

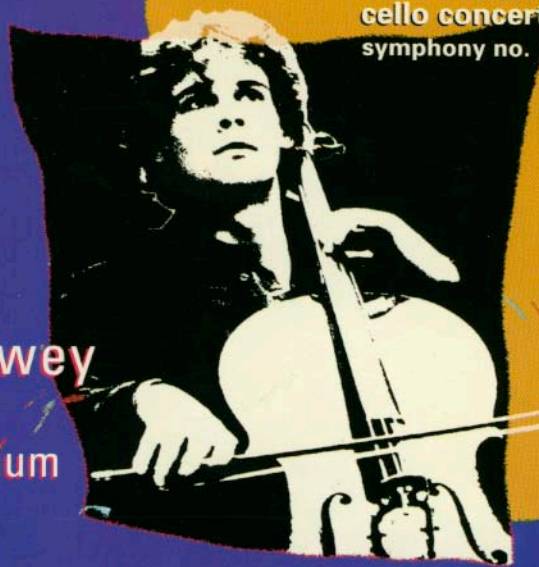


HAYDN

CHANNEL CLASSICS

CCS 7395

cello concerto in C
cello concerto in D
symphony no. 104 in D



Pieter
Wispelwey
&
Florilegium

JOSEPH HAYDN
(1732-1809)

Pieter
Wispelwey
&
Florilegium



CHANNEL CLASSICS

CCS 7395

'Concerto per il Violoncello' in C Major

(Hob. VIIb:1)

- | | |
|------------------|-------|
| 1. Moderato * | 09.24 |
| 2. Adagio ** | 07.48 |
| 3. Allegro molto | 06.00 |

Symphony no. 104 in D Major

(Hob I:104)

transcription for flute, two violins, viola,
violoncello and pianoforte

- | | |
|-----------------------|-------|
| 4. Adagio, Allegro | 07.59 |
| 5. Andante | 07.15 |
| 6. Menuetto/Allegro | 03.49 |
| 7. Allegro spirituoso | 06.05 |

'Concerto per il Violoncello' in D Major

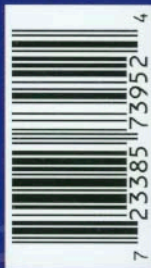
(Hob. VIIb:2)

- | | |
|-----------------------|-------|
| 8. Allegro Moderato * | 12.39 |
| 9. Adagio * | 06.02 |
| 10. Rondo/Allegro * | 05.00 |

Total time **73.01**

- * *cadenza: Pieter Wispelwey*
** *cadenza: Anonymous, 18th century*

LC 4481



Recording dates:
9-12 August 1994
All Hallows Gospel
Oak, England



Pieter Wispelwey & Ensemble Florilegium

photo: Hanya Chlala

<i>Violoncello solo</i>	Pieter Wispelwey
<i>First violins</i>	Rachel Podger ^o (leader) Lucy Russell Sarah Bealby-Wright Sarah Smythe
<i>Second violins</i>	Anna McDonald ^o Kerstin Linder-Dewan Oliver Webber
<i>Violas</i>	Joanna Parker Rachel Byrt ^o Pam Cresswell
<i>Cellos</i>	Daniel Yeadon ^o Tormod Dalen
<i>Bass</i>	Tim Amherst
<i>Flute</i>	Ashley Solomon ^o
<i>Oboe</i>	James Eastaway
<i>Horns</i>	Caroline Kershaw Martin Lawrence Robert Evans
<i>Fortepiano/Harpsichord</i>	Neal Peres da Costa ^o ^o Florilegium Chamber Group

Instruments:

Pieter Wispelwey: Barak Norman 1710; *Rachel Podger*: Anonymous, German, late 18th Century; *Lucy Russell*: Anonymous, English 1750; *Sarah Bealby-Wright*: Camillus Camilli 1734; *Sarah Smythe*: R. Venables 1983 (Stradivarius); *Anna McDonald*: Bernardel 1821; *Kerstin Linder-Dewan*: D. Rubio 1987 (Stradivarius 1770); *Oliver Webber*: A. Beavitt 1986; *Joanna Parker*: Anonymous, English 1740; *Rachel Byrt*: N. Woodward 1993 (Guarneri); *Pamela Cresswell*: J. Cresswell 1991 (Amati); *Daniel Yeadon*: M. Watson 1991 (Guarneri); *Tormod Dalen*: Anonymous, Torino early 19th Century; *Tim Amherst*: Domenico Busan, Venice 1750; *Ashley Solomon*: R. Cameron 1994 (H. Grenser); *James Eastaway*: P. Dhont 1992 (Anonymous, German 1760); *Caroline Kershaw*: H. van Dias 1982 (H. Grenser); *Martin Lawrence*: Andreas Jungwirth 1994 (Lausmann 1780); *Robert Evans*: Webb/Halstead 1987 (Franz Stohr 1810); *Neal Peres da Costa*: Harpsichord: M. Greenhalgh 1991 (Flemish Double Manual), Fortepiano: D. Jacques Way 1987 (Anton Walter);

