remarked: ‘exact knowledge of the instruments is indispensable to chromatic and concertante works. The many sonatas and their rich ISSP. The Renaissance of Telemann’s music has focused mainly on his Emanuel Bach, the second son of Johann Sebastian. As Musikdirektor of the five main churches by his godchild Carl Philipp Telemann died in Hamburg in 1767 at the age of 86. He was succeeded including his own compositions (chamber music and arias from operas). While in France fierce feuds were fought between adherents of the French and Italian styles, the cosmopolitan Telemann took his choice from both styles with ease, or even mixed the two after the example of François Couperin’s Gouts Réunis. Telemann was Europe’s Grand Master of the ‘mixed taste’. The Overtures (suites) form fine examples, with their French subtitles such as Lentement, Vide and Rejouissance, tailored to the French fashion but bearing Italian character indications such as Vivace, Allegro and Presto.

Linor notes, sung texts (p. 19 – p. 29), full tracklist (p.30)

LINER NOTES

CD1-4 TAFELMUSIK

The age of communication. Accessibility. Keeping up with the times. The latest fashion. All slogans of our time. The 21st century. Market economies, open borders, cosmopolitanism. If we were to travel back in time, to the 1730s, the period of the music on these CDs, we would be astonished not only at the efficient means of communication, the accessibility, the speed with which fashions spread across Europe, but also at market mechanisms, the law of demand and supply. The programme played here is a proof of 18th-century modernity, communication and fashion awareness. For one thing it is certain: the composer concerned, Georg Philipp Telemann, had a good nose for what the public wished to hear, and liked to keep up with the latest musical fashions. That is why it is a cosmopolitan programme: the most popular German composer of the 18th century gives his answer to the leading musical fashions of Europe: the French and the Italian. Although Telemann received his first music lessons at the age of ten, from the Magdeburg cantor Benedictius Christiani, he really remained a self-educated man. From early childhood his great passion for music was manifest, and in his autobiography (1739) he wrote: ‘I also learned to play the violin, flute and cither, with which I amused the neighbours, without realising that music could be written down.’ After composing the opera Sigismundo at the age of twelve Telemann wrote: ‘... and what a lot of trouble I caused myself with this opera! A multitude of musical enemies came to my mother to tell her that I would become a conjurer, tight rope walker, minstrel or trainer of gueena pigs etc., if I didn’t put an end to my music soon. Thus said, thus done! My music was not taken from me, it was taken from me, and thus half my life.’ Telemann took up law studies at the university of Leipzig in 1701. On the way there he passed through Halle and made acquaintance with Handel. Having made his name with cantatas and dramatic works for the opera in Leipzig (founded in 1693), he was offered the post of organist and choirmaster at the Neue Kirche in 1704.

In this same year Telemann was appointed chapelmaster at the court of Count Erdmann II of Pommern in Sorau, where Wolfgang Caspar Printz was employed at the same time. There he got to know the instrumental music of Lully and Campra more thoroughly. As chapelmaster to the court, Telemann stayed for six months on the estate of Fless in Silesia and visited Cracow, where he became fascinated by Polish folk music. In his own words: ‘... I got to know Polish and Hanakian music in its true barbaric beauty. An observer could get hold of enough ideas in eight days to last a lifetime.’ In 1707 Telemann took up the appointment of chapelmaster at the similarly French orientated court of Duke Wilhelm of Saksen-Eisenach, where he became friends with Johann Sebastian Bach, who lived and worked in Weimar at the time.

In 1712 Telemann moved to the Katharinenkirche in Frankfurt am Main, becoming chapelmaster and later rising to the post of municipal Musikdirektor. As conductor of the local Collegium Musicum he had the opportunity to perform all genres of instrumental music. In 1721 he became cantor of the Hamburg Johanneum and Musikdirektor of the five main churches in the city, with the exception of the Dom, where his friend Johann Mattheson was director of music. Telemann resurrected the Collegium Musicum, which had been founded by Matthias Weckmann but had declined, and organised regular concerts. The Hamburg Opera too enjoyed a last period of prosperity in his hands. In 1728, when Valentinotsen, he founded ‘Der gute Musik-Meister’, the first German music journal, in which he published contemporary music, including his own compositions (chamber music and arias from operas). Telemann died in Hamburg in 1767 at the age of 86. He was succeeded as Musikdirektor of the five main churches by his godchild Carl Philipp Emanuel Bach, the second son of Johann Sebastian.

The Renaissance of Telemann’s music has focused mainly on his chamber and concertante works. The many sonatas and their rich scorings reveal his thorough knowledge of the different instruments. In his autobiography of 1739 he mentions the instruments he had learned to play: keyboard (harpsichord, organ), violin, recorder, oboe, flute, chalumeau, viola da gamba, double bass and bass trombone. In 1718 he remarked: ‘exact knowledge of the instruments is indispensable to composition.’ Thus Telemann, like Vivaldi, Geminianni and Bach, recognised the solo potential of the cello. The virtuoso element in his sonatas and concertos, including broken chords, brilliant runs and suchlike, alternates with ‘comfort, light footedness and melodiousness’, general principles of musical aesthetics of the time.

A considerable number of the pieces from the ‘Musique de Table’ played here are Italian flavoured. ‘The Vivaldi fashion in Germany’ would be a suitable title. Or ‘the German reaction to Vivaldi’. Vivaldi. The red-haired composer-priest. The violin virtuoso. He lived and worked in Venice but travelled as far afield as half Europe to perform and publish new works. So famous in his day. But forgotten and maligned until far into the twentieth century. Since the rediscovery of his music in the 1920s, however, we know that music history would have been quite a different story without him. Now he is recognised as the most influential composer of the early eighteenth century. Vivaldi’s exceptionally virtuoso violin playing was so highly commended and praised in the many reports of contemporaries, that countless musicians from all over Europe went to Venice to be taught by him. And so his virtuoso skills and his concerti grosso, solo concertos and sonatas, so revolutionary for the time, became the example par excellence for several decades of violinists and composers throughout Europe. Much of Vivaldi’s music was first published abroad, in Amsterdam, from where it found its way easily to centres of music such as Weimar, Dresden, Hamburg, Berlin and London. This explains the fact that the Vivaldi fashion spread so far northwards. And this is how Telemann and Bach became familiar with his music without ever setting foot in Italy. Vivaldi’s stormy style caused quite a stir in Europe. Contemporaries and later describers were so taken with his music that they ‘broke into tears and sobbed and went into ecstasy’. Telemann, Handel and Bach all unravelled and imitated Vivaldi’s concertos and sonatas, incorporating elements in their own style. The concertos, solo sonatas and trio sonatas recorded here give an impression of Telemann’s reaction to Vivaldi.

Telemann was most famous in his day for his enormous productivity and the agility with which he could move from one style to another. While in France fierce feuds were fought between adherents of the French and Italian styles, the cosmopolitan Telemann took his choice from both styles with ease, or even mixed the two after the example of François Couperin’s Gouts Réunis. Telemann was Europe’s Grand Master of the ‘mixed taste’. The Overtures (suites) form fine examples, with their French subtitles such as Lentement, Vide and Rejouissance, tailored to the French fashion but bearing Italian character indications such as Vivace, Allegro and Presto.

Telemann, who was four years older than Bach and Handel, wrote not only an immense number of sacred works and operas, most of which have been lost, but also an unbelievable flood of instrumental works, frequently intended for the collegia musica that he had founded in Frankfurt and Leipzig, such as his ‘Musique de Table’. His compositions spread in an enormous stream across Germany. It is said that in his old age Telemann no longer knew exactly what he had written, so vast was his oeuvre. Moreover, he was not a ‘specialist’, but provided each field of music with dozens or even hundreds of pieces, from sacred cantatas to wedding music, from opera to keyboard pieces. He enthusiastically assimilated all musical novelties and propagated them with the same verve. He adopted the homophonic style of the Italians, composed hundreds of French overtures, was deeply influenced by Polish music, and was not averse to imitations of shallow hits. In all this, Telemann remained a master of the notes, who could give even the most hollow of pieces a touch of craftsmanship.

In many cases the composer acted as engraver and publisher of his own music, as was the case with the Twelve Fantasias for violin solo dating from 1735. In this period he published one after the other remarkable collection of chamber music, such as the ‘Methodische Sonaten’ (1728-29), the ‘Getreue Musik-Meister’, the extensive series ‘Musique de Table’ (1733) recorded here, and similar collections of solo fantasias without basso continuo for flute, viola da gamba and harpsichord.
In his ‘Musique de Table’ Telemann naturally created contrast between the movements, after the example of the suite, sonata and concerto. Pairs of slow and fast movements alternate, as was customary at the time. New are indications such as Dolce, Cantabile, Affettuoso and Furioso, which say more about character than tempo. And of course the suites include an allemande, courante, gavotte, bournée or gigue (and an occasional polonaise) without their being described as such: only the time signature and the notes themselves give away the true nature of the movement. Some short slow movements serve mainly to link up two fast movements. And at the end a dance-like movement sometimes occurs in which Telemann creates a chiaroscuro effect by alternating major and minor.

Telemann’s ‘Musique de Table’ is one of the largest and most extraordinary collections of instrumental music of the late Baroque. Like Bach, Telemann had encyclopedic leanings. Almost all instrumental genres and styles of his time are represented, as well as the instruments common at the time, as in Bach’s Orchestral Suites and Brandenburg Concertos. After publication had been announced in the journal Hamburgische Berichten von Gelehrten Sachen in 1732, there was a rush of more than 200 subscribers, a great number for that day. Later, international interest was also remarkable: statesmen, court officials, priests, bishops, cardinals and countless well-to-do citizens from all over Austria and Italy queued for the music. Even a certain ‘Mr. Hendel, Docteur en Musique, Londres’, ordered a copy. It was clearly a prestige project, for the enterprising Telemann had signed the printing plates himself, and closely watched over the printing process. For this was no mere edition of yet another little galant concerto - no, this was a collection ranging in length from less than three parts, each comprising a suite, quartet, concerto, trio sonata, solo sonata and ‘Conclusion’. The cosmopolitan 51-year-old was well aware that, from the busy harbour city of Hamburg, the whole world lay open for him, and that from Germany’s powerful cultural metropolis he could supply thousands of music lovers.

It is no wonder that Telemann, rooted in strict Baroque counterpoint just like Bach, with his enormous mental dexterity and open ears, heard a new musical age approaching, and indeed helped to prepare it. Though older than Bach, he shook off Baroque severity, adopted the galant style and prepared the way for the Viennese classical composers. Not without reason did Johann Mattheson write: ‘Lully is celebrated; Corelli enjoys praise; Telemann alone towers way above.’

CDS-12 OVERTURES

Of the extensive oeuvre of Germany’s most famous composer from the first half of the eighteenth century, Georg Philipp Telemann, by far the largest part consists of his vocal works (operas, passions and cantatas). Still his output of orchestral suites, catalogued as TWW55, is impressive especially in comparison to the quantity of such suites by his most famous contemporaries, Bach and Handel. Of Telemann’s 135 still extant suites, 118 have been completely preserved: 6 in an autograph, but most of them in copies scattered over many, mainly German music libraries. Darmstadt owns the largest collection of Telemann manuscripts by Kapelmeisters Christoph Graupner and Johann Samuel Endler.

The suites have been written for widely varying ensembles. Next to 8 suites exclusively for wind (2 horns, 2 oboes, 2 bassoons) there are other suites for strings and continuo. Quite often some concertante wind instruments (recorder, flute, oboe, bassoon, trumpet or horn) and/or concertante strings (violin and viola da gamba) are added to the string orchestra.

Each suite opens with a three-part French overture. Both outer movements of these overtures are mainly monophonic (except for some short imitations) but full of surprising harmonic changes; the faster middle movement is fugal. After this follows a varied mixture of shorter pieces. These often are dances, not just from the ‘French’ tradition (allemande, courante, sarabande and gigue) but also minuet(s), passeeped, lour, gavotte, bourrée, canarie, rigaudon and others. Telemann maximizes the variety by inserting more folk-like dances (polonaise, irlandoise, angleoise), several instrumental forms like fugue, chaccone, passacaille and air, but also by inserting musical portraits, scenes from nature, character pieces and combinations of people and mythological persons.

It is impossible to precisely date all suites because only a few manuscripts mention a date. By studying some of the programmatic titles which refer to historic events and by comparing works to related ones which have been exactly dated, it can be concluded that Telemann composed his suites between 1716 and 1765. The year 1765 has been written on the autograph of TWW 55: D 21. Thus we discover that while the symmetry was becoming the most popular instrumental form in Germany the old master kept composing traditional suites. These suites were written for specific occasions but by his unstoppable inspiration and remarkable craftsmanship Telemann managed to uplift them to permanent gems of the repertoire.

Variety and colour in the overtures by G. Ph. Telemann.

Surveying the output of orchestral suites by Georg Philipp Telemann one is immediately struck by the great variety of instrumentation within. Many of the ten commonly used instruments are employed in these orchestral works.

The string orchestra forms the basis, usually consisting of 2 violin parts (often called 1st and 2nd dessus), one viola part (taille) and a bass part. In a number of suites, especially those with horns, the viola part is absent. This might be by analogy with the wind suites with 2 horns and 1 bassoon playing. However in suite FS the manuscript mentions ‘2 Hautbois ou Violons’ on the title page and the parts are indicated as ‘Violino 1 e Hautbois 1’. Similar instrumentation indications have been found in manuscripts of the well-known Alster-Overture (with 4 horns) and would seem to confirm the following hypothesis: in open air concerts the horns would be combined with 2 oboes and a bassoon, while for indoor performances the violins and bowed basses would double or replace the reeds. In 2 suites (D16 en G7) the orchestra, in the French fashion, is supplied with 2 viola parts and in one suite 3 violin parts and a bass occur. Usually there is no difference between the parts for cello and violoncello or double bass. There are a few exceptions, such as the set of parts E3, in which the copier wrote down a simplified figured bass for the ‘violon’.

There are numerous solo parts for string instruments: one single time for viol (viola da gamba) (D6) but far more often for violin or 2 solo violins, but in the last case also in combination with another double instrument (2 flutes or 2 oboes in the Tafelmusik I and III and the suites D4 and E3).

To quite a few suites solo or colla parte [following the solo part] parts for wind have been added. Of the flute family the recorder is present slightly more than the transverse flute. In addition to two suites for a single solo recorder (one for alto recorder and one for ‘flûte pastorelle’ in E flat) in several suites recorder occurs as soloist. Sometimes one dance with a recorder part turns up. This part, notated in the French violin clef, doubles the first violin in the octave as a colouring element (e.g. the Loure of D4). The transverse flute, so abundantly present in Telemann’s chamber music and concertos, is only awarded a few suites. The solo suite (E10) for ‘Hautbois ou Flauto Travers’ because of its range seems to me to be intended for recorder rather than oboe.

However the share of the double-reed woodwinds, oboe and bassoon, is extraordinary voluminous. Maybe they can double violin and cello parts in most suites. For some suites the manuscript of the score just indicates strings but at the same time we find separate parts for oboe and bassoon in the collection of parts of the same suite (e.g. E8). In addition we have a large number of suites with the trio of 2 oboes and bassoon playing solo intermezzi. Remarkable are the 5 suites with 3 oboe parts, 3 of which have an explicit bassoon part.

Contrary to Bach Telemann always wrote for 3 oboes and not for 2 oboes and taille or oboe da caccia. From the oboe family Telemann only used the oboe d’amore but not the clarinet. This might be by analogy with the wind suites with 2 horns and 1 oboe (often called 1st and 2nd dessus), one viola part (taille) and a bass part. In the last case also in combination with another double instrument (2 flutes or 2 oboes in the Tafelmusik I and III and the suites D4 and E3). In the overtures D21 Telemann juxtaposed 3 trumpets and timpani to the string ensemble.

With J.S. Bach the cast of 3 trumpets and timpani was the most frequently used formula for a festive orchestra with brass. Cast your mind not just to the suites BWV 1068 and 1069 but also to the festive cantatas, oratorios, magnificent en h-moll Messe. Telemann also liked to use one or two trumpets with or without timpani in his suites. In the ones with 1 trumpet this instrument usually accents the D major passages of the violin solo. Telemann preferred to employed the horns as a solo pair in the F major and D major. The combination of 2 horns and 2 oboes in the overture D21, but only the rather harmonically supporting role of the 2 horns in suit E11 refer to the earlier symphonies by Haydn. One single time in the Alster-overture there are 4 horn parts. In the last movement ‘fanfare’ of suite D23 only one horn is prescribed but in hunting style indeed.

Telemann’s use of all possible instruments and combinations of instruments results in his entire output of suites being very attractively colourful. It also proves his thorough knowledge of the instruments and the diversity of well-trained instrumentalists he had at his disposal in his various orchestras.
The minuet, ‘la danse préférée’, in Telemann’s overtures

The minuet originates from France (‘menuet’) and dates from around 1660. It was named after its small dancing steps (menu pas). This dance was well-liked by the German aristocracy during the eighteenth century. It is also the only baroque dance which gained a permanent position in the new classical forms (the symphony, the string quartet and the sonata) after 1750.

In Telemann’s music this was the prevailing dance occurring in almost all orchestral suites. It is only absent in the programmatic suites such as ‘Don Quichotte’, the Altster overture or ‘La Bourse’ and in the suites just having ‘Aria’ as indication for all dances, like the orchestral version of the ‘Kleinen Kammermusik’ which lacks the minuet altogether. The frequently occurring label ‘tempo di minuetto’ also indicates Telemann’s affinity with this graceful dance.

In addition to the numerous minuets in his concertos, harpsichord and chamber music the maestro composed some 100 minuets in his two collections ‘Sieben mal Sieben und ein Menuet’ (TWV 34) for harpsichord or melody instrument and continuo in 1724. His not at all underestimating the composing of a minuet is proven by this quotation from the dedication of the first series of 50 minuets to ‘Herrn Andreas Plumejon’: ‘... Zudem dass Klein Ding ist so geringe nicht. Denn wisst, dass man dabein gar viel erwägen müsse: Gesang und Harmonie, Erfindung und Gewicht, und was es mehr bedarf, sind keine taube Nüss.’ [Also this small thing is not so small. You should know that one has to take quite a lot into consideration for this. Melody and Harmony, Invention and Weight, and what else is needed are no empty notes.]

In spite of small thematic similarities the variety in length, melody, harmony and form within Telemann’s production of minuets is enormous. Telemann invariably used the 3/4 measure; only seldom the maestro switches to the Italianate 3/8. In some of the suites the minuets follow immediately after the overture, for instance in the Violinkonzerte (64 and 85), but usually they are somewhere in the middle surrounded by other dances, the exception being the few times they conclude the suite.

His shortest type with two phrases of eight measures, which are both to be repeated, is rare.

The majority of his minuets have phrases of 8 and 16 measures but longer minuets also regularly occur with 16 and 16, 16 and 32, 8 and 28, 16 and 24 measures. In suite G1 we even find an ‘air en menuet’ of 72 measures.

The suites with just one minuet are few. Almost everywhere there are two consecutive minuets indicated ‘alternativweise’. The composer intended the repetition of the first minuet after the first and second ones having been played. Thus we arrive at the large ABA form of the classical minuet, to be found in for instance Mozart’s symphonies. With Telemann the second minuet is in contrast with the first one. It might be set for a trio of for example 2 oboes or 2 horns and bassoon. Sometimes the second minuet is written for the same instruments but in a different key (e.g. in the respective minor or major keys) or the composer has prescribed different dynamics with indications like ‘doux’ or ‘très doux’. In overtures with a concertante solo part the second minuet has a more virtuoso part for the soloist with variations on the main theme. Telemann even composed three minuets for three of his suites. By repeating of the first minuet one arrives at the rondo form, ABACA.

To achieve a unity within each minuet Telemann oft en repeats the first phrase or part of it sometimes in an embellished form at the end of the second one. This results in a tripartite micro-structure, aba, within the minuet itself. This might even be extended the way Telemann did in the menuet en rondeau from suite e8, in which the abaca form suggested by the title can be found in the music indeed.

Of course the number of opportunities for variety within the harmonic framework is sheer endless. Some of the mainly short minuets are just in a single key (for instance minuet 2 in F16), in others only one modulation occurs most often to the dominant key (for example minuet 1 in D 13). Yet others contain a varied modulatory framework. Telemann loved the chromatic modulation to the next key (e.g. from C to D or from D to e) which frequently occurs. Writing counterpoint in this dance was unusual, however, the attentive listener will notice Telemann did not eschew the use of some minor imitations, usually shared between first violin and bass.

And if such variety does not suffice, the performer is at liberty to mould each minuet into a unique gem by varying the continuo instruments, the way of playing and the tempo according to his own views.

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translation Priska Frank

CD13-14 TRUMPET CONCERTOS

“I have written melodies for so many years that I am completely exhausted, and have copied my own work many thousands times over, as others alongside me.” The renowned composition master first half of the eighteenth century. He was summoned to Hamburg, and is assumed to have been written for the trumpet player Nikolaus Schreck. The Concerto No. 3 in D Major highlights the impressive professionalism shown by the composer in his ability to write brilliant material for high wind instruments.
As an innovator, Telemann turned in other compositions – for instance in the Concerto in D Major for trumpet and violin, strings and basso continuo and the Sonata in D Major for trumpet, strings and basso continuo – to the three-movement concerto form, which had been established by his contemporary Antonio Vivaldi, three years his senior.

One of the most popular of Telemann’s works is undoubtedly the “Musique de Table” composed for magnificent banquets, a three-part collection, published in 1733, consisting of overtures, quartets, concertos and conclusiones, charming finales with the flourish, so to speak, of a delicious dessert. Apart from its secular importance, from the point of view of the synthesis of the various different European musical styles and forms the “Musique de Table” ranks as one of the very greatest of all Baroque instrumental works, and may well have constituted the finest manifestation of Telemann’s striving to create a new musical language and to find an original national means of cultural expression. The overture, coupled with a suite of four airs, and the conclusion – each in D major for trumpet, oboes, strings and basso continuo – convey the brilliance, skill and formal refinement of the magnificent composition and the exceptional quality of the Baroque trumpet, which outshines all else. In the final movement of the conclusion, the allegro, recollection of the style of the old and anticipation of the new merge to form the nucleus of a coming musical age.

As the musical director of the city of Hamburg, Telemann was from time to time obliged in his official capacity to produce compositions for public occasions. A moving testament to these official duties, which Telemann, who was held in high esteem and enjoyed enormous popularity in the Hanseatic city, undoubtedly regarded as an honour, is the Hamburger Trauermusik (Hamburg funeral music) for 3 trumpets, 2 oboes, timpani, strings and basso continuo. This recording features the compiled, abbreviated version of what originally consisted of two “funeral symphonies” scored for a large number of parts (vocal soloists, choir, full orchestra) which Telemann composed in 1723 and 1739 for the state funerals of the burgomasters Gerhard Schröder and Daniel Stockfleth. However, in this arrangement (by Klaus Hofmann) extra small notes have been incorporated to take account of the expanded capability of the modern valve trumpet, largely banishing memories of the restricted range of the natural trumpet used in Telemann’s time.

With his characteristic brand of subtle irony, Telemann noted in his catalogue of works that he had written “many comprehensive pieces with trumpets and timpani for high feast days”. The two concertos for 3 trumpets, 2 oboes, timpani, strings and basso continuo – both in D major – convey, with their bewitching grace, the opulence and elegance of a bourgeois mercantile city which succeeded in securing for a period of 46 years the output and services of the most outstanding artist in his field in that era.

In the allegro in Concerto No. 3 (CD3/1) Telemann also reveals himself as a master of the art of the fugue and as the prototype for the basso continuo era, which ultimately, as a forerunner of classicism, he strove to put behind him.

A series of felicitous moments gives “The complete works for trumpet and orchestra” the status in the classical music market of a sumptuous anniversary banquet held at the Niedern-Baum-Haus to mark the centenary of the Hamburg Admiralty, a local military organization for the defence of shipping. It was played in the presence of 37 municipal dignitaries together with another work from Telemann’s pen, an exquisite serenade based on texts by Professor Richey.

The occasion turned into a water party of the kind the local people enjoyed so much. Full of baroque pomp and pageantry, it combined the theme of the Elbe, the tides and the merry bargemen with figures from Graeco-Roman mythology: Thetis, goddess of the sea and mother of Achilles; Neptune, god of the sea; the naiads, enchanting water nymphs; Triton, son of Neptune, and Triton, son of Neptune.

So it was authentic water music. However, while Handel catered for aristocratic circles, Telemann intended his orchestral suite for a bourgeois audience. This change of function is reflected both in the form and in the artistic and aesthetic substance of the composition. Even though Telemann, too, adhered to the basic tenet of contrast, he no longer relied on courtly dance pieces and stylized concert movements with recurrent thematic material to provide a connection link. His unifying concept is the emotional idiom of the 18th century, with its character portrayals and descriptions of nature. Telemann, who was praised by his contemporaries as a skilful imitator (J. Mattheson) of the French style, and particularly the French suite, proves a child of the Enlightenment, not least in his musical composition for water parties, the ‘Hamburger Ebb’ und ‘Fluth’ in C major and G major made up of different movements was called when first published in 1733, adhered to the classical pattern of a genre that had originated in France. The three-part overture was followed by numerous contrasting dance and concert movements. Handel’s suite met with an enthusiastic reception and enjoyed great popularity in the years that followed.

Georg Philipp Telemann scored a similar triumph with his ‘Hamburger Ebb’ und ‘Fluth’ (title of a contemporary copy kept in Schwerin) or ‘Wassermusik’ (title of the Berlin copy), as his Overture in C major, TWV55:C3, is known. The work was first performed on 6 April 1723 during a sumptuous anniversary banquet held at the Niedern-Baum-Haus to mark the centenary of the Hamburg Admiralty, a local military organization for the defence of shipping. It was played in the presence of 37 municipal dignitaries together with another work from Telemann’s pen, an exquisite serenade based on texts by Professor Richey.

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CD16 EARLY CONCERTOS & SONATAS

With the exception of the viola concerto, the works recorded here represent a largely unfamiliar side of Telemann's instrumental music, one that reflects an early phase of his career when the composer was rapidly synthesizing various stylistic influences on the way toward a distinctive personal idiom. It was during his tenure as Eisenach Court Kapellmeister (1708–12) that Telemann began to compose instrumental works in large quantities, especially sonatas and concertos in a wide variety of scorings. Having grown accustomed to music in the French style in his previous position at the Sorau court (1705–8), Telemann initially found the latest Italian concertos to be musically impoverished and overly concerned with virtuosic display. In order to reinvent himself as a writer of concertos, he developed an approach in which virtuosity took a backseat to sophisticated dialogues between soloist(s) and tutti; his concertos ended up 'smelling like France,' as he put it some years later. Composing sonatas, on the other hand, came much more naturally to Telemann, and earned him considerable praise from the beginning. It was with sonatas, in fact, that he first ventured into the realm of published music as city director of music at Frankfurt (1721–27), the last appointment of his career, Telemann had written hundreds of concertos and sonatas.

Although the Concerto in D major for trumpet, solo violin, solo cello, and strings (TWV53: D5) is among Telemann's most unusual scorings, it is at heart a violin concerto: the trumpet and cello fall silent in the middle movement and are given little independent material in the outer movements. Like the solo group, the six-part string tutti consisting of three violins, two violas, and basso continuo is without parallel in Telemann's output. At the same time, the concerto's style is atypical for the composer, featuring the sort of unashamedly virtuosic writing for solo violin that he normally avoided, and a highly expressive slow movement that casts the violinist as a singer in a five-part aria sequence. The brilliantly Vividian idiom of the music points to the influence of Telemann's friend Johann Georg Pisendel, violinist at the Dresden court and copyst of a part of the work. Pisendel travelled to Italy in 1716–17, during which time he studied and befriended Viviani himself in Venice, and it may not be too fanciful to imagine Telemann composing the concerto in an overtly Italianate style to welcome his friend back to Germany.

The two concertos for four-part strings (TWV43:D4 and d2) belong to a set of six such works composed most likely at Eisenach or Frankfurt before 1715. They are not concertos in the traditional sense of pitting one or more soloists against a larger body of instruments, but are instead indebted to the concerto for strings without soloist (often called the ‘ripieno’ concerto, after Viviani’s usage), a type of piece that was popular for only a few decades in Italy and even more briefly in Germany. In them Telemann blends features associated principally with the concerto (‘orchestral’ gestures and textures along with ritornello form) with the imitation between parts that is more characteristic of the sonata—a symptom of the close connection between the two genres in the years around 1710. Although the violins do most of the thematic heavy lifting in these works, the half movements are marked fugues that develop as a soloist and tutti. More sonata-like is the G major concerto, where both fast movements are four-voice fugues—though here, too, there are orchestral unisons and soloistic figurations that remind us more of the concerto than the sonata. Two slow movements (along with the D minor Largo) are essentially elaborations of a harmonic progression that lack a true melody, a kind of discource that was common in early concertos.

Toward the end of his career, Telemann’s six string concertos enjoyed a second life in arranged form (with flute replacing first violin) as the discours that was common in early concertos. Telemann’s six sonatas for five-part strings (two violins, two violas, and basso continuo, with the cello occasionally providing a sixth contrapuntal voice) remain among his least explored chamber works. They are almost certainly the concerto in an overtly Italianate style to welcome his friend back to Germany.

