



**ACADEMY OF MUSIC AND DRAMA**

## **The Haydn Project**

A performance process of the second cello concerto with a tape accompaniment

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## **ABSTRACT**

Key words: cello concerto, arrangement, recording, tape accompaniment

To perform a solo concerto with an orchestra requires lots of knowledge not only about the solo voice but also about the accompaniment. Besides reading and listening we musicians learn by doing. Based on these thoughts I started to work on a piece in a new way.

In this master project I explored new methods to work on Joseph Haydn's Cello Concerto No. 2 in D Major Hob. VIIb:2. The piece is written for solo cello and an orchestral accompaniment that consists of strings, oboes and horns.

I arranged the accompaniment for a cello quartet, recorded the arrangement and performed the whole concerto as a soloist with the tape accompaniment. In the arrangement I applied the accompaniment for a new instrumentation and interpreted Haydn's handwriting on articulation and dynamics. Playing a recording of the accompaniment made me to do decisions how I wanted the music to sound. Performing the piece with a tape accompaniment gave me unique experience as a performer.

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# 1. Introduction

Playing as a soloist with an orchestra is a big moment in a musician's life. To perform as a soloist requires a lot of work to learn the whole piece and to have a vision how the whole orchestra should play. For a music student there are usually not too many possibilities to play as a soloist with an orchestra.

During the studies music students usually rehearse and perform several solo concertos with piano accompaniment. Pianists have great opportunities to express harmonies with their instrument. That is why it is natural to do reductions of the concerto accompaniments for the piano in the first place. Still there are several concertos composed with a string instrument based accompaniment. Although a piano has the capacity to produce the harmonies a piano has a very different timbre compared to string instruments.

Joseph Haydn's Cello Concerto No. 2 in D Major Hob.VIIb:2 is a standard repertoire piece for a cellist. It is a virtuoso concerto of the Viennese classic period and it is widely asked in auditions for professional orchestras. Music students all over the world are studying the piece. Usually there are many possibilities to rehearse and perform the piece with a piano accompaniment. However, to really know the piece and play it well for example in an audition requires knowing the orchestra accompaniment as well. Also, the chance to play as a soloist with an orchestra might occur very spontaneously and then it would be useful to know the accompaniment from before. To learn something for the future or just because it is good knowledge might be boring for a student. To find a personal approach to the musical material is always the key to a deeper understanding and knowing of the music. These thoughts were in my mind when I started to develop an idea to work on Haydn's second cello concerto.

During my studies on classical cello I played Haydn's Cello Concerto No. 2 several times with piano accompaniment. Lately, I became curious about the original accompaniment. I started to wonder if it could be possible to arrange a situation to play the piece as a soloist with a string-based accompaniment and learn more about the accompaniment. To play together with an existing recording is a way to play with an orchestra but there is already one soloist playing. Doubling the solo voice is not always fun. To play alone with a virtual orchestra there is an application for iPhone and iPad called *Cadenza*.<sup>1</sup> It is a virtual orchestra which follows you when you play the solo voice. Playing with an application might lead to a situation where the soloist takes the accompaniment for granted and there would be no need for learning the accompaniment carefully.

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<sup>1</sup> "Cadenza. The App." Accessed April 22, 2018. <http://www.sonacadenza.com/the-app>.

My studies in Master Programme in Symphonic Orchestra Performance include a lot of chamber music. Playing together with other musicians is the essence of music making. However, in this thesis project I chose to work completely on my own to deepen my soloistic skills and self-knowledge as an artist. I started to develop the idea to play as a soloist with a string accompaniment. I thought I could do it in a new experimental way and produce all the material on my own.

## 2. Aims and research questions

The main idea of this master thesis project is to find and use new ways to work on Joseph Haydn's second cello concerto and to perform it in a new way. As a precondition I will do all the work on my own. That means one aim is to study the original orchestral accompaniment and make a version of it, which I can play on my cello.

To make the new accompaniment sound close to the original one, one guideline is to respect the full harmonies of the original accompaniment. As I play the cello, which as an instrument has limited abilities to express harmonies, the arranged accompaniment will consist of more than one part. As I work alone it means I need to record all the parts to make an accompaniment for the concerto.

Making a tape accompaniment offers a possibility to perform the piece within a new setting. In this project one aim is to perform the whole concerto with the tape accompaniment.

The research questions are:

- 1) How to arrange the accompaniment of Joseph Haydn's Cello Concerto No. 2 in D Major to a cello ensemble?
- 2) How to express the music of my arrangement of Joseph Haydn's Cello Concerto No. 2 in D Major on a tape recording?
- 3) How does it work to perform the piece with the tape accompaniment?

## 3. Methods

### 3.1 Arranging the concerto accompaniment for a cello quartet

I start the arranging work by reading Joseph Haydn's manuscript of the D major cello concerto from 1783.<sup>2</sup> The score has 8 staves: 1) Horn I and II in D, 2) Oboe I, 3) Oboe II, 4) Violin I, 5) Violin II, 6)

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<sup>2</sup> Joseph Haydn, *Cello Concerto in D Major*, Holograph Manuscript 1783. Accessed May 4, 2018. [http://conquest.imslp.info/files/imglnks/usimg/b/b1/IMSLP93598-PMLP18850-Haydn\\_-\\_Cello\\_Concerto\\_in\\_D\\_Major\\_Hob7b2\\_Op101\\_manuscript.pdf](http://conquest.imslp.info/files/imglnks/usimg/b/b1/IMSLP93598-PMLP18850-Haydn_-_Cello_Concerto_in_D_Major_Hob7b2_Op101_manuscript.pdf).

Viola, 7) Violoncello (solo) and 8) Bassi (Violoncello and Double bass). For my accompaniment, of course, I do not need the solo violoncello stave. That means I have eight different voices to work with.

In my arrangement I want to reproduce a cello ensemble version of the piece respecting the original manuscript as much as I can. The original accompaniment of the D major cello concerto is strongly based on a string ensemble accompaniment. The violins and violas are playing all the time and bassi have only some few bars rest. So basically the string "quartet" is the heart of the accompaniment. A cello quartet is also a quartet of four string instruments so I decide to write my arrangement for a cello quartet. I start writing the voices as following equivalents: Cello I – Violin I, Cello II – Violin II, Cello III – Viola, Cello IV – Bassi. Then I only have two horn voices and two oboe voices to apply to the arrangement.

The role of oboes and horns in the original accompaniment is not that prevalent as the role of the strings. Still the wind instruments have some extremely important solos I need to add to my arrangement. I decide to apply the solos to those voices that do not have something soloistic to play at the same time.

I write the arrangement with Sibelius 7.5 -program.

### 3.2 Making a recording of the accompaniment

To know how to play the accompanying parts I need a recording of the solo part first. The recordings are made with a Zoom Handy Recorder H2 machine. So, I put my 4 months old son to the balcony to sleep and start recording the solo part in my living room. To get the pauses right for the interludes I play the solo part with a recording on my headphones. It's a recording played by Truls Mørk and the Norwegian Chamber Orchestra Iona Brown as conductor.<sup>3</sup>

I save the recording of the solo part on my computer and then start recording the four accompanying parts one at a time. I have my solo playing on my headphones when I record each accompanying part. When I have saved all the recorded parts on my computer I start to put them together. The editing of the recordings is made with Audacity-program. I do the same procedure for each movement.

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<sup>3</sup> Joseph Haydn, *Cello Concerto No. 2 in D Major Hob.VIIb:2*, with Truls Mørk (violoncello) and Norwegian Chamber Orchestra conducted by Iona Brown, recorded 1992, Simax Classics, 1992, compact disc.



