

Joseph Haydn – Konzerte für Violoncello und Orchester Nr. 1 C-Dur (Hob. VIIb: 1) & Nr. 2 D-Dur (Hob. VIIb: 2); Rocco Filippino, Orchestra Da Camera Roma Classica fonè 008a



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The Italian label fonè creates once more a perfect illusion. Already after the first notes, you feel yourself taken on a trip down memory lane to Esterhazy Castle: A small orchestra, conducted by Joseph Haydn, the musicians in livery and with wig; the upper class listening more or less intently to the sound of the music... In opposite to many other classical recordings, on this one the room acoustic has been deliberately integrated as a musical component, and the Academic room of academy of music Santa Cecilia at Rome/Italy fits perfectly to Haydn's only two concertos for violoncello.

In opposition to the Mozart family, one knows just little about the life of Joseph Haydn. Thus, it is not too astonishing that the Concerto in C major (for me one of the most beautiful cello concertos ever) had been lost until 1961, such as the catalogue of works left a lot to be desired. The concerto in D major had been written some twenty years later and shows some obvious influences of Viennese classic – at that time, Haydn had already been in contact with Mozart; namely, it was his post-Mozart period. Galant in style, very catchy, a more complex setting, maybe being a little bit more superficial, it is very pleasant. Notably the final Rondo with an English folk tune as main theme and the alternation of virtuoso and cantabile passages marks a fantastic finish!

In terms of sound, the quadripartite LP is terrific. The Stradivari cello of Filippino sounds as if the artist would be sitting right in front of you. The soloist's svelte sound goes perfectly with the music and with an instrument sounding very thick in the low frequencies, a little bit more muffled in the midrange and sometimes a little bit twanging. If it is the overtones of the other strings, whilst the open string is played, or the fingers thumping on the finger board at rapid scale passages – everything has been captured by Giulio Cesare Ricci and his Neumann tube microphones. In the slow movement of the D major concerto, you even can hear the change of bow at the frog!

It goes without saying that the label remains true to itself: The one sided 45 rpm's – once more – are limited to 496 copies! Grab it!

That way, I would put up with a record as an alternative to a concert – but just that way!