We learn from Mattheson that ‘the charming, stately hunting horns... are presently [1713] very much en vogue in church, theatrical, and chamber music, partly because they are not as naturally harsh as trumpets, and partly because they may be played with greater facility.’ It was at this time that Telemann composed his D-major concerto for horn and strings (TWV51: D8), possibly his first work in this scoring. The music bears many of the hallmarks of his earliest solo concertos, including rhythmically undifferentiated ritornellos, brief solo episodes, and significant sharing of musical material between soloist and tutti. But it would be a mistake to imagine that Telemann’s musical invention and solo writing here are any less effective than in his later concertos. That the Largo features two vocalizable melodies may at first sight give rise to the erroneous notion that Telemann’s famous trumpet concerto and his first double horn concerto omit the soloist from interior slow movements altogether. In Telemann’s six sonatas (two violins, two violas, and continuo, with the cello occasionally providing a sixth contrapuntal voice) remain among his least explored chamber works. They are almost certainly the concerto in an overtly Italianate style to welcome his friend back to Germany.

CD17-18 & 25-27 CONCERTI WITH ORCHESTRA & VIOL SONATAS

Although the viola da gamba played an important role in Renaissance and Baroque music, only in recent decades has the instrument become a focus for systematic study in its own right, independently of the violin. The viola da gamba was in vogue for a long period, during which there were critical moments that led to the introduction of minor and major changes in technical approach, musical function and repertoire. One of these moments came about at the turn of the 18th century. As with any instrument, gradual change was ineluctable: following centuries of prominence on the musical scene, the viola da gamba began to turn towards more select audiences, smaller, more intimate stages, and a greater refinement of repertoire. It thus became equated with elegance and exclusivity.

This tendency was particularly marked in German-speaking countries, where the first decade of the 1700s saw a decrease in the circulation of printed material and manuscripts pertaining to the viola da gamba repertoire. Rather than signifying a real crisis, however, this decline bore witness to the fact that the compositions for the instrument increasingly belonged to the personal sphere, conceived for a talented musician or special patrons rather than ‘reaf’ audiences. Within this framework, it is easy to grasp the importance of Georg Philipp Telemann’s contribution to the viola da gamba repertoire. Telemann (Magdeburg 1681 – Hamburg 1767) devoted considerable attention to a number of different instruments, including the viola da gamba, for which he composed a variety of music in a highly distinctive repertoire. Moreover, he put great effort into making it accessible: unlike
many of his contemporaries, who were disinclined to have such works printed, he included his works for the viola da gamba in published editions that, for the most part, he directed himself. His efforts met with some degree of success, not least because he continued to compose for the viola da gamba alone a wide range of typically 18th-century musical genres: solo sonatas with and without basso continuo, duo sonatas, works for three and four solo instruments and basso continuo, and orchestral concertos. As a self-taught musician, Telemann chose to learn the basic techniques for as many instruments as possible rather than to try to excel in any one in particular. His own account of those early years describes the "overly ardent flame" that urged him "to get to know not only the harpsichord, the violin and the recorder, but also the oboe, the flute, the chalumeau and the viola da gamba...". Furthermore, before settling in Frankfurt in 1712 and later moving to Hamburg in 1721, he travelled widely, thereby coming into contact with the musical worlds of Paris and London, Lisbon and St Petersburg. He visited Georg Friedrich Handel in Halle, attended operas and concerts in Berlin, and was acquainted with the court music of Hanover and Brunswick, all of which contributed to a highly cosmopolitan outlook: "French taste was my first experience, and then Italian, and from both I acquired awareness of the different natures of the various instruments, becoming skilled in choosing them in the most accurate manner possible".

Telemann’s work thus embodies an understanding of the instrument's own idiosyncrasies and the varied skills of each instrument, to the extent that he felt the need to warn his colleagues about some of the most common errors in instrumental arrangement. True to style, he did this in verse: "The violon treated like an organ, / the flute and oboe like harps, / the violas like the bass of the horn / except with the odd extra trick here and there. / No no, it is not enough just to play the notes, / and know how to use a lot of rules. / Give every instrument what it likes, / so that whoever plays it will find enjoyment, / and so will you."

It is thus easy to understand that although Telemann may not have been a viola da gamba player of the first order, he did know how to write for the instrument in a fitting manner. He exploited its melodic and contrapuntal range fully, drawing out its virtuoso potential along with its warm, inviting timbre.

In terms of melody, for instance, he used the viola da gamba in the numerous trio sonatas (TWV42) and in the sonatas for four instruments (TWV43). Already heading towards the gallant style, German late-Baroque music was full of new ideas that came to the fore in Telemann’s compositions. In the trio sonatas, alongside the violin, the recorder, the flute and the oboe, the viola da gamba is invested with a voice that is not overly complex, yet full of interesting timbre, refined phrasing and ready dialogue. Some of the pieces included in TWV42 came out in printed editions: the six sonatas published in Frankfurt in 1718 (including TWV42:4:1), and the 12 Essercizzi musici published in Hamburg in 1740 (including TWV42:4:9, 4:14, 4:13).

On his frequent journeys, Telemann collected up elements of the Italian, French and Polish styles as though they were souvenirs, as the Frankfurt Trio Sonatas clearly reveal. The Essercizzi musici, on the other hand, which date from 1720, are laid out in a more international manner, providing a paradigmatic model for later composers in the same genre such as Quantz and Scheibe. Telemann’s most important contribution to the history of chamber music exists in the sonatas for three melodic instruments and basso continuo, many of which are collected together in TWV43. In this case the viola da gamba is accompanied by the flute, creating a combination of strings and wind that called for sophisticated arrangement, with plenty of colour and interplay of motifs between the three upper parts. It was with this ensemble that Telemann reached the height of creativity in the publication of the Quarti (1730) and the Nouveaux quatuors (1738).

The compositions Telemann wrote for viola da gamba and orchestra, on the other hand, have all come down to us in manuscript form. The composer recognised the bold virtuoso potential of the instrument, exploiting the contrast between the full sound of the tutti passages and the gentle voice of the solo instrument. In so doing, he managed to turn the relatively limited sound volume of the viola da gamba into a positive feature, thereby going against the current trend that viewed the instrument as unsuitable for the new acoustic spaces of 18th-century society. As in the sonatas, the viola da gamba is often accompanied by the recorder. Moreover, certain elements of the Polish style are revisited through an Italian perspective: in TWV52:a1, for instance, the rhythms and melodic pulse typical of the polonaise and the mazurka. The concertos provided ideal opportunities for bringing to the fore the skills of particular performers, which is how Telemann decided to dedicate the viola player Ernst Christian Hesse, the Overture (Suite) TWV55:D6 for viola da gamba, strings and basso continuo is recorded here for the first time with the flute, in keeping with the manuscript score kept in Berlin.
harmonic audacities. For example, in the third bar the dominant in the form of a six-five chord is followed by a C-sharp major chord, and not by the tonic or its parallel, as might be expected. Entering “attacca”, the Allegro ensures this effect; there is a merry close with the relentless drive of its heavily sequential oboe part.

Though the Oboe Concerto No.16 in C minor TWV51:c2 also follows the formal pattern of the Italian sonata da chiesa, it, too, is full of surprising effects. We are already thrown off guard by the introductory Grave: not only because its dotted rhythm evokes a French overture, but also because it does not reach the main key of C minor until the third bar, after a highly dissonant opening. The structure of the second movement is also unusual. In the manner of a medieval toccata, the solo and tutti engage in a kind of alternation by tossing short-winded motifs back and forth between them. In the overall structure of the work, the songful Andante occupies the position of a Baroque “louix amouren”, a “pleasant place”. In a shift to the parallel key of E flat major, it clashes against G minor in its middle section before leading into a varied reprise. With its dance-like gestures and cut-out rhythms, the closing movement, a Vivace in three-four time, radiates the vivacity of the polonaise. Perhaps it was a kind of souvenir Telemann had brought back with him from his eastern neighbours. He had travelled to Poland back in 1705 in the retinue of Count Erdmann von Promnitzi, who employed Telemann as his court Kapellmeister.

The four-movement Oboe Concerto No.17 in D major TWV51:d5 is graced by a charming melody in the first movement which sets the mood for the entire work. A characteristic dotted head motif roams through all the high strings before it reaches the oboe part. Exactly in the middle of the movement, the solo violin pauses for a moment. This provides Maderna’s oboe solo instrument begins to unfurl new motivic material whose essential features are repeated notes. After a textbook modulation back to D major via A major, the violins take up the opening head motif anew. The second movement, a Vivace, has a folksong quality, with a folkish, pastoral quality, and there are indeed a number of traits which justify this view. To begin with, the solo instrument is specified as an oboe d’amore, an alto oboe of French origin whose delicate sound was widely beloved. The introductory Soave movement, highlighted by short, birdcall-like motifs, distances itself from the stiffness and dignity of the usual Grave or largo openings. The second movement features tolling drone basses which are intended to imitate the sound of bagpipes – something like the Warsaw, Polish or Moravian music of the real thing. The composer, who described himself as being intolerant of ‘idleness of any kind whatsoever’, makes the following remark in his Selbstbiographie: ‘When the court moved to Plesse for six months … I became acquainted with … Polish and Moravian music in all of its barbaric beauty. I played in certain hostels … One can hardly conceive what extraordinary fantasies the musicians invent when they are improvising … Anyone who paid very close attention might in a week obtain a store of ideas to last a lifetime. In short, there is a great deal that is good in this music … I later composed various concertos and trios in this style, to which I then gave an Italian dress, making Agadigos alternate with Allegros …’

The Concerto No.23 in G major TWV51:g3 is often attributed a pastoral quality, and there are indeed a number of traits which justify this view. To begin with, the solo instrument is specified as an oboe d’amore, an alto oboe of French origin whose delicate sound was widely beloved. The introductory Soave movement, highlighted by short, birdcall-like motifs, distances itself from the stiffness and dignity of the usual Grave or largo openings. The second movement features tolling drone basses which are intended to imitate the sound of bagpipes – something like the Warsaw, Polish or Moravian music of the real thing. The composer, who described himself as being intolerant of ‘idleness of any kind whatsoever’, makes the following remark in his Selbstbiographie: ‘When the court moved to Plesse for six months … I became acquainted with … Polish and Moravian music in all of its barbaric beauty. I played in certain hostels … One can hardly conceive what extraordinary fantasies the musicians invent when they are improvising … Anyone who paid very close attention might in a week obtain a store of ideas to last a lifetime. In short, there is a great deal that is good in this music … I later composed various concertos and trios in this style, to which I then gave an Italian dress, making Agadigos alternate with Allegros …’
different instruments: violin, transverse flute, viola, recorder, oboe and harpsichord; each instrument is featured in two solos and four trios. The sonata Solo No.10, among Telemann’s most virtuoso works for recorder, begins with an alternating adagio-allegro-allegro movement with no break in continuity, thus evoking a sort of early Baroque toccata in which the languid delivery of the brief adagios is countered by the allegro’s rhythmic fury. A largettato (or sicilienne) in the melancholic key of E minor follows, with a final high-spirited vivace abundant in leaps. We return to the trio form with the Sonata in E minor TWV42:6, a work that exemplifies Telemann’s aesthetic and stylistic formation, as described by the composer himself in a letter to Johann Gottfried Walther: ‘It is widely known what my style has become. Sacred music, chamber music, operas, compositions first in the Polish style, then in the French style, followed by the so-called Italian style…. to which I am still especially dedicated.’ By listening to this trio, the extent to which all of these vivid and distinct styles coexist becomes quite evident. As to Telemann’s prominence in trio composition, one need only quote Johann Joachim Quantz: ‘As for trios, I would recommend those of Herr Telemann, who has composed a great many in the French style in the last thirty or so years, though they are quite difficult to find…’ (Versuch einer Anweisung die Flöte traversiere zu spielen, Berlin, 1752).

The transverse flute is featured in the following piece, Solo No.2 in D major TWV41:09, also from the Essercizi musicali. This piece displays Telemann’s mastery of the instrument, previously demonstrated in Twelve Fantasias for Solo Flute (1727–1728) and in the Methodical Sonatas (1728), with his ability to give the flute a seemingly ‘polyphonic’ voice as it races across different registers. The bass part interacts more closely with the melody than in any other piece, thereby creating melodic lines in the true galant style which anticipate Quantz’s recommendations for variety and ‘good taste’ in Versuch (Berlin, 1752). The entire work is resplendent in Telemann’s unusually rich flourishes and variations characteristic of his methodical sonatas (written specifically for transverse flute or violin with an astounding array of possible embellishments to the melodic line).

The recording concludes with the Quartet in G major TWV43:G2 from Part One of the Musique de table (or Tafelmusik). This masterpiece, printed in Hamburg in 1733 (engraved on pewter slates—a recent printing innovation from England—by Telemann himself) and consisting of three collections with the same sequence of movements (overture, quartet, concerto, trio, solo and conclusion), is a remarkable study of how timbres of the most diverse instruments can be combined to achieve a perfect alchemy of affetti. Such perfection moved Quantz to write: ‘There are six quartets… that Herr Telemann composed a good while ago… They can serve as excellent models for this musical genre.’

Each time that we have the pleasure of performing this music, we discover a continuing overlap of reason and emotion… the depth of reason moves us to the same degree that our emotion conditions reason. 

Translation: Karin Hendrix Blissitt

CD21-23 PARIS QUARTETS

When Georg Philipp Telemann arrived in Paris in the autumn of 1737 he was 56 years old. No ambitious younger seeking Royal patronage, no obscurantist trying to make his mark in fashionable public concerts, Telemann must have arrived confident of success and eager for the well-deserved adoration he was about to receive. Had he not, but a few years before, delighted all of Europe, France most certainly included, with his gallant, witty, and up-to-date Musique de table? Had not these very, oh-so-fashionable, qualities ensured that the new edition of his Quardi for flute, violin, viola da gamba and basso continuo (originally published in Hamburg in 1730 and now beautifully re-issued as Six quatuors by the Parisian printer Le Clerc) met with an unqualified success? And were not humour, charm, intelligence and feeling, those supreme characteristics of a galant homme, equally present in his person and in his music?

Middle age had not soured Telemann’s talent nor dried up the springs of his creativity. As J. S. Bach grew older, he became increasingly obsessed, holeed up in Leipzig as he was, with the abstraction of sunlight from contrapuntal cucumbers, but Telemann, armed with his soave and witty style, stayed not merely stylistically up-to-date, but showed a younger generation the way forward, conquering a foreign land and setting the chicest snores in all of Europe, the French, a-dancing to his own pert pipe. His brief stay in the capital—a little longer than half a year—was a huge success, marked by performances of his music at its most important public venue, the ‘Concert Spirituel’. Both in Paris and at court, he performed the Frenchified answer to his Hamburg Quadr, which he entitled Nouveaux Quatuors en Six Suites a une Flûte Transverse, un Violon, une Basse de Violon, et Basse Continu, with the outstanding performers of the day: fluitist Michel Blavet, violinist Jean-Pierre Guignon, viola da gamba virtuoso Jean-Baptiste-Antoine Forqueray le fils and the elusive cellist ‘Edouard’.

Prior to their publication in Paris, which coincided with Telemann’s stay there, expectations to quality of these new quartets were surely running high. The subscription list for the Nouveaux Quatuors contains 237 names (including that of a certain Mr. Bach de Leipzig), 31 more than the earlier Musique de table. Telemann was now competing with himself, under pressure to top his own admirable chamber style, and to surpass his own recent excellence in a form of which he was the acknowledged master. In short, the Nouveau Quatuors were expected to be the most important and influential German chamber works of the decade: and, indeed, they were.

Taken together, the Hamburg and Paris quartets represent Telemann’s highest achievement in the genre, the crème de la crème of his chamber music. To the superior qualities of the Quadri are added the elegant beauties, the breadth and variety of the Nouveaux Quatuors. Learned pieces, delicate soundscapes and earthy folk music are brought together within the larger forms of suites, sonatas and concerti. Telemann ensures that each instrumentalist is given ample opportunity to shine, while, for the sake of variety, complex conversations galantes, touching airs and virtuosic tours de force follow one another in rapid succession. The extremes of style these works embrace can perhaps best be illustrated by comparing the final two quartets, those in A major and E minor, from the Paris book: the former shows Telemann at his most fashionable, the latter at his most grand.

The A major is light-hearted throughout. It aims to delight the Rococo ear through shifting timbres, an ensemble creating melodic brightness. Its madcap prelude sets the tone, followed by the hurly-burly of a raucous passepied, a sunny polonaise, a jolly jig that veers off unexpectedly towards Locatelli’s Amsterdam, a harspice updated in the most delightful manner imaginable and a final bon mot in which one can just discern, shimmering on a distant horizon, Haydn’s future divertimento style. It is a jubilant work in which intermittent shade but serves to throw the prevailing brightness into higher relief. The E minor, on the other hand, with its old-fashioned overtone and noble chaconne, its complex, dark clientele and elegant gavotte, must have appealed to those Frenchmen who held themselves, half-turned in longing and regret back towards the days of old Louis’s grandeur, in a complex aesthetic contraposto. It is undoubtedly to the detriment of the A major suite’s current reputation that modern taste seems to consider the graceful expression of bright and gay ideas to be incompatible with intrinsic musical quality. But even at its most profound, the much sterner E minor never grates on one, but rather always ingratiates itself to the listener’s ear. Telemann’s learnedness, neither here nor in the fugal movements of the two erudite sonatas from the Hamburg Quadr, never plunges to the often dreary depths attained by his more illustrious Leipziger colleague—their where pure sensual pleasure finds itself at a prodigious distance from the intellectual stimulation the experience affords. Telemann’s music always sounds good. In the 18th century this was not yet a cause for censure.

And as to sounds, especially the sounds emanating from these discs, a few words on the performance of the works presented here may serve to clarify some of the stylistic principles used in preparing this recording; for, though we generally approach the music of the city’s dazziest language which was developed in the course of the 20th century in order to make this exquisite repertoire palatable to contemporary ears, we do so with a personal accent perhaps not readily understood by all Early Music devotees. By briefly discussing the cornerstones of our style, we hope to prevent any purely performative choices from obscuring our larger aesthetic intentions.

First to be mentioned must be the tempi we have chosen, which often exceed those of our contemporaries. These tempi are based on 18th-century sources, including metronomic markings from France at the time of Telemann’s visit there. The application of such evidence to these quartets, resulting in virtuosic labours worthy of the Herculean reputations of the original performers, set us quite a challenge. Telemann may have intended to showcase the skills of the best and brightest in Paris, but he wasn’t going to make it easy for them; nor for us.

Such speedy tempi, however, would soon irritate the heart and weary the ear if maintained with post-Stravinskian rigidity. We therefore have approached these pieces with a pre-modernist freedom, inspired by the many references in the French sources to the expressive use of fluctuations in tempo in order to move the passions of the audience. Though Rameau’s (to name but one author) strong opinions on the subject are now rarely put into practice, we have felt no qualms about applying the remarks in his Code de la Musique here: Telemann’s quartets, after all, were meant to reflect the passions of an enlightened Parisian elite.

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Consequently, his enchanting music should neither plod nor thump, but rather fit and flutter freely with each vibrant passion it embodies. Our rushings and stretchings, however, have not been applied whimsically. Following Rameau, we have chosen to allow the richness of the harmony to dictate many of these rubati (to use the dirty word).

Expressive chords, according to the French master, need time to penetrate the human heart, and must be prolonged beyond their notated values if they are to have their intended effect. And this structural, expressive use of harmony leads us to a final potently puzzling element of our performance style: the realization of the basso continuo.

Unwilling to re-open the by now tedious debate about whether or not one must re-interpret and 'improve' the many 18th-century basso continuo sources that apply to this music, we have simply chosen to follow, as closely as we can, the rules as the published sources present them. The resulting lushness of harmony reflects Telemann's careful figuration, while the performance style draws inspiration from the realizations that the composer himself published in his intensely practical Singe-, Spiel- und Generalbass-Übungen (Hamburg, 1733-4). The application of Telemann's own basso continuo examples, as well as those from other important treatises by Mattheson and Heinichen, has resulted, in some cases, in a radical change of affect: for instance, the final modéré of the E minor quartet from the Paris book is often performed as a dreamy, doleful adagio. When played at a speed consistent with contemporary tempo sources, however, and with a basso continuo realization in keeping with the style of the time, it becomes quite a different piece, one more grand than tender, more proud than poetic.

We cannot guarantee that today's audience will smile upon the result, nor indeed more generally favour our endeavours, but we can hope to have, to some small extent, succeeded in our attempt to be faithful to the instructions that have come down to us.

Based on this fantasy, it is all the more regrettable that apparently no copy of Telemann's „12 Fantasien für Gambe“, published in 1735-36, has survived.

In both the sonata and the fantasy a recitative with ensuing arioso style, while mounted on the back of virtuoso or pleasant movements, in which serious, lamenting tones are sounded in imitation of the vocal genre. The last work, the C-minor trio sonata, Telemann did not publish himself. It has been transmitted in a copy owned by his friend, Christoph Graupner. We find in it once again an example of the “mixed style”, a combination of Italian and French stylistic elements, to which Telemann aspired his entire life.

In the andante, imitative sections alternate with garganels of running, sequencing sixteen notes over a „walking“ bass. The tender, homophonic aria is in a rocking six-eight meter, in the gigue the viola da gamba plays with running eighth-note patterns around the dotted rhythms. Finally, the reprise produces an ingenious game with note repetitions, instrumentation changes, and alterations: all in all a charming, clever piece that probably stems from Telemann's middle period, which was so productive for his instrumental music.

CD29 SCHERZI MELODICI

Surprising as it may seem to today, Georg Philipp Telemann (1681, Magdeburg – 1767, Hamburg) was one of the leading and best-loved composers of the 18th century. Not only was he recognised for his remarkable qualities as a composer, but his scholarship and prodigious energy, expressed through the outlets of composer, musician, publisher, impresario and more, led him to play a starring role in 18th-century German music and to attain a power within that world which few people, before or after him, would wield.

Born to a traditional Lutheran family, who forced him to study law, Telemann revealed his musical talent and creative powers from an early age. Before reaching the age of 12, he had already written several instrumental and vocal works as well as an opera, Sigismund, which was a great success. He quickly absorbed the fashionable French and Italian styles, which were then in vogue at the surrounding German courts, and began concert organisation and managerial activities. In 1702, while studying law, Telemann founded and directed the Collegium Musicum, composed of 40 musicians, who gave concerts all around the city; this experience won him the post of director at the Leipzig opera house, Opernhaus auf dem Brühl, and, eventually, the highly regarded post of Kapellmeister at the court of Sorau in Poland. A few years later, as concertmaster in Eisenach (1708–12), he organised such a busy schedule of sacred cantata performances for the court orchestra that it soon became one of the most appreciated ensembles in Europe. In Frankfurt (1712–21), in addition to occupying the post of Kapellmeister, he established a theatre. He appeared in costume throughout his city, by both his sumptuous and assiduous work with musical societies and private associations. Finally, it
was in Hamburg that he began to enjoy the greatest successes of his career: he took up a key role in the artistic revival project of the Baltic city, as he alternated between different cultural activities (he was a member of the Harmonia concentrica, a private association, and he published sonnets and poetry in Mattheson’s Große General-Bass-Schule), entered into publishing and didactic ventures (he founded, in 1728, the first German music journal, Der Getreue Musikmeister, published twice-weekly, and wrote some theoretical texts), promoted artistic investment in the theatrical activity in Hamburg, and became the official director of the city’s musical activities.

Telemann was undoubtedly one of the most active composers of his time, and the amount of music he was expected to compose every week was exceptionally high. His remarkable versatility allowed him to alternate very easily between sacred (for the church celebrations) and secular repertoire, and throughout his extensive career he experimented with all the musical genres of his time (oratorios, Passions, operas, cantatas, concertos and orchestral suites, as well as chamber music for all sorts of musical ensembles), embracing all the different styles and models, whether already existing or new. His instrumental works alone include 125 orchestral suites, 125 solo concertos, approximately 40 quartets, 130 trios, 87 works for solo instruments, 80 works for miscellaneous chamber ensembles without continuo, and a total of 145 works for keyboard. Telemann himself wrote, in one of his autobiographies, that never a day had gone by without his composing at least one simple musical fragment.

Telemann certainly showed a great deal of dedication in promoting himself, and was a pioneer in the field of musical publishing at a time when the musical market was still in its early stages, as his works met with considerable success. Between 1725 and 1739, he took advantage of the self-financing system through private subscriptions and managed to publish 43 sets of compositions – an astounding number since, at the time, the circulation of manuscript copies of music was still widespread. The documented subscriptions came not only from Germany but from all over Europe, thus showing unambiguous evidence of the international renown Telemann enjoyed. For his Tafelmusik alone, in 1733, Telemann received no fewer than 206 subscriptions, 56 of which came from abroad. His most durable success was the Geigenspielerin, a set of entertainment music written in a smooth yet refined singing style, characterised by a clear melodic line and an elementary harmonic structure, which appealed to less learned listeners and amateur musicians. Beyond its superficial ease of expression, this music contained an element of all when listening to these suites is the sweet melodic line that prevails in the sarabandes and the Adagio, Allegro and Vivace movements. As in the whole of his instrumental output, virtuoso passages, large melodic leaps and difficulties of articulation are absent from the upper melodic line and the other instruments. Nowadays we can only imagine the beneficial effects this wonderful music must have had on those guests at Bad Pyrmont who were lucky enough to listen to it during the spring of 1734.

The basic principle behind Telemann’s composing philosophy was simplicity as a natural means of expressing and arousing human feelings. As in the whole of his instrumental output, virtuoso passages, large melodic leaps and difficulties of articulation are absent from the upper melodic line and the other instruments. Nowadays we can only imagine the beneficial effects this wonderful music must have had on those guests at Bad Pyrmont who were lucky enough to listen to it during the spring of 1734.

The introductory letter, curiously written in Italian, also gives some food for thought on the nature of these compositions. The basic principle behind Telemann’s composing philosophy was simplicity as a natural means of expressing and arousing human feelings. As in the whole of his instrumental output, virtuoso passages, large melodic leaps and difficulties of articulation are absent from the upper melodic line and the other instruments. Nowadays we can only imagine the beneficial effects this wonderful music must have had on those guests at Bad Pyrmont who were lucky enough to listen to it during the spring of 1734.

CO30 12 FANTASIAS FOR FLUTE WITHOUT BASS
Remarks and Reflections on Uncertainty, Intuition and the Past

Whilst Nightingales warbled, Surrounded by Bags, Croak’d, high on Parnassus, A Chorus of Frogs.

It is entirely possible that the twelve Fantasias recorded here were never intended for performance on the flute; indeed, these pieces might not even be by Telemann. The title page of the only surviving copy, found in the Brussels Conservatory Library, labels them Fantasie per il Violino, senza Basso, with Telemann pencilled in by a later hand. Scholars, looking at internal and external evidence, have declared them to be for flute and by the Hamburg master, and it is in no way my intention to disprove this altogether acceptable attribution. I simply mean to point out that much of what we think we know about Baroque music and its performance is nothing more than educated conjecture.

There is nothing wrong with this; we must engage with texts from the past in some way if we wish to rouse them from their obscure slumber on library shelves, and surely conjectural sounds are preferable to an eternal silence. The problem lies not in using musicologically sharpened intuition to inject artistic life into inkblots on crumbling paper, but in the propensity for performers and listeners to forget that we are doing so, and indeed, to ask a flutist to tell you about the Telemann Fantasias, pieces that first performed on the flute, to be played once a week over the course of a year, and then to imagine the beneficial effects this wonderful music must have had on those guests at Bad Pyrmont who were lucky enough to listen to it during the spring of 1734.

Translation: Delphine-Anne Rousseau
CD32 12 FANTASIAS FOR VIOLIN WITHOUT BASS

One group of pieces for which Johann Sebastian Bach is rightly famous, are his six sonatas and partitas for violin solo. So famous that most people don’t know Bach was in his time not the only one who wrote for violin solo. Bach has a place in a tradition which probably began with Thomas Batazar (ca. 1650-1663), besides containing an excellent violinist, and which includes Johann Jakob Walther (1650-1717) and Heinrich Ignaz Franz Biber (1644-1704). Bach’s contemporary Johann Georg Pisendel (1687-1755) knew Bach and Telemann and it is not unlikely Bach wrote his concertos for Pisendel similar to some part in the creation of Telemann’s twelve fantasies for violin solo. The twelve were published in 1735 and probably composed just before. Telemann doesn’t mention them in his autobiography, but the publication belongs to the period when he was strongly involved with chamber music and also wrote a series of fantasies for flute solo and viola da gamba solo. (Unfortunately the last group went lost.)

The sonatas serve both artistic and didactic goals. They are a catalogue of all the gestures, at that time expected to be possible on the violin. The frequent repetitions of musical figures suggest an etude-like intention, while the many changes in sound and rhythm are proof of the artistic quality. The twelve are each about 100 bars long and the challenge for every musician is to find a balance between the continuity, often through rhythm, and the differentiation between the details, mainly through sound and gesture.

