of Tartini and Vivaldi, but there appears in the cello concerto, interestingly also in its slow movement, a thematic dualism with the disparate elements to which we are now accustomed in a sonata-form movement, although this idea was first coined decades later in the heyday of Viennese classicism. More important than the term itself is the philosophical dimension of this duality, which can properly be understood as the symbol of enlightened antithetical thinking. We see the 'father' of this musical thinking, and even, thereby, of Viennese classicism, here in a period of upheaval, evidence of the great scope Haydn enjoyed as a court musician.

The differentiation of thematic working corresponds to a development of the orchestral writing. For the first time in a solo concerto Haydn uses two oboes and two horns and produces through the occasional separation of oboe and first violin that

division between strings and wind instruments customary in his early symphonies. A further trick deserves mention, the 'secret entry' of the solo instrument in the second and third movements. This was a favourite device of Boccherini – Haydn could have encountered his Italian colleague and his cello concertos in 1764 in Vienna – and Mozart later developed this technique to perfection.

There are only conjectures as to the possible reasons for the composition of Haydn's cello concertos. Leopold Nowak (1954) thought that the *Concerto in D major* could have been written for the wedding celebrations of Prince Nikolaus Esterházy and Princess Maria Josepha Hermengildis Liechtenstein, but there is no existing proof of this. Yet this theory has something to be said for it, as the two concertos are closely connected with Prince Nikolaus. In the first movement of the *Concerto in C major* a motif is repeated, quoted from a congratulatory cantata (Hob. XXIVa:2), which was written on the occasion of the Prince's name-day on 6th December 1763. Perhaps Haydn intended, in the two cello concertos, to pay special tribute to his patron. This would have been a reason for him to demonstrate his whole knowledge of composition.

Gerhard Anders

English version: Keith Anderson

## Maria Kliegel

Praised by Mstislav Rostropovich, Pierre Fournier and Franco Gulli, the cellist Maria Kliegel was born in Dillenburg, studied with Professor Molzahn and won first prize in the Jugend Musiziert Competition. She went on to study with Janos Starker at Indiana University and won awards in America, followed by triumph in the First German Music Competition in Bonn in 1975. She served as assistant to Janos Starker and began intensive artistic collaboration with Rostropovich. In 1978 she won the Aldo Parisot Prize in Brazil and took the first Grand Prix in the Paris Concours Rostropovich in 1981, the beginning of an international career that has taken her to major musical centres throughout the world. Maria Kliegel's recordings include a release of the *First Cello Concerto* of Schnittke, praised by the composer himself, and a series of recordings of major works from the solo cello repertoire. She appeared in the first performance of Wilhelm Kaiser-Lindemann's *Homage à Nelson Mandela* for cello and percussion in South Africa in 1997 and in 1999 was honoured by North Rhine-Westphalia for her services to education, as professor at the Cologne Musikhochschule, and her support for community projects, including, among others, the Nelson Mandela Children's Fund. She plays the ex-Gendron Stradivarius cello, provided by the Art and Culture Foundation of North Rhine-Westphalia and has served as a member of the jury for international competitions, including the Leonard Rose Competition in Washington, the Pablo Casals Competition in Kronberg, the Unisa Transnet International Music Competition, Pretoria/South Africa, and the ARD Competition in Munich.

## The Cologne Chamber Orchestra • Helmut Müller-Brühl

The Cologne Chamber Orchestra was founded in 1923 by Hermann Abendroth and gave its first concerts in the Rhine Chamber Music festival under the direction of Hermann Abendroth and Otto Klemperer in the concert-hall of Brühl Castle. Thirty years later the ensemble was taken over by Erich Kraack, a pupil of Abendroth, and moved to Leverkusen. In 1964 he handed over the direction of the Cologne Chamber Orchestra to Helmut Müller-Brühl, who, through the study of philosophy and Catholic theology, as well as art and musicology, had acquired a comprehensive theoretical foundation for the interpretation of Baroque and Classical music, complemented through the early study of conducting and of the violin under his mentor Wolfgang Schneiderhahn. Helmut Müller-Brühl inaugurated the ensemble as the resident orchestra of the Brühl Castle Concerts that he had founded, establishing not only a new centre of activity but also associating it with the Cologne and Brühl tradition of the orchestra set up by Abendroth. In the same year the Cologne Chamber Orchestra undertook a notable tour with the pianist Wilhelm Kempff, the prelude to collaboration with a number of international soloists, including Maurice André, Stefan Askenase, Frans Brüggen, Jörg Demus, Pierre Fournier, Igor Oistrakh, Jean-Pierre Rampal, Wolfgang Schneiderhahn, Irmgard Seefried and Maria Stader and in more recent times Christoph Eschenbach, Patrick Gallois, Paul Meyer, Olli Mustonen and Christine Schäfer. Guest appearances in Europe, Asia, North and South America and in international festivals, and over two hundred recordings, as well as broadcasts and television appearances, are evidence of the activities of the orchestra, complemented since 1995 by association with Naxos and its world-wide distribution.

From 1976 until 1987 the ensemble played on period instruments under the name Capella Clementina. With this Baroque formation Helmut Müller-Brühl, in numerous concerts and opera and oratorio performances, set a standard for historical performance-practice and the revival of Baroque music-theatre. Since 1987 the orchestra, as the Cologne Chamber Orchestra, has played according to the principles of historical performance-practice on modern instruments and so can meet the needs of modern concert halls.

In 1988 the Cologne Chamber Orchestra started its own concert series in the Cologne Philharmonic Hall under the title *Das Meisterwerk* (The Masterwork), concerts that since 1995 have been given in Paris at the invitation of the Théâtre des Champs-Élysées. In 1997 August Everding with the Cologne Chamber Orchestra introduced *Das Meisterwerk* to the Prince Regent Theatre in Munich.

The presentation of the rising generation of young musicians has always been a particular concern of Helmut Müller-Brühl and many now well-known soloists enjoyed their first success with the Cologne Chamber Orchestra, which in 1998 was able to look back on 75 years of existence.



DDD

8.555041

Playing Time  
75:27



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Haydn's *Cello Concertos*, frequently the object of heated debate as to their authenticity, have had a chequered history, with the *Concerto in C major* (Hob. VIIb:1) only being rediscovered and given its first modern performances during the early 1960s. The *Concerto in D major* (Hob. VIIb:2) is arguably the most famous cello concerto of the late eighteenth century. The 'other' *Concerto in D major* (Hob. VIIb:4) is still relatively little known, making a welcome appearance on this recording. All three concertos are typical of Haydn in the way they combine masterly construction with memorable thematic material and sparkling orchestration that belies the relatively modest forces at the disposal of the composer.

DeutschlandRadio

Joseph  
**HAYDN**  
(1732-1809)

The Complete Cello Concertos

Cello Concerto in D major, Hob. VIIb:2

26:54

- 1 Allegro moderato
- 2 Adagio
- 3 Allegro

16:02  
5:52  
5:00

Cello Concerto in D major, Hob. VIIb:4

22:49

- 4 Allegro
- 5 Adagio
- 6 Allegro

8:48  
8:56  
5:05

Cello Concerto in C major, Hob. VIIb:1

25:45

- 7 Moderato
- 8 Adagio
- 9 Allegro molto

9:00  
9:57  
6:48

Maria Kliegel, cello  
Cologne Chamber Orchestra • Helmut Müller-Brühl

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