PIETER WISELWEY

is one of the first of a generation of generalist specialists, performing equally outstandingly on historical instruments as on modern instruments, based on and inspired by expert stylistical knowledge, highly original and deep musical understanding and superior technique. His repertory ranges from works by J. S. Bach to Elliott Carter, Schnittke and young contemporary composers.

Pieter Wispelwey was awarded the Elizabeth Everts Prize, an award given biennially to the Netherlands most promising musician in 1985 and in 1992 he received the highly prestigious Netherlands Music Prize. For many years he has given complete, widely acclaimed performances of the suites for cello solo by J. S. Bach and Britten and the sonatas by Beethoven and Brahms, on period as well as on modern instruments.

Pieter Wispelwey is a regularly returning guest in the Royal Concertgebouw in Amsterdam, performing the baroque, classical, romantic and modern repertory. His debut performances in Rome, Milan, Paris, Boston, New York, Melbourne, Mexico, Vienna and München were highly successful.

Pieter Wispelwey received his early training from Dicky Boeke and Anner Bijlsma in Amsterdam and continued his studies with Paul Katz (Rochester, USA) and with William Pleeth in England.

Wispelwey performs regularly as a soloist with orchestra and has played concertos by Dvorák, Elgar, Tchaikovski, Shostakovitch, Dutilleux, Ibert, Schnittke, Haydn, Beethoven (triple), Brahms (double) performing a.o. in the Royal Concertgebouw in Amsterdam and with the Dutch and German Radio Chamber and Philharmonic Orchestras, the Netherlands Philharmonic Orchestra from Amsterdam, the Philharmonic Ungarica, the Netherlands Wind Ensemble, the Moscow Chamber Orchestra and with the Westdeutsche Sinfonia and the Stuttgarter Chamber Orchestra.

FLORILEGIUM

was co-founded by Ashley Solomon and Neal Peres Da Costa in 1991 and has established a reputation for both stylish and exciting interpretations of 17th and 18th century repertoire. It is a flexible ensemble which performs works ranging from the Baroque trio sonata to the Classical symphony and large-scales sacred and secular music.

Florilegium has performed throughout England and Scotland and has appeared at major festivals in France, Germany, Holland, The Canary Islands and Australia. Tours of Prague, the United States and South America as well as a second tour of Australia are planned for 1995.

Florilegium two CD releases of chamber music by Telemann and Vivaldi cello sonatas (with Pieter Wispelwey) have received critical acclaim, and have both been awarded the 'Diapason d'Or' and the 'Choc de la Musique' in France.

Regularly heard on BBC Radio 3, Florilegium will be recording various programmes for the BBC in 1995. They have received sponsorship, funding and assistance from the Arts Council of Great Britain, Westminster City Council, the John Tunnell Trust of Scotland, Lufthansa German Airlines and the David Cohen Family Charitable Trust.

Haydn could be perfectly described as a genius who could work to order. After all, the great majority of his considerable oeuvre was written on commission either for the Esterházy orchestra, for his two tours to London, or for a friendly nobleman, noblewoman, or virtuoso. Thus he could be sure that nearly everything he composed would also actually be performed. This was surely a powerful stimulus to write even more, and even better music.

Most of Haydn's solo concerti were written for the Esterházy family, for their orchestra, and for the outstanding soloists who were members of that ensemble, and performed by these same musicians at the castle. This is obvious not only from the dedicatory formulas on the manuscripts, but also from the exceptionally virtuosic solo parts of Haydn's concerti for violin, violoncello, keyboard, organ, flute, trumpet and horn. Haydn was able to produce an effortless combination of extreme virtuosity with intense lyricism and playful melodies, sometimes of a folklike quality, other times inclining more to the baroque. Thus audience and performers alike were satisfied in every respect.