Although these compositions are explicitly written ‘senza basso’ (without bass), the bass is implicitly present. The melody is just as much melody as built on a clear harmonic scheme for each phrase, episode and entire fantasy. These pieces are perfect examples of tonal writing which each episode in an undisputable key. These qualities they share with Bach’s sonatas and partitas, but what distinguishes them from Bach’s sextet is a much smaller role for counterpoint. Telemann, unlike Bach, is much more careful with fugues. If counterpoint is present, then within the construction of a single line, a technique often used by baroque composers. Telemann likes to play with that idea, and with different rhythms within one episode. Unlike Bach, Telemann is much more inclined towards melody, while Bach seems to be more interested in jumps and complex changes which indicates a greater emphasis on counterpoint and an instrumental way of building musical lines. Telemann’s music by contrast has a clear vocal origin and wrote in a style, described by his contemporary Mattheson as ‘Sing Art’; indications such as Dolce (No. 7), Piacevollento (No. 8) and Soave (No. 11) are a clear evidence for it.

In Telemann’s time it was common practice to publish compositions for relative small ensembles or just one instrument in groups of six or twelve. Famous examples are Bach’s Partitas for harpsichord, Händel’s Concerto grosso and Vivaldi’s published violin concertos. This allowed the composers to present a variety of forms and Telemann like many others took the occasion. The opening of the fantasia can be both slow and fast. If it is slow, the melody sounds like an instrumental recitative, with all the sudden changes in rhythm and harmony typical for that genre. In a recitative these changes are of course closely connected with the words, but in Telemann’s fantasies the instrumental line can easily stand on its own.

The second section is usually the longest and in a fast tempo. In Bach’s sonatas this is the moment for the fugue, but Telemann present them in only three of the twelve fantasies (Nos. 2, 3, 6). And if he does, the second and sometimes also third voice are given in snapshots, not in complete, equal voices. Polyphony here is mainly for the listener to imagine. Most fantasies have three movements (a few have four) and the final section can be both fast and slow.

The title fantasy implies several things. Telemann had no predetermined form in mind when he composed these works. The structures usually grow out of motives that are repeated, exploited by association or put aside in favour of new material. Unlike the classical period there was before 1750 not yet a model of this kind composers could apply. In some sections we may observe sub-sections reminiscent to exposition, development and recapitulation we can interpret as precursors of the classical sonata, but we don’t know if this was the composer’s intention.

The title fantasy doesn’t indicate these pieces may be entirely regarded as autonomous music. Several sections bear traces of dances, such as the gavotte, courante, allemande and polonaise. The first section of Sonata No. 9 is explicitly called Siciliano. The use of the polonaise probably goes back to Telemann’s stay for several years in Upper Silesia. In his autobiography he writes about it: ‘One would scarcely believe what wonderful ideas the pipers or fiddlers have when they improvised while the dancers pause for breath. An observer could gather enough ideas from them in eight days to last a lifetime.’ Telemann is very spare in his indications for the performers. He is very accurate about phrasing, but we don’t know if Telemann allowed the performer to add ornaments.

And although many passages have a dance-like character, this doesn’t make it inevitable to play them in a regular beat. These passages are stylized dances, not dances. The same uncertainty exists about dynamics. In many places Telemann indicates piano or forte, but in just as many places an instruction is absent.

Telemann himself described the violin pieces as ’12 fantasies for the violin without bass, of which 6 include fugues and 6 are Galanterien’. This information suggests a difference, maybe even a fundamental difference, between the Galanterien and the other six. Perhaps this was true for Telemann and his contemporaries, but for posterity the similarities were more striking. Telemann was a composer mainly writing for the new and rising class the bourgeoisie. This class liked to play rather intimate music, playable for the advanced amateur (or even more skilled), often without a spectacular theatrical effect and basically at home (the concert and the concert hall were still a rather new phenomenon). This origin and destination had great consequences for the music. The style is highly melodic, harmonically not very complicated and rhythmically rather predictable. Eventually, after 1750, this new style culminated in the classical style of Haydn and Mozart. Telemann, according to the history books, is a baroque composer, but in fact most of his chamber music, and to a great extent all these twelve fantasies, hint at the later style. The phrasing is often very regular, the harmonic patterns often have the simplicity of folk-music and the hierarchy between melody and harmony is never in doubt. Even when the music seems more written for the musician than for the listener, these almost classical features are obvious. In this style Galanterien were to be greatly enhanced by the wider knowledge of his music — leading to the admiration and even reverence of subsequent generations — so Telemann’s achievements were overshadowed and he came to be regarded as relatively lightweight. Today, Telemann’s reputation has been thoroughly reassessed, and hundreds of commercial recordings of hitherto neglected music have contributed immeasurably to the renewed appreciation of this supremely versatile, imaginative and engaging composer. As Arthur Hutchings wisely wrote (as long ago as 1959): To set up Telemann as profound (somebody will, sooner or later, for he often composed in the minor mode and used chromatic chords) is not more stupid than to depict him as among the most shallow contemporaries of the two giants of the 18th century, for the giants were better judges than we are. Bach copied several of Telemann’s cantatas; Handel declared that Telemann could write in eight parts as easily as most people could write a letter.

Telemann’s industrious self-publishing, his appetite for travel and his highly gregarious nature all contributed to his contemporary success.
His pioneering activity in the field of publishing has provided fine material for historians of musical commerce – very nearly 1,000 of Telemann's compositions were published in his lifetime, compared with only 71 of Bach's. Nevertheless, Telemann's keyboard music – unlike Rameau's – is mostly non-programmatic. It includes pictorial representation, as well as a Sonata in E minor for harpsichord and 36 orchestral arrangements of chorale melodies. Here Telemann creates fugal textures within the goltan style, hence his description 'Galantenerien-Fugen'. Nonetheless, the third movement of the second suite has a strikingly earthy middle section in the tetric minor. In the fourth of these pieces, the chromatic character of the opening fugue subject leads to some gentle passing dissonance in the part-writing, and the second movement (Allegro) again includes a vigorous rustic section, this time in the tetric major. Many of the dance movements in these technically undemanding pieces are written almost entirely in two parts – reveal the influence of Polish music on Telemann.

The 20 kleine Fugen (‘for playing on the organ as well as the harpsichord’ and dedicated to the highly renowned Venetian noblemen ... Benedetto Marcello')] were published in September 1731. 12 of these are in minor keys, though there is no sonatina here, while the variety of invention and freedom from academic dryness are equally striking. Biographer Richard Petzoldt has proposed, ‘[These were preludes to hymns whose modes or keys ... [according to Martin Ruhnke, editor of Telemann’s works] ... had become unfamiliar to the church congregations of the 1730s.] The fact that many of the fugues end on a dominant chord might well suggest a preludial function. No. 3 in G major is among the most charming, while the rhythmic vitality of No. 10 in E minor shows how sprightly Telemann could be even when writing a fugue. Indeed, this delightful set of pieces seems generally designed to lift the spirits.

The 48 Choralle Preludes (listed in Telemann’s own self-authorized publications, 1715–65, as Fugierende und voraendernde Chorale) were published in 1735. These are pairs of preludes on 24 chorale melodies. Here, in each pair, Telemann adopts an alternating pattern of strong continuo and solo line, which he uses relatively more soberly, the second lively and playful – bringing to mind the criticism once levelled at Haydn’s Masses for being too jolly. The first fugue of each pair is for three voices, the second for two voices. To the second of each pair Telemann adds the term ‘solo mode’ (in another way, or a different version), specifying a deliberately alternative approach. Equally the words ‘bicinium’ (a didactic two-part composition), or sometimes ‘aliter’ (otherwise), appear above Nos. 2, 4, 6, etc.

It has been estimated that Telemann composed more than 400 suites, though only about a quarter of these have survived. The vast majority are orchestral works, while only about 20 keyboard suites are extant. The six Ouvertüren nebst zweyen Folgesätzen bei jedweder, Französisch, Polnisch oder sonst tändelend, und Welsch (TWV32:5–10) were published in Nuremberg c.1742. These three-move movements work well with a French overture but then depart from the usual pattern – found in Telemann’s orchestral suites – of a sequence of traditional dance movements. Curiously, five of the six continue with a slower movement bearing a tempo indication including the term ‘scherzando’. It is known that Telemann used the term ‘scherzo’ for many dances of Polish origin, as in the Divertimentos in A major TWV50:6, where three scherzo movements are presented in the most dashing Polish dances. In German, scherzo might well suggest a preludial function. No.3 in G major is among the most charming, while the rhythmic vitality of No. 10 in E minor shows how sprightly Telemann could be even when writing a fugue. Indeed, this delightful set of pieces seems generally designed to lift the spirits.

Finally, Telemann’s commitment to music theory is evident in a succession of treatises spanning more than 40 years, though unfortunately none of these seems to have been completed. All in all, these diverse aspects of Telemann’s career attest to his phenomenal, all-round influence on the German musical scene of his day.

Telemann's keyboard music
Telemann's keyboard music amounts to several hours' listening, yet it represents a relatively small proportion of this extraordinarily prolific composer's output. It is even more neglected than Handel's keyboard music, which was recorded by even such a high-profile figure as Svendsen. Nonetheless, the keyboard music includes a Sonata in E minor for harpsichord and 36 Fantasias. Whereas Telemann's orchestral music infrequently includes pictorial representation, his keyboard music – unlike Rameau's, for instance – is mostly non-programmatic.
Telemann scholar Dr Ian Payne has observed in Telemann’s least-known, pre-1730 keyboard suites, especially TWV:32: 12, 15 and 16, ‘signs of ensemble influence’, while also finding movements composed in an idiomatic keyboard style. This ‘keyboard ensemble dichotomy’, as Payne describes it, is perhaps explained by the prodigious number of orchestral suites which Telemann produced – it was both easy and natural for him to transfer this idiom to keyboard on the relatively few occasions when he was called upon (or elected) to write keyboard suites.’ Telemann’s orchestral suites – or at least a selected number of them – are performed far more often than his keyboard suites. Nevertheless, the composer’s inventive vitality, and his inexhaustible ability to entertain us in a wide range of dance movements, are scarcely less obvious in these latter works.

CD37-39 36 FANTASIAS

Of all Baroque composers, perhaps only Handel overcame the limitations of his own era and retained his popularity even after his death. The music of Telemann, just like that of J.S. Bach, had to be rediscovered; for this we can be grateful to Romain Rolland, whose essay, first published in 1920, stimulated interest in the life and works of one of the greatest Baroque composers. Telemann died 17 years after Bach despite being four years older, and his longevity, combined with an unfailing intellectual curiosity that was initially labelled as ‘progressive’, made him a forerunner of the trends that would go on to become well-established in the second half of the 18th century, in particular in instrumental music. In his late career, he showed a great deal of fascination and an outstanding ability to serve to various courts and ecclesiastical institutions before being appointed musical director of the city of Hamburg, possibly the most desirable musical position in the whole of Northern Germany.

Telemann was an extraordinarily prolific composer (composing, for example, 31 church music cantata cycles, compared to just 5 by Bach, and 46 Passions compared to Bach’s 5); his tireless travelling from court to court and church to church, with long periods in many German cities – including Leipzig, Sorau, Eisenach, Frankfort, Dresden and Hamburg – as well as trips to Poland, enabled him to encounter a wide range of styles and make him his own. This added great flights of fancy and an extraordinary sense of ease to his compositions. There was no musical genre to which he did not turn his hand, but his talents were not limited to writing music: he was a mine of information about performing techniques and musical theory, as demonstrated by the many scholarly prefaces to his printed works, which demonstrate the crucial influence that he had on later stylistic trends through to Classicism. The composer’s letters also indicate his thorough musical knowledge. In these, he discussed issues relating to his output, as well as his publishing and composition projects and marketing strategies, while also covering the poems of that circle round Friedrich Gottlob Klopstock and the developing in a field of tension between Enlightenment and Sensitivity in German poetry in Germany was entering a new period brought about by a Telemann’s last major creative phase, which was primarily marked by religious music, and can be heard in this work’s simple forms, clear and unadventurous harmonies and conventional, even clichéd, approach to the expression of emotions. Virtuosity is almost always confined to the vocal parts, which present no real challenge to professional performers.

The premiere of the Passions-Oratorium probably took place in 1724 in Hamburg, performed in a working house to benefit the city’s poor. Despite the sacred nature of the text, the main performers were well-known opera singers, and it is likely that Telemann wrote some of the parts with these specific singers in mind. During its lifetime it became one of his most popular pieces, with frequent performances in churches and secular buildings, and musicians often took the liberty of adapting the work to their particular preferences or circumstances. Its decline in popularity after 1750 can be attributed to its use of characteristic Baroque instruments like the harpsichord and recorder, which fell out of use during the Classical era – it took the Telemann Renaissance of the 20th century to rediscover this dramatic, fascinating work.

CD40-41 PASSIONS-ORATORIUM

Das selige Erwachen des bitterem Leidens und Sterbens Jesu Christi, probably written in 1722, is an example of a Passion-oratorio, a retelling of the story of the Passion through choral settings and operatic techniques. Despite the biblical subject matter, Telemann’s work blends sacred and secular elements, and is based on a slightly adapted version of the story. Jesus is portrayed as a human being who has committed himself to mankind, enabling Telemann to change the Passion into a human drama that could be fitted into an operatic framework. In addition, the composer’s libretto follows a Protestant tradition by featuring allegorical figures (Pious Attention, Faith, Daughter of Zion) as well as biblical, human characters (Jesus, Petrus and Caiphas). This mixing of religious and secular elements is not surprising given Telemann’s broad and varied career; his operas were some of the most popular written during his lifetime, and the Passions-Oratorium is one of seven long compositions devoted to the story of Jesus.

The text itself is remarkably simple in style and clearly influenced by both the famous librettist Barthold Heinrich Brockes and Christian Friedrich Hundt’s (1681–1721) text on the same subject, on which Reinhold Keiser created his opera Der blutige und sterbende Jesus. The oratorio is divided into nine sections, each with its own title: The Last Supper, Petrus’ Reckless Reasoning, The Praying and Bleeding Jesus, The Jesus Brought to Trial, Petrus Commits Guilt, The Bleeding Jesus, The Crucified Jesus, The Dying Jesus, Jesus Laid in his Grave. Each section ends with a choral and is preceded by a recitative and an aria.

The music obeys the conventional patterns of Telemann’s era, with an opening overture, recitatives that tell the story and arias that reflect upon the action and the characters. As in the case of many other operas, Telemann broke the barrier between sacred and secular by exploiting the choral movements are often derived from old Protestant melodies; the hymn O Haupt voll Blut wunden, famous for its appearances in Bach’s Matthäus-Passion, is heard here three times.

These melodies are not simply as, as if Telemann was encouraging the religious community attending the Passion services to participate in the drama.

Telemann’s experience as an opera composer is revealed in many details of the Passions-Oratorium, particularly in his orchestral writing and text expression. Sadness, for example, is depicted in the chromatic lines of the aria ‘Mir ist die ganze Welt’, whereas the text of ‘Jesus wird ans Holz geschlagen’ is matched by a musical symbol of the cross. Telemann’s instrumental compositions also influenced his vocal and religious music, and can be heard in this work’s simple forms, clear and beautiful melodies, unadventurous harmonies and conventional, even clichéd, approach to the expression of emotions. Virtuosity is almost always confined to the vocal parts, which present no real challenge to professional performers.
In his late vocal works, in which Telemann set libretti by F.G. Klopstock, K.W. Ramler, F.W. Zachariae and I.A. Cramer, very diverse older forms are encountered like the sequence of recitative, (da capo) aria and chorus (e.g. in Ramler’s Der Tod Jesu, TWV5:6 and in Die Auferstehung und Himmelfahrt Jesu, TWV 6:6) alongside larger, elaborately treated musical structures whose contours are freely adapted to the given poem (e.g. Klopstock’s Messias, TWV 6:4, from which Telemann was the first composer to set some cantos, and Zachariae’s Die Auferstehung, TWV6:7). Telemann attempted to give each poem - the varying of a Telemann motto may be permitted here - the music which “it could endure”: each new “musical poetry” consequently stimulated an attempt at an artistically suitable musical realisation. An artistic experiment of this kind was also in the mind of the ever questing Telemann with Die Auferstehung und Himmelfahrt Jesu, particularly as this was a special case, in that a libretto had been written expressly for the composer. In this way the possibility arose that specific ideas by the giver of the commission could be taken into consideration by the poet.

The oratorio was written in 1760. The work received its first performance along with two other works - the Passion oratorio Das selige Einweisen, TWV5:2, and Part I of the Donner-Ode, TWV 6:3a - on 28 April of that year in the Hamburg Drill Hall. In the “Hamburger Correspondenten” announcement of 23 April it was reported that “The music in the Drill Hall on 28 April comprises [1] Christ’s Resurrection and his Ascension, to a new poem; [2] a favourite Easter piece; [3] The New Testament gospel - the birth, Passion, resurrection and ascension of Jesus Christ - were brought together in one (though stylistically thoroughly heterogeneous) musical work of art.

Ramler’s libretto depicts in seven sections - which as a rule consist of the sequence recitative-aria-chorus - the Biblical story of the Resurrection and Ascension of Jesus: 1) the earthquake at the Resurrection and the flight of the Romans; 2) the appearance of the angel to the three Maries at the tomb of Jesus; 3) Mary Magdalene at the tomb of Jesus; 4) the appearance of Jesus before the daughters of Ziza; 5) Jesus and the disciples at Emmaus; 6) Jesus and doubting Thomas; 7) the Ascension of Jesus.

The extremely extensive recitatives narrate the course of the action - like the Evangelist’s recitative in the Passion oratorios, though in free verse. So as to bring the events specially close to the hearer, Ramler moved them in time to the present; and in this the text differs from that of the Bible, in which the Evangelist always speaks in the past tense. The lyrical kind of description, marked by an eager and breathless manner, with the rather more sober style of the Luther translation. In Ramler’s recitatives, too, dialogue - e.g. between Jesus and Mary Magdalene, or Jesus and Thomas - are reproduced, though without explicit specification in the libretto. The characters, as if the reciter himself had to perform all the roles. Ramler had already shaped the recitatives in his Passion oratorio Der Tod Jesu in this way, in so doing, however, incurring the criticism of contemporary poets like, for example, Johann Gottfried Herder. Herder’s criticism was directed at this aspect, the non-naming of the characters, when he says: “Who is written poems? ...”. "Who is written poems? Or the interpretation of single words.

The texts of the choruses are partly free poems, partly Biblical quotations, mostly derived from the New Testament gospel - the birth, Passion, resurrection and ascension of Jesus Christ - were brought together in one (though stylistically thoroughly heterogeneous) musical work of art.

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timpani - the composer, nevertheless, skilfully obtains an intensification both in sonority and in dramaturgy.

The magnificent choruses on Biblical dicta stand at the beginning, in the middle and at the end of the oratorio. The first chorus, “Herr, du wirst seine Seele nicht in der Hölle lassen” (“Lord, Thou wilt not leave his soul in Hell”), is a choral fugue gloomy in effect, but at the same time protestizing, an extremely insistently appeal to the godhead, born of despair at the death of Jesus. Preceding the chorus and forming a unity with it is the introduction in the form of a sarabande, headed “finister” (“gloomy”) and played by strings in the lowest register. It symbolises death and the darkness of Hell in which the crucified Christ had had to descend. This is the thematic point of departure of this Resurrection oratorio. The thoroughly aggressively demanding chorus “Iod, wo ist dein Stachel?” (“Death, where is thy sting?”) is heard in the middle of the work, as it then also proclaims the emotional message of Easter - victory over death and Hell. This chorus is constructed, as very frequently with Telemann (and his contemporaries), in the form of a chorale prelude with a choral fugue. Impressive here is the powerful union of the first part with the joyful theme of the fugue “Unser ist der Sieg” (“Ours is the victory”). Also striking in this chorus is the close interweaving of text and theme. The conclusion of the oratorio is formed by a big complex of choruses of psalms of praise. Here Telemann draws on all the resources of his ability as a composer. On dramaturgical grounds he divided the orchestral and vocal parts into two choruses, the first at times appearing alone but then being reunited in the “finale”. Psalms are frequently interspersed with metaphors that offer opportunities for musical depiction (e.g. “Das Meer brausen”; “Let the sea roar”) – of which Telemann also makes use here. After the quietness in homophonic style “Wer ist der, in den Wolken gleich dem Herrn gilt?” (“Who is there in the clouds like to the Lord?”), which harmonically is left open (in the dominant!), the last chorale section “Lobet ihn, alle seine Engel!” (“Praise him, all his angels!”). The choral new theme of the fugue is again and again interrupted by jubilant tutti interjections of “Alles war Odem hat, lobe den Herrn!” (“All that has breath, praise the Lord!”). First, however, the soloists introduce the fugue subject, then the whole chorus and all the instruments gradually join in. A solemn splendour of sonority, in which all voices unite as a symbol of the rejoicing of both earthly and heavenly creatures at the deed of deliverance, closes the work.

One of the striking characteristics of this late work of Telemann’s is his ability to write music for use in a final creative fever, which he certainly occasionally first had had the ability to do. On dramaturgical grounds he divided the choruses of psalms of praise. Here Telemann draws on all the resources of his ability as a composer. On dramaturgical grounds he divided the orchestral and vocal parts into two choruses, the first at times appearing alone but then being reunited in the “finale”. Psalms are frequently interspersed with metaphors that offer opportunities for musical depiction (e.g. “Das Meer brausen”; “Let the sea roar”) – of which Telemann also makes use here. After the quietness in homophonic style “Wer ist der, in den Wolken gleich dem Herrn gilt?” (“Who is there in the clouds like to the Lord?”), which harmonically is left open (in the dominant!), the last chorale section “Lobet ihn, alle seine Engel!” (“Praise him, all his angels!”). The choral new theme of the fugue is again and again interrupted by jubilant tutti interjections of “Alles war Odem hat, lobe den Herrn!” (“All that has breath, praise the Lord!”). First, however, the soloists introduce the fugue subject, then the whole chorus and all the instruments gradually join in. A solemn splendour of sonority, in which all voices unite as a symbol of the rejoicing of both earthly and heavenly creatures at the deed of deliverance, closes the work.

One of the striking characteristics of this late work of Telemann’s is the dominance of the words, which here impart the message of the victory over death and Hell, and of the salvation of mankind by the crucifixion of Jesus. Thus the traditional five-part da capo aria is not all, however. In contrast to other works of similar content in the history of music, the Day of Judgment has again found its way into musical life. Soon after Telemann’s death a critic of the composer, the Hamburg professor Christoph Daniel Ebeling, already pronounced this verdict: “Der Tag des Gerichts to pastor Alers’s text is a solemn music, but under the influence of the poetry too greatly overlaid with painting”. A “sacred music” - by which, perhaps, Ebeling emphatically wished to emphasise the work’s standing and distinctive nature. In this way he also, then, logically clasped it with those works of Telemann which belonged in a select musical lit.

On 1 November 1755 the most severe European earthquake disaster of all time destroyed the great flourishing city of Lisbon. Of its 200,000-250,000 inhabitants more than 60,000 were killed, 15,000-20,000 houses were destroyed or severely damaged. Further devastation was caused by the fires that broke out and by a 30-metre high tidal wave.
CD44 KANTATEN AUS DEM HARMONISCHEN GOTTESDienST
When in 1725/26 Georg Philipp Telemann printed his first year’s output of cantatas, known as the “Harmonious Divine Worship,” he was already considered to be one of the most important composers of cantatas of his age. Although his earlier works of this type had been extremely popular, it was still a risk to be the first Hamburg printing house to produce a complete year’s work of cantatas—a form which was normally not intended to be printed, and, according to the musical practice of those days, was only meant to be performed once.

However, Telemann’s poet friends, councillor Brookes and high school professor Richey, managed to persuade him “that the public would welcome such a work” (Telemann’s letter, March 1725).

What is so special about the “Harmonious Divine Worship,” from which the cantatas played here come, is the small number of people involved. In addition to the vocal part, Telemann only envisages an obligato instrument and figured bass. Using these few voices, he can easily satisfy the need for easy-to-perform church music. The cantatas also seem especially suitable for private performances of music. In his preliminary report, Telemann specifically points out that they were composed “more for private use and home worship than for a church service.” Johann Mattheson, himself a composer and musical theorist, highly recommends the cantatas in “Musical Patriots” as excellent music for home use.

The style of the cantatas meets the demands of the theorists of that time as regards both the choral and the solo parts. In the cantatas of this type, Telemann used group homophony, which the cantatas played here come, is the small number of people involved. In addition to the vocal part, Telemann only envisages an obligato instrument and figured bass. Using these few voices, he can easily satisfy the need for easy-to-perform church music. The cantatas also seem especially suitable for private performances of music. In his preliminary report, Telemann specifically points out that they were composed “more for private use and home worship than for a church service.” Johann Mattheson, himself a composer and musical theorist, highly recommends the cantatas in “Musical Patriots” as excellent music for home use.

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meaningful action is presented even more forcefully in the oratorio, where it is reinforced by contrasting admonitions and reflections on the source in Brussels, there are no other manuscripts of the piece performed in 1716 in Frankfurt, on the occasion of the birth of the Archduke Leopold of Austria, and dedicated to Emperor Charles VI by the city council of Frankfurt. The fact that Telemann gave the oboe a prominent role within the Serenade – not just the Largo – is not a coincidence. In the autobiography mentioned, he recalled the fact that Telemann imitates the singing of the birds in the sky and the animals on the ground, and where Telemann imitates the singing of the birds in the high of the music it is hard to imagine that in the next scene of the opera a hunting horns in Telemann’s work. These are also featured in the short Seasons” (No.12), and everything is reconciled in the great double hymn of praise of Johann Franck’s traditional chorale to Crüger’s melody “Lord God, we praise you!” (No.18) with ensuing passacaglia (No.19), which is sung by the choir and soloists together at the close: “So go thence and eat your bread gladly, drink your wine with good cheer, since your work pleases God.” Considering this inherent sense of middle-class identity, the “Ausserwähnlichkeit des Volkes” (chosen-ness of the people), against the background of the progressive development of the republican and democratic city-state of Hamburg, and considering the occasion, the selection of the Old Testament texts (comparable with Handel’s contemporary oratorios) is comprehensible and meaningful. This joyfully animated and festively uplifting work by Telemann conveys not only something of the Hamburgites’ legitimate pride at being citizens of a “republic of churches”, but also a deep sense of the astonishing refinement, unexpected variety and quality of its musical life. © Dr Willi Maertens Translation: J B M Berridge

CD49 BASS CANTATAS

When the 37 year old music director of the German city of Frankfurt, Georg Philipp Telemann, put his pen to paper in 1718, to look back on two decades of producing works as a composer, he included the following sentence: Translated freely: “But I know this, that I value church music the most, that I primarily studied this genre in other composers’ oeuvres, and that I have created most of my work within this field, so that up until this day, 5 full and 2 nearly complete year cycles have been created, not counting the communion and afternoon pieces, masses, psalms, ariettas, etc.”

This statement can indeed be regarded as an enduring part of Telemann’s memoirs – it would stay valid for his whole musical life. As a Kapellmeister in Eisenach and Frankfurt (1709–1712, 1712–1721), he composed church cantatas representing at least five year cycles, and in Hamburg (from 1721 up until his death) over a dozen more – all in all he produced more than a thousand cantatas, as well as numerous passions, psalm settings and minor church pieces. However, Telemann’s works are never characterised by uniformity – as has been said about this prolific composer in the past. Quite the opposite. In particular, he made use of diverse programmatic concepts: he employed different musical genres, composing styles and forms of expression, thus incorporating various European styles in German church music. His success reached beyond the cities where he worked. Telemann was without doubt the most performed composer in the churches of the protestant German-speaking regions in the 18th century, or, as the organist Johann Ernst Bach (1722–1777) put it in 1758: in Germany “one will find very few protestant churches […] where the Telemann year cycles are not performed”.

On the one hand, the three church pieces on this CD provide a representative view of the diversity within Telemann’s cantata oeuvre, since not one of them is part of a particular year cycle, and they most probably stem from different periods in his life. On the other hand, they are connected by one historical aspect: they originate from two miscellanies in the Bibliothèque du Conservatoire Royal in Brussels, that were once the possession of Franz Daniel Limpricht, cantor in G-Star from 1753–1776 – and so these pieces were performed in the church services in the Mecklenburg town during that period. This fact documents Telemann’s great presence in the repertoire of contemporaneous church music.

The cantata Die Gnadezürtste steht dir offen für the first Sunday following Trinity Sunday is unquestionably the last of these three church cantatas. It is part of Telemann’s so-called “Engel-Jahrgang” (Angel Cycle): a year cycle that Telemann published in 1748, and that the composer had obviously created with an eye to a wide applicability (and saleability): in order to allow performances in places where few musicians were available, the usual Sunday cantatas had been written for only one vocalist, 2 violins, figured bass, and a four-part choir, which is only used in the simple chorale. This barely influenced the musical quality of the pieces. Telemann may have reduced the virtuosity to some extent, but when it comes to style, we find an incredibly versatile composer who effortlessly interweaves the elegant, delicate leanings of Berlin music of the 1740’s with his own personal style. The lyrics of the year cycle were mainly written by the renowned poet Daniel Stoppé (born in 1697), who worked as a second master in Hirschberg (Silesia) and was not able to finish the cycle – he died in 1747. However, the cantata on this CD is the product of his pen. The fact that the year cycle eventually did not keep its original title “Schwanengesang [Stoppé], featuring a poetic cycle regarding the Gospels of all Sundays and Christian Holy Days, for which the Kapellmeister Telemann in Hamburg created the music” results from the vignette in the title pages of the parts, picturing an angel.

