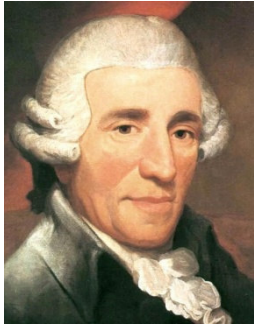


F.J. Haydn, *Concerto for cello and orchestra No. 1 in C major*



Haydn composed the concerto for cello and orchestra No. 1 around 1761–1765 for his longtime friend Joseph Franz Weigl, then the principal cellist of Prince Nicolaus's Esterházy Orchestra. The concerto is in three movements:

1. *Moderato*
2. *Adagio*
3. *Allegro molto*

and is approximately 26 minutes long.

Franz Joseph Haydn (31 March 1732 – 31 May 1809) was an Austrian composer, one of the most prolific and prominent composers of the Classical period. He is often called the "Father of the Symphony" and "Father of the String Quartet" because of his important contributions to these genres. He was also instrumental in the development of the piano trio and in the evolution of sonata form.

The concerto was presumed lost until 1961, when musicologist Oldřich Pulkert discovered a copy of the score at the Prague National Museum. Though some doubts have been raised about the authenticity of the work, most experts believe that Haydn did compose this concerto.

Although the concerto is contemporaneous with symphonies 6, 7 and 8 and predating his D major cello concerto by around twenty years, it already shows Haydn as a master of instrumental writing. The solo cello part is thoroughly idiomatic. The piece reflects the *ritournello* form of the baroque concerto as well as the emerging structure of the sonata-allegro form. As in the baroque *concerto grosso*, the accompanying ensemble is small: strings, two oboes, and two horns. It is possible that Weigl was the only cellist in the Esterházy Orchestra when Haydn composed the concerto, since there is only one cello line in the score, marked alternately "solo" and "tutti." There is also, however, a basso continuo line, that might have been played by another cellist, or by Haydn himself on the harpsichord, or by a string bass player.

All three movements of this work are written in sonata form, unlike the second concerto, where rondo form is used in the second and third movements. This concerto is more related to Haydn's violin concerti than its follower, holding very close resemblance to the A major Violin Concerto No.3 where the first movement's etched rhythms, and flowing second themes, a peaceful slow movement, and a brisk finale.

In the first movement, after the orchestral exposition, the solo cello plays the opening theme with full chords that use all four strings. Virtuosity is further developed with the use of rapidly repeated notes in the very high range of the instrument, followed by

contrasts in the register. In the slow movement (scored without winds), the cello enters dramatically on a long note, played while the orchestral strings re-launch the opening theme. Similarly, in the breezy finale, the cello enters on a long note, after an extended orchestral introduction. The virtuosity of the solo instrument is exploited in this movement, especially in passages where the cello alternates rapidly from low to high, so that it seems to be two instruments playing in counterpoint. Haydn uses the sustained-note entrance several times, the final one on a very high, penetrating G. In both the first and the second movements, Haydn entrusted the soloist with solo cadenzas, which tonight will be improvised by Samuel Bisson.

Haydn's C Major Cello Concerto has become a staple of the cello repertoire, after its 20th century premiere by Miloš Sádlo and the Czechoslovak Radio Symphony Orchestra, conducted by Sir Charles Mackerras, on May 19, 1962. Many artists, such as Jacqueline du Pré, Yo-Yo Ma, Maria Kliegel, Truls Mørk and Mstislav Rostropovich, have recorded this Concerto.