### 3.3 Performing the whole piece with the tape accompaniment

In February 2017 I apply to perform at the Yläkaupungin Yö festival in Jyväskylä, Finland. It is an annual city festival which starts in the morning and ends in the night.<sup>4</sup> The aim of the festival is to offer the public an easily accessible and spontaneous cultural experience. The program includes live music, dancing, theatre, movies, performances, visual arts and literature to name but a few. Yläkaupungin Yö is characterized by a spontaneous atmosphere that fits well the bohemian air of the uptown area where it is held. Outdoor events and thousands of people hanging around creates a carnival-like atmosphere that invites people to join in. In the beginning of March, I get an answer that I am accepted to the festival. I plan the concert together with the festival coordinator. The festival is held on Saturday 20<sup>th</sup> May 2017. My concert is at Alvar Aalto Museum at 18 o'clock. The program of the festival is published on a web page and on a festival magazine which is delivered on different spots of the city before and during the festival. There is a short introduction of every performance on the web page. Below you can see a picture of the short introduction of my performance (Example 1).

The image shows a screenshot of a web page for a festival performance. The main text on the left reads: "LA 20.5. KLO 18:00 SELLO-ORKESTERI TAINA RAITTILA". Below this, it specifies the location as "Paikka: 1. Alvar Aalto -museo" and the music genre as "Kategoriat: Musiikki: Kuorot ja klassinen". The duration is listed as "KESTO/DURATION: 30min". The performer is identified as "Selisti Taina Raittila" who is playing with a cello quartet tape accompaniment. An English translation follows: "Cellist Taina Raittila plays with a cello quartet tape accompaniment. At Yläkaupungin yö she will perform Joseph Haydn's Cello Concerto in D Major." Below the text is a video player area that is currently black with the text "Video ei ole käytettävissä." (Video not available). On the right side of the page, there is a vertical column of logos and graphics. From top to bottom, they include: "TAPAHTUMAA TUKEMASSA", the Jyväskylä University logo, "JYVÄSKYLÄ", a graphic with the text "ELÄMÄÄ VARTEN.", the "ENERGIA" logo, and the "HOTELLI ALBA" logo.

Example 1. Performance introduction on the web page of the festival Yläkaupungin Yö 2017 (Yläkaupungin Yö 2017).

<sup>4</sup> "Yläkaupungin Yö 2018". Festival introduction. Accessed April, 14 2018. <http://www.ylakaupunginyo.fi/in-english/>.

## 4. Haydn Cello Concerto No. 2 in D major Hob.VII:2

### 4.1 The creation and structure of the piece

Joseph Haydn's Cello Concerto No. 2 in D Major Hob.VIIb:2 was composed in 1783. It was written for a cellist Anton Kraft who worked in Vienna and was close to Haydn.<sup>5</sup> Actually, for some time people thought that the whole concerto was composed by Anton Kraft. But the original manuscript with Haydn's autograph was found shortly after the Second World War.<sup>6</sup> Karl Geiringer has divided Haydn's career as a composer into five periods: Youth (1750–1759), A phase of transition (1760–1769), Storm and stress (1770–1779), Maturity (1780–1789) and Consummate mastery (1790–1803).<sup>7</sup> According to this classification Cello concerto in D major is a work of the mature Haydn.

The original composition has an orchestral accompaniment for the solo voice. The orchestration consists of strings, two oboes and two horns. The original orchestration is light and the Esterházy ensemble which Haydn directed for the premiere consisted most likely of not much more than twenty musicians. In 1890 François Auguste Gevaert arranged an enlarged orchestral accompaniment for the concerto. This romantic arrangement is still widely used nowadays. There is also a piano reduction of the accompaniment. It is based on the text of the complete edition by the Joseph Haydn Institute, Cologne, under the direction of Georg Feder.<sup>8</sup>

The concerto consists of three movements. The first movement has the tempo marking *Allegro moderato*. The atmosphere has been described as leisurely<sup>9</sup>. The first movement divides in four sections: exposition, development phase, recapitulation and solo cadenza. The second movement *Adagio* has said to be lovely and successful as a part of a composition. The movement is written in A major which is dominant to D major. In the middle of the movement there is a section distinguishly in C major. Also, the second movement ends with a solo cadenza. The final movement *Allegro* has a rondo form. It is the shortest movement of the concerto. The concerto ends cheerfully but not as virtuosic as Haydn's first Cello concerto in C major. Maybe because of the comparison with the first cello concerto Jones blames the final movement of the D major concerto for being dull.

There are several well-known solo cadenzas composed for the Haydn's Cello Concerto No. 2 in D Major Hob.VIIb:2. Alone in the Petrucci Music Library you can find fourteen cadenzas for the first movement,

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<sup>5</sup> Sonja Gerlach. Preface. Joseph Haydn *Violoncello Concerto in D major Hob. VIIb:2. Piano Reduction*. München: G. Henle Verlag, 1990.

<sup>6</sup> David Wyn Jones. *Oxford composer companions: Haydn*. New York: Oxford University Press, 2002, 49.

<sup>7</sup> Karl Geiringer. *Haydn. A creative life in music*. London: George Allen & Unwin Ltd, 1947.

<sup>8</sup> Gerlach, Preface.

<sup>9</sup> Jones, *Haydn*, 49.

seven cadenzas for the second movement and two cadenzas for the third movement.<sup>10</sup> For instance, Pablo Casals, Emanuel Feuermann, Julius Klengel and David Popper have composed a cadenza for the first movement. However, the most famous cadenza for the first movement is composed by Maurice Grendon. Grendon's cadenza is required as a compulsory cadenza in several orchestral auditions.

## 4.2 Reference scores for my arrangement

Besides the original manuscript I used two other full scores of the piece as a reference part. The first one is the score edited by Orfeo Mandozzi.<sup>11</sup> The edition is based on the manuscript and the first edition (Urtext). Mandozzi has also done three different editions of the solo voice: version A with only markings from the manuscript and 1<sup>st</sup> edition, version B with his suggestions for small or obvious corrections and a 3<sup>rd</sup> edition with performance suggestions.<sup>12</sup> He has also arranged a version of the first movement of the piece for solo cello and string orchestra.<sup>13</sup> The other full score I took a look at, is the score edited by Kurt Soldan. It is published by C. F. Peters ca. 1920 in Leipzig. I used a version of it, which was reprinted by Broude Brothers in New York.<sup>14</sup>

I also used a piano reduction of Haydn's D Major Cello Concerto edited by G. Henle Verlag as a reference score.<sup>15</sup> It is an Urtext edition which means that there is no changed or added material that differs from the composer's original intentions. The piano reduction is made by Stefan Zoror and the editor of the whole score is Sonja Gerlach. The piano reduction is based on the text of the complete edition by the Joseph Haydn Institute, Cologne, published by G. Henle Verlag as *Joseph Haydn Werke*, series III, volume 2.

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<sup>10</sup> Haydn *Cello Concerto No.2 in D Major, Hob:VII2 (Haydn, Joseph)*. Accessed February 4, 2018. [http://imslp.org/wiki/Cello\\_Concerto\\_No.2\\_in\\_D\\_major,\\_Hob.VIIb:2\\_\(Haydn,\\_Joseph\)](http://imslp.org/wiki/Cello_Concerto_No.2_in_D_major,_Hob.VIIb:2_(Haydn,_Joseph)).

<sup>11</sup> Joseph Haydn *Konzert für Violoncello und Orchester*. Wien: Orfeo Mandozzi, 2014. Accessed May 6, 2018. [https://imslp.nl/imglnks/usimg/8/86/IMSLP318335-PMLP18850-Haydn\\_D\\_Dur\\_Cellokonzert\\_Mandozzi\\_1\\_Satz\\_Partitur.pdf](https://imslp.nl/imglnks/usimg/8/86/IMSLP318335-PMLP18850-Haydn_D_Dur_Cellokonzert_Mandozzi_1_Satz_Partitur.pdf).