It is difficult to define the exact period and context in which the cantata Herr, erhöre meine Stimme was written, since no specific year cycle has been established, and the lyricist is unknown. Yet this work for bass soloist must have been composed in 1722 at the latest, as the oldest known manuscript of the cantata was produced in that year (a copy by the cantor of Bösenrode, Johann Georg Nattermann, which is now kept in the Universitätsbibliothek Göttingen). In the middle of the piece – enclosed by two arias – is a 100-bar arioso setting of the Paternoster, rendered in phrases, and interrupted by freely poetised recitative passages. In a way, these passages are poetic observations on the prayer that Telemann has tried to depict in sound. This is particularly clear where the poet comments on the words “give us this day our daily bread” with the mention that God also looks after the birds in the sky and the animals on the ground, and where Telemann imitates the singing of the birds in the high of the music it is hard to imagine that in the next scene of the opera a great fire disaster will cause a stir on stage.

The audience in Hamburg was also stirred by the spectacular instrumental movement “Der stürmende Aeolus” from Telemann’s famous Wasser Overture or Hamburger Ebb’ und Fluth – this Tafelmusik (literally “table music”) was written in 1723, for the centenary of the Hamburg Admiralty. Next, we go back to the period in which Telemann wrote the autobiography that I quoted from at the beginning: the Largo from the Serenade Deutschland gründ und blüht im Friede, which was performed in 17 May 1716 in Frankfurt, on the occasion of the birth of the Archduke Leopold of Austria, and dedicated to Emperor Charles VI by the city council of Frankfurt. The fact that Telemann gave the oboe a prominent role within the Serenade – not just the Largo – is not a coincidence. In the autobiography mentioned, he recalled the fact that the performance of the Serenade was “matchlessly executed” by the then world-famous “Berlin virtuoso on the oboe Mr Peter Glöck”, he was one of the players Telemann dedicated his Kleine Cammer-Musik to in the same year.

Translation: Ireen Niessen
CD50 SECULAR CANTATAS

The secular cantatas of Georg Philipp Telemann, it is true, occupy only a numerically small place when measured against the totality of his extensive output, but among them are found compositions such as the Schoolmaster Cantata and the Canary Cantata, which have enjoyed a special popularity right up to the present day, and which have influenced our picture of Telemann.

These cantatas were probably written for specific occasions (for example weddings), or were composed by Telemann for the ‘Collegia musica’ that he conducted during his tenures in Frankfurt (1712-1721) and Hamburg (1721 until his death in 1767). These were performing societies made up of professional musicians (in Hamburg) or professional musicians and amateurs (in Frankfurt), whose performances represented an important step along the way to a public, middle-class concert life. For example, in 1722/23, Telemann presented public subscription concerts with his Hamburg ‘Collegium musicum’, the very first such concerts in Germany.

In Hamburg, Telemann also worked as cantor at the Johanneum, the Latin school there, and in this function he was required to give music and Latin lessons. His Schoolmaster Cantata was perhaps created as a parody of these lessons, or perhaps even to liven them up, whereby Telemann himself should probably be considered the author of the text.

With a solemn instrumental introduction in the manner of a French overture, the schoolmaster enters and rehearses with his pupils first the C-major scale, which turns into a furious attack against Latin solmization: C D E F G A H C. That is the entire foundation, in German, the whole groundwork. Many a poor rascal, who doesn’t understand all of this, says: ut re mi fa sol la (that’s all there is to music!) However, there is not a grain of truth to it!

In the following aria, the schoolmaster tries to impress the pupils with his singing ability, but gets hung up miserably at two places. This does not damage his self confidence one bit, as the following recitative, with a witty self-reference to Telemann, proves: That was a real masterpiece, the likes of which neither Telemann nor Hasse themselves could have written.

The composer Johann Adolf Hasse was a friend of Telemann’s, and had likewise set the text of the Schoolmaster Cantata.

In order to teach the pupils something about fugues, the master begins to sing a descending C-major scale to the following text: Ceciderunt in profundum summus Aristoteles, Plato et Euripides. (probably an old student song).

The pupils join in too soon causing horrible parallel fifths. After a severe scolding another attempt is made, but this time the students do not sing at all. Only on the third try does a serviceable result come about. There follows a recitative accompagnato that depicts the pupils screaming and the tormented schoolmasters trembling, before the cantata ends with a cheerful aria in praise of music. Unfortunately this cantata has not come down to us in its original form, rather only in an arrangement by Christoph Ernst Friedrich Weyse, a composer active at the beginning of the 19th century. Weyse orchestrated the work for strings, 2 oboes, 2 bassoons, and 2 horns. Today the cantata is usually heard in the conjectural reconstruction of the original version by Fritz Stein, with 2 violins and basso continuo.

Likewise composed in Hamburg was the Canary Cantata, or Funeral music for an artistic canary, who, to the great sorrow of his owner, has died. Made public to all lovers of noble music. Anno 1737, in Hamburg.

This cantata, which was only rediscovered in this century among some old junk in a Leipzig antique shop, is also scored for solo bass, 2 string instruments and basso continuo. The subject matter is already hinted at in the title: a canary has been eaten by a cat and its owner laments the loss of the beloved pet in 4 da capo arias and 4 recitatives. The last recitative leads to a furious accompagnato, in which the bird owner vents his wrath about the cat in low German dialect: To the devil! Here lies a bird! Who could sing so lovely, and bring joy to everyone!

You stupid cat! because you’ve eaten this little pet, I hope that people throw rocks at you!

The cantatas, Sagt, ihr allerschönsten Lippen and Die Hoffnung ist mein Leben, are both early works. They are on a smaller scale and with smaller instrumentation than either the Schoolmaster Cantata or the Canary Cantata, and are dedicated to the representation of certain affections. ‘In Sagt, ihr allerschönsten Lippen’, which is accompanied only by basso continuo, the subject of the text and music is love, or, the adoration of the beloved. In ‘Die Hoffnung ist mein Leben’ here a violin part joins with the basso continuo, it is hope that is represented with lively coloratura. Particularly this last-mentioned cantata demands a certain virtuosity from the singer, and allow us to surmise that Telemann must have had excellent singers available to him for his solo cantatas.
Heil mir! Du steigst vom Grab herauf.
So hat mein banges Lied geweint.
Der Tote weckte, ach! muss erbläseen.
Der blutet, der sein Volk geheilt,
Sieht keinen Tröster, steht verlassen.
Ach! Unser Trost, der Menschenfreund,
7. Arie
Er lebt! Er ist erstanden!
Ihn aber suchet bei den Toten nicht!
die Grabetücher sind vorhanden;
Hier ist er nicht. Die Stätte sehet ihr,
den Nazaräer Jesus hier,
Ich weiß, ihr suchet euren Toten,
des Ewigen, der freundlich spricht:
7. Arie
Was zitterst du, Judäens Land?
Judäa zittert! Seine Berge beben!
1. Einleitung
JESU TWV6:6
SUNG TEXTS
CD42
DIE AUFERSTEHUNG UND HIMMELFAHRT
JESU TUV6:6
Erster Teil
1. Einleitung
2. Chor
Gott! Du wirst seine Seele
nicht in der Hölle lassen
und nicht zugeben,
dass dein Heiliger die Verwesung sehe!
3. Rezitativ
Judäa zittert! Seine Berge beben!
Der Jordan fliegt den Strand!
Was zitterst du, Judäens Land?
Ihr Berge, warum hebt ihr so?
Was war dir, Jordan, dass dein Strom zurücke flieht?
Der Herr der Erde steigt
empor aus seinem Schloss, tritt auf den Felsen,
und zeigt
der staunenden Natur sein Leben.
Des Himmels Myriaden liegen auf der Luft
rings um ihn her; und Cherub Michael fährt nieder,
und rollt des vorgeworfnen Steines Last
hinweg von seines Königs Gruft.
Seht, wie von seinem Angesichte
Mein Geist, voll Furcht und Freuden, bebet!
5. Chor
Triumph! Der Herrs Geschalpter sieget!
Triumph! Des Herrn Gesalbter sieget!
5. Chor
verschwindet.
Der Nebel fällt, sie sehn ihn, — Er
Die Jünger kennen seinen Dank,
Sie lagern sich, er bricht das Brot, und sagt
zu diesem Gast entzündet.
Die Rede heilt der Freunde Schmerz,
Sein Name bleibt, so lange Mond und Sonne
und seine Verachtung leiden.
Und unverwest am Fleisch zieht Gott ihn aus
Er wird auf kurze Zeit von Gott verlassen
Sieg,
Und unverwest am Fleisch zieht Gott ihn aus
Er wird auf kurze Zeit von Gott verlassen
Sieg,
13. Rezitativ
und Jesus ist Sieger!
Unser ist der Sieg! Dank sei Gott,
Dein Sieg, o Hölle! Wo ist er?
Tod! Wo ist dein Stachel?
12. Chor
Tod! Wo ist dein Stachel?
Dein Sieg, o Hölle! Wo ist er?
Unser ist der Sieg! Dank sei Gott,
und Jesus ist Sieger!
Zweiter Teil
13. Rezitativ
Dort seh’ ich aus den Toren Jerusalems zwei Schüler Jesu gehen.
In Zweifeln ganz, und ganz in Traurigkeit verloren,
geh’n sie durch Wald und Feld,
und klagen ihren Herrn. Der Herr gesellt sich zu den Trauernden, umgeben ihre Gesicht,
hört ihre Zweifel an, gibt ihnen Unterricht:
Der Held aus Juda, dem die Völker dienen sollen,
Sieg,
und Jesus ist Sieger!
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hört ihre Zweifel an, gibt ihnen Unterricht:
Der Held aus Juda, dem die Völker dienen sollen,
Sieg,
und Jesus ist Sieger!
er bringt die Rebellen wieder:
Der Himmel nimmt uns an.

15. Chor
Triumph! Der Fürst des Lebens siegt!
Gefesselt führt er Höll und Tod!
Triumph! Die Siegerfahne flygt,
sein Kleid ist noch vom Blute rot.

16. Rezitativ
Elf auserwählte Jünger, bei verschlossenen Türen,
die Wut der Feinde scheuend, freuen sich,
dass Jesus wieder lebt. Ihr glaubt es, aber ich,
erweidert Thomas, mich soll kein falsch Gesicht verführen.
Ist er den Galliérinnen nicht,
also dem Simon nicht erschienen?
Sahn ihn nicht Kleophas und sein Gefährt e dort
bei Emmaus?Ja hier, mein Freund, hier an
diesem Ort
sahn wir ihn alle selbst: Es waren seine
Mienen,
die Worte waren seinen Worten gleich.
Er all mit uns. Betrogen hat man euch!
Ihr selbst, aus Sehnsucht, habt euch gern
betrogen.
Lasst mich ihn sehn, mit allen NächelmaIen sehn,
dann glaub auch ich, es sei mein heißer
Wunsch geschehen.
Und nun zerfließt die Wolke, die den Herrn
umzogen,
den mitten unter ihnen steht, und spricht:
Der Friede Gottes sei mit euch!
Und du. Schwachgläubiger, komm, siehe,
zwifte nicht!
Mein Herr! Mein Gott! Ich seh', ich glaub',
ich schweige.
So geh' in alle Welt, und sei mein Zeuge!

17. Arie
Mein Herr, mein Gott, mein Herr, mein Gott!
Dein ist das Reich! Die Macht ist dein!
So wahr dein Fuß dies Land betreten,
und der Herr uns mehr geliehen als
werden zum eigentümlich haben
welche wir zu dem nicht eigentümlich haben
wer ist der eins in dreien bist.

18. Chor
Triumph! Der Sohn des Höchsten siegt!
Er eilt vom Süßnalter emp'rt.
Triumph! Sein Vater ist vergnügt!
Er nimmt uns in der Engel Chor.

19. Rezitativ
Auf einem Hügel, dessen Rücken
der Ölbaum und der Palmbaum schmücken
steht der Gesalbte Gottes. Um ihn stehen
die seligen Gefährten seiner Pilgrimschaft.
Sie seh' erstaunt von seinem Anfalt
Strahlen gehen.
Sie seh' in einer lichten Wolke
den Flammenwagen warten, der ihn führen solI.
Sie beten an. Er hebt die Hände
dem letzten Segen auf: Seid meines Geistes
voll!
Geh't hin, und lehrt,
als an der Erden Ende,
was ihr von mir gehört,
Das ewige Gebot der Liebe! Gebhet hin,
Tut meine Wunder! Gebhet hin,
verkündigt allem Volke
Versöhnung, Friede, Seligkeit!
Er sagt's, steigt auf, wird schnell empor
getragen.
Ein strahlendes Gefolge umringet seinen
Wagen.

20. Arie
Ihr Tore Gottes, öffnet euch!
Der König zieht in sein Reich,
macht Bahn, ihr Seraphimchöre!
Er steigt auf seines Vaters Thron.
Triumph! Weret eure Kronen nieder!
So schaltet der weite Himmel wieder!
Triumph! Gebt unserm Gott die Ehre!
Heil unserm Gott und seinem Sohn!

21. Chor
Gott fahret auf mit Jauchzen,
der Herr mit heller Posaune.
Lobsinget, lobsinget Gott!
Lobsinget, lobsinget unserem König!

22. Der Herr ist König.
Das Meer brausse! Die Wasserströme
hochzuckten
und alle Inseln sein fröhlich.

23. Jauchzet, ihr Himmel! Freue dich Erde!
Was willst du dich unterwinden,
denn du kannst es nicht erreichen;
was willst du dich unterwinden,
denn du kannst es nicht erreichen;

Recitativo
So lange noch der Unbestand
auf den schüchternen, den blöden
Geist bald hi bald dort hinreiht,
bildet mich die Zuversicht, der sülle Trost,
Die Augen erleuchten, die Seelen
entzünden,
sodass ich heiliger Schimmer im Herzen
alle Dämmungen des Zweiseln.

Recitativo
Siehe noch der Unbestand
auf den schüchternen, den blöden
Geists bald hi bald dort hinein,
bildet mich die Zuversicht, der sülle Trost,
Die Augen erleuchten, die Seelen
entzünden,
sodass ich heiliger Schimmer im Herzen
alle Dämmungen des Zweiseln.

Recitativo
So lange noch der Unbestand
auf den schüchternen, den blöden
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Recitativo
So lange noch der Unbestand
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Geists bald hi bald dort hinein,
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entzünden,
sodass ich heiliger Schimmer im Herzen
alle Dämmungen des Zweiseln.

Recitativo
So lange noch der Unbestand
auf den schüchternen, den blöden
Geists bald hi bald dort hinein,
bildet mich die Zuversicht, der sülle Trost,
Die Augen erleuchten, die Seelen
entzünden,
sodass ich heiliger Schimmer im Herzen
alle Dämmungen des Zweiseln.
Wirft sich vor Gott die Demut nieder, ach, seine Huld erhebt sie wieder. Erhebe du nur auch dich selber nicht! Bleib immer schwach und klein, so wirst du stark und groß in Gottes Auge sein. Er wird den Mangel selbst zu deinem Vorteil fügen. Und hör’, wie weislich, liebreich, prächtig er zu dir spricht:

Arioso
Laß dir an meiner Grade g’nügen, denn meine Kraft ist in den Schwachen mächtig.

Aria
Gottes Kunst erhebt die Schwachen, da sie Stärke kraftlos macht. Mensch, dir will allein geziemen, deiner Schwachheit dich zu rühmen, sonst wirst du der ew’gen Pracht, dich mit Spott verlustig machen.

4. Am Sonntage nach dem neuen Jahr
TWV1:1252
Aria
Schmeckt und sehet unser Gott Freundlichkeit. Die uns vor der Zeit geliebet, die uns in der Zeit umgebiet, die uns nach der Zeit erhöhet, selig, wer sich ihrer freuet.

Recitativo
Wie unsaumnich groß, sei unsaundenich hoch ist diese Liebe’, ist diese Gnade, die Gottes Sohn zu uns vom Stuhl der Ehren zog? Wir alle waren schon in Adam Sünderfreunde Und folgich Gottes Feinde. Drum war auch unser aller Teil Ein ew’gen Fluch, ein ew’ger Schade; Gott aber beut der Feinde Schar Die Freundschaft selber wieder dar, so daß er auch zu unserm Heil aus Gnaden seinen Sohn der Marter übergeben.

Arioso
Also hat Gott die Welt geliebet.

Recitativo
Ach, möchte gleichfalls doch ein Mensch Dem andern lieben und süße das, was Gott an ihm getan, zum Beispiel an! Ach, wäl’st jeder doch bemühet, so oft ein jäher Zorn in Herz, und Auge glühet, Ach, wär’ es auch bei nicht bemühet, was Gott an ihm getan, zur Zeit an! Schmeckt und sehet unsers Gotte Freundlichkeit. Sein, was du von dir selber seist, so wirst du der ew’gen Pracht, dich mit Spott verlustig machen.

5. 5. Sonntage nach Trinitatis
TWV1:399
Aria
Durchsuche dich, o stolzer Geist, schau, was du von dir selber seist, so schaust du lauter Schwachheitspuren. Sieh an, wie grob dein Elend ist! Du bist, weil du ein Sunder bist, die ärmste von den Kreaturen;

Recitativo
Ach, welcher sich den Auszug aller Mängel, ersteinal recht erkennt, der gibt herrlich nicht mehr dem Huchmuthgeist Gehör. Wer sich als einen Engel vorh’n geachtet, kann, wenn sich genau betrachtet, den armen Erdenklob hinfört kaum menschlich nennen. Wie fälltst du so, du schöner Morgenstern? Du, der du dir so hoch, ja über Deinen Herrn den Sitz erkoren, wie sehr hat sich die erste Pracht verloren, Ach, ızzo siehst du, was du bist, wenn Gottes Huld uns nicht zur Seiten ist. Denn was wir sind und Gutes können, wirkt insgesamt in uns allein des gut’gen Schöpfers Gnadenschein. So beuge denn, o Mensch, im Innern deiner Glieder Den stolzen Pharisäer nieder, und da dir Gottes Hand, was du vermagst, aus Gnaden zugewandt, so suche demutsvo voll, daß diese Gnade nicht an dir vergeblich sei.

Aria
Herr der Gnade, Gott des Lichts, lab dein Alles und mein Nichts mich zur Demut treiben! Ist, was mein ist, alles dein, ach, so muß ja dir allein auch, was dein ist, bleiben.

TWV1:626
Aria

Recitativo
Ach, freilich kommt die Zeit, die uns den Unterschied von dem, der Gott gedient und der ihm nicht gedient, entdecket. Wenn hier kein Rat für den Gerechten grünnt, wenn Lügen, Wut und Ungerechtigkeit, wenn Lügen, Wut und Ungerechtigkeit die Unschild drückt, die Frommen schrecknet, so wird das Schrecken dort mit Heulen die wütenden Verfolger selbst erreisen; denn Christus kommt zum Troste seiner Frommen, er kommtet und sein Lohn wird herrlich mit ihm kommen. Verruchtes Heer, da geht dein Leiden an, das ewiglich kein Ende nehmen kann! Du wünschest dir allhier zu deiner Lust ein ewig’s Leben; dort wird es dir doch bloß zu deiner Qual gebehet.

Aria
Brich auf, o starker Herr der Scharen! Entzünde den gedrohten Strahl. Es ruft das Leiden deiner Kinder, es schreit die Bosheit frecher Sunder; ach stille Deides doch einmal, den Deinen zur Freude, den Feinden zur Qual!

CD45
Am zweiten Osterfeiertage
TWV1:1422
1. Aria

2. Recitativo
Ja ja, du bist schon auferstanden, nichts hält dich mehr in Banden, du, dessen Kraft so manchem schon das Leben, bevor du selber starbst, gegeben, zerbricht a-nitz des eignen Todes Ketten! Ihr Feinde, spottet nun:

Aria
Er hat auf Gott vertraut der mag ihn ızt erreteten, im Fall er Lust zu seinem Sohne trägt!

Recitativ
Kommt her und schaut die Stätte, wohin man ihn gelegt: Was findet ihr? O weh! Nichts als sein Leichgerät; die Glut, die ihr als ausgelöscht verlacht, entzündet sich von neuem und wird mit ihrem Schein hinfort unauslöslich sein; der Held, den ihr auf ewig togedacht, ist siegreich aufgewacht undschmeckt zu keiner Zeit hinfort des Todes Bitterkeit. O Herr, wie sollte sich dein Volk nicht darüber freuen? Es jauchzet, ich jauchze mit und will mit frohen Weisen nach deinem Siege dich im heil’gen Schmucke preisen! Denn wie dein Arm vorhin für uns gekriegt, so hat er ıtoo auch für uns gesieget.

3. Aria

Am ersten Osterfeiertage
TWV1:1534
4. Aria
Weg mit Sodoms gilt gen Früchten samt Ägypters Fleischgerichten, weg, weg, mit aller sauren Kost!
Weg, weg, weg mit sodoms gift'gen Früchten
samt Ägyptens Fleischgerichten, weg mit aller sauren Kost!
Weg, weg, weg mit sodoms gift'gen Früchten!
Weg, weg, weg samt Ägyptens Fleischgerichten,
weg mit aller sauren Kost! Weg, weg mit aller sauren Kost!
Süß und rein muß der Christen Passah sein.
Denn aus Jesus Wunderthöhlen rinnen den erlöst en
Michten und Honig, Wein und Most.

5. Recitative
Wie soll's ich da, wo Not und Tod in Topfen,
Vergnügen schöpfen, da mich mein Freund in seiner Keller führt,
wenn von selbst er mich mit Lebenswein begabt, mit Blumen stärkt, mit Äpfeln labt?
Ich gespießen, die mir die Weltlust heftet! Das Osterlamm, das sich für uns genugte, heischt,
denn nicht in ihrer Süßigkeit im Sauerwirt des Sündenschatz lebt.
Das heißt: Der Herr macht uns rein, so muß der Wust
der alten Sünden sich nicht bei uns von neuem finden.
Wohl an Mein Heil, so giß, daß ich dies stets betrachtet
und alle Lüste dieser Zeit wie Treber achtet, so wird nicht dieser Tag allein,
mein ganzes Leben wird ein stetes Pasch sein,
bis daß ich ein vor auf Zions Höhe
sein ewig's Ostermahl aufs heiligste begehe.

6. Aria
3. Recitative
Die Finsternis entweicht, die Dunkelheit verstreichet,
der Glanz von Gottes Angesichte,
die Dunkelheit verstreicht,
Die Finsternis entweicht,
zum Erbteil der Frommen im Lichte
wodurch du mich aus Angst und Nacht
Sei hoch gelobt für so viel Glanz und Segen,
Mein Herz soll dir zum Ruhm ein ewig Feuer
Halleluja! Halleluja!
Ich opfe deinen Strahlen, du Stern, der mich den Sternen ähnlich macht.
Halleluja! Halleluja!
Mein Herz soll dir zum Ruhm ein ewig Feuer hegen.
Sei hoch gehobt für so viel Glanz und Segen,
wo durch du mich aus Angst und Nacht
zum Erbteil der Frommen im Lichte gebracht.

Am zweiten Sonntage nach Trinitatis
10. Aria
Stille die Tränen des weinenden Armes, fülle durch Wohltun aus mildem Erbarmen
dem dürftigen Bruder die Hand!
Stille die Tränen des weinenden Armes, fülle durch Wohltun aus mildem Erbarmen
der schmachtenden Seele, o heiliges Öle,
verherrlicht aufgenommen bin.
mit Himmelsfrüchten überschütten,
so verschwindet der Schmerz.
Ich öffne dir die Pforte, deich dein Zion wieder ein!
Ja, sammle nur bei meinen Garben,
Ja, ja, sammle nur bei meinen Garben, wohltat sich dieses Lichts erfreut, so wenig wird die Wohltat
jetzt erkannt, so wenig Weihrauch wird ihm jetzo angebrannt; anstatt des Laubens läßt sich kaum ein Murmeln hören
Nein, nein!
Ich will den Undank nicht, ich will deinem Lob vermehren, ich will, o Jakobstern, dir ewig dankbar sein.
Dein Feuer strahlt auf mich hernieder, so strahle meine Glut zu dir auch aufwärts wieder.

11. Recitative
Ist’s möglich, unbarmherzige Gemüter,
dem dürftigen Bruder die Hand!
fülle durch Wohltun aus mildem Erbarmen
Stille die Tränen des weinenden Armes, fülle durch Wohltun aus mildem Erbarmen
der Herrlichkeit und Gnade, denn meine Seele
schreit zu dir! Mein Auge sieht wie sie nach deinem Wohltun, das ich den Rufen verheitet.
Komm, komm!
Ich öffne dir die Pforte, zeuch dein Zion wieder ein!
Zwar hast das chon im ersten Sündenbade mich gnädig angesehen.
Da hieß bereits dein holder Schein mich als ein kleines Kind ein Kind des Höchsten sein.
Da hast du mich erneuert und schon zum Guten angefeuert
Dess soll ich mich nun stets beifließen und unverrückt ein Tempel Gottes heilzen.
Allein wie schändig ist er oft verderben, wie oft bin ich dem Guten abgestorben; dem Sündentode folgt nunmehr der ew’ge Tod.
Doch wird zu neuen Heil und Leben
durch deine Kraft mir wieder Kraft gegeben.
Vertrieb demnach die unermüdliche Not!
Komm und erlöse mich von diesem Todesleibe.

12. Aria
Ja, ja, samme nur bei meinen Garben, verlafüne Mobistorin!
Ja, samme nur bei meinen Garben, verlafüne, verlafüne Mobistorin, verlafüne Mobistorin!
Dein Epha wird mich nach dem Darben mit Himmelfrüchten überschütten,
woron ich dereinst in ew’gen Hütten verherrlich aufgenommen bin.
Am dritten Pfingstfeiertage Ergeiß dich zur Salbung
Der schmachtenden Seele Ergeiß dich zur Salbung
der schmachtenden Seele, o heiliges Öle,
durchdringe mein zugend Herz!
Ich sinke fast erstarrt darnieder, o göttlicher Oden, beleibe mich wieder,
so vergeltet die Schwachheit, so verschwindet der Schmerz.
Samaria empfing den heil’gen Geist
durch Gottes Wort und brünstig’s Fliehen.
Ach, komm denn auch zu mir, du Geist der Herrlichkeit und Gnade, denn meine Seele
schrei zu dir! Mein Auge sieht wie sie nach deinem Gnadenspruch, das ich den Rufen verheitet.
Komm, komm!
Ich öffne dir die Pforte, zu euch dein Zion wieder ein!
Zwar hast das chon im ersten Sündenbade mich gnädig angesehen.
Da hieß bereits dein holder Schein mich als ein kleines Kind ein Kind des Höchsten sein.
Da hast du mich erneuert und schon zum Guten angefeuert
Dess soll ich mich nun stets beifließen und unverrückt ein Tempel Gottes heilzen.
Allein wie schändig ist er oft verderben, wie oft bin ich dem Guten abgestorben; dem Sündentode folgt nunmehr der ew’ge Tod.
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durch deine Kraft mir wieder Kraft gegeben.
Vertrieb demnach die unermüdliche Not!
Komm und erlöse mich von diesem Todesleibe.