The **Concerto for Violoncello in C Major** (Hob. VIIb:1) was probably composed shortly after 1761 during Haydn's earliest years in service to the Esterházy. The solo part, often extremely difficult, combines occasional touches of drama which are remarkably prophetic of early Romanticism with figurations which remain clearly Baroque (note the use of dotted rhythms) and the technical advances of Mannheim orchestral technique. Haydn most probably composed it for Joseph Franz Weigl, the court cellist at that time.

The first movement (*Moderato*) of this concerto doesn't carry yet the harmonic tension as we know from the later D Major violoncello concerto.

However, the orchestral ritornelli are arranged to keep the spotlight on the soloist while the orchestra intelligently underlines the solo part's evolutions. The structure of the movement is, moreover, already imbued with the characteristics of a dialectic discourse between contrasted thematic elements, and makes effective use of the material in the development section. Not until the end of the development does the orchestra appear in its full splendor, building a bridge into the recapitulation.

The 'Adagio' can best be described as a sensitive cantabile aria, making generous use of the 'Galant' style so popular at the European courts of this period. In contrast to what many of his colleagues were writing at this time, Haydn's tone remains serious and expressive throughout the movement. The 'Allegro molto' is a real showpiece, giving the soloist ample opportunity to display his technique in a cleverly composed dialogue.

The **Concerto for Violoncello in D Major** (Hob. VIIb: 2) dates from 1783 and was probably written for an eminent musician like Anton Kraft, to whom the concerto was actually ascribed as late as the present century. The music's gentle lyricism often recalls that of Mozart. Although the technical virtuosity demanded of the soloist derives from the Baroque concerto style, the harmonic and melodic structure of the work is consistently expressive in the pre-Romantic manner. In addition, the orchestra in this concerto is used in a far more symphonic manner than in the earlier work.

Another equally striking feature is the length of the first movement (*Allegro moderato*) in comparison to the brevity of the two following movements (*Adagio* and *Allegro*).

Haydn probably composed the last of his 'London' symphonies, which was also his last symphony, upon the occasion of his farewell to London, although there is evidence that it had already been performed once before his farewell concert. Haydn's last concert in the English capital on 4 May 1795, was a tremendous success.

The melodies of this **D Major Symphony** (Hob. I:104) are more cantabile and balanced than ever before. One can see here how close to each other Haydn and Beethoven actually came around 1800. Even though Beethoven may have actually learned more from Mozart than from Haydn in the literal technical sense, he could hardly help noticing the simplicity and refinement of Haydn's music, not to mention the effective use of dramatic elements in the beautiful 'Andante', and the songlike character of the Finale. The tendency toward greater use of folk song elements, always characteristic for Haydn from the very beginning, is moreover an unmistakable sign of the times. The main theme of the Finale is derived from a Croatian folk ballad and may well have been sung by members of the Croatian community in Haydn's birthplace, Eisenstadt....

The arrangement of this symphony for flute, two violins, viola, violoncello and pianoforte was made by Johann Peter Salomon, the concert organizer who brought Haydn to London in 1790. Salomon had all the manuscripts of Haydn's symphonies in his possession - after all, he had commissioned them - and issued these compositions, first in a 'miniature' edition intended for domestic performance. The original orchestral scores were not issued until after 1800.

Leo Samama
Translation: David Shaper

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Pieter Wispelwey & Ensemble Florilegium
recording session: All Hallows Gospel Oak, England
photo: Hanya Chlala



CHANNEL CLASSICS

CCS 7395

Colophon

Production: Channel Classics Studio B.V.

Producer: T. A. Diehl

Recording engineer/Editing: Bert van der Wolf

Cover design: Charlotte Boersma

Liner notes: Leo Samama

Executive producer: C. Jared Sacks

Technical information

Microphones: Brüel & Kjaer/Sennheiser/Schoeps
(modified by Rens Heijnis)

Mixing console: Rens Heijnis (custom made)

Analogue to digital converter: DCS 900

Digital editor: SONY DAE 3000

Recording location: All Hallows Gospel Oak, England

Recording dates: 9 - 12 August 1994

[C] & [P] 1995

production & distribution by Channel Classics Records B.V.

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