<sup>12</sup> Joseph Haydn *Cellokonzert in D-dur Version A*. Wien: Orfeo Mandozzi, 2012. Accessed April 11, 2018. [http://hz.imslp.info/files/imglnks/usimg/c/cf/IMSLP263294-PMLP18850-haydn\\_Cello\\_Solo\\_Mandozzi\\_Version\\_A.pdf](http://hz.imslp.info/files/imglnks/usimg/c/cf/IMSLP263294-PMLP18850-haydn_Cello_Solo_Mandozzi_Version_A.pdf).

<sup>13</sup> Joseph Haydn *Konzert für Violoncello und Orchester (transkription für Violoncello und Streichorchester)*. Wien: Orfeo Mandozzi, 2014. Accessed April 13, 2018. [http://imslp.org/wiki/Cello\\_Concerto\\_No.2\\_in\\_D\\_major,\\_Hob.VIIb:2\\_\(Haydn,\\_Joseph\)#For\\_Cello\\_and\\_Strings\\_28Mandozzi.29](http://imslp.org/wiki/Cello_Concerto_No.2_in_D_major,_Hob.VIIb:2_(Haydn,_Joseph)#For_Cello_and_Strings_28Mandozzi.29).

<sup>14</sup> Haydn *Cello Concerto in D Major*. New York: Broude Brothers, 1920. Accessed March 15, 2018. [http://petrucci.mus.auth.gr/imglnks/usimg/5/5f/IMSLP23555-PMLP18850-Haydn\\_-\\_Cello\\_Concerto\\_in\\_D\\_major\\_Op101\\_HobVIIb2\\_full\\_score.pdf](http://petrucci.mus.auth.gr/imglnks/usimg/5/5f/IMSLP23555-PMLP18850-Haydn_-_Cello_Concerto_in_D_major_Op101_HobVIIb2_full_score.pdf).

<sup>15</sup> Joseph Haydn *Violoncello Concerto in D Major, Hob. VIIb:2. Piano Reduction*. Sonja Gerlach Stefan Zoror (eds.): München: G. Henle Verlag, 1990.

## 5. Performance practice in the late 18<sup>th</sup> century

### 5.1 From a notation to a sounding performance

We are very fortunate nowadays to have access to several-hundred-year-old manuscripts of pieces of music. The original manuscripts are pieces of art itself and part of our cultural history. It has required a careful restoring of the material. Several professionals in different fields have done work that we nowadays have an easy access of the original manuscripts. What it comes to musicians, our job is to interpret the music written on a score and bring it to a live performance.

The challenges of performing are different what it comes to music from different time époques. In contemporary music the challenges are to find required playing techniques and to read non-traditional notation. But as you play music written by a living composer it is even possible to call the composer for advises or consultation. In the contrast to that, classical periods music is rather called as simple and traditional. The structures of the music from late 18<sup>th</sup> century are canonized, the harmonies are logical and follow certain rules, the melodies are simple to sing and recall. Of course, there are also technical and musical challenges in the classical periods music but in western culture societies we hear the music as somewhat simple and familiar. Still, performing classical periods music on a high level requires the performer knowledge of the performance practice to produce the performance.

To know how a late 18<sup>th</sup> century composer wanted the music to sound is rather hard nowadays. Still there is some research on the field of performance practice. Clive Brown has studied performance practice of classical and romantic period's music.<sup>16</sup> The main interest of the study is the relationship between notation and performance. Brown explores the intentions of late 18<sup>th</sup>-century and 19<sup>th</sup>-century composers and conventions that have an influence on performers. His study is based on written evidence and early recordings.

Brown has studied music written by different composers and tried to find out how they wanted their music to be performed. He has analyzed what different composers mean with different markings in the manuscript. Besides the notes composers write other instructions for the interpretation: dynamics, expressions, articulations, slurs and so on. In the following chapter I will refer what Brown has found about some basic elements of the notation.

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<sup>16</sup> Clive Brown. *Classical and romantic performance practice 1750-1900*. New York: Oxford University Press, 1999.

## 5.2 Interpreting the composer's markings on a manuscript

### 5.2.1 Staccato articulation

There are different ways to express a short articulation in a notation. For a staccato articulation a staccato dot and a wedge are used. There has been discussion if there is a difference between a staccato dot and a wedge as an articulation marking.<sup>17</sup> Some theorists claim that there should be only one staccato marking while the others say that two different markings are needed. Anyhow, both a staccato dot and a wedge implicates some shorter articulation of the note. Brown writes that C P E Bach has stated that a staccato articulation is always interpreted in a context: how long is the note with the staccato marking, what's the tempo and what's the dynamic marking of the music.

### 5.2.2 Slurs

Brown<sup>18</sup> brings up the question, in what extent the slurs written in a manuscript can be interpreted as markings of articulation. It is not explicit that a slur in notation always means a legato. Sometimes a slur might also tell the length of the phrase. A slur just tells that the notes under a slur are smoothly connected to each other. Haydn, Mozart, Beethoven and Schubert commonly use a slurred pair of notes, sometimes with a shortened second note (with staccato marking or a rest).

### 5.2.3 Browns' conclusions

As a conclusion of his study, Brown says that the modern way of strictly sticking on literal meanings of the notation of the late 18<sup>th</sup>-century and 19<sup>th</sup>-century music is often far away from composers' intentions that would rather invite the performer to be freer and creative with the music.

## 6. My arrangement of the first movement *Allegro moderato*

### 6.1 Slurs and wedges

To arrange a piece of music is not only about writing the notes for another instrument. It is also interpreting other markings the composer has used in the manuscript. In Cello Concerto No. 2 in D Major Hob.VIIb:2 Haydn indicates the form of the music with slurs and wedges. In my arrangement I needed to interpret those markings.

As I read the manuscript I noticed that Haydn writes everything quite carefully. There are themes that appear several times in somewhat similar form within a movement. It might be that even the third time the theme occurs Haydn indicates the slurs and wedges carefully, even the reader maybe already remembers the forming of the music from previous music. However, sometimes there are places where

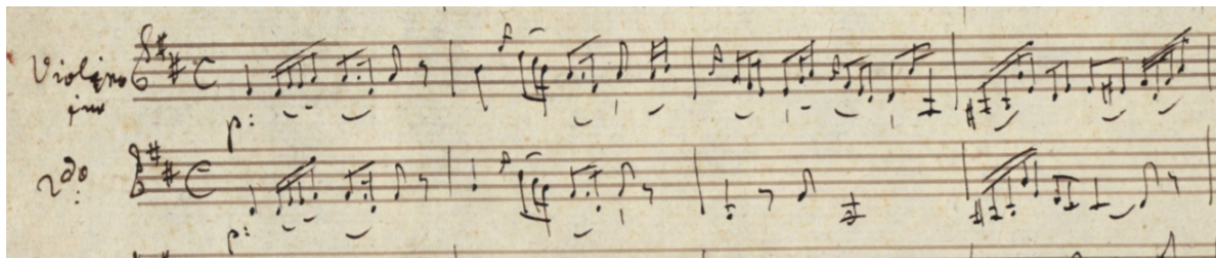
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<sup>17</sup> Brown talks about strokes but explains that a wedge is printer's convention to refer to a stroke.

<sup>18</sup> Brown. *Classical and romantic performance practice*.

he writes a slur only in one voice but another voice has the same music without a written slur. In those kinds of obvious places, I add a slur in my arrangement. Below you will find my illustrations.

The character of the first movement is somewhat laid-back but still elegant. The movement is laid back because of the nice, not too fast tempo. The first movement *Allegro Moderato* has always time signature 4/4 in a bar. In my opinion, the elegance is created by the slurs and wedges that Haydn indicates for the main theme. The accompaniment opens the piece by introducing the main theme. I interpret that there should be a slur written for Violin II on the first beat of bar 4 according to Violin I in the same bar (Example 2). Therefore, I apply a slur for Cello II in my arrangement (Example 3).