13-15 Am dritten Pfingstfeiertage
Am ersten Pfingstfeiertage

16. Aria
Zichert nur, stechet, ihr feurigen Zungen,
Scorpionengleiche Brut, Scorpionengleiche Brut!
Ihr feurigen Zungen, stechet, zichert, stechet, stechet, stechet, zichert nur, stechet.
Eure Lippen, freche Rotten,
die der Unschuld lästernd spotten,
melden selbst zu eurem Hohne, was euch für ein Geist bewohne;
welche Gut euch in mund und Herz gedrungen.
Die Nacht folgt bald, und dass gewiss.
und kehrt das Licht in Finsterniss.
kann,
sie nimmt den Schatten in die Hände,
den heitren Lüften an;
so zieht die Nacht den braunene Flor
Kaum bricht der lichte Tag hervor,
2. Recitative
und wird doch niemals satt.
und hort nicht auf und frisst
die Mutter würgt sie selber ab
ist ihr gewisses Grab;
sind, wenn sie sind, verschwunden;
zur Welt geboren hat.
die eignen Kinder
Die Zeit verzehrt
Die Zeit TWV20:23D
wär' er noch so sehr erbost.
so wird kein Lästrer mich ermüden
Spricht dessen Zeugnis mich zufrieden,
von oben und ohne Trost.
so wird der Lügengeist doch endlich
Wahrheit, wissen,
gnug, kann ich dich bei mir, o geist der
Ich will mich williglich bequemen,
Denn er hält sich von dem in dem
was soll denn ich mich viel beklagen,
ertragen,
was Großes wird nicht ohne Mißgunst sein.
So gehets ins gemein,
süßen Weins.
und ruft den Jüngern nach: Sie sind voll
er spottet jenes Wunderscheins
Er läßt sich nicht durch Jauchzen, Preisen,
was man heimlich anders denkt.
wo die Lippe trüglich sagen,
die bis in die Seele kränkt.
Die Falschheit TWV20:27
gefangig eingebracht
Der Henker, der euch in der Welt
Wisst, der Erlösungstag
Ihr Taler, lasst euch nicht verlangen!
6. Aria
Der Geiz TWV20:26
desto heller brennen.
Ach, sterbt nur!
an euren Kohlen wärmen können.
yhr friert, damit sich andre einst
Ich bin vielleicht wohl morgen tot.
Den Abschnitt meiner Not
aus meiner vielen Sorgen!
Warum verschiebest du
den Abschnitt meiner Not
bis morgen? Ich bin vielleicht wohl morgen tot.
lebt arm und sterbet reich;
die mit der Zeit, nach eurem Sterben,
15. Aria
des Glückes in der Welt.
Warum? Er kennt den Unbestand
denn er hält sein Osterfest
doch niemals ganz zerbrochen;
dem Stax den guten Abend beut:
O weh, was hört man nicht!
In zweien Leibern wären.
ein einziges Herz
Ancher sollte schwören,
Sie küssen, sie umarmen sich,
dem Stax den guten Abend beut:
8. Recitative
was man heimlich anders denkt.
wo die Lippe trüglich sagen,
die bis in die Seele kränkt.
Die Falschheit TWV20:27
Lasst mich über Falschheit klagen,
die bis in die Seele krankt.
Höflich Bücken, glatte Wort
spürt man an so manchem Orte,
Wo die Lippe trüglich sagen,
was man heimlich anders denkt.
8. Recitative
Man sehe doch,
mit welcher Freundlichkeit dort Phildor
dem Stax den guten Abend beut:
Sie küssen, sie umarmen sich,
und ancher sollte schwören,
dass sie ein ander Ich,
ein einziges Herz
in zweien Leibern wären.
Geduld!
Wir werden sie bald besser kennen.
Schaut, wie sie sich so zärtlich trennen!
Schleicht beiden nach!
O weh, was hört man nicht!
Stax schreitet den Philidor von Haus
to Haus als einen Erzbetrüger aus,
da der von jenem spricht,
er sei der grösste böse Wicht.
9. Aria
Entweich von mir, verstellte Tücke!
Du sollst von mir verbannt sein!
Ich will mit treuem Herzen wandeln
und gegen jedem redlich handeln;
gerecht mir's gleich zum Unglücke,
sie nimmt den Schatten in die Hände,
deinen vollen Kasten.
5. Recitative
Wem hebt ihr alles auf?
Wem soll das grosse Gut,
von dem ihr euch doch nichts zugute tat?
Wisst ihr es niets, so dürft ihr mich nur fragen;
hört her! Ich will's euch sagen:
Ihr sammelt für lachtende Erben,
die mit der Zeit, nach eurem Sterben,
auf euren Federn prächtig ruhn
und alles auf einmal vertun.
Ihr lebt arm und sterbet reich;
ihr friert, damit sich andre einst
an euren Kohlen wärmen können.
Ich will mich williglich bequemen,
auch diese Last auf mich zu nehmen.
Man predigt darauf nach anderen Zungen Art,
man rühmt, man preist des großen Gottes große Taten,
die Hörer stehn verwundrungsvoll,
Man rühmt, man preist des großen Gottes große Taten,
die Hörer stehn verwundrungsvoll,
man spüret ein verwirrtes Fragen
die Hörer stehn verwundrungsvoll,
Denn er hält sich von dem in dem
was soll denn ich mich viel beklagen,
ertragen,
was Großes wird nicht ohne Mißgunst sein.
17. Recitative
Als dort der Jünger Schar in Einmut
beineinander war,
ward Gottes Geist in einer zungengleichen Flamme
an jedem sichtbar offenbar;
man predigt darauf nach anderen Zungen Art,
man rühmt, man preist des großen Gottes große Taten,
die Hörer stehn verwundrungsvoll,
man spüret ein verwirrtes Fragen
die Hörer stehn verwundrungsvoll,
10. Aria
Guten Morgen, faules Glücke,
steh auf und zieh dich an,
es wird bald Mittag sein!
Doch, ach, du bleibst
bei deiner Mode
und schläft dich ganz gewiss
nach endlich gar zur Tode;
erwachst du gleich manchmal,
schlemmerst du doch stets
ezur grössten Qual
wider mein Verhollen ein.
11. Recitative
Erwache doch
und reiss mich heute noch
aus meiner vielen Sorgen!
Warum verschiebest du
den Abschnitt meiner Not
bis morgen?
ich bin vielleicht wohl morgen tot.
Denn ich bin vielleicht wohl morgen tot.
lebt arm und sterbet reich;
die mit der Zeit, nach eurem Sterben,
15. Aria
des Glückes in der Welt.
Warum? Er kennt den Unbestand
Denn er hält sein Osterfest
doch niemals ganz zerbrochen;
dem Stax den guten Abend beut:
O weh, was hört man nicht!
in zweien Leibern wären.
ein einziges Herz
Ancher sollte schwören,
Sie küssen, sie umarmen sich,
dem Stax den guten Abend beut:
8. Recitative
was man heimlich anders denkt.
wo die Lippe trüglich sagen,
die bis in die Seele kränkt.
Die Falschheit TWV20:27
Lasst mich über Falschheit klagen,
die bis in die Seele krankt.
Höflich Bücken, glatte Wort
spürt man an so manchem Orte,
Wo die Lippe trüglich sagen,
was man heimlich anders denkt.
8. Recitative
Man sehe doch,
mit welcher Freundlichkeit dort Phildor
dem Stax den guten Abend beut:
Sie küssen, sie umarmen sich,
und ancher sollte schwören,
dass sie ein ander Ich,
ein einziges Herz
in zweien Leibern wären.
Geduld!
Wir werden sie bald besser kennen.
Schaut, wie sie sich so zärtlich trennen!
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Stax schreitet den Philidor von Haus
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Entweich von mir, verstellte Tücke!
Du sollst von mir verbannt sein!
Ich will mit treuem Herzen wandeln
und gegen jedem redlich handeln;
gerecht mir's gleich zum Unglücke,
sie nimmt den Schatten in die Hände,
Denn er hält sich von dem in dem
was soll denn ich mich viel beklagen,
ertragen,
was Großes wird nicht ohne Mißgunst sein.
17. Recitative
Als dort der Jünger Schar in Einmut
beineinander war,
ward Gottes Geist in einer zungengleichen Flamme
an jedem sichtbar offenbar;
man predigt darauf nach anderen Zungen Art,
man rühmt, man preist des großen Gottes große Taten,
und lenkt uns und zieht uns die Stuhen zurücke.

**Hoffnung TWV20:24**

16. Aria
Hoffe nur, geplagtes Herze, daß der Himmel nach dem Schmerze dich auch einst erfreuen kann! Weg mit ängstichen Gebärdien! Der Verhängnis lässt mich nicht meiner Feinde Hohnlieide werden, und ich höre, dass es spricht: Dir wird nächstens wohlgetan.

17. Recitative
Die Hoffnung stürzt mich noch, sonst läg ich wirklich schon; ihr angenommener Ton verstopft mein Ohr vor jener bitteren Melodie, mit der die Grillen bei der verdrüsslichen Melancholie so Kopf als Herze füllen.

Lass sein, mein Glücke wanct; draus folgt nicht, dass es fällt; die Hoffnung, die mich stets mit starken Armen hält, entreiss mich der Gefahr, von der ich ohne sie nicht zu befreien war.

18. Aria
Mein Glücke nimmt sich Zeit, drum lass ich mir’s gefallen; es komme wenn es kommt, nehm ich’s freudig an. Kommt es nicht heute, so kommt es doch morgen; der Himmel wird mich doch versorgen; er weiss schon, dass ich warten kann.

**CD47**

**PIMPINONE**

**Intermezzo I**

1. Aria
VESPETTA
Wer will mich?
Ich bin ein Kämmermädchen, ich thue alles, wer will mich?
Erlangt ich ziemlichen Bericht.
War mir gewogen, und durch diesen, unterwiesen, gehören nur für ein gemeines Weib.

2. Recitative
VESPETTA
Ich suche nichts als einen Herrn;
Wad er mir alsobald gewehrt,
Als Er.

3. Aria
VESPETTA
Höflich Reden, lieblich Singen,
Künstlich Spielen, fertig Springen,
Wie hoch ich ihr verpflichtet sey,
Doch war mein Herr so ungestalt,
Ein Unschuld volles Schertzen machen.

4. Recitative
PIMPINONE
Doch was kan dieses wohl für Lust erwecken?

VESPETTA
Zum wenigsten lernt man Die Brust geschickt hervor zu strecken.

PIMPINONE
Gut dienet ihr nicht mehr?

VESPETTA
Als ich den Abschied jüngst begehrt, Ward er mir alsobald gewehrt,

PIMPINONE
[Diß Wort erfreut mich sehr.]

VESPETTA
Und was war Schuld daran?

PIMPINONE
Ich darff nicht alles sagen.

VESPETTA
Ich muß seiner lachen.

5. Aria
VESPETTA
Eingenehm, wann er allein.

PIMPINONE
Doch war mein Herr so ungestalt,
Diß längst-verlangte Glücke;
Ach gönnte mir ein günstiges Geschicke,
So höflich, klug, manierlich,
Kein Mensch ist auf der Welt, diese Stadt, von der ich ohne sie nicht zu befreien war.

**Gewohnheit kann die Fehler gut, und aus der**
**Löfteley,**
**Ein Unschuld volles Schertzen machen.**

**PIMPINONE**

**Wie starck war dann der Diener Zahl?**

**VESPETTA**

Die Wahrheit zwingt mich dieses malh,
Zu ihrem Ruhme zu bekennen,
Es ist bey kahlen sieben Geblieben.
Dill sind nur Kleinigkeiten.
Und haben wenig zubezudeuten;
Allein sie wolte mir kein freundlichs Auge gönnen.

**PIMPINONE**

Warum?

**VESPETTA**

Ich war ihr alle Morgen Zu früh geputzt, dill setzte sie in Sorgen,
Ich gieng ihr etwas ins Gehege,
Dadurch ward alle Feindschaft rege.

**PIMPINONE**

Wie gut ist es, bey einem alten Mann zu seyn,
Absonderlich, wann er allein.

**VESPETTA**

Ach gönnte mir ein günstiges Geschicke, Dill längst-verlangte Glücke; Doch jüngst erreicht ichs bald, Doch war mein Herr so ungestalt,

**PIMPINONE**

So ungestalt, als ich?

**VESPETTA**

Kein Mensch ist auf der Welt, So höflich, klug, manierlich,
Und kurz der mir so wohl gefällt, Als Er.

**PIMPINONE**

O schöne Redens-Art!

**PIMPINONE**

Sie will mich beschame machen, Ich will es besser sagen Beschame Machen.

**Ja Jungfer Ja!**

Mit allzuvieler Höfflichkeit,
Wie eine Lile,
Wie eine Sonne

ehret sie mich mit ihrem Lobe.

**5. Aria**

**PIMPINONE**
Ich bin ganz verwirret
Sie will mich würchlich mit ihrer grossen
Gutigkeit beschame.
Dill Mensch hat mich unvermuthet so eingenommen, daß ich es nicht sagen kan.

**VESPETTA**

Ich muß meiner lachen.

**PIMPINONE**

Ich kann nicht guug ausdrücken, Wie hoch ich ihr verpflichtet sey, und weiß in der That nichts zu antworten.

6. **Recitative**

Was aber denckt ihr nun zu thun?

**VESPETTA**

Ich suche nichts als einen Herrn;

**PIMPINONE**

Was sucht ihr für einen?
VESPETTA
Ich wolte zum Exemplar gern ...

PIMPINONE
(Sie wird sich selber meinen. 
Wie viel vermag ein schöner Kerl doch nicht)

VESPETTA
Es muß doch heraus 
Ich wolte gerne keinen, 
Als der ihm selber gleich,

PIMPINONE
So höret mich: Mein Haus 
Ist einsam; ich bin reich: 
Gefällt es euch, 
So dient bey mir, und schliesset gleich den 
 Kauf.

VESPETTA
Er schertzt nur, mein Glück ist schon gemacht,

PIMPINONE
Gebt mir die Hand darauf

VESPETTA
Ich neige mich von wegen solcher Ehre, 
Er drückt ihr die Hand. 
Sacht, sacht, 
Er drückt ihr die Hand.

PIMPINONE
(Sie muß in Wahrheit zärtlich seyn.) 
Nehmt diese Schlüssel an zu Brod und Wein,
(Die Wirthschaft soll mir nicht forthin den 
Nehmt diese Schlüssel an zu Brod und Wein,

PIMPINONE
Glückseliger Pimpinone! 
Intermezzo II
8. Recitative
PIMPINONE 
Vespetta, Wilst du von mir gehn? 

VESPETTA
Im Fall er nicht mit mir gescheider handeln 
Muß mir der Weg zur Freyheit offen stehen.

PIMPINONE. 
Worin hab ich geirrt, 
Du weist ja wohl ...

VESPETTA 
Man huldigt mich bald he, bald dort, 
Ich weiß nicht wie geschwind ich alles machen soll; 
Er nehm hinfort nur seine Wirthschaft selbst in acht! 
Weint.

9. Andate & Arioso
Habe ich die furge Zeit meines Dienstes in 
einigen Gefallen, 
so bitte ich um verzeihung.

PIMPINONE 10. Recitative 
Schweig schweig, du hast ja alles recht gemacht, 

VESPETTA
Der Himmel weiß, wie es mich kräncket, 
Däß er auf nichts, als sein Verderben dencket.

PIMPINONE
(Das Mensch weiß doch ein Haus 
Recht slüglich zu verwalten,) 
Ich will in dem, was auszugeben, 
Nach deiner Vorschrift leben.

VESPETTA
Es wird nichts draus.
PIMPINONE
Warum?

VESPETTA
Weil schon die ganze Stadt,
Von uns zu plaudern hat,
Es heißt: Er sey noch ein belebter Herr,
Ich aber, kurz auch nicht die häßlichste von allen,
Es wird dem Lästerer
Die Unschuld selbst zu tadeln, leichte fallen,
Mein guter Name muß darunter leiden,
Drum werd ich bald aus seinem Hause scheiden.

PIMPINONE
Es sind ja Mittel gnug der Leute Maul zu stillen.
VESPETTA.
Wer dient kan dieses nicht erfüllen.

PIMPINONE
Tritt her! es ist mein Ernst! was nutzt der Worte Dunst?
Du weist daß du mein Mädgen bist,
VESPETTA
Ja bloß durch seine Gunst.

PIMPINONE
Wanns dir gefällig ist,
Nehm ich dich gar zu meiner Frauen;
VESPETTA
Darf ich den Worten trauen?

PIMPINONE
Du lose Hexe du, bleib nur auch künfftig klug.
VESPETTA
Mein Hertz weiß nichts von Arglist und Betrug.

13. Aria

VESPETTA.
Ich bin keine von denen,
die Hasslich gebohren,
und schin gemacht find,
und welche vor dem Spiegel lernen,
keine unanstandige Geberden zu Machen,
verliebste Blicke schiessen zu lassen,
Doch die Visiten sind dir gänzlich untersagt,
Sie nicht zu geben, noch auch anzunehmen.

PIMPINONE
Belustigt dich ein Bär- und Ochsen-Hetzen?
VESPETTA
Ich will dafür mich in die Küche setzen.

PIMPINONE
Het keine andere
VESPETTA
Der dumme Kerl list ganz entzündet.

PIMPINONE
Ich bin für Liebe fast ohnmachtig,
VESPETTA
Rede Geliebter

VESPETTA
Ich will dahin, wohin es mir beliebet gehn,
O das ist unvergleichlich schön.

PIMPINONE
O das ist unvergleichlich arg.
Ich muß zum wenigsten den Ort wohin du gehest wissen;

VESPETTA
So ward ich dir von jedem Quarck
Wohl Red und Antwort geben müssen?

PIMPINONE
Ich bin dein Mann.
VESPETTA
Gar recht! ich gehe nur Spazieren.

PIMPINONE
Ich will es wissen
VESPETTA
Nein,
Sonst können wir nicht Freunde seyn.

PIMPINONE
Ist dieses meiner Gutheit Lohn?
Welch eine schimpfliche Gedult,
Begeht man von mir, und was hab ich verschuldet?

**VESPETTA**
Um grösse Freiheit zu erlangen
Erwehlt ich dein verhalltes Ehe-Bette;
Ich will dich als Gefährten zwar umfangen,
Doch trag ich keine Schaven – Kette.

**PIMPINONE**
Recht, recht! geliebteste Vespette.

**VESPETTA**
So geht es wenn man sich nicht höflich
aufgeführet.
Ich fordre den Respect, der einer Frau
gebühret.

**PIMPINONE**
Ach ja, genäd’ge Frau (wie übel bin ich dran
Ich wohl geplagter Mann)

**VESPETTA**
Adieu!

**PIMPINONE**
Wo geht sie hin?

**VESPETTA**
Zu meiner Frau Gevatterin.

**PIMPINONE**
So wird sie sich entbrechen,
Von ihrem Manne was Verfängliches zu sprechen.

### 17. Aria

**PIMPINONE**
Ich Weiß wie man redet,
Ich weiß was man machete,
Da heist es:
Wie stehet es?
Ganz anbescheidener Kopff,
Mein Mann ist ein recht wunderlicher,
Doch trag ich keine Sclaven – Kette.

**VESPETTA**
Ich wohl geplagter Mann)

**PIMPINONE**
Ach ja, genäd’ge Frau (wie übel bin ich dran
Ich fordre den Respect, der einer Frau
gebühret.

**VESPETTA**
Adieu!

**PIMPINONE**
Wo geht sie hin?

**VESPETTA**
Zu meiner Frau Gevatterin.

**PIMPINONE**
So wird sie sich entbrechen,
Von ihrem Manne was Verfängliches zu sprechen.

### 18. Recitative

**PIMPINONE**
Für dieses mahl sey ihr der Ausgang
unbenommen,
Nur daß sie bald zurücke kommt.

**VESPETTA**
Ums bald zurücke kommen
Sorg ich nicht viel;
Die spate Nacht ist meiner Freude Ziel.

**PIMPINONE**
Will sie sich auf der Gassen,
Bey dunkler Nacht betretten lassen?

**VESPETTA**
Was schadet es? kein Dieb wird mich zu
stehlen suchen.

**PIMPINONE**
Verflucht sey doch

**VESPETTA**
Wie darffst du mir noch fluchen?

**PIMPINONE**
Ich fluche meinem Zahn, daß er mir
Schmerzten macht.
Sie geh nur. Allein sie höre;
Ich wolle gern forthin mehr Ehre
Und wen’ger Widerstreben,
Mehr Freundlichkeit, und wen’ger Schelten.

**VESPETTA**
Mein Will muß ja so viel, als deiner wolle
gelten.
Drum wurd ich stets nach meinem Kopfe
leben,
In Assemblee und Opera zugehn,
Visiten, Tantzten, Spiel, am Fenster stehn,
Sind mir stets unverwehrt, diß mercke du.

**PIMPINONE**
Sie sagte mir doch erst ein anders Leben zu.

**VESPETTA**
Halb weiß ich es, halb ist es mir entfallen.

**PIMPINONE**
Sie wolle mir in allen,
Zu Willen und gehorsam seyn.

**VESPETTA**
Als ich dir dieses zugesagt,
War ich noch deine Magd,
Jetz bin ich deine Frau, drum zieh die Pfeife
ein.

### 19. Aria

**VESPETTA**
Ich wille wie die anders Machen,
Macht er tangen, französisch sprechen,
Auffgezügt seyn Courtisören,
Aber doch in allen Ehren,
Ich will auch lernen,
was Manille und Spadille seyn,
Und wann ich Punto in der Hand habe,
As oder König ruffen.

**PIMPINONE**
Ich bin in Sie verleibt, was will ich machen?
Sie thu was ihr gefällt in allen Sachen.

**VESPETTA**
Wo du nicht stets so sprichst, du
ungeschliff’ner Bengel,
So sey ich
dich der Brat-Schatz wieder geben.

**PIMPINONE**
Ich dir das Hertz aus deinem Leibe,
Gib ich dir das Hertz aus deinem Leibe,
Sie thu was ihr gefällt in allen Sachen.

**VESPETTA**
Ich dir das Hertz aus deinem Leibe,

**PIMPINONE**
Du eigensinn’ger Esel schau,

**VESPETTA**
Zehn tausend Thaler stehn auf den Papier,
Dieselben zahle mir,
Und soll ich nicht nach deinem Willen leben,
So must du mir den Braut-Schatz wieder geben.

**PIMPINONE**
Ich dir das Hertz aus deinem Leibe,

**VESPETTA**
Ich dir das Hertz aus deinem Leibe,

**PIMPINONE**
(Verflucht sey doch die Zeit)

**VESPETTA**
Kein/viewt doch die Zeit

**PIMPINONE**
(Verflucht sey doch die Zeit)

**VESPETTA**
Was murreist du?

**PIMPINONE**
Nichts nichts.

**VESPETTA**
Ich dir das Hertz aus deinem Leibe,

**PIMPINONE**
(Verflucht sey doch die Zeit)

**VESPETTA**
Wird du immer Widersprechen?

**PIMPINONE**
Wird du immer Widersprechen?

**VESPETTA**
Beede. So schlag ich dir den Kopf entzwey.

### 20. Recitative

**PIMPINONE**
Wie aber, wann ichs auch so machen wolte?

**VESPETTA**
Das thätest du aus Lasterhaftigkeit,
Ich thi es nur aus Lust.

**PIMPINONE**
Wann ich auf Tändeleyen
So vieles Geld verwenden solte?

**VESPETTA**
Ein Mann muß sich vor solchen Wesen
scheuen;
Mod und Galanterie gehören nimmer,
Für andere, als für das Frauenzimmer.

**PIMPINONE**
Doch könnt ich dir den Stock auch nach der
Mode reichen.

**VESPETTA**
Den Stock für meines gleichen?
Den Augenblick sag ich dir allen Kauff,
Du unsverschämter Topel auff.

**PIMPINONE**
Dein Drohen kann mich wenig schrecken;

**VESPETTA**
So sollst du meine Nägel schnecken.

### 21. Duet

**PIMPINONE**
Wild Hummel, böser Engel,
23. Duett
VESPETTA
Schweig hinkünftig aller Trippf,
Sonst erwarte nur den Stecken;
PIMPINONE
O! wie schmerzt mir der Kopf!
Ich vergehe fast vor Schrecken!
VESPETTA
Dieses ist der Grobheit Lohn
PIMPINONE
Dieses ist der Einfält Lohn
VESPETTA
Ungeschliffner Pimpinon.
PIMPINONE
Glaubwürdiger Pimpinon.
VESPETTA
Mit verliebten Gecken
Gehe wir Weiber also um,
PIMPINONE
Will ich nicht den Prügel schmecken,
Schweig ich gern, und bleibe stumm.

CD48
Jauchze, jubilier und singe TWV15:5
Passion oratorio (1730) from Kapitänsmusik
Text: Telemann, J.G. Hamann
Revised version: Willi Maertens, 1973

1. Arie (Freude)
Jauchze, jubilier und singe,
ich durchaus vergnügtes Herz!
Soll ich mir durch schnödes Grämen
mein durchaus vergnügtes Herz!
Nein, ich weiß von keinem Schmerz,
und bin immer guter Dinge.

2. Rezitativ (Freude)
Was hat der Mensch von aller Müh,
was hundertfach Vergnügen schmecken,
iß dir noch so überflüssig wohl?
Und ist beim allgemeinen Leide,
Kann dich der Lauf der bösen Zeiten
Verworfnes Lachen, bist du toll?
Was machest du, betörte Freude?
5. Arie (Traurigkeit)
Ich weiß von keiner bösen Zeit.
In unserem Zion blüht annoch die reine Lehre.
Wo blüht ein feindsiches Schwert,
das uns gefährlich wäre?
Der Seuchen Wut übt keine Grausamkeit;
die Handlung geht fort,
wo nicht mit Reissenschrüften,
doch mit gesegneten und festgesetzten Tritten.
Mit einem Wort:
ich weiß von keiner bösen Zeit.
(Traurigkeit) O blinder Wahn!
Ach, sieh doch dein Zion an,
laßt sich an Speise, Trank und andern Gaben
nicht seines Schmuckes Schandfleck sein,
und ob nicht auf den Fall
Von dessen schon geborstnen Mauren fast überall
viel Augen mit Begierde lauern.

7. Chor (der freudigen Gemüter)
Der im Himmel wohnt, latcht ihr,
und der Herr spottet ihr.

8. Rezitativ (Traurigkeit) und Chor (der freudigen Gemüter)
Doch aber, schreckt dich nicht der Kriegesschal,
der sich in Süd und West
allmählich stärker hören läßt?
[Chor] Der Herr ist unsre Zuversicht,
drum fürchten wir uns nicht.
(Traurigkeit) Kann bei der Handlung dir auch wohltumte sein?
Es sinken hier und da derselben Pfeiler ein,
die durch ihr krahendes und schnelles Niederschmeißen
was ihnen nahestehet zu Boden reißen.
(Freude) Dergleichen ist von alters her
wie ein Herzchen, das das Hauptwerk aber
doch deswegen nicht zermorren.
Oft wirkt das einen Fall des andern
oder, um sich zu vertragen,
doch mit gesegneten und festgesetzten
dem Reichen klein und arm zu machen,
so laß dein Herz sich doch mit eitler Lust
nicht seines Schmuckes Schandfleck sein,
und ob nicht auf den Fall
Von dessen schon geborstnen Mauren fast überall
viel Augen mit Begierde lauern.

9. Choral (Chor der freudigen Gemüter)
Es sind ja Gott sehr leichte Sachen,
und gilt das Höchsten alles gleich,
den Reichen klein und arm zu machen,
den Armen aber groß und reich.

10. Rezitativ (Traurigkeit)
Gesetzt denn auch, es gehe dir nach Willen,
so laß dein Herz sich doch mit eitler Lust
nicht füllen:
Sich am Wasser, disperse,
Drum billig, daß man hier aus ganzer
Jauchze, jubilier und singe TWV15:5
Passion oratorio (1730) from Kapitänsmusik
Text: Telemann, J.G. Hamann
Revised version: Willi Maertens, 1973

11. Choral (Chor der freudigen Gemüter)
Es ist Trauren besser denn Lachen;
denn durch Trauren
wird das Herz gebessert.

12. Arie (Wahrheit)
Ein jedes Ding hat seine Zeit.
Man freue sich bei Freudentagen,
man trauere bei betrübten Klagen,
doch beides sei mit Mäßigkeit.

13. Rezitativ (Wahrheit)
Es bleibt indes dabei,
däß nichts so löfflich sei,
as nach der Arbeit ruhn
und sich voll Fröhlichkeit
im Leben gütlich tun.
(Zeit) Dein Ausspruch ist gerecht;
zumal bei dieser Zeit,
wohin ich dieser Stadt geprüstes
Hauptmannschaff
jahrlich Freudenfest
nun hundertmal zur Feier lasse.

14. Arie (Zeit)
Hundert Jahr im Flore stehen,
is als etwas ansehen,
das man rar zu nennen hat.
Oft ward manches angefangen,
das auch wiederum vergangen.
Darum finden Freud und Lachen,
bei so dauerhaften Sachen
hier um soviel eher statt.

15. Rezitativ (Dankbarkeit)
Ja, ja, laßt Herz und Mund vor Freuden
übergehen,
ij, deren Wachschaft und unerschrockner Mut
Hammonien, durch Gottes Gnadenlust,
zur sorgenlosen Wohnung macht.
Verfuget, daß, zu größerer Lust und Pracht,
die ruhmbegabten Kolonellen
sich euren Gliedern zuzugelassen.

16. Arie (Dankbarkeit)
Preiset den Höchsten mit Rühmen und Loben,
welcher durch gnädigen Beistand von oben
ich in beständigem Wachstum erhält.

17. Rezitativ (Zeit)
Ich muß den Blick annoch auf etwas lenken,
das nach der Arbeit ruhn
und sich voll Fröhlichkeit
im Leben gütlich tun.
(Zeit) Dein Ausspruch ist gerecht;
zumal bei dieser Zeit,
wohin ich dieser Stadt geprüstes
Hauptmannschaff
jahrlich Freudenfest
nun hundertmal zur Feier lasse.

Drum billig, daß man hier aus ganzer
Seele Kraft,
was hundertfach Vergnügen schmecken
läßt,
zusammenfas.

14. Arie (Zeit)
Hundert Jahr im Flore stehen,
is als etwas ansehen,
das man rar zu nennen hat.
Oft ward manches angefangen,
das auch wiederum vergangen.
Darum finden Freud und Lachen,
bei so dauerhaften Sachen
hier um soviel eher statt.

15. Rezitativ (Dankbarkeit)
Ja, ja, laßt Herz und Mund vor Freuden
übergehen,
ij, deren Wachschaft und unerschrockner Mut
Hammonien, durch Gottes Gnadenlust,
zur sorgenlosen Wohnung macht.
Verfuget, daß, zu größerer Lust und Pracht,
die ruhmbegabten Kolonellen
sich euren Gliedern zuzugelassen.

16. Arie (Dankbarkeit)
Preiset den Höchsten mit Rühmen und Loben,
welcher durch gnädigen Beistand von oben
ich in beständigem Wachstum erhält.

So wird ferner sein Gedeihen
wie eine Rose, die im Leben gütlich tun.

welcher durch gnädigen Beistand von oben
ich in beständigem Wachstum erhält.

welcher durch gnädigen Beistand von oben
ich in beständigem Wachstum erhält.

welcher durch gnädigen Beistand von oben
ich in beständigem Wachstum erhält.

welcher durch gnädigen Beistand von oben
ich in beständigem Wachstum erhält.
ertönen lassen, also beschenkt uns der August mit gegenwärtigen Freudenstunden. (Freude) Dies zwiefach hohe Glück verdoppelt mein Ergötzen. (Dankbarkeit) Laß aber dir dabei zur Lehre setzen: Gott, der dir beiderlei beschert, ist drum auch doppeln Dankes wert.

18. Choral (Chor der dankbaren Gemüter)
Herr Gott, dich loben wir; wir preisen deine Güte, Wir rühmen deine Macht mit herzlichem Gemüte. Es steigt unser Lied bis an des Himmels Tür und tönt mit großem Schall: Herr Gott! dich loben wir!
(Johann Franck/Johann Crüger)

19. Chor (alle)
So gehe hin und iß dein Brot mit Freuden, trink deinen Wein bei gutem Mut, denn dein Werk gefällt Gott.

CD50
Secular Cantatas
1. Ouverture and recitative
Ihr Jungen, sperrt die Ohren auf! Ich will mein Amt verwalten und Singestunde mit euch halten, Singt alle nach, gebt Achtung drauf:
CDEFGAHC.
(children: C D E F G A H C)

Das ist das ganze Fundament, auf deutsch, der ganze Grund. Manch kahler Lumpenhund, der dieses alles nicht versteht, spricht ja: ut re mi la sol la sei tota musica! Obgleich die dumme Welt oft Wasser hat getrunken, so stimmt mir doch ein jeder bei, das Doppelbier viel besser sei.

2. Aria
Wenn der Schulmeister singet, so klingt es wunderschön. Denn wenn ich meinen Baß und Stimme will erheben, so muß, - so lernt doch Achtung geben! - wenn ich meinen Baß und Stimme will erheben, so muß, - wie klingt denn das? - Ganz schlecht! Ich muß es selbst gestehen. Wenn der Schulmeister...

3. Recitative and children’s choir
Das war ein rechtes Meisterstück, dergleichen weder Telemann, noch Hesse selbst zuwegebringen kann. Doch hab ich weder Stern noch Glücke, weil mir zum äußersten Verdrüß stets eine Sau das Spiel verderben muß; dann klingt es freilich abgeschmackt, das macht das böse Ding, der Takt, den kommt ihr Fliegel nicht begreifen, ich mag euch singen oder pfeifen. Um euch recht gründlich anzuführen, so wollen wir was künstliches probieren; es hat noch Herr Hammerschmidt gemacht; es geht nach Fugenart; ihr Bengel, habet acht!

"Ceciderunt in profundum summus Aristoteles, Plato et Euripides" - nein, nein! Ihr Schlingel habt nicht recht gezählt!

Noch einmal fang ich an, gebe acht, daß ihr nicht fehlt!

"Ceciderunt in profundum summus Aristoteles, Plato et Euripides" - Num, was ist das, wo bleibt ihr, seid ihr stumpf? Fürwahr! Ihr seid doch ochsenmäßig dumm! Merkt auf! Acht Takte sing ich erst allein, dann fällt die zweite Stimme ein!

"Ceciderunt in profundum summus Aristoteles, Plato et Euripides."

4. Recitative
Das war eins aus dem C, und zwar von Aristotele. Es hätte noch viel lieblicher geklungen, wofern ihr böse Jungen, so wie es sich gebührt, nur hättest recht pausiert! Es wär kein Wunder nicht, daß ich langst Podagra und Gicht aus Ärgernis bekommen hatte! Bald schreit ihr um die Wette, bald trefft ihr keinen Ton. ihr bringt mich noch ums Leben!

Fürwahr, ich sitte schon, ich kann vor Zorn den Takt kaum geben! Jedoch, was lustigs auf die Bahn, daran das Herzje sich ergötz! Ich will euch noch zu guter Letzt erweisen, was ich kann!

5. Aria
Wer die Musik nicht liebt und ehret, der ist und bleibt ein Asinus, i-a, i-a, ein Asinus.

Ein schönes Lied von rechten Meistern, kann Herze, Leib und Seel' begeistern. Drum sag ich euch noch zum Beschluß:

Wer die Musik nicht liebt und ehret, wer diese Kunst nicht gerne höret, der ist und bleibt ein Asinus, i-a, i-a, ein Asinus.
Telemann Edition
CD1
Musique de table I
Tafelmusik - Banquet Music
Part I
I. Ouverture and Suite in E minor TWV55:e1 for 2 flutes, strings & b.c.
1 I. Ouverture: Lentement – Vite – Lentement 8’56
2 II. Réjouissance 4’13
3 III. Rondeau 2’30
4 IV. Loure 3’52
5 V. Passepied 2’59
6 VI. Air: Un peu vivement 4’20
7 VII. Gigue 2’18

Wilbert Hazelzet, Kate Clark flute
Rémy Baudet, Sayuri Yamagata violin

II. Quatuor in G TWV43:G2 for flute, oboe, violin & b.c.
8 I. Largo – Allegro – Largo 3’22
9 II. Vivace – Moderato – Vivace 6’57
10 III. Grave 0’24
11 IV. Vivace 3’22

Wilbert Hazelzet flute
Frank de Bruine oboe
Rémy Baudet violin
Jaap ter Linden cello

III. Concerto in A TWV53:A2 for flute, violin, cello, strings & b.c.
12 I. Largo 4’32
13 II. Allegro 8’45
14 III. Grazioso 3’36
15 IV. Allegro 9’24

Wilbert Hazelzet flute
Rémy Baudet violin
Richte van der Meer cello
Musica Amphion / Pieter-Jan Belder

Total time 69’49

CD2
Musique de table II
Tafelmusik - Banquet Music
Part I (continued)
IV. Trio in E flat TWV42:Es1 for 2 violins & b.c.
1 I. Affettuoso 2’49
2 II. Vivace 3’44
3 III. Grave 2’53
4 IV. Allegro 4’01

Rémy Baudet, Franc Polman violin

V. Solo in B minor TWV41:h4 for flute & b.c.
5 I. Cantabile 2’34
6 II. Allegro 2’13
7 III. Dolce 2’47
8 IV. Allegro 3’25

Wilbert Hazelzet flute

VI. Conclusion in E minor TWV50:5 for 2 flutes, strings & b.c.
9 Allegro – Largo – Allegro 4’54

Wilbert Hazelzet, Kate Clark flute

Part II
I. Ouverture and Suite in D TWV55:D1 for oboe, trumpet, strings & b.c.
10 I. Ouverture: Lentement – Vite – Lentement 10’31
11 II. Air I: Tempo giusto 6’28
12 III. Air II: Vivace 2’57
13 IV. Air III: Presto 5’15
14 V. Air IV: Allegro 3’39
Frank de Bruine oboe
William Wroth trumpet

Rémy Baudet, Franc Polman violin
Musica Amphion / Pieter-Jan Belder

Total time 58’35
CD3
Musique de table III
Tafelmusik - Banquet Music
Part II (continued)

II. Quatuor in D minor TWV43:d1 for 2 flutes, recorder & b.c.
1. I. Andante  2'58
2. II. Vivace  3'41
3. III. Largo  3'09
4. IV. Allegro  4'18

Wilbert Hazelzet, Kate Clark flute
Pieter-Jan Belder recorder

III. Concerto in F TWV53:F1 for 3 violins, violino grosso & b.c.
5. I. Allegro  5'10
6. II. Largo  4'32
7. III. Vivace  3'11

Rémy Baudet, Franc Polman, Sayuri Yamagata violin

IV. Trio in E minor TWV42:e2 for flute, oboe & b.c.
8. I. Affetuoso  3'32
9. II. Allegro  2'48
10. III. Dolce  4'39
11. IV. Vivace  3'44

Wilbert Hazelzet flute
Alfredo Bernardini oboe

V. Solo in A TWV41:A4 for violin & b.c.
12. I. Andante  2'00
13. II. Vivace  3'50
14. III. Cantabile  3'08
15. IV. Allegro – Adagio – Allegro – Adagio  3'53

Rémy Baudet violin

VI. Conclusion in D TWV50:9 for oboe, trumpet, strings & b.c.
16. Allegro – Adagio – Allegro  6'34

Frank de Bruyne oboe
William Wroth trumpet
Rémy Baudet, Franc Polman violin
Musica Amphion / Pieter-Jan Belder

Total time 61'37

CD4
Musique de table IV
Tafelmusik - Banquet Music
Part III

I. Ouverture and Suite in B flat TWV55:B1 for 2 oboes, strings & b.c.
1. I. Ouverture: Lentement – Presto – Lentement  8'09
2. II. Bergerie: Un peu vivement  2'34
3. III. Allègresse: Vite  2'26
4. IV. Postillons  2'05
5. V. Flatterie  3'05
6. VI. Badinage: Très vite  2'23
7. VII. Menuet  2'57

Alfredo Bernardini, Peter Frankenberg oboe
Rémy Baudet, Sayuri Yamagata violin
Danny Bond bassoon

II. Quatuor in E minor TWV43:e2 for flute, violin, cello & b.c.
8. I. Adagio  2'02
9. II. Allegro  2'00
10. III. Dolce  2'35
11. IV. Allegro  2'02

Wilbert Hazelzet flute
Rémy Baudet violin
Jaap ter Linden cello

III. Concerto in E flat TWV52:Es1 for 2 horns, strings & b.c.
12. I. Maestoso  2'52
13. II. Allegro  4'34
14. III. Grave  2'43
15. IV. Vivace  4'20
## Teunis van der Zwart, Erwin Wieringa horn
Rémy Baudet, Sayuri Yamagata violin

### IV. Trio in D TWV42:D5 for 2 flutes & b.c.
- 16 I. Andante 2'14
- 17 II. Allegro 2'04
- 18 III. Grave – Largo – Grave 2'27
- 19 IV. Vivace 1'54

**Wilbert Hazelzet, Kate Clark flute**

### V. Solo in G minor TWV41:g6 for oboe & b.c.
- 20 I. Largo 2'43
- 21 II. Presto – Tempo giusto 4'30
- 22 III. Andante 1'06
- 23 IV. Allegro 2'43

**Alfredo Bernardini oboe**

### VI. Conclusion in B flat TWV50:10 for 2 oboes, strings & b.c.
- 24 Furioso 1'55

**Musica Amphion / Pieter-Jan Belder**

### Total time
68'59

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## CDS
### Overtures I

**Overture in D TWV55:D18 for 2 trumpets, timpani, strings & b.c.**
- 1 I. Ouverture 5'09
- 2 II. Menuet I alternativement Menuet II 3'02
- 3 III. Gavotte en Rondeau 1'35
- 4 IV. Passacaille 3'38
- 5 V. Air: Lentement 1'37
- 6 VI. Les Postillons 2'01
- 7 VII. Fanfare: Très vite 2'07

**Manu Mellaerts, Steven Devolder trumpet**

### Overture in G TWV55:G10 'Burlesque de Quixotte' for strings & b.c.
- 8 I. Ouverture 4'20
- 9 II. Le Réveil de Quixotte 1'43
- 10 III. Son attaque des moulin à vent 1'47
- 11 IV. Ses soupirs amoureux après la Princesse Dulcinée 2'00
- 12 V. Sanche Panche berné – Celui d’Ane de Sanche 1'41
- 13 VI. Le Galope de Rosinante – Celui d’Ane de Sanche 2'25
- 14 VII. Le Couché de Quixotte 1'09

**Elisabeth Schollaert, Bram Nolf oboe**

### Overture in C minor TWV55:c2 for 2 oboes, strings & b.c.
- 15 I. Ouverture 3'14
- 16 II. Air: Vivement 1'16
- 17 III. Rondeaux 1'11
- 18 IV. Fugue: Vivement 2'11
- 19 V. Gavotte I alternativement Gavotte II 1'30
- 20 VI. Menuet I alternativement Menuet II 2'15
- 21 VII. Gigue 2'06

### Elisabeth Schollaert, Bram Nolf oboe

**Marc Peire recorder**

**Dirk Lippens, Dirk Lievens violin**

**Collegium Instrumentale Brugense**

**Patrick Peire**

### Total time
72'08
Overtures II

Overture in F TWV55:F11 ‘Alster Ouvertüre’ for 4 horns, 2 oboes, bassoon, strings & b.c.
1. Ouverture 5'08
2. II. Die canonierte Pallas 2'18
3. III. Das Alster Echo 2'01
4. IV. Die Hamburger Glockenspiele 2'10
5. V. Der Schwane Gesang 2'47
6. VI. Der Alster Schäfer Dorff Music 0'59
7. VII. Die concertieren Frösche und Krähen 2'01
8. VIII. Der ruhende Pan 3'54
9. IX. Der Schäffer und Nymphen eilfertiger Abzug 2'31

Ivo Hadermann, Johan van Neste, Rik Vercruysse, Bart Cypers horn
Elisabeth Schollaert, Jan Maebé oboe
Koen Coppé bassoon

Overture in B flat TWV55:B5 ‘Völker Ouvertüre’ for strings & b.c.
10. I. Ouverture 4'13
11. II. Menuet I alternativement Menuet II (Doucement) 4'14
12. III. Les Turcs 2'25
13. IV. Les Suisse 1'37
14. V. Les Moscovites 0'45
15. VI. Les Portugais 2'21
16. VII. Les Boiteux alternativement 1'26
17. VIII. Les Coureurs 2'21

Elisabeth Schollaert oboe

Overture in D minor TWV55:d2 for 2 oboes, bassoon, strings & b.c.
18. I. Ouverture 3'59
19. II. Rondeau 1'04
20. III. Irlandoise 1'07
21. IV. Réjouissance 1'21
22. V. Sarabande 1'52
23. VI. Les Scaramouches 0'47
24. VII. Menuet I 1'33
25. VIII. Menuet II: Doucement 1'17
26. IX. Entrée 1'44

Elisabeth Schollaert, Jan Maebé oboe
Koen Coppé bassoon
Collegium Instrumentale Brugense
Patrick Peire

Total time 71'02

Overtures III

Overture in A minor TWV55:a4 for 2 recorders, 2 oboes, strings & b.c.
1. I. Ouverture 3'12
2. II. Passepied en Trio 2'37
3. III. Bourrée 1'34
4. IV. Menuet en Trio 3'19
5. V. Rondeau 1'22
6. VI. Polonaise 1'27
7. VII. Gigue 1'57

Ruth van Killegem, Marc Peire recorder
Elisabeth Schollaert, Ellen Donovan oboe

Overture in A TWV55:A4 for violin solo, strings & b.c.
8. I. Ouverture 4'44
9. II. Divertimento 1'53
10. III. Le Lusinghe 3'50
11. IV. Menuet I – Menuett II 3'02
12. V. Passa tempo 4'13
13. VI. Tempo di Giga 2'07

Dirk Lippens violin
Overture in D TWV55:D23 for 2 flutes, bassoon, horn, strings & b.c.

14 I. Ouverture 3'37
15 II. Menuet I – Menuet II (Doux) 3'23
16 III. Plainte – 2'49
17 Gaillardes, qui s’alterne avec la Plainte (Vite) – 0'43
18 Plainte 1'27
19 IV. Sarabande 1'22
20 V. Passepied I – Passepied II 1'47
21 VI. Passacaille 2'42
22 VII. Fanfare 1'22

Philippe Benoit, Lindy Vanden Berk flute
Koen Coppé bassoon
Ivo Hadermann horn


23 I. Ouverture 3'15
24 II. Menuet I – Menuet II 2'27
25 III. Les Allemands anciens 1'35
26 IV. Les Allemands modernes: Vite 1'13
27 V. Les Suédois anciens 2'01
28 VI. Les Suédois modernes: Vite 0'48
29 VII. Les Danes anciens 1'39
30 VIII. Les Danes modernes: Vite 0'46
31 IX. Les Vieilles Femmes 1'32

Collegium Instrumentale Brugense
Patrick Peire

Total time 70'16

CD 8

Overtures IV

Overture in D TWV55:D22
‘Ouverture, jointes d’une Suite tragico-comique’ for 3 trumpets, timpani, strings & b.c

1 I. Ouverture 3'28
2 II. Le Podagre (Loure) 2'41
3 III. Remède expérimenté: La Poste et la Dance (Menuet en Rondeau) 1'06
4 IV. L’Hypocondre: Sarabande – Gigue – Sarabande – Bourrée – Sarabande –
Hornpipe – Sarabande – La Suave
5 V. Remède: Souffrance héroïque (Marche) 1'47
6 VI. Le Petit-maître 1'47
7 VII. Remède: Petite-maison (Furies) 0'57

Manu Mellaerts, Steven Devolder, Steven Bossuyt trumpet
Piet De Block timpani

Overture in E minor TWV55:e7 for strings & b.c.

8 I. Ouverture 4'02
9 II. Le Contentement 1'18
10 III. Gavotte 1'06
11 IV. Loure 1'19
12 V. Menuet 1'23
13 VI. Rondeau 1'02
14 VII. Canarie: Très vite 0'58

Overture in B minor TWV55:h4 for violin solo, strings & b.c.

15 I. Ouverture 5'08
16 II. Gavotte 2'14
17 III. Loure 1'42
18 IV. Réjouissance: Très vite 2'45
19 V. La Bravoure 2'35
20 VI. Menuet I – Menuet II 2'48
21 VII. Rodomontade 2'26

Dirk Lippens violin

Overture in E minor TWV55:e3 for 2 flutes, 2 oboes, bassoon, 2 violins, strings & b.c.

22 I. Ouverture 4'32
23 II. Les Cyclopes 2'32
24 III. Menuet – Trio 2'29
25 IV. Galimatias en Rondeau 2'02
26 V. Hornpipe 2'14

Philippe Benoit, Lindy Vanden Berk flute
Elisabeth Schollaert, Bram Nolf oboe
Luc Loubry bassoon
Dirk Lippens, Dirk Lievens violin
### Overture in C minor TWV55:C4 for 2 oboes, violin, strings & b.c.

<table>
<thead>
<tr>
<th>Number</th>
<th>Movement</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>27</td>
<td>Ouverture</td>
<td>4'10</td>
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</tbody>
</table>

*Elisabeth Schollaert, Bram Nolf oboe*

*Dirk Lippens violin*

*Collegium Instrumentale Brugense*

*Patrick Peire*

*Total time: 62'53*

#### CD9

**Overtures V**

**Overture in D minor TWV55:d3 for 3 oboes, bassoon, strings & b.c.**

<table>
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<tr>
<th>Number</th>
<th>Movement</th>
<th>Time</th>
</tr>
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<tbody>
<tr>
<td>10</td>
<td>I. Ouverture</td>
<td>4'39</td>
</tr>
<tr>
<td>11</td>
<td>II. (Pastorelle en Rondeau)</td>
<td>2'34</td>
</tr>
<tr>
<td>12</td>
<td>III. Sarabande</td>
<td>2'17</td>
</tr>
<tr>
<td>13</td>
<td>IV. Menuet</td>
<td>0'57</td>
</tr>
<tr>
<td>14</td>
<td>V. Bourrée</td>
<td>1'08</td>
</tr>
</tbody>
</table>

*Elisabeth Schollaert, Bram Nolf, Jan Maebe oboe*

*Luc Loubry bassoon*

**Overture in F TWV55:F4 (TWV44:7) for 2 horns, strings & b.c.**

<table>
<thead>
<tr>
<th>Number</th>
<th>Movement</th>
<th>Time</th>
</tr>
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<tbody>
<tr>
<td>15</td>
<td>I. Ouverture</td>
<td>4'34</td>
</tr>
<tr>
<td>16</td>
<td>II. Le Repos interrompu</td>
<td>4'00</td>
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<tr>
<td>17</td>
<td>III. La Guerre en la Paix</td>
<td>3'07</td>
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<tr>
<td>18</td>
<td>IV. Les Vainqueurs vaincus</td>
<td>2'30</td>
</tr>
<tr>
<td>19</td>
<td>V. La Solitude associée S'10</td>
<td>2'09</td>
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<tr>
<td>20</td>
<td>VI. L’Espérance de Mississippi: Vivement</td>
<td>2'05</td>
</tr>
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</table>

*Elisabeth Schollaert, Bram Nolf oboe*

*Luc Loubry bassoon*

**Overture in B flat TWV55:B11 ‘La Bourse’ for 2 oboes, strings & b.c.**

<table>
<thead>
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<th>Number</th>
<th>Movement</th>
<th>Time</th>
</tr>
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<tbody>
<tr>
<td>21</td>
<td>I. Ouverture</td>
<td>3'32</td>
</tr>
<tr>
<td>22</td>
<td>II. La Douceur</td>
<td>2'23</td>
</tr>
<tr>
<td>23</td>
<td>III. Menuet I alternativement Menuet II</td>
<td>2'51</td>
</tr>
<tr>
<td>24</td>
<td>IV. Les Coureurs</td>
<td>1'09</td>
</tr>
<tr>
<td>25</td>
<td>V. Air</td>
<td>1'54</td>
</tr>
<tr>
<td>26</td>
<td>VI. Les Gladiateurs</td>
<td>1'34</td>
</tr>
<tr>
<td>27</td>
<td>VII. Les Querelleurs</td>
<td>0'37</td>
</tr>
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*Ivo Hadermann, Alex van Aeken horn*

**Overture in E flat TWV55:Es1 for 2 horns (ad lib.), strings & b.c.**

<table>
<thead>
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<th>Time</th>
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<tbody>
<tr>
<td>28</td>
<td>I. Ouverture</td>
<td>3'39</td>
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<tr>
<td>29</td>
<td>II. Harlequinade</td>
<td>2'43</td>
</tr>
<tr>
<td>30</td>
<td>III. Espagniol</td>
<td>2'21</td>
</tr>
<tr>
<td>31</td>
<td>IV. Bourrée en Trompette</td>
<td>1'43</td>
</tr>
<tr>
<td>32</td>
<td>V. Sommeille</td>
<td>3'51</td>
</tr>
<tr>
<td>33</td>
<td>VI. Rondeau</td>
<td>1'18</td>
</tr>
<tr>
<td>34</td>
<td>VII. Menuet I – Menuet II</td>
<td>2'58</td>
</tr>
<tr>
<td>35</td>
<td>VIII. Gigue</td>
<td>2'20</td>
</tr>
</tbody>
</table>

*Elisabeth Schollaert, Bram Nolf, Jan Maebe oboe*

### CD10

**Overtures VI**

**Overture in C TWV55:C6 for 3 oboes, strings & b.c.**

<table>
<thead>
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<tr>
<td>36</td>
<td>I. Ouverture</td>
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</tr>
<tr>
<td>37</td>
<td>II. Harlequinade</td>
<td>2'43</td>
</tr>
<tr>
<td>38</td>
<td>III. Espagniol</td>
<td>2'21</td>
</tr>
<tr>
<td>39</td>
<td>IV. Bourrée en Trompette</td>
<td>1'43</td>
</tr>
<tr>
<td>40</td>
<td>V. Sommeille</td>
<td>3'51</td>
</tr>
<tr>
<td>41</td>
<td>VI. Rondeau</td>
<td>1'18</td>
</tr>
<tr>
<td>42</td>
<td>VII. Menuet I – Menuet II</td>
<td>2'58</td>
</tr>
<tr>
<td>43</td>
<td>VIII. Gigue</td>
<td>2'20</td>
</tr>
</tbody>
</table>

*Elisabeth Schollaert, Bram Nolf, Jan Maebe oboe*
**Overture in F minor TWV55:f1 for 2 recorders, strings & b.c.**

<table>
<thead>
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<tr>
<td>9 I</td>
<td>Ouverture</td>
<td>3'47</td>
</tr>
<tr>
<td>10 II</td>
<td>Menuet I alternativement Menuet II</td>
<td>2'31</td>
</tr>
<tr>
<td>11 III</td>
<td>Rondeau</td>
<td>0'57</td>
</tr>
<tr>
<td>12 IV</td>
<td>Sarabande</td>
<td>2'17</td>
</tr>
<tr>
<td>13 V</td>
<td>Passepied</td>
<td>1'03</td>
</tr>
<tr>
<td>14 VI</td>
<td>Plainte</td>
<td>2'55</td>
</tr>
<tr>
<td>15 VII</td>
<td>Allemande</td>
<td>1'39</td>
</tr>
<tr>
<td>16 VIII</td>
<td>Chaconne</td>
<td>3'57</td>
</tr>
<tr>
<td>17 IX</td>
<td>Gigue</td>
<td>1'00</td>
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*Ruth van Killegem, Marc Peire recorder*

**Overture in B flat TWV55:B8 'Ouverture burlesque' for strings & b.c.**

<table>
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<tr>
<td>18 I</td>
<td>Ouverture</td>
<td>3'21</td>
</tr>
<tr>
<td>19 II</td>
<td>Scaramouches</td>
<td>1'03</td>
</tr>
<tr>
<td>20 III</td>
<td>Harlequinade</td>
<td>0'49</td>
</tr>
<tr>
<td>21 IV</td>
<td>Colombine: Con Grave</td>
<td>2'03</td>
</tr>
<tr>
<td>22 V</td>
<td>Pierrot: Con Grave</td>
<td>2'03</td>
</tr>
<tr>
<td>23 VI</td>
<td>Menuet I alternativement Menuet II</td>
<td>3'06</td>
</tr>
<tr>
<td>24 VII</td>
<td>Mezzetin en Turc</td>
<td>1'13</td>
</tr>
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Elisabeth Schollaert, Bram Nolf oboe
Koen Coppé bassoon
Collegium Instrumentale Brugense
Patrick Peire

**Total time** 69'47

**CD11 Overtures VII**

**Overture in D TWV55:D17 for 2 trumpets, strings & b.c.**

<table>
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<tr>
<td>1 I</td>
<td>Ouverture</td>
<td>3'53</td>
</tr>
<tr>
<td>2 II</td>
<td>Les Janissaires</td>
<td>0'52</td>
</tr>
<tr>
<td>3 III</td>
<td>Menuet I alternativement Menuet II</td>
<td>3'20</td>
</tr>
<tr>
<td>4 IV</td>
<td>Espagnole</td>
<td>1'07</td>
</tr>
<tr>
<td>5 V</td>
<td>Carillon</td>
<td>1'32</td>
</tr>
<tr>
<td>6 VI</td>
<td>À la Trompette</td>
<td>2'06</td>
</tr>
<tr>
<td>7 VII</td>
<td>Bourrée</td>
<td>1'18</td>
</tr>
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</table>

Manu Mellaerts, Steven Devolder trumpet

**Overture in A TWV55:A2 for strings & b.c.**

<table>
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<td>8 I</td>
<td>Ouverture</td>
<td>3'32</td>
</tr>
<tr>
<td>9 II</td>
<td>Les Flots: Modéré</td>
<td>1'55</td>
</tr>
<tr>
<td>10 III</td>
<td>Réjouissance</td>
<td>0'55</td>
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<td>11 IV</td>
<td>Rondeau</td>
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<tr>
<td>12 V</td>
<td>Fanfare: Très vite</td>
<td>2'03</td>
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<td>13 VI</td>
<td>Menuet I – Menuet II</td>
<td>2'42</td>
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<tr>
<td>14 VII</td>
<td>Polonaise</td>
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**Overture in A minor TWV55:a2 for recorder, strings & b.c.**

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<th>No.</th>
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<tr>
<td>15 I</td>
<td>Ouverture</td>
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<td>16 II</td>
<td>Les Plaisirs</td>
<td>2'53</td>
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<td>17 III</td>
<td>Air à l'Italien: Largo gratieusement</td>
<td>6'07</td>
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<td>18 IV</td>
<td>Menuet I alternativement Menuet II</td>
<td>3'19</td>
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<td>19 V</td>
<td>Réjouissance: Vite</td>
<td>2'28</td>
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<td>20 VI</td>
<td>Passepied I alternativement Passepied II</td>
<td>1'40</td>
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<td>21 VII</td>
<td>Polonaise</td>
<td>3'03</td>
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Ruth van Killegem recorder
Overture in E minor TWV55:e8 'L’Omphale' for strings & b.c.
22 I. Ouverture 3'30
23 II. Pastorelle: Modéré 1'03
24 III. Bourrée 0'39
25 IV. Passepied 0'38
26 V. Les Jeux: Vite 0'59
27 VI. Les Magiciens: Gravement – Forte vite – Gravement 2'23
28 VII. Menuet en Rondeau 1'01

Collegium Instrumentale Brugense
Patrick Peire

Total time 65'11

CD12
Overtures VIII
Overture in F TWV55:F16 for 2 horns, strings & b.c.
pour S.A.S. Monseigneur Le Landgrave de Darmstadt
1 I. Ouverture 3'24
2 II. Courante 1'19
3 III. Bourrée 2'11
4 IV. Loure 0'49
5 V. Menuet I alternativemenuet II 2'37
6 VI. Forlane: Très vite 1'30
7 VII. La Tempête 2'14

Ivo Hadermann, Alex van Aeken horn
Luc Loubry bassoon

Overture in G minor TWV55:g2 'La Changeante' for strings & b.c.
8 I. Ouverture 4'08
9 II. Loure 1'31
10 III. Les Scaramouches: Vite – Doux 2'11
11 IV. Menuet I – Menuet II (Doux) 2'12
12 V. La Plaisanterie 1'04
13 VI. Hornpipe 1'39
14 VII. Avec douceur 3'08
15 VIII. Canarie 1'42

Overture in G TWV55:G7 for 2 oboes, violin solo, strings & b.c.
16 I. Ouverture 5'25
17 II. Gavotte 1'39
18 III. Menuet I alternativemenuet II 2'49
19 IV. Chaconne 4'23
20 V. Gigue 2'57

Elisabeth Schollaert, Bram Nolf oboe
Dirk Lippens violin

Overture in D TWV55:D13 'La Gaillarde' for strings & b.c.
21 I. Ouverture 3'44
22 II. Sicilienne 1'11
23 III. Anglaise: Vivement 1'11
24 IV. Musette 1'29
25 V. Batelière – Polonaise 2'19
26 VI. Menuet I – Menuet II 2'49