Example 2. *Allegro Moderato*, Violin I and Violin II bars 1–4.<sup>19</sup>



Example 3. *Allegro moderato*, Cello I and Cello II bars 1–4.<sup>20</sup>

In bar 7 the whole orchestra is introduced. The wind instruments join to play the main theme with a strong dynamic. The music is similar in many voices but it is written differently what it comes to slurs.

<sup>19</sup> Haydn, *Cello Concerto*.

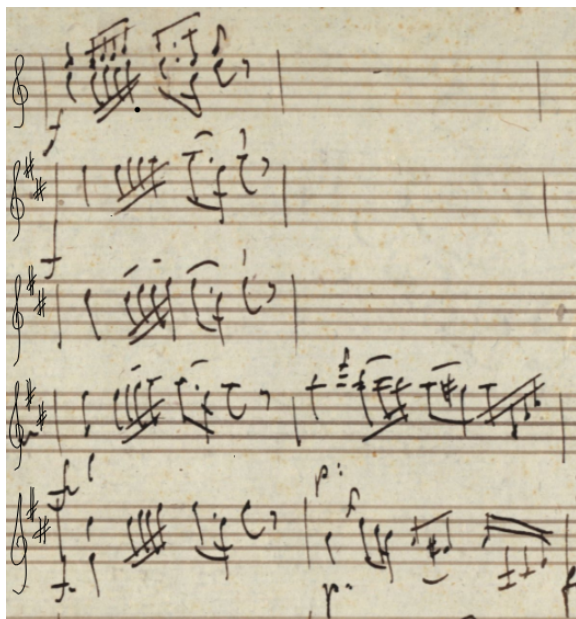
<sup>20</sup> Appendix 1.

In bar 7 on the 2<sup>nd</sup> beat it seems there are slurs missing in many parts. In my arrangement the theme is played by Cello I and Cello II in bar 7 (Example 4). On the second beat in that bar I write two slurs for Cello II to have the theme similar that it is in the beginning (see Example 3 above) and according to oboe and violin I part in the same place (see Example 5).

Also, in bar 8 on the second beat I write a slur for Cello II according to Violin I in the manuscript (see Example 5). Basically, I treat the same thematic material in the same way through the whole movement. So, there are some similar corrections also later in the arrangement.



Example 4. *Allegro Moderato*, Cello I and Cello II, bars 7–8.<sup>21</sup>



Example 5. *Allegro Moderato*, Horn I and II in D, Oboe I, Oboe II, Violin I and Violin II bars 7–8.<sup>22</sup>

In the manuscript Haydn uses a wedge as an articulation marking for a staccato articulation. Sometimes it seems obvious that there should be a wedge in a place where he didn't write one. For instance, in bar

<sup>21</sup> Appendix 1.

<sup>22</sup> Haydn *Cello Concerto*.

7 on the last beat Haydn writes wedges only for some instruments. (see Example 5 above). Still the musical material is similar in every part so in my arrangement, I write a wedge for both Cello I and Cello II (Example 4 above).

## 6.2 Dynamics

Haydn often indicates dynamic changes clearly in the manuscript. There are many clear transitions in dynamics from *forte* to *piano* and vice versa. However, sometimes it seems as if a dynamic marking is missing. As an example of that, in my arrangement in bar 20 I put piano for all parts as it is written for Violin I and Violin II in the manuscript (Example 6 and Example 7).

The image shows a musical score for four cellos (Vc I, Vc II, Vc III, Vc IV) in G major, Allegro Moderato, bars 19-21. The score is arranged in four staves. Vc I is in treble clef, Vc II in bass clef, Vc III in bass clef, and Vc IV in bass clef. The key signature has one sharp (F#). The score shows dynamic markings of forte (f) and piano (p) for each part across the three bars. In bar 19, Vc I and Vc II are marked f, Vc III is marked f, and Vc IV is marked f. In bar 20, Vc I and Vc II are marked p, Vc III is marked p, and Vc IV is marked p. In bar 21, Vc I and Vc II are marked f, Vc III is marked fz, and Vc IV is marked f.

Example 6. *Allegro Moderato* bars 19–21.<sup>23</sup>

The image shows a handwritten musical manuscript for strings in G major, Allegro Moderato, bars 19-21. The manuscript is written on five staves. The top staff is for Violin I, the second for Violin II, the third for Viola, the fourth for Cello I, and the fifth for Cello II. The key signature has one sharp (F#). The manuscript shows various string parts with dynamic markings of forte (f) and piano (p) across the three bars.

Example 7. *Allegro Moderato*, strings bars 19–21.<sup>24</sup>

<sup>23</sup> Appendix 1.

<sup>24</sup> Haydn, *Cello Concerto*.



### 6.3 Missing music

As you can see in Example 8 there are no notes written for second violin in bar 46 but there are two stripes and a dynamic marking written for that voice. Since Violin I and Violin II have played same material before this place and they will play similar material after this place, I interpret the marking as doubling of the notes played by Violin I. That is what also other editors have concluded.<sup>25</sup>

In bars 47–48 there is no music written for viola (Example 8). Still, there is a bass clef written on that staff in bar 47. The reason I think viola should play with the rest of the group in that the place is that it is an orchestral interlude indicated to play with *forte* dynamic. In addition, viola has just played an upward going chord progression that is about to resolve just in bar 47. Viola is playing the progression together with Bassi so I decide to apply the notes from Bassi part to Viola in those bars (Example 9).



Example 8. *Allegro Moderato*, strings bars 45–49.<sup>26</sup>

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<sup>25</sup> Mandozzi, Haydn *Konzert*.

<sup>26</sup> Haydn, *Cello Concerto*

47  
Vc I  
Vc II  
Vc III  
Vc IV

Example 9. *Allegro Moderato*, bars 47–49.<sup>27</sup>

## 5.4 Applying wind solos

The first motive of the piece is played soloistic by horns and oboes in bars 26–28 and 187–189 (Example 10). In my arrangement I applied Cello I, Cello II and Cello III to play this motive (Example 11).

Example 10, *Allegro Moderato*, Horn 1 and 2 in D, Oboe 1, Oboe 2 and Violin 1 bars 187–189.<sup>28</sup>

<sup>27</sup> Appendix 1.

<sup>28</sup> Haydn, *Cello Concerto*.

Example 11. *Allegro Moderato* bars 187–189.<sup>29</sup>

## 7. My arrangement in the second movement *Adagio*

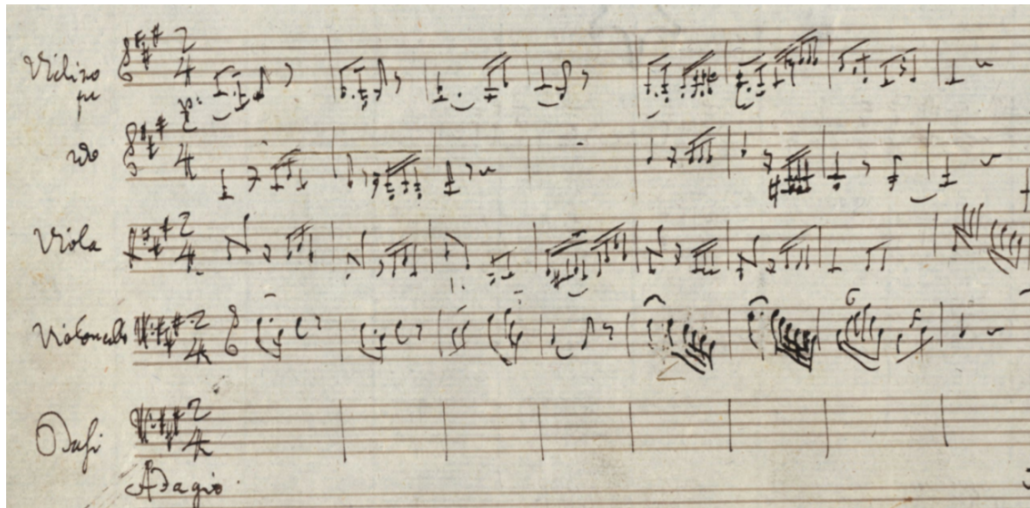
### 7.1 Slurs

The second movement *Adagio* has a nice singing and soft character. The main motive with rhythm illustrated in Example 12 is written many times in different voices. In the opening of the movement the motive is written for solo cello and violin I (see Example 13). The motive is usually written with a slur. It seems obvious that a slur is missing in the first beat of bar 2 in violin I and solo cello, and on the first beat of bar 7 in violin I. As the character of the movement stays somewhat similar from the beginning to the end I interpret that this motive should be written always with a slur (Example 14).

Example 12. The rhythm of the main motive in the second movement *Adagio*.

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<sup>29</sup> Appendix 1.



Example 13. *Adagio* bars 1–8.<sup>30</sup>



Example 14. *Adagio*, bars 1-8.<sup>31</sup>

## 7.2 Dynamics

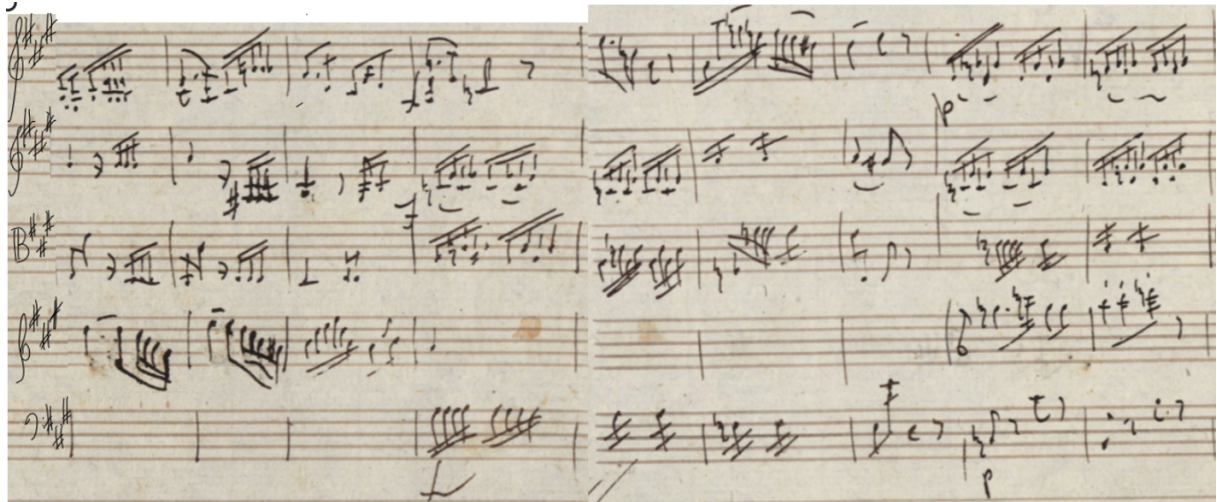
In the first bar of the second movement *Adagio* there is a dynamic marking *piano* written only for Violin I (see Example 13 above). The texture is somewhat simple in that place: solo cello and violin I play the melodic tune as a duet with a more articulated accompaniment of violin II and viola. In my arrangement, I put dynamic marking *piano* for the accompanying voices because of the sensitiveness of the main tune (Example 14).

In bar 39 of the second movement *Adagio* there is a big transition in the music (Example 15). It is the beginning of an orchestral interlude in a new dramatic minor key. There is a dynamic marking *forte* written for all parts besides the viola part. The texture is homogenous, so for these reasons I write the expression *forte* for all voices in my arrangement (Example 16).

<sup>30</sup> Haydn, *Cello Concerto*.

<sup>31</sup> Appendix 3.

After the forte section in a minor key the music turns to C major in bar 43 (Example 15). The solo cello starts to play a new tune. There is a dynamic marking *piano* written for Violin I and Bassi. In my arrangement I write *piano* for all voices because of the new light character in the music and because of the accompanying role of every part (Example 16).



Example 15. *Adagio*, strings, bars 36–44.<sup>32</sup>



Example 16. *Adagio* bars 37–41.<sup>33</sup>

<sup>32</sup> Haydn, *Cello Concerto*.

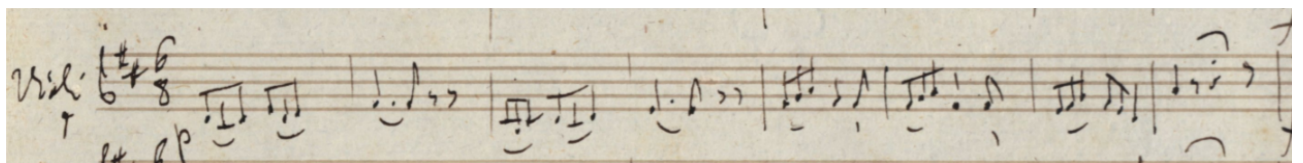
<sup>33</sup> Appendix 3.

## 8. My arrangement in the third movement *Rondo. Allegro*

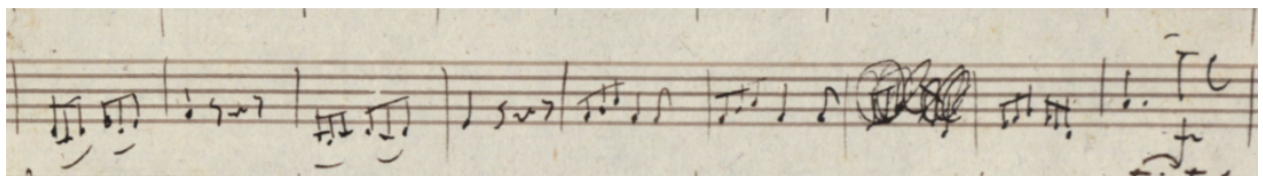
### 8.1 Slurs

The third movement *Allegro* has a cheerful character. The tempo marking 6/8 stays during the whole movement and gives the music a dancing character. Also, the indicated slurs and wedges gives the music its nature. In the opening violin I plays the main theme together with the solo cello (see Example 17). The first four bars of happy and singing melody are followed by four bars of joyful music with some shorter articulation. Together these eight bars form the main theme of the third movement *Allegro*.

In several places the same kind of musical material is written with differently what it comes to slurs. In the illustration there is the main theme in the beginning (Example 17) and the same theme when it shows up again in the recapitulation (Example 18) in Violin I. It seems that slurs are missing in bars 107–109 according to the opening of the piece. In my arrangement I write slurs for Cello I in bars 107–109 (Example 19).



Example 17. *Allegro*, Violin I, bars 1–8.<sup>34</sup>



Example 18. *Allegro*, Violin I, bars 103–110.<sup>35</sup>



Example 19. *Allegro*, Cello I, bars 107–110.<sup>36</sup>

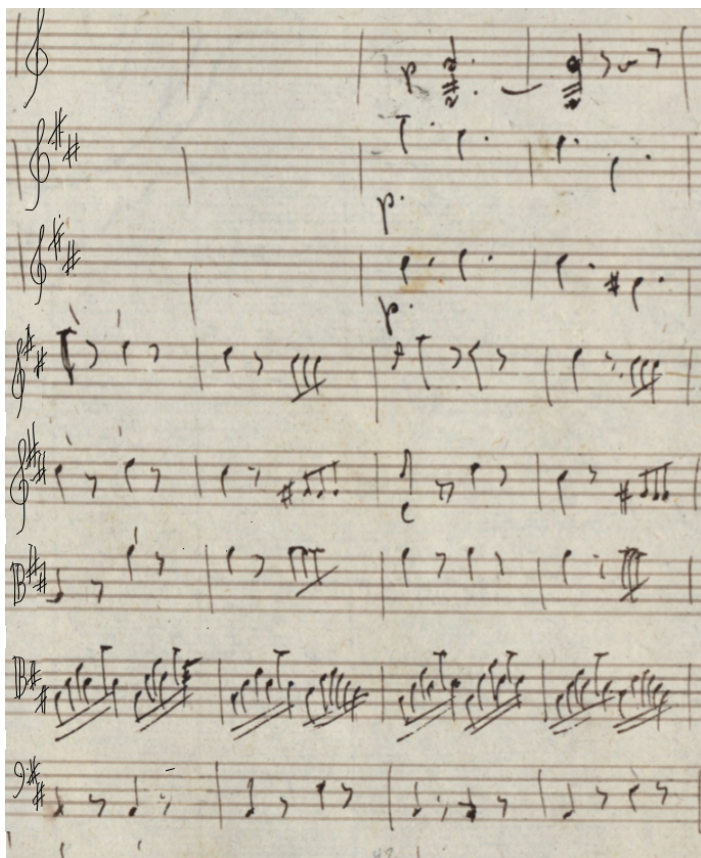
<sup>34</sup> Haydn, *Cello Concerto*.