Collegium Instrumentale Brugense
Patrick Peire

Total time 65'45
CD13
Trumpet Concertos I
Concerto in D TWV51:D7 for trumpet, strings & b.c.
1. I. Adagio  1'38
2. II. Allegro  2'05
3. III. Grave  1'27
4. IV. Allegro  1'37

Concerto in D TWV53:D5 for trumpet, violin, cello, strings & b.c.
5. I. Vivace  3'49
6. II. Adagio  3'29
7. III. Allegro  5'45

Overture in D TWV55:D8 for trumpet, strings & b.c.
8. I. Ouverture  5'32
9. II. March  2'56
10. III. Menuet I – Menuet II  2'29
11. IV. Aria  1'56
12. V. La Réjouissance  1'29
13. VI. Sarabande  1'58
14. VII. Gigue  2'33
15. VIII. Passepied I – Passepied II  3'21
16. IX. Rondeau  1'10

Sonata in D TWV44:1 for trumpet, strings & b.c.
17. I. Sinfonia: Spirituoso  2'47
18. II. Largo  2'10
19. III. Vivace  2'58

Total time 51'15

CD14
Trumpet Concertos II
Concerto in D TWV54:D3 for 3 trumpets, 2 oboes, timpani, strings & b.c.
1. I. Intrada  2'04
2. II. Allegro  2'37
3. III. Largo  1'42
4. IV. Vivace  2'58

Concerto in D TWV43:D7 for trumpet, 2 oboes & b.c.
5. I. Largo  2'32
6. II. Vivace  2'15
7. III. Siciliano  2'35
8. IV. Vivace  5'00

Hamburger Trauermusik TWV50:A5 for 3 trumpets, 2 oboes, timpani, strings & b.c.
9. I. Chorale ‘Nun lasset uns den Leib begraben’  1'45
10. II. Andante  0'56
11. III. Andante  3'08
12. IV. Triste  1'18
13. V. Chorale ‘Christus der ist mein Leben’  2'42

Concerto in D TWV54:D4 for 3 trumpets, timpani, strings & b.c.
14. I. Largo  1'20
15. II. Allegro  2'46
16. III. Adagio  1'56
17. IV. Presto  1'37

Total time 39'19

CD15
Overture in C TWV55:C3 ‘Hamburger Ebb und Fluth’ for 2 oboes, two recorders, bassoon, strings, flute & b.c.
1. I. Overture: Grave – Allegro  4'35
2. II. Sarabande ‘Die schlaffende Thetis’  2'17
3. III. Bourrée ‘Die erwachende Thetis’  1'17
4. IV. Loure ‘Der verliebte Neptunes’  1'59
5. V. Gavotte ‘Die spielenden Najaden’  0'42
6. VI. Harlequinade ‘Der scherzende Tritonus’  1'05

Total time 38'15
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<td>39</td>
<td>7 VII. Tempête ‘Der stürmende Aeolus’</td>
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<td>8 VIII. Menuet ‘Der angenehme Zephir’</td>
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<td>41</td>
<td>9 IX. Gigue ‘Ebbe und Fluth’</td>
<td>1’11</td>
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<td>10 X. Canarie ‘Die lustigen Bots Leute’</td>
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<td>Kammerorchester Carl Philipp Emanuel Bach</td>
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<td>Hartmut Haenchen</td>
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<td>Concerto in E minor TWV51:e2 for oboe, strings &amp; b.c.</td>
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<td>12 II. Allegro molto</td>
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<td>13 III. Largo</td>
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<td>16 II. Largo</td>
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<td>18 I. Largo</td>
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<td>20 III. Largo</td>
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<td>53</td>
<td>21 IV. Presto</td>
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<td>Eberhard Palm, Toni Schumann violin i</td>
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<td>Burkhard Glaetzner oboe</td>
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<td>Reiner Gebauer recorder</td>
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<td>for trumpet, violin concertato, 3 violins, 2 violas, cello obbligato &amp; b.c.</td>
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<td>54</td>
<td>1 I. Vivace</td>
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<td>2 II. Adagio</td>
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<td>3 III. Allegro</td>
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<td>Concerto à 4 in D minor TWV43:d2 for 2 violins, viola &amp; b.c.</td>
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<td>6 III. Andante</td>
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<td>Sonata in E minor TWV44:e5 for 2 violins, 2 violas &amp; b.c.</td>
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<td>12 I. Adagio</td>
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<td>13 II. Allegro</td>
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<td>67</td>
<td>14 III. Grave</td>
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<td>15 IV. Allegro</td>
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<td>Concerto in D TWV51:D8 for horn, violin, 2 violas &amp; b.c.</td>
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<td>16 II. Vivace</td>
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<td>17 II. Largo</td>
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<td>72</td>
<td>19 I. (Without tempo indication)</td>
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<td>73</td>
<td>20 II. (Without tempo indication)</td>
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<td>21 III. Adagio</td>
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<td>22 IV. (Without tempo indication)</td>
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<td>Ensemble CORDIA</td>
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<td>Stefano Veggetti</td>
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95150 Telemann Edition
CD17
Concertos with diverse instruments I

1 Concerto in A minor TWV52:a1* for recorder, viola da gamba, strings & fondamento 14'34
I. (Without tempo indication)
II. Allegro
III. Dolce
IV. Allegro

Dan Laurin recorder
Federico Guglielmo, Claudia Combs, Monica Pellicciari violin
Gianni Maraldi viola
Mauro Valli cello
Vanni Moretto double bass
Cristiano Contadin bass viol
Roberto Loreggian harpsichord

2 Overture in D TWV55:D6 for viola da gamba, strings & b.c. 21'06
I. Ouverture
II. La Trompette
III. Sarabande
IV. Rondeau
V. Bourrée
VI. Courante-Double
VII. Gigue

Mario Folena transverse flute
Federico Guglielmo, Claudia Combs violin
Monica Pellicciari viola
Mauro Valli cello
Riccardo Coelati double bass
Cristiano Contadin bass viol
Roberto Loreggian harpsichord

3 Sinfonia in F TWV50:3* for recorder, viola da gamba, oboe, 2 cornets, 2 trombones, 2 violins, viola & b.c. 7'12
I. Allabreve
II. Andante
III. Vivace

Dan Laurin recorder
Paolo Faldi oboe
Doron Sherwin, Andrea linghisciano cornet
Ermes Giussani, Mauro Morini trombone
Federico Guglielmo, Claudia Combs violin
Gianni Maraldi viola
Mauro Valli cello
Vanni Moretto double bass
Cristiano Contadin bass viol
Roberto Loreggian harpsichord

4 Concerto in A TWV51:A5 for bass viol (‘violetta’), 2 violins & b.c. 9'57
I. Soave
II. Allegro
III. Adagio
IV. Allegro

Federico Guglielmo, Claudia Combs violin
Mauro Valli cello
Riccardo Coelati double bass
Cristiano Contadin bass viol
Roberto Loreggian harpsichord

Total time 53'07
CD18
Concertos with diverse instruments II
1 Concerto in G minor TWV43:g2 for oboe, violin, viola da gamba & b.c. 8'37
   I. Affettuoso
   II. Vivace
   III. Adagio
   IV. Allegro

   Pier Luigi Fabretti oboe
   Federico Guglielmo violin
   Cristiano Contadin bass viol
   Roberto Loreggian harpsichord

   2 Concerto in C TWV43:C3 for flute, viola da gamba, bassoon & harpsichord 10'12
   I. Grave
   II. Allegro
   III. Largo
   IV. Vivace

   Mario Folena transverse flute
   Alberto Guerra bassoon
   Cristiano Contadin bass viol
   Roberto Loreggian harpsichord

3 Sonata in E TWV42:E6 for violin, viola da gamba & b.c. 9'32
   I. Allegro
   II. Largo
   III. Allegro

   Federico Guglielmo, Claudia Combs, Monica Pelliccari violin
   Mauro Valli cello, Riccardo Coletti double bass
   Cristiano Contadin bass viol
   Roberto Loreggian harpsichord

   4 Concerto in B minor TWV43:h3 for flute, viola da gamba, bassoon & b.c. 8'47
   I. Adagio
   II. Vivace
   III. Andante
   IV. Presto

   Mario Folena transverse flute
   Alberto Guerra bassoon
   Federico Toffano cello
   Cristiano Contadin bass viol
   Roberto Loreggian harpsichord

5 Sonata in G TWV42:G6 for harpsichord concertante, viola da gamba & b.c. 8'51
   I. Andante
   II. Allegro
   III. Largo
   IV. Presto

   Roberto Loreggian, Gianmichele Costantin harpsichord
   Cristiano Contadin, Rodney Prada bass viol

   Total time 46'21

CD19
Oboe Concertos Concerto in E minor TWV51:e1 for oboe, strings & b.c.
   1 I. Andante 2'44
   2 II. Allegro molto 2'14
   3 III. Largo 3'32
   4 IV. Allegro 2'21

   Concerto in A TWV51:A2 for oboe d'amore, strings & b.c.
   5 I. Siciliano 3'05
   6 II. Allegro 2'51
   7 III. Largo 3'21
   8 IV. Vivace 4'25

   Concerto in D TWV51:D5 'Gratioso' for oboe, 2 violins, strings & b.c.
   9 I. Gratioso 2'28
   10 II. Vivace 2'06
   11 III. Adagio 1'58
   12 IV. Scherzando 1'58

   Concerto in C minor TWV51:c2 for oboe, strings & b.c.
   13 I. Adagio 1'31
   14 II. Allegro 2'25
   15 III. Adagio 1'38
   16 IV. Allegro 2'47
Concerto in D minor TWV51:d1 for oboe, strings & b.c.
17 I. Adagio  2'02
18 II. Allegro  3'07
19 III. Adagio  0'41
20 IV. Allegro  2'01

Concerto in G TWV51:G3 for oboe d'amore, strings & b.c.
21 I. Soave  3'04
22 II. Allegro  4'31
23 III. Adagio  2'02
24 IV. Vivace  4'56

Thomas Indermühle oboe
English Chamber Orchestra

Concerto in E minor TWV52:e1*† for recorder, flute, 2 violins, viola, violone & harpsichord
1 I. Largo  3'43
2 II. Allegro  3'50
3 III. Largo  3'03
4 IV. Allegro  2'28

Sonata in D minor TWV42:d10for recorder, violin & b.c.
5 I. Allegro  2'09
6 II. Adagio  2'26
7 III. Allegro  2'22
8 IV. Presto  1'43

from Essercizii musici
Solo No. 10 in C TWV41:C5 for recorder & b.c.
9 I. Adagio – Allegro – Adagio – Allegro  2'20
10 II. Larghetto  2'01
11 III. Vivace  2'35

Sonata in E minor TWV42:e6 for recorder, flute & harpsichord
12 I. Affettuoso  2'35
13 II. Allegro  1'53
14 III. Grave  1'51
15 IV. Allegro  1'37

from Essercizii musici
Solo No.2 in D TWV41:D9 for flute & b.c.
16 I. Largo  2'56
17 II. Vivace  2'59
18 III. Dolce  2'53
19 IV. Allegro  2'30

from Musique de table, Production I
Quartet in G TWV43:G2 for flute, oboe, violin & b.c.
20 I. Largo – Allegro – Largo  3'20
21 II. Vivace – Moderato – Vivace  6'29
22 III. Grave  0'37
23 IV. Vivace  2'56

Il Rossignolo on original instruments
Martino Noferi recorder & oboe
Marica Testi transverse flute
Stefano Barneschi violin
Chiara Zanisi* violin
Agostino Mattioni* viola
Jean-Marie Quint cello
Ludovico Takeshi Minasi* cello
Amenigo Bernardi* double bass
Ottaviano Tenerani harpsichord

Total time 64'50

CD20
Virtuoso Concertos & Sonatas
Concerto in E minor TWV52:e1*† for recorder, flute, 2 violins, viola, violone & harpsichord
1 I. Largo  3'43
2 II. Allegro  3'50
3 III. Largo  3'03
4 IV. Allegro  2'28

Sonata in D minor TWV42:d10for recorder, violin & b.c.
5 I. Allegro  2'09
6 II. Adagio  2'26
7 III. Allegro  2'22
8 IV. Presto  1'43

from Essercizii musici
Solo No. 10 in C TWV41:C5 for recorder & b.c.
9 I. Adagio – Allegro – Adagio – Allegro  2'20
10 II. Larghetto  2'01
11 III. Vivace  2'35

Sonata in E minor TWV42:e6 for recorder, flute & harpsichord
12 I. Affettuoso  2'35
13 II. Allegro  1'53
14 III. Grave  1'51
15 IV. Allegro  1'37

from Essercizii musici
Solo No.2 in D TWV41:D9 for flute & b.c.
16 I. Largo  2'56
17 II. Vivace  2'59
18 III. Dolce  2'53
19 IV. Allegro  2'30

from Musique de table, Production I
Quartet in G TWV43:G2 for flute, oboe, violin & b.c.
20 I. Largo – Allegro – Largo  3'20
21 II. Vivace – Moderato – Vivace  6'29
22 III. Grave  0'37
23 IV. Vivace  2'56

Il Rossignolo on original instruments
Martino Noferi recorder & oboe
Marica Testi transverse flute
Stefano Barneschi violin
Chiara Zanisi* violin
Agostino Mattioni* viola
Jean-Marie Quint cello
Ludovico Takeshi Minasi* cello
Amenigo Bernardi* double bass
Ottaviano Tenerani harpsichord

Total time 61'29
CD21
Virtuoso Concertos & Sonatas

Concerto in E minor TWV52:e1** for recorder, flute, 2 violins, viola, violone & harpsichord
1. I. Largo 3'43
2. II. Allegro 3'50
3. III. Largo 3'03
4. IV. Allegro 2'28

Sonata in D minor TWV42:d10 for recorder, violin & b.c.
5. I. Allegro 2'09
6. II. Adagio 2'26
7. III. Allegro 2'22
8. IV. Presto 1'43

from Essercizi musici
Solo No.10 in C TWV41:C5 for recorder & b.c.
9. I. Adagio – Allegro – Adagio – Allegro 2'20
10. II. Larghetto 2'01
11. III. Vivace 2'35

Sonata in E minor TWV42:e6 for recorder, flute & harpsichord
12. I. Affettuoso 2'35
13. II. Allegro 1'53
14. III. Grave 1'51
15. IV. Allegro 1'37

from Essercizi musici
Solo No.2 in D TWV41:D9 for flute & b.c.
16. I. Largo 2'56
17. II. Vivace 2'59
18. III. Dolce 2'53
19. IV. Allegro 2'30

from Musique de table, Production I
Quartet in G TWV43:G2 for flute, oboe, violin & b.c.
20. I. Largo – Allegro – Largo 3'20
21. II. Vivace – Moderato – Vivace 6'29
22. III. Grave 0'37
23. IV. Vivace 2'56

Il Rossignolo on original instruments
Martino Noferi recorder & oboe
Marica Testi transverse flute
Stefano Barneschi violin
Chiara Zanisi* violin
Agostino Mattioni* viola
Jean-Marie Quint cello
Ludovico Takeshi Minasi* cello
Amerigo Bernardi* double bass
Ottaviano Tenerani harpsichord

Total time 65'41
CD22
Paris Quartets II
Nouveaux quatrours en six suites à une transverse flute, un violon, une basse de viole ou violoncelle et basse continue (Paris, 1738)

Quartet No.1 in D TWV43:D3 for flute, violin & b.c.
1. Prélude: Vivement 2'16
2. II. Tendrement 1'46
3 III. Vite 2'48
4 IV. Gaiement 2'54
5 V. Modérément 4'32
6 VI. Vite 2'33

Quartet No.2 in A minor TWV43:a2 for flute, viola da gamba & b.c.
7 I. Prélude: Allègrement 2'46
8 II. Flatteusement 4'41
9 III. Légèrement 2'02
10 IV. Un peu vivement 2'40
11 V. Vite 1'51
12 VI. Coulant 5'16

Quartet No.3 in G TWV43:G4 for flute, viola da gamba & b.c.
13 I. Prélude: Un peu vivement 1'57
14 II. Légèrement 3'35
15 III. Gracieusement 1'44
16 IV. Vite 3'01
17 V. Modéré 5'23
18 VI. Gai 1'46
19 VII. Lentement – Vite – Lentement – Vite 4'19

Musica ad Rhenum
Jed Wentz transverse flute
Igor Ruhadze violin
Cassandra L. Luckhardt viola da gamba
Job ter Haar cello
Michael Borgstede harpsichord

Total time 58'01

CD23
Paris Quartets III
Nouveaux quatrours en six suites à une transverse flute, un violon, une basse de viole ou violoncelle et basse continue (published in Paris, 1738)

Quartet No.4 in B minor TWV43:h2 for flute, violin, cello & b.c.
1 I. Prélude: Vivement – Flatteusement – Vivement 5'36
2 II. Coulant 1'40
3 III. Gai 3'35
4 IV. Vite 1'27
5 V. Tristement 2'57
6 VI. Menuet: Modéré 4'00

Quartet No.5 in A TWV43:A3 for flute, violin, cello & b.c.
7 I. Prélude: Vivement 2'02
8 II. Gai 1'42
9 III. Modéré 1'35
10 IV. Moderé 3'39
11 V. Pas vite 1'41
12 VI. Un peu gai 2'31

Quartet No.6 in E minor TWV43:e4 for flute, violin, cello & b.c.
13 I. Prélude: A discretion – Tres vite – A discretion 5'07
14 II. Un peu gai 2'32
15 III. Vite 1'29
16 IV. Gracieusement 2'45
17 V. Distrait 3'10
18 VI. Modéré 3'42

Musica ad Rhenum
Jed Wentz transverse flute
Igor Ruhadze violin
Job ter Haar cello
Michael Borgstede harpsichord

Total time 52'03
CD24
Recorder Sonatas
Sonata in C TWV41:C5 for recorder & b.c.
1. I. Adagio – Allegro – Adagio – Allegro 2'17
2. II. Larghetto 1'44
3. III. Vivace 2'56

Sonata in A TWV42:A1 for recorder, harpsichord & b.c.
4. I. Largo 2'11
5. II. Allegro 3'43
6. III. Largo 2'22
7. IV. Vivace 1'33

Sonata in D minor TWV41:d4 for recorder & b.c.
8. I. Affettuoso 1'31
9. II. Presto 3'52
10. III. Grave 0'41
11. IV. Allegro 2'58

Sonata in F minor TWV41:f1 for recorder & b.c.
12. I. Triste 2'13
13. II. Allegro 4'14
14. III. Andante 1'23
15. IV. Vivace 1'52

Sonata in B flat TWV42:B4 for recorder, harpsichord & b.c.
16. I. Dolce 2'18
17. II. Vivace 1'46
18. III. Siciliana 2'15
19. IV. Vivace 1'30

Sonata in C TWV41:C2 for recorder & b.c.
20. I. Cantabile 1'15
21. II. Allegro 1'58
22. III. Grave 1'21
23. IV. Vivace 1'56

Ensemble Tripla Concordia
Lorenzo Cavasanti recorder
Caroline Boersma cello
Sergio Ciomei harpsichord I
Mario Martinoli harpsichord II

Total time 50'00

CD25
Sonatas for violin and bass viol with basso continuo
1 Sonata in G minor TWV42:g1 8'11
   Adagio – Vivace – Adagio – Allegro

2 Sonata in G TWV42:g10 8'08
   Cantabile – Vivace – Affettuoso – Allegro

3 Sonata in E TWV42:E7 10'16
   Siciliana – Presto – Andante – Vivace

4 Sonata in G minor TWV42:g10 10'14
   Cantabile – Allegro – Largo – Vivace

5 Sonata in D TWV42:D9 7'48
   Dolce – Presto – Pastorale – Vivace

6 Sonata in B minor TWV42:h6 9'37
   Largo – Vivace – Andante – Allegro

7 Sonata in F TWV42:F10 10'10
   Grave – Allegro – Andante – Vivace

8 Sonata in G minor TWV42:g11 10'48
   Cantabile – Vivace – Dolce – Allegro

Federico Guglielmo violin
Cristiano Contadin bass viol
Roberto Loreggian harpsichord

Total time 75'50

95150 Telemann Edition
CD26
Sonatas for flute and bass viol with basso continuo
1 Sonata in C minor TWV42:c6
   Andante – Allemande – Menuet – Aria: Largo –
   Gigue – Réjouissance: Presto
2 Sonata in A minor TWV42:a7
   Andante – Allegro – Adagio – Allegro
3 Sonata in F TWV42:F5
   Dolce – Allegro – Largo – (Without tempo marking)
4 Sonata in G minor TWV42:g15
   Vivace – Cantabile – Vivace
5 Sonata in B minor TWV42:h4
   Largo – Vivace – Dolce – Vivace
6 Sonata in G minor TWV42:g7
   Siciliana – Allegro – Adagio – Allegro assai
7 Sonata in G TWV43:G10* for flute, 2 bass viols & b.c.
   Vivace – Andante – Vivace
8 Sonata in G TWV43:G12*† for flute, 2 bass viols & b.c.
   Dolce – Allegro – Soave – Vivace

Mario Folena transverse flute
Cristiano Contadin bass viol
Rodney Prada bass viol *
Federico Toffano cello†
Roberto Loreggian harpsichord

Total time 74'18

CD27
Sonatas for oboe and treble viol with basso continuo
1 Sonata in E minor TWV42:e5
   (Without tempo indication) – Vivace – Grave – Vivace
2 Sonata in G TWV42:G8
   Soave – Allegro – Andante – Allegro
3 Sonata in C minor TWV42:c3
   Gratioso – Con contento – Sospirando – Spirituoso – Vivace
4 Sonata in G minor TWV42:g6
   Largo – Vivace – Andante – Presto
5 Sonata in A TWV42:A10*
   Cantabile – Vivace – Andante – (Without tempo marking)

Pier Luigi Fabretti oboe
Cristiano Contadin treble viol
Federico Toffano cello†
Roberto Loreggian harpsichord

Sonatas for recorder and treble viol with basso continuo
6 Sonata in G minor TWV42:g9†
   Soave ma non adagio – Vivace – Largo – Allegro
7 Sonata in C TWV42:C21
   Dolce – Allegro – Grave – Vivace
8 Sonata in D minor TWV42:d7†
   Andante – Vivace – Adagio – (Without tempo marking)
9 Sonata in F TWV42:F6†
   Vivace – Largo – Allegro
10 Sonata in F TWV42:F3† for recorder, bass viol & b.c.
   Vivace – Mesto – Allegro

Paolo Faldi recorder†
Dan Laurin recorder‡
Cristiano Contadin treble & bass viol
Mauro Valli cello
Roberto Loreggian harpsichord

Total time 66'26
CD28
Sonatas & Trios for viola da gamba
Sonata in C minor TWV42:c6 for flute, viola da gamba & b.c.
1 I. Andante 2'03
2 II. Allemande 3'13
3 III. Menuet 1'13
4 IV. Aria 3'01
5 V. Gigue 1'33
6 VI. Réjouissance: Presto 1'16
from Essercizii musici
Sonata No.9 in E minor TWV41:e5 for viola da gamba & b.c.
7 I. Cantabile 1'35
8 II. Allegro 2'39
9 III. Recitative – Arioso 1'55
10 IV. Vivace 2'42
from Six Concerts et Six Suites
Concerto No.2 in G minor TWV42:g2 for flute, concertante harpsichord & viola da gamba
11 I. Largo 3'27
12 II. Vivace 3'33
13 III. Soave 2'24
14 IV. Vivace 2'18
from Der getreue Music-Meister
Sonata in D T WV40:1 for viola da gamba
15 I. Andante 3'33
16 II. Vivace 2'03
17 III. Recitative – Arioso (Andante) 3'39
18 IV. Vivace 2'33
Rameau-Trio
Karl-Heinz Passin flute
Siegfried Pank viola da gamba
Maria Bräutigam harpsichord
Total time 45'00

CD29
Scherzi melodichi
(Hamburg, 1734)
Monday, TWV42:A4
1 Introduzione prima: Vivace 1'36
2 II. Moderato 1'40
3 II. Allegro 0'48
4 III. Tempo giusto 1'36
5 IV. Allegro 1'02
6 V. Vivace 1'44
7 VI. Presto 1'10
Tuesday, TWV42:B3
8 Introduzione seconda: Allegro 1'06
9 I. Vivace 1'58
10 II. Presto 1'15
11 III. Allegro 1'07
12 IV. Largo 1'23
13 V. Vivace 1'27
14 VI. Allegro 1'14
Wednesday, TWV42:G5
15 Introduzione terza: Vivace 1'44
16 I. Vivace 1'10
17 II. Presto 0'26
18 III. Moderato 1'43
19 IV. Presto 0'34
20 V. Vivace 1'27
21 VI. Allegro 1'13
Thursday, TWV42:Es2
22 Introduzione quarta: Allegro 1'25
23 I. Spirituoso 1'03
24 II. Presto 0'47
25 III. Vivace 1'07
26 IV. Gratoso 0'56
27 V. Allegro 1'34
28 VI. Vivace 1'30
Friday, TWV42:e4
29 Introduzione quinta: Allegro 1'28
30 I. Allegro 1'06
31 II. Vivace 1'08
32 III. Spirituoso 1'07
33 IV. Largo 1'16
34 V. Presto 0'59
35 VI. All° all° [Allegro Allegro] 0'54

Saturday, TWV42:g3
36 Introduzione sesta: Vivace 1'17
37 I. Presto 0'50
38 II. Dolce 2'29
39 III. Allegro 0'55
40 IV. Vivace 1'17
41 V. Allegro 0'46
42 VI. Vivace 1'18

Sunday, TWV42:D7
43 Introduzione settima: 1'43
Largo – Presto – Largo
44 I. Andante 1'31
45 II. Moderato 1'21
46 III. Vivace 1'07
47 IV. Dolce 1'59
48 V. Vivace 1'24
49 VI. Allegro 0'48

Ensemble Symposium
Eva Saladin violin
Simone Laghi viola
Marco Lo Cicero violone
Federica Bianchi harpsichord

Total time 63'16

CD30
12 Fantasias for flute without bass
(Hamburg, 1732–3)

Fantasia No.1 in A TWV40:2
1 I. Vivace 2'17
2 II. Allegro 0'56

Fantasia No.2 in A minor TWV40:3
3 I. Grave 0'51
4 II. Vivace 1'22
5 III. Adagio 1'12
6 IV. Allegro 1'27

Fantasia No.3 in B minor TWV40:4
7 I. Largo – Vivace – Largo – Vivace 2'18
8 II. Allegro 1'33

Fantasia No.4 in B flat TWV40:5
9 I. Andante 1'00
10 II. Allegro 1'16
11 III. Presto 1'03

Fantasia No.5 in C TWV40:6
12 I. Presto – Largo – Presto – Largo 1'09
13 II. Allegro 1'06
14 III. Allegro 1'38

Fantasia No.6 in D minor TWV40:7
15 I. Dolce 3'44
16 II. Allegro 1'14
17 III. Spirituoso 1'05

Fantasia No.7 in D TWV40:8
18 I. Alla francese 4'15
19 II. Presto 0'47

Fantasia No.8 in E minor TWV40:9
20 I. Largo 1'55
21 II. Spirituoso 0'51
22 III. Allegro 1'07
Fantasia No.9 in E TWV40:10
23 I. Affetuoso  2'50
24 II. Allegro  0'55
25 III. Grave  0'18
26 IV. Vivace  1'43

Fantasia No.10 in F sharp minor TWV40:11
27 I. A tempo giusto  2'30
28 II. Presto  1'05
29 III. Moderato  1'14

Fantasia No.11 in G TWV40:12
30 I. Allegro  1'04
31 II. Adagio – Vivace  1'18
32 III. Allegro  1'05

Fantasia No.12 in G minor TWV40:13
33 I. Grave – Allegro – Grave – Allegro  1'49
34 II. Dolce  0'30
35 III. Allegro  0'13
36 IV. Presto  2'49

Jed Wentz flute
Total time 53'44

CD31
12 Fantasias for violin without bass
(Hamburg, 1735)

Fantasia No.1 in B flat TWV40:14
1 I. Largo  2'28
2 II. Allegro  1'44
3 III. Grave  1'38
4 IV. Si replica l’allegro  1'50

Fantasia No.2 in G TWV40:15
5 I. Largo  1'40
6 II. Allegro  2'05
7 III. Allegro  0'47

Fantasia No.3 in F minor TWV40:16
8 I. Adagio  1'44
9 II. Presto  1'30
10 III. Grave – Vivace  1'18

Fantasia No.4 in D TWV40:17
11 I. Vivace  1'55
12 II. Grave  0'45
13 III. Allegro  2'13

Fantasia No.5 in A TWV40:18
14 I. Allegro – Presto – Allegro – Presto  2'09
15 II. Andante  0'41
16 III. Allegro  2'15

Fantasia No.6 in E minor TWV40:19
17 I. Grave  2'23
18 II. Presto  1'37
19 III. Siciliana  1'46
20 IV. Allegro  2'44

Fantasia No.7 in E flat TWV40:20
21 I. Dolce  2'06
22 II. Allegro  3'07
23 III. Largo  2'25
24 IV. Presto  1'05

Fantasia No.8 in E TWV40:21
25 I. Piacevolmente  1'48
26 II. Spirituoso  2'27
27 III. Allegro  0'39