<sup>35</sup> Haydn, *Cello Concerto*.

<sup>36</sup> Appendix 4.

## 8.2 Wedges

In the final movement there are many places where Haydn indicates the notes to be played shorter by writing a staccato marking on them. In a few places the same kind of thematic material was written in different ways. For example, in bars 26–29 there is a two bars long motive that is repeated (Example 20). However, in bar 26 the motive is written with wedges and in bar 28 it is written without wedges. In my arrangement, I decided to remain the wedges it as it is indicated in the manuscript (Example 21). The reason to write the same musical material in two different ways is the context. The texture changes in bar 28. In that place the winds join the string accompaniment with dotted quarter notes. That implicates longer tones in accompaniment. (Example 20).



Example 20. *Allegro*, bars 26–29.<sup>37</sup>

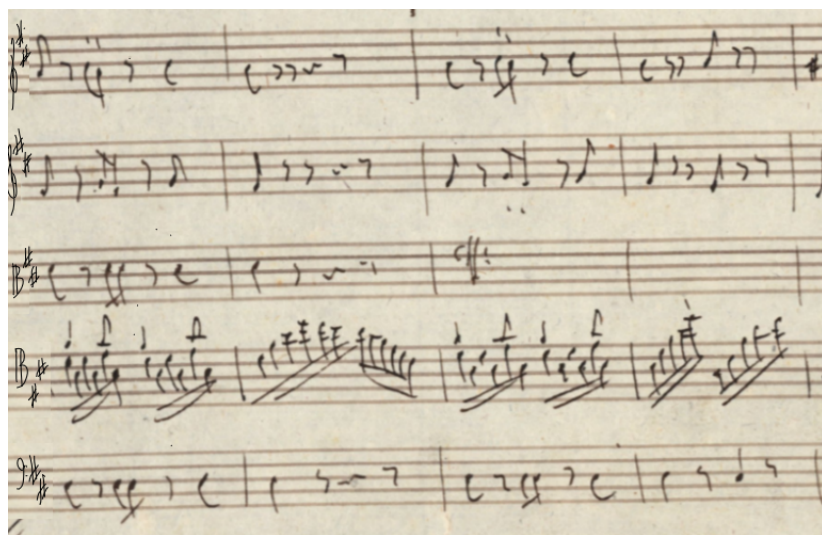
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<sup>37</sup> Haydn, *Cello Concerto*.



Example 21. *Allegro*, Cello I–Cello IV, bars 26–29.<sup>38</sup>

In several places the articulation was written with wedges only for one or for a few of the accompanying voices even if other voices had the same musical material. In those cases, I had to interpret if the articulation was meant to be different or the same in all voices. For instance, in bar 51 there are wedges written for violin I on the eight notes and all the other strings have the same music without written wedges (Example 22). In bar 53 the same motive is repeated and in that bar, there are wedges written for violin I and violin II on the eight notes. In my transcription I put wedges on the eight notes in all voices because of the sameness of the music in all accompanying string voices. (Example 23).



Example 22. *Allegro*, strings, bars 51–54.<sup>39</sup>

<sup>38</sup> Appendix 4.

<sup>39</sup> Haydn, *Cello Concerto*.



The image shows a musical score for four staves, likely representing Cello I, Cello II, Cello III, and Cello IV. The key signature is G major (one sharp). The tempo is marked 'Allegro'. The score consists of four measures. Each measure begins with a dynamic marking 'p' (piano). The notation includes eighth and sixteenth notes, often beamed together, and rests. The first staff (Cello I) has a melodic line with eighth notes and rests. The second staff (Cello II) has a similar melodic line. The third staff (Cello III) has a more rhythmic accompaniment with eighth notes and rests. The fourth staff (Cello IV) has a bass line with eighth notes and rests.

Example 23. *Allegro*, Cello I–Cello IV, bars 51–54. <sup>40</sup>

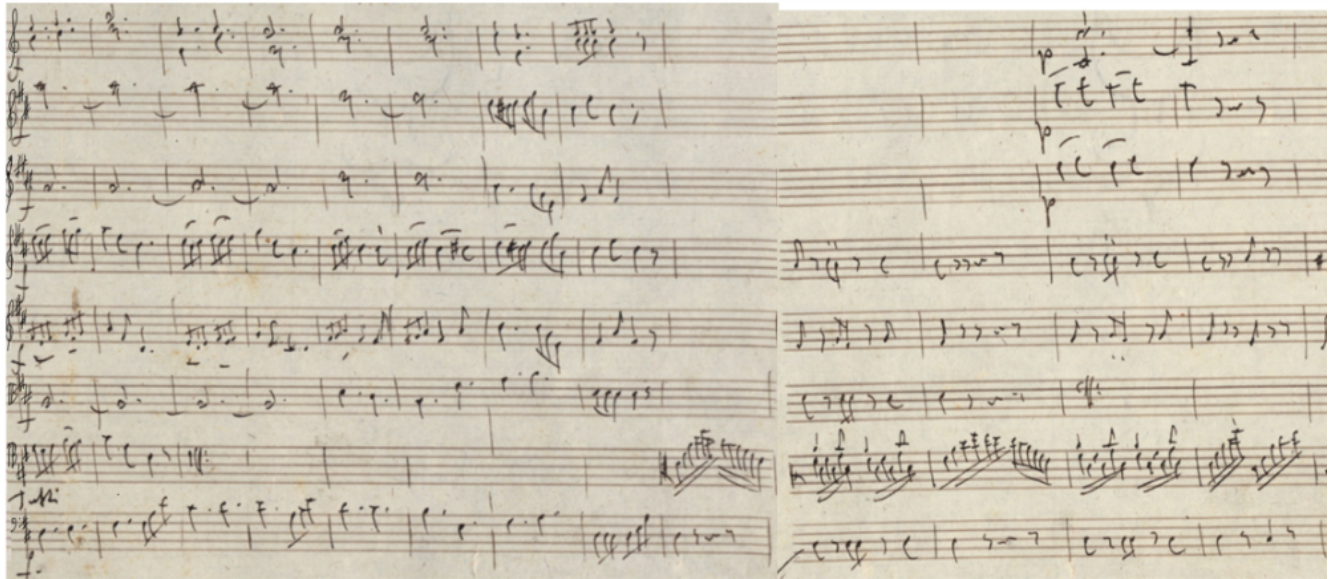
### 8.3 Dynamics

As I told in the previous chapters Haydn often indicates dynamic changes in his music clearly in the manuscript. However, at some places the reader must interpret if there is a dynamic marking missing in some of the voices. In this chapter I will present the place discussed above (Example 22) in a larger context.

After the forte part between bars 42–49 there is a beginning of a new musical material in bar 50 (Example 24). The solo cello plays alone in bar 50 followed by a light string accompaniment in bar 51. In bar 53 there is written an expression marking *piano* for the winds in the manuscript. These facts make the reader to wonder if there is a dynamic marking missing in bar 50 or 51. In my arrangement I write dynamic marking *piano* for the accompaniment in bar 51 because it is a beginning of a softer character in the music after the forte part (see Example 23 above).

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<sup>40</sup> Appendix 4.



Example 24. *Allegro*, bars 42–54.<sup>41</sup>

## 8.4 Missing music

There were several places in the third movement there was no written music for viola. Those places were between bars 53–56, 85–88, 162–170 and 199–205. However, in all those places there was a bass clef written on viola staff (see Example 24 above). As discussed in chapter 5.3, in these cases I wrote the notes from bassi staff for viola (see Example 23 above). That is also what other editors have done.<sup>42</sup>

## 9. Sounding results on the tape

### 9.1 First movement *Allegro moderato*

#### 9.1.1 Form of the main theme

Since I had the finished sheet music of my arrangement in my hand I needed to decide how I wanted the music to sound on the tape. On that point a mixture of knowledge about performance practice, a touch of conventions and traditions, a memory of existing recordings and my personal taste had influence on the interpretation of the music. To answer the second research question, how to express the music on the tape, in this chapter I will present some illustrations with audio clips of the recorded tape accompaniment.

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<sup>41</sup> Haydn, *Cello Concerto*.

<sup>42</sup> Mandozzi, Haydn *Konzert*.

On Audio 1 you can hear the articulation of the opening of the first movement (see Example 25). Basically, the ends of the slurs are phrased off. The tones with wedges sound very short. With these articulations I wanted to make the first movement *Allegro Moderato* to sound laid-back and elegant. You can hear a slur on the first beat of the fifth bar. I decided to play there a slur according to the first beat of the third bar in the same voice. You can also hear some unstable moments in the pulse in the last bar of the sample.



Example 25. *Allegro Moderato*, Cello I, bars 1–6.<sup>43</sup>

### 9.1.2 Dynamics

Haydn indicates big contrasts in dynamics in Cello Concerto No. 2 in D Major Hob.VIIIb:2. Already the first minute of the piece wakes the listeners' interest by introducing contrasting characters and dynamics. The opening has many changes from *piano* to *forte* and vice versa. There are also *sforzatos* which gives the music a noble character. Audio 2 includes one example of the changing dynamics. On that audio clip the first bar is in *forte*, second bar in *piano* and after that comes *sforzatos* (Example 26).



Example 26. *Allegro Moderato*, Cello I, bars 7–11.<sup>44</sup>

<sup>43</sup> Appendix 2.

<sup>44</sup> Appendix 2.

Later in the opening there are again dramatic changes in dynamics (Audio 3, Example 27, see also chapter 6.2). Sudden changes in dynamics wake the attention and prepare the listener to concentrate on the soloist who starts to play soon, in bar 29.

Example 27. *Allegro Moderato*, Cello I bars 19–26.<sup>45</sup>

### 9.1.3 The timbre

Usually in an ensemble the goal is to find a common timbre for the whole ensemble and every player tries to adjust the timbre with the others. Sometimes however, the piece is written so that different parts play different timbres at the same time. In Haydn's Cello concerto No. 2 in D Major Hob.VIIb:2 there are places where the timbre of the soloist and the timbre of the accompaniment differs from each other. For instance, in the first movement in bar 41 the solo cello starts to play triplets loudly turning to staccato articulation (Example 28). The accompaniment does also rhythmic things but it doesn't follow the harsh timbre with sharp articulation all the time but they play long chords very softly and tender together with the triplets (Audio 4).

<sup>45</sup> Appendix 2.

Example 28. *Allegro Moderato*, solo cello and string accompaniment, bars 41–47.<sup>46</sup>

## 9.2 Second movement *Adagio*

### 9.2.1 The timbre

For a performer it is a big responsibility to find a certain color and character for each movement of a piece to deliver them to the listener. If we simplify a lot there is usually one main character for one movement. But when we go into details, even a short movement which consists of few musical motives may include dozens of colors. The second movement of Haydn's D Major Cello Concerto is a good example of inviting us to find several colors. The main theme (Example 29) occurs three times within the movement. You can hear on Audio 5, Audio 6 and Audio 7 that every time the theme is different. The orchestration in those spots differs from each other which gives the simple melody a new spice every time. Different dynamics, orchestrations and contexts ask the performer to play the theme every time in a different way.

Example 29. *Adagio*, solo cello, bars 1–4.<sup>47</sup>

<sup>46</sup> Mandozzi, Haydn *Konzert*.

<sup>47</sup> Mandozzi, Haydn *Cellokonzert*.

## 8.2.2 Living in the pulse

A tape is a non-flexible playing partner considering pulse. The reactions on the pulse were made when recording the tape. For example, in the second movement in bar 53 the first beat is sounding too short (Audio 8). But it is not a problem since every voice does in the same way (see Example 30).

Musical score for Example 30, consisting of four staves. The first staff is in treble clef, the second in alto clef, the third in bass clef, and the fourth in bass clef. The music is in 3/8 time and D major. Dynamics include *cresc.*, *f*, and *p*. The score shows a crescendo in the first two bars, a fortissimo (*f*) section in the second bar, and a piano (*p*) section in the third bar.

Example 30. *Adagio*, Cello I–Cello IV, bars 49–54.<sup>48</sup>

## 9.3 Third movement *Allegro*

### 9.3.1 Form of the main theme

The opening of the third movement introduces the main theme of the movement. On Audio 9 you can hear the articulation of the theme (Example 31).

Musical score for Example 31, showing the opening of the third movement. It consists of two staves in 3/8 time and D major. The tempo is *Allegro*. The first staff starts with a piano (*p*) dynamic. The second staff starts with a fortissimo (*f*) dynamic and includes markings for *Tutti* and *Solo*. A first ending bracket is shown over the final two bars of the solo section.

Example 31. *Allegro*, solo voice, bars 1–19.<sup>49</sup>

Mandozzi's edition of the solo voice is made according to the manuscript without any minor corrections.<sup>50</sup> As you can see in Example 31 above, there are no slurs written for the solo voice in bar 7. However, I chose to play a slur on the 1<sup>st</sup> beat according to the 1<sup>st</sup> violin in the same bar (see chapter 7.1). For some reason you can hear a slur on the second beat as well on Audio 9. I do not find a logical

<sup>48</sup> Appendix 3.

<sup>49</sup> Mandozzi, Haydn *Cellokonzert*.

<sup>50</sup> Mandozzi, Haydn *Cellokonzert*.

argument for doing that. Most likely I recorded the solo voice with a slur on that spot, did not notice the mistake then and recorded all the accompanying parts with a slur as well.

Besides the shape the slurs give to the theme, on Audio 9 you can hear that the tones with wedges sound very short in bars 2, 4 and 5. These two elements are crucial for the character of the main theme.

## 10. The performance

### 10.1 The concert setting

To perform a solo concerto with a tape accompaniment is not a traditional concert setting. Therefore, I wanted to write about how I made it work. To answer the third research question, I will explain about the organizing of the stage setting and illustrate the sounding results on video clips.

The performance took place at Alvar Aalto museum. The stage was in an open space on the second floor. For the concert I had my own PA-system. I placed the two speakers on both sides of me and a little bit behind me to get the sound from them while playing. The amplifier and the computer that had the tape accompaniments I placed on a table behind a screen on the left edge of the stage. I had a person who helped me with the tapes. He sat behind the screen and pushed the play-button when needed.

There was a short general rehearsal for the concert in the concert location. It was in the morning on the same day of the concert. In the general rehearsal I played with the tape but I did not have time to play the whole piece.

Jyväskylä is my home town so I have some friends and relatives in the audience. Still, I was surprised how many people found their way to the concert. In the concert, I first introduced myself and my thesis project to the audience. After the concert I had a nice chat with some friends that came to listen to the concert. The museum was open for the festival guests during the concerts. On the video clips you can see that many people walked around the museum during my concert.

### 10.2 First movement *Allegro moderato*

#### 10.2.1 The main theme

On Video 1 in time 01:41 you can listen to the opening of the piece. There is a short section of the tape accompaniment alone in the beginning and then the solo cello starts to play the first theme. As you can hear, the video recording has less bass sounds and a lot of treble sound. It almost sounds as if violins were playing on the tape. Of course, it might have sounded different in the live concert. The balance is

somewhat good. The sound of the soloist is easy to hear. The main theme is formed in the concert as it was planned before on the tape.

The main theme shows up again in the development section. On Video 1 in time 05:47 you can hear a section of the development. This section includes different kinds of musical materials. On the video recording it is difficult to hear any big changes in dynamics or sound colours. It might have sounded a bit different in the live concert but I am sure I would not have been harmful for the music to play out even more of the change of characters.

### **10.2.2 The second theme**

The second theme of the movement *Allegro Moderato* is a cozy and singing tune. On Video 1 in time 10:00 you can hear the second theme when it shows up in the recapitulation. Although the second theme has some short notes indicated with wedges, still the overall character is softer than the character of the main theme. Because of this context, the short notes are not played too sharp as you can hear on the video.

### **10.2.3 The cadenza**

One challenge for the performance of Haydn's second cello concerto with a tape accompaniment is the cadenza in the first movement. I chose to play a cadenza written by Maurice Grendon. That cadenza takes about one minute and forty seconds to play it. I didn't trust my accuracy to play it every time exactly in the same time. So I needed a person to stop the tape when the cadenza starts and start it again in the end of the cadenza. I had a person who took care of the tape. In the performance the tape started just a hint too late because I did not give a proper sign for the person with the tape. You can listen to the end of the cadenza on Video 1 in time 14:24.

## **10.3 Second movement *Adagio***

### **10.3.1 The main theme**

On video 2 you can listen to the whole second movement *Adagio*. It begins with the main theme played by the solo cello. The balance between the soloist and the tape is nice and balanced.

### **10.3.2 The cadenza**

The second movement has a cadenza as well. The cadenza is rather short and it takes about 30 seconds to play it. I practiced to play it every time in the same way and I didn't stop the tape in the performance. The ending you can listen on the Video 2 in time 04:33.



## 10.4 Third movement *Allegro*

### 10.4.1 The main theme

The third movement starts with the main theme played by the solo cello. In the beginning on Video 3 you can listen to the opening of the final movement.

## 11. Discussion

Playing a piece as a soloist with an orchestra is a fascinating job. Still, to know a piece properly a musician needs a good knowledge and experience not only on the solo part but also on the accompaniment. Learning scores just for learning might be a bit dull. These facts were present in the starting point of my project. I wanted to discover new experimental ways of learning and performing cellists' standard repertoire piece, Joseph Haydn's Cello Concerto No. 2 D Major Hob.VIIb:2.

First, I arranged the orchestral accompaniment for a cello quartet. As I evaluate the whole master thesis project, this arranging part was a big theoretical slice of it. In the beginning I was not that keen on sitting on a computer and studying an old manuscript. For me the image of doing that is a bit nerdy. During the process anyway, the work started to flow: it came easier to read the manuscript and the decisions for the arrangement became easier to make when I knew the material better. I noticed that through reading the manuscript I got some useful and relevant arguments for the practical work as a musician.

Lately, my interest as a musician has been on social skills. Therefore, theoretical tasks with this thesis project were a bit heavy to carry on sometimes. However, after I had done the work I felt I would be able to turn the dry theoretical knowledge to fresh material for social encounters. To study a manuscript carefully and to know how a composer writes brings the composer closer to the reader. If you know how accurate she/he is with the markings and what are the things that might be interpreted in several ways you can form a picture of the person and bring the reflections to a discussion with other people.

After arranging the piece, I recorded the accompaniment. First the solo voice was recorded and then each accompanying part with the solo voice on the headphones. Recording process was demanding. Firstly, I had to act the artist and the producer in the same time. Sometimes it was not easy to see the manager's big picture behind the eyeglasses of an artist. Practically said, sometimes it was difficult to judge if a recorded track was good enough to move on. Editing voices together revealed sometimes things I hadn't noticed: a theme was played too soft, an accompanying voice was too loud or the tone pitch was not correct in a chord, for instance. Going back and forth with the recorded tracks was challenging.

I also had some happy moments with the recordings. An editing program, even a free and simple one, gives many possibilities to edit the recording. It is possible to do some minor corrections in the tone pitch by auto-tuning. It is also possible to add a nice echo to the playing. Even the tempo may be changed without changing the tone pitch. I played a bit around with the program and it was nice to notice that with a proper process on the tape it is possible to make it to a higher quality. For me it was crucial to have a possibility to add acoustics to the recording because the recordings were made in my own not too big living room.

Music is made to be heard so I decided to perform the whole piece with the tape accompaniment. I chose to perform the piece on Yläkaupungin Yö festival that is open to experimental performances. Communication with the festival organization was good and practical things went well in the performance. From an artist's point of view after arranging and recording processes this performance was just a tiny part of the work.

Performing with a tape is not easy. During the performance I noticed that I was not always together with the tape accompaniment. After noticing that I did my best to adjust my playing to be together with the tape. That means playing with a tape made the soloist to follow the accompaniment which certainly is a new setting to play a solo concerto. To follow the tape that doesn't wait made the role of the solo player less soloistic. This was something I call new experiences with the musical material. To be able to adapt with a solo concerto makes it even more enjoyable to play as a leader again afterwards.

Clive Brown claims (see chapter 5.) that the modern performance practice of classical period music strives for a fundamental interpretation of notation and forgets about the creativity of a performer.<sup>51</sup> In this thesis I explored creative ways of working on a piece but still a huge part of my work was precisely a fundamental reading of composer's notation. As an afterthought, for the performance itself, I wouldn't have needed to stop on every note and ask if there should be a wedge or not. But since I produced a new score I find it nice to have it close to Haydn's own handwriting so the future performers are free to interpret it in a creative way.

This master thesis project offered me a chance to develop my own skills in doing some detailed research and practicing on a piece and reporting it in a text. Secondly, working alone offers me a safe environment to get to know myself better professionally and to improve my professional skills. Strong artistic self-knowledge is an essential tool in working together with other artists.

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<sup>51</sup> Brown. *Classical and romantic performance practice*.

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## Appendices

Appendix 1. Allegro Moderato. Full score. Arranged by Taina Raittila.

Appendix 2. Allegro Moderato. Parts I-IV. Arranged by Taina Raittila.

Appendix 3. Adagio. Full score and Parts I-IV. Arranged by Taina Raittila.

Appendix 4. Allegro. Full score and Parts I-IV. Arranged by Taina Raittila.

## List of audio files

All audio files include music from Joseph Haydn’s *Cello Concerto No. 2 in D Major Hob. VIIb:2*, solo voice with cello quartet accompaniment arranged by Taina Raittila.

Audio 1. Allegro Moderato bars 1–6.

Audio 2. Allegro Moderato bars 7–10.

Audio 3. Allegro Moderato bars 19–26.

Audio 4. Allegro Moderato bars 41–47.

Audio 5. Adagio bars 1–4.

Audio 6. Adagio bars 28–32.

Audio 7. Adagio bars 33–36.

Audio 8. Adagio bars 53–56.

Audio 9. Allegro bars 1–8.

## List of video files

Video 1. Allegro Moderato

Video 2. Adagio

Video 3. Allegro

The whole audio and video files are property of author. Please contact [raittiataina@gmail.com](mailto:raittiataina@gmail.com) for further information.