Fantasia No.9 in B minor TWV40:22
28 I. Siciliana  2'18
29 II. Vivace  2'44
30 III. Allegro  1'32
Fantasia No. 10 in D TWV40:23
31 I. Presto  1'40
32 II. Largo  2'36
33 III. Allegro  0'53

Fantasia No. 11 in F TWV40:24
34 I. Un poco vivace  1'49
35 II. Soave  1'36
36 III. Da capo: Un poco vivace  1'46
37 IV. Allegro  0'48

Fantasia No. 12 in A minor TWV40:25
38 I. Moderato  2'13
39 II. Vivace  1'24
40 III. Presto  0'56

Federico Guglielmo violin

CD32
Fugues légères et petits jeux à clavessin seul
(Hamburg, 1738-9)

20 kleine Fugen
(Hamburg, 1731)
7 Fugue No. 1 in D TWV30:1  0'55
8 Fugue No. 2 in A TWV30:2  1'22
9 Fugue No. 3 in G TWV30:3  1'09
10 Fugue No. 4 in E minor TWV30:4  1'06
11 Fugue No. 5 in D minor TWV30:5  1'37
12 Fugue No. 6 in C TWV30:6  1'02
13 Fugue No. 7 in B minor TWV30:7  1'11
14 Fugue No. 8 in D TWV30:8  1'06
15 Fugue No. 9 in A minor TWV30:9  1'10
16 Fugue No. 10 in E minor TWV30:10  0'52
17 Fugue No. 11 in C TWV30:11  1'11
18 Fugue No. 12 in E minor TWV30:12  1'04
19 Fugue No. 13 in C minor TWV30:13  1'11
20 Fugue No. 14 in A minor TWV30:14  0'58
21 Fugue No. 15 in B minor TWV30:15  1'07
22 Fugue No. 16 in D minor TWV30:16  1'17
23 Fugue No. 17 in A minor TWV30:17  0'36
24 Fugue No. 18 in F TWV30:18  1'06
25 Fugue No. 19 in G TWV30:19  1'18
26 Fugue No. 20 in A minor TWV30:20  1'34

Roberto Loreggian harpsichord & organ

Total time  52'01

CD33
48 Chorale Preludes
Telemanns fugirende und verandernde Choraele (Hamburg, 1735)
1 Vater unser im Himmelreich TWV31:1–2  2'36
2 Allein Gott in der Höh sei Ehr TWV31:3–4  2'06
3 Komm, Heiliger Geist, Herre Gott TWV31:5–6  3'47
4 Herr Jesu Christ, dich zu uns wend TWV31:7–8  2'55
5 Schmücke dich, o liebe Seele TWV31:9–10  2'55
6 Straf mich nicht in deinem Zorn TWV31:11–12  3'11
7 O wir armen Sünder TWV31:13–14  3'01
8 Alle Menschen müssen sterben TWV31:15–16  2'52
9 O Lamm Gottes, unschuldig TWV31:17–18  2'30
10 Ich ruf zu dir, Herr Jesu Christ TWV31:19–20  3'24
11 Ach Herr, mich armen Sünder TWV31:21–22  3'44
12 Christus, der uns selig macht TWV31:23–24  3'18
13 Durch Adams Fall ist ganz verderbt TWV31:25–26  2'43
14 Christ lag in Todesbanden TWV31:27–28  2'57
15 Erschienen ist der herrlich Tag TWV31:29–30  2'36
16 Herr Christ, der einig Gottes Sohn TWV31:31–32  2'22
17 Jesu, meine Freude TWV31:33–34  3'25
18 Was mein Gott will, das g’scheh allzeit TWV31:35–36  3'05
19 Wie schön leuchtet der Morgenstern TWV31:37–38  2'54
20 Herr Jesu Christ, dich zu uns wend TWV31:39–40  2'35
21 Gott der Vater wohn uns bei TWV31:41–42  3'00
22 Ach Gott, vom Himmel sieh darein TWV31:43–44  3'45
23 Wer weiss, wie nahe mir mein Ende TWV31:45–46  2'52
24 Nun danket alle Gott TWV31:47–48  3'11

Roberto Loreggian harpsichord & organ

Total time  71'58

CD34
Overtures
VI Ouverturen nebst zween Folgesätzen
(Nuremberg, c.1742)

Overture No.1 in G minor TWV32:5
1. [Lento – Vivace – Lento]  4'04
2. II. Larghetto e scherzando  3'27
3. III. Allegro  2'48

Overture No.2 in A TWV32:6
4. I. [Andante – Allegro]  3'26
5. II. Largo e scherzando  3'33
6. III. Presto  4'18

Overture No.3 in F TWV32:7
7. I. [Lento – Vivace – Lento]  4'45
8. II. Dolce e scherzando  2'36
9. III. Allegro  2'26

Overture No.4 in E minor TWV32:8
11. II. Moderato e scherzando  2'47
12. III. Allegro – Piacevole – Allegro  3'54

Overture No.5 in E flat TWV32:9
13. I. [Andante grazioso – Allegro –]  4'57
14. II. Soave e scherzando  2'47
15. III. Vivace  2'44

Overture No.6 in B minor TWV32:10
16. I. [Lento – Vivace – Lento]  4'34
17. II. Pastorello, tempo giusto  3'31
18. III. Allegro  2'52

Roberto Loreggian harpsichord & organ

Total time  64'20

CD35
Overture & Suites for harpsichord I

from Der getreue Music-Meister
Partia in G TWV32:1
1. I. Preludio  0'45
2. II. Aria: Dolce  1'59
3. III. Rondeau  1'17
4. IV. Menuet I & II  2'49
5. V. Gigue à l’Angloise  0'34

from Der getreue Music-Meister
Overture in D minor TWV32:2
‘Ouverture à la Polonaise’
6. I. Ouverture  3'13
7. II. Bourrée  1'07
8. III. Loure  1'43
9. IV. Gavotte en Rondeau  1'08
10. V. Menuet  2'06
11. VI. Giga  1'40

Roberto Loreggian harpsichord & organ

Total time  64'20

51
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from Essercizii musici
Solo in C TWV32:3
12 I. Largo  2'21
13 II. Allemanda  3'04
14 III. Lura  2'29
15 IV. Corrente  2'29
16 V. Menuet I & II  2'46
17 VI. Giga  2'30

from Essercizii musici
Solo in F TWV32:4
18 I. Cantabile  4'43
19 II. Bourrée  1'29
20 III. Sarabande  2'06
21 IV. Gavotte  2'02
22 V. Passepied  0'56
23 VI. Gigue  2'07

Overture in C TWV32:11
24 I. Ouverture  3'11
25 II. Entrée  1'59
26 III. Gavotte  1'06
27 IV. Marche  1'41
28 V. Gigue  1'31

Overture in A minor TWV32:12
29 I. Ouverture  3'45
30 II. Gavotte  1'41
31 III. Loure  1'57
32 IV. Allemanda  2'25
33 V. Menuet I & II  1'53
34 VI. Bourrée  1'36
35 VII. Gigue  2'58

Roberto Loreggian harpsichord & organ

Total time  73'26

CD36
Overture & Suites for harpsichord II

Overture in G TWV32:13
1 I. Ouverture  4'34
2 II. Courante  1'39
3 III. Bourrée I & II  2'25
4 IV. Aria  2'43
5 V. Allemanda  1'18
6 VI. Menuet & Trio  1'53

Suite in A TWV32:14 (attr. J.S. Bach BWV824)
7 I. Allemanda  3'29
8 II. Courante  1'49
9 III. Gigue  2'29

Overture in A TWV32:15
10 I. Ouverture  6'07
11 II. Courante  1'40
12 III. Rigaudon I & II  1'47
13 IV. Hornpipe  2'10

Overture in A TWV32:16
14 I. Prélude  1'16
15 II. Passepied I & II  1'55
16 III. Aria  2'05
17 IV. Bourrée  0'53
18 V. Loure  2'28
19 VI. Menuet & Trio  2'14
20 VII. Gigue  1'10

Suite in C TWV32:17
21 I. Allemanda  2'37
22 II. Hornpipe  1'00
23 III. Rondeau  1'49
24 IV. Bourrée I & II  2'08
25 V. Gigue  1'35
Partia in A TWV32:18 (attr. J.S.Bach BWV832)
26 I. Allemande 2'32
27 II. Air pour les Trompettes 2'45
28 III. Sarabande 2'31
29 IV. Bourrée 0'53
30 V. Gigue 1'14

Roberto Loreggian harpsichord & organ

Total time 65'25

CD37
36 Fantasias I
[36] Fantaisies pour le clavecin (Hamburg 1732–3)

Fantasia No.1 in D TWV33:1
1 I. Allegro 1'20
2 II. Adagio 1'30
3 III. Allegro 1'25

Fantasia No.2 in D minor TWV33:2
4 I. Presto 1'29
5 II. Adagio 1'15
6 III. Presto 1'33

Fantasia No.3 in E TWV33:3
7 I. Vivace 1'31
8 II. Largo 2'31
9 III. Vivace 1'35

Fantasia No.4 in E minor TWV33:4
10 I. Allegro 1'24
11 II. Dolce 0'43
12 III. Allegro 1'29

Fantasia No.5 in F TWV33:5
13 I. Vivace 1'40
14 II. Largo 0'49
15 III. Vivace 1'42

Fantasia No.6 in F minor TWV33:6
16 I. Tempo di Minuetto 1'59
17 II. Largo 1'06
18 III. Tempo di Minuetto 2'04

Fantasia No.7 in G TWV33:7
19 I. Presto 1'30
20 II. Largo 0'58
21 III. Presto 1'35

Fantasia No.8 in G minor TWV33:8
22 I. Vivace 1'27
23 II. Cantabile 2'44
24 III. Vivace 1'33

Fantasia No.9 in A TWV33:9
25 I. Allegro 1'40
26 II. Grave 0'46
27 III. Allegro 1'44

Fantasia No.10 in A minor TWV33:10
28 I. Allegro 1'53
29 II. Largo 1'01
30 III. Allegro 1'56

Fantasia No.11 in B flat TWV33:11
31 I. Allegro 1'59
32 II. Largo 1'03
33 III. Allegro 2'04

Fantasia No.12 in E flat TWV33:12
34 I. Vivace 1'24
35 II. Largo 0'42
36 III. Vivace 1'26

Andrea Coen harpsichord

Total time 54'49
<table>
<thead>
<tr>
<th>Fantasia No.13 in C minor TWV33:13</th>
<th></th>
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</thead>
<tbody>
<tr>
<td>1. Tendrement</td>
<td>1'22</td>
</tr>
<tr>
<td>2. Vivement</td>
<td>1'16</td>
</tr>
<tr>
<td>3. III. Tendrement</td>
<td>1'29</td>
</tr>
<tr>
<td>4. IV. Très vite</td>
<td>0'32</td>
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<thead>
<tr>
<th>Fantasia No.14 in C TWV33:14</th>
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<tr>
<td>5. I. Grave ment</td>
<td>2'29</td>
</tr>
<tr>
<td>6. II. Gayment</td>
<td>1'30</td>
</tr>
<tr>
<td>7. III. Grave ment</td>
<td>2'38</td>
</tr>
<tr>
<td>8. IV. Allègrement</td>
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<thead>
<tr>
<th>Fantasia No.15 in B minor TWV33:15</th>
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<tbody>
<tr>
<td>9. I. Pompeusement</td>
<td>1'35</td>
</tr>
<tr>
<td>10. II. Allègrement</td>
<td>0'59</td>
</tr>
<tr>
<td>11. III. Pompeusement</td>
<td>1'36</td>
</tr>
<tr>
<td>12. IV. Gayment</td>
<td>0'38</td>
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<th>Fantasia No.16 in D TWV33:16</th>
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<tr>
<td>13. I. Graveusement</td>
<td>1'38</td>
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<tr>
<td>14. II. Vivement</td>
<td>1'33</td>
</tr>
<tr>
<td>15. III. Graveusement</td>
<td>1'39</td>
</tr>
<tr>
<td>16. IV. Vite</td>
<td>0'36</td>
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<table>
<thead>
<tr>
<th>Fantasia No.17 in G minor TWV33:17</th>
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<tbody>
<tr>
<td>17. I. Mélodieusement</td>
<td>1'27</td>
</tr>
<tr>
<td>18. II. Spirituellement</td>
<td>1'24</td>
</tr>
<tr>
<td>19. III. Mélodieusement</td>
<td>1'36</td>
</tr>
<tr>
<td>20. IV. Vite, en sol min.</td>
<td>0'32</td>
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<table>
<thead>
<tr>
<th>Fantasia No.18 in B flat TWV33:18</th>
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<tbody>
<tr>
<td>21. I. Tendrement</td>
<td>1'50</td>
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<tr>
<td>22. II. Gayment</td>
<td>1'25</td>
</tr>
<tr>
<td>23. III. Tendrement</td>
<td>0'32</td>
</tr>
<tr>
<td>24. IV. Vite</td>
<td>0'30</td>
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<table>
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<tr>
<th>Fantasia No.19 in A minor TWV33:19</th>
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<tbody>
<tr>
<td>25. I. Lentement</td>
<td>1'53</td>
</tr>
<tr>
<td>26. II. Allègrement</td>
<td>1'07</td>
</tr>
<tr>
<td>27. III. Lentement</td>
<td>1'53</td>
</tr>
<tr>
<td>28. IV. Vivement</td>
<td>0'45</td>
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<thead>
<tr>
<th>Fantasia No.20 in A TWV33:20</th>
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<tbody>
<tr>
<td>29. I. Graveusement</td>
<td>1'54</td>
</tr>
<tr>
<td>30. II. Vite</td>
<td>1'10</td>
</tr>
<tr>
<td>31. III. Graveusement</td>
<td>0'37</td>
</tr>
<tr>
<td>32. IV. Gayment</td>
<td>0'53</td>
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<table>
<thead>
<tr>
<th>Fantasia No.21 in E minor TWV33:21</th>
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</thead>
<tbody>
<tr>
<td>33. I. Flateusement</td>
<td>1'21</td>
</tr>
<tr>
<td>34. II. Vivement</td>
<td>1'05</td>
</tr>
<tr>
<td>35. III. Flateusement</td>
<td>1'27</td>
</tr>
<tr>
<td>36. IV. Très vite</td>
<td>0'41</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Fantasia No.22 in G TWV33:22</th>
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<tbody>
<tr>
<td>37. I. Modérément</td>
<td>1'47</td>
</tr>
<tr>
<td>38. II. Vivement</td>
<td>1'51</td>
</tr>
<tr>
<td>39. III. Modérément</td>
<td>1'47</td>
</tr>
<tr>
<td>40. IV. Gayment</td>
<td>0'43</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Fantasia No.23 in G minor TWV33:23</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>41. I. Pompeusement</td>
<td>1'56</td>
</tr>
<tr>
<td>42. II. Allègrement</td>
<td>1'11</td>
</tr>
<tr>
<td>43. III. Pompeusement</td>
<td>1'39</td>
</tr>
<tr>
<td>44. IV. Vite</td>
<td>0'30</td>
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<table>
<thead>
<tr>
<th>Fantasia No.24 in B flat TWV33:24</th>
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<tbody>
<tr>
<td>45. I. Graveusement</td>
<td>2'34</td>
</tr>
<tr>
<td>46. II. Gaillardement</td>
<td>1'05</td>
</tr>
<tr>
<td>47. III. Graveusement</td>
<td>1'19</td>
</tr>
<tr>
<td>48. IV. Vite</td>
<td>0'59</td>
</tr>
</tbody>
</table>

**Andrea Coen harpsichord**

**Total time** 64'05
Fantasia No. 25 in F TWV33:25
1. Vivace 1'10
2. Tempo giusto 1'35
3. Vivace 0'42

Fantasia No. 26 in D minor TWV33:26
4. Vivace 1'38
5. Largo 1'59
6. Vivace 1'12

Fantasia No. 27 in E minor TWV33:27
7. Tempo giusto 1'17
8. Presto 0'53
9. Tempo giusto 1'22

Fantasia No. 28 in G TWV33:28
10. Vivace 1'21
11. Dolce 1'36
12. Vivace 1'25

Fantasia No. 29 in G minor TWV33:29
13. Allegro 1'31
14. Soave 1'28
15. Allegro 1'36

Fantasia No. 30 in C minor TWV33:30
16. Gratioso 1'11
17. Vivace 1'05
18. Gratioso 1'02

Fantasia No. 31 in A TWV33:31
19. Presto 1'07
20. Arioso 1'49
21. Presto 1'13

Fantasia No. 32 in A minor TWV33:32
22. Vivace 1'20
23. Minuet 0'49
24. Vivace 1'27

Fantasia No. 33 in B minor TWV33:33
25. Allegro 1'09
26. Con pompa 1'46
27. Allegro 1'12

Fantasia No. 34 in D TWV33:34
28. Allegro 1'20
29. Dolce 1'04
30. Allegro 1'26

Fantasia No. 35 in E flat TWV33:35
31. Vivace 1'31
32. Moderato 1'28
33. Vivace 1'37

Fantasia No. 36 in B flat TWV33:36
34. Vivace 1'52
35. Arioso 1'28
36. Vivace 1'59

Andrea Coen harpsichord

Total time 49'58
### CD40
**Seliges Erwägen des bittern Leidens und Sterbens Jesu Christi TWV5:2 (beginning)**

**Passion oratorio (1722) - Text: Telemann**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Time</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>Sonata</td>
<td>3'15</td>
</tr>
<tr>
<td>2</td>
<td>Chorale: Schmücke dich</td>
<td>1'00</td>
</tr>
<tr>
<td>3</td>
<td>Aria (Jesus): Gute Nacht, ihr meine Lieben</td>
<td>3'45</td>
</tr>
<tr>
<td>4</td>
<td>Recitative (Jesus): Doch, daß ihr möget</td>
<td>0'52</td>
</tr>
<tr>
<td>5</td>
<td>Aria (Die Andacht): Sollt‘ ich deiner wohl vergessen</td>
<td>3'57</td>
</tr>
<tr>
<td>6</td>
<td>Recitative (Jesus): Ich will euch noch</td>
<td>0'52</td>
</tr>
<tr>
<td>7</td>
<td>Chorale: Dein Blut der edle Saft</td>
<td>0'36</td>
</tr>
<tr>
<td>8</td>
<td>Recitative (Die Andacht): Gottlob es ist das Alte nun vergangen</td>
<td>1'41</td>
</tr>
<tr>
<td>9</td>
<td>Aria (Die Andacht): Sollt‘ ich deiner nicht gedenken</td>
<td>3'55</td>
</tr>
<tr>
<td>10</td>
<td>Recitative (Jesus): Nun werd‘ich bald erfahren</td>
<td>1'07</td>
</tr>
<tr>
<td>11</td>
<td>Aria (Petrus): Foltern, foltern</td>
<td>3'16</td>
</tr>
<tr>
<td>12</td>
<td>Recitative (Jesus): Es wird der Hahn</td>
<td>0'22</td>
</tr>
<tr>
<td>13</td>
<td>Aria (Petrus): Foltern, foltern</td>
<td>1'30</td>
</tr>
<tr>
<td>14</td>
<td>Recitative (Die Andacht): Ach Petre</td>
<td>0'49</td>
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<tr>
<td>15</td>
<td>Aria (Die Andacht): Denke nach</td>
<td>4'52</td>
</tr>
<tr>
<td>16</td>
<td>Chorale: Gott, groß über alle Götter</td>
<td>0'55</td>
</tr>
<tr>
<td>17</td>
<td>Aria (Jesus): Vater, Vater</td>
<td>2'38</td>
</tr>
<tr>
<td>18</td>
<td>Accompannato (Die Andacht): O Anblick</td>
<td>1'30</td>
</tr>
<tr>
<td>19</td>
<td>Aria (Die Andacht): ihr blut‘gen Schwärzubinin</td>
<td>4'59</td>
</tr>
<tr>
<td>20</td>
<td>Chorale: Tritt her</td>
<td>0'45</td>
</tr>
<tr>
<td>21</td>
<td>Aria (Caiphas): Recht und Gerechtigkeit</td>
<td>3'51</td>
</tr>
<tr>
<td>22</td>
<td>Recitative (Caiphas/Jesus): Gefangener, was hören wir</td>
<td>1'28</td>
</tr>
<tr>
<td>23</td>
<td>Aria (Jesus): Wenn die Gerichtspoasane</td>
<td>4'10</td>
</tr>
<tr>
<td>24</td>
<td>Recitative (Caiphas): Wie, daß doch Gott</td>
<td>0'45</td>
</tr>
<tr>
<td>25</td>
<td>Aria (Die Andacht): Menschenhände, Menschenlippinen tun</td>
<td>5'00</td>
</tr>
<tr>
<td>26</td>
<td>Recitative (Die Andacht): Doch denke nach</td>
<td>0'37</td>
</tr>
<tr>
<td>27</td>
<td>Chorale: Du edles Angesicht</td>
<td>0'54</td>
</tr>
</tbody>
</table>

**Barbara Locher soprano (Der Glaube, Die Andacht)**

**Zeger Vandersteene tenor (Die Andacht)**

**Stefan Dörr tenor (Petrus)**

**Berthold Possemeyer baritone (Jesus)**

**Johan-René Schmidt baritone (Caiphas)**

**Freiburger Vokalensemble**

**L’Arpa Festante München**

**Wolfgang Schäfer**

Total time: 60'54

### CD41
**Seliges Erwägen des bittern Leidens und Sterbens Jesu Christi TWV5:2 (conclusion)**

**Passion oratorio (1722) - Text: Telemann**

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<th>No.</th>
<th>Title</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Accompannato (Petrus): Ach, ach, was hab‘ ich</td>
<td>0'55</td>
</tr>
<tr>
<td>2</td>
<td>Aria (Petrus): Mir ist die ganze Welt</td>
<td>5'51</td>
</tr>
<tr>
<td>3</td>
<td>Accompannato (Petrus): Ach, könnt‘ich doch</td>
<td>1'23</td>
</tr>
<tr>
<td>4</td>
<td>Aria (Der Glaube): Tränen, die der Glaube</td>
<td>4'10</td>
</tr>
<tr>
<td>5</td>
<td>Chorale: Straf mich nicht in deinem Zorn</td>
<td>0'30</td>
</tr>
<tr>
<td>6</td>
<td>Recitative (Die Andacht): So rufet ihr</td>
<td>0'31</td>
</tr>
<tr>
<td>7</td>
<td>Aria (Die Andacht): Droht der Satan</td>
<td>2'36</td>
</tr>
<tr>
<td>8</td>
<td>Recitative (Die Andacht): Wen seh‘ ich dort</td>
<td>0'42</td>
</tr>
<tr>
<td>9</td>
<td>Aria (Die Andacht): Ich treffen ‘ auf deinen blut‘gen Rücken</td>
<td>4'42</td>
</tr>
<tr>
<td>10</td>
<td>Chorale: O Haupt, voll Blut</td>
<td>1'00</td>
</tr>
<tr>
<td>11</td>
<td>Recitative (Jesus): Nun schließ ich bald</td>
<td>0'30</td>
</tr>
<tr>
<td>12</td>
<td>Aria (Jesus): Ich will kämpfen</td>
<td>5'48</td>
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<tr>
<td>13</td>
<td>Recitative (Die Andacht): So wirst du Lebensbaum</td>
<td>0'41</td>
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<tr>
<td>14</td>
<td>Aria (Die Andacht): Jese wird ans Holz geschlagen</td>
<td>3'48</td>
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<tr>
<td>15</td>
<td>Chorale: Jesu, unter deinem Kreuz</td>
<td>0'51</td>
</tr>
<tr>
<td>16</td>
<td>Aria (Jesus): Es ist vollbracht</td>
<td>2'15</td>
</tr>
<tr>
<td>17</td>
<td>Chorale: O großer Gott</td>
<td>0'30</td>
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<tr>
<td>18</td>
<td>Recitative (Zion): ihr Gottesmörder</td>
<td>0'45</td>
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<tr>
<td>19</td>
<td>Aria (Zion): Erstaunet</td>
<td>4'58</td>
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<tr>
<td>20</td>
<td>Chorale: Nun gibt mein Jesus</td>
<td>0'35</td>
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<tr>
<td>21</td>
<td>Aria: (Die Andacht): Jesus spannt die Gnadenflügel</td>
<td>4'34</td>
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<tr>
<td>22</td>
<td>Recitative (Die Andacht): Nun endlich hat mein Jesus</td>
<td>1'35</td>
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<tr>
<td>23</td>
<td>Chorale: Erscheine mir zum Schilde</td>
<td>0'36</td>
</tr>
</tbody>
</table>

**Barbara Locher soprano (Der Glaube, Die Andacht)**

**Zeger Vandersteene tenor (Die Andacht)**

**Stefan Dörr tenor (Petrus)**

**Berthold Possemeyer baritone (Jesus)**

**Johan-René Schmidt baritone (Caiphas)**

**Freiburger Vokalensemble**

**L’Arpa Festante München**

**Wolfgang Schäfer**

Total time: 50'55
CD42
Die Auferstehung und Himmelfahrt
Jesu TWV6:6
Passion oratorio (1760) · Text: K.W. Ramler

1 Introduction 1'37
2 Chorus: Gott, du wirst seine Seele nicht in der Hölle lassen 2'02
3 Accompagnato (Bass): Judaea zittert, seine Berge heben! 1'26
4 Aria (Bass): Mein Geist, voll Furcht und Freude! 6'50
5 Chorus: Triumph! Triumph! Des Herrn Gesalbter sieget! 0'22
6 Recitative (Alto): Die frommen Töchter Zions 0'53
7 Aria (Alto): Sei gegrüßet, der Fürstenkönig! 6'12
8 Recitative (Tenor, Jesus, Maria): Wer ist die Sionitin? 1'41
9 Duet (Soprano I, Soprano II): Vater deiner schwachen Kinder 4'12
10 Recitative (Alto, Tenor, Jesus): Freundinnen Jesu 1'09
11 Aria (Tenor): Ich folge dir, verklärter Held 3'39
12 Chorus: Tod! Wo ist dein Stachel? 1'12
13 Recitative/Accompagnato (Alto, Jesus): Dort seh' ich aus den Toren 4'25
14 Aria (Soprano): Willkommen, Heiland 4'53
15 Chorus: Triumph! Triumph! Der Fürstenkönig sieget! 1'87
16 Recitative (Alto, Thomas, Jesus): Elf ausgewählte Jünger 1'57
17 Aria (Tenor): Mein Herr! Mein Gott! 4'30
18 Chorus: Triumph! Triumph! Der Sohn des Höchsten sieget! 0'23
19 Recitative (Alto, Jesus): Auf einem Hügel 1'30
20 Duet (Soprano I, Soprano II): Ihr Tore Gottes, öffnet euch 5'38
21 Chorus: Ich folge dir, verklärter Held 1'16
22 Chorus: Der Herr ist König 0'45
23 Chorus & II: Jauchzet, ihr Heiligen 0'37
24 Chorus: Lobet ihn, alle seine Engel 1'30

Klaus Mertens bass (Jesus & Arias)
Nico van der Meel tenor (Thomas & Arias)
Monika Frimmer soprano I (Maria & Arias)
Veronika Winter soprano II (Arias)
Matthias Koch alto (Arias)
Rheinische Kantorei · Das Kleine Konzert
Hermann Max

Total time 59'05

CD43
Der Tag des Gerichts TWV6:8
Passion oratorio (1762) · Text: C.W. Alers

The First Reflection
1 Introduction 2'56
2 Chorus of believers: Der Herr kommt mit vieltausend Heiligen 1'14
3 Recitative (Bass): Ruft immerhin, des Pöbels Wut zu zähmen 0'41
4 Aria (Bass): Fürchtet nur, fürchtet des Donnerers Schelten 0'41
5 Recitative (Bass, Alto, Tenor): Wer ist, der kühn sein Joch zerreißt? 1'41
6 Aria (Tenor): Jetzt weiß ich's, überkluge Köpfe 4'30
7 Recitative (Alto): Genug der Schande bloßgestellt 0'50
8 Aria (Alto): Des Sturmes Donnerstimmen schallen 5'39
9 Recitative (Soprano): Ganz recht, das Endliche vergeht 1'32
10 Chorus of believers: Dann jauchzet der Gerechten Same 2'31

The Second Reflection
11 Chorus: Es rauscht, so rasseln stark rollende Wagen 4'32
12 Accompagnato (Bass): Da sind sie, der Verwüstung Zeichen! 2'22
13 Aria (Bass): Da kreuzen verzehrende Blitze 4'09
14 Recitative (Tenor): Gewaltig Element! 0'48
15 Arioso (Soprano): Ich aber schwinge mich empor 1'59

The Third Reflection
16 Accompagnato (Alto): Ich sehe, Gott, den Engel deiner Rache! 1'29
17 Arioso (Soprano): So spricht der Herr, der mich gesandt 1'35
18 Recitative (Alto): Nun drängt sich der Kreis der ganzen Erde 1'12
19 Aria (Bass): Da kreuzen verzehrende Blitze 2'03
20 Chorus of believers: Du, Ehrenkönig, Jesu Christ 1'16
21 Recitative (Tenor): Da sitzet er, o wie nenn ich ihn? 0'56
22 Chorus of vices: Ach Hilfe! Weh uns! Hilfe! Rat! 1'26
23 Recitative (Tenor): Wie fleh'n umsonst 0'23
24 Aria (Bass): Ein ew'ger Palm umschlingt mein Haar 2'55

The Fourth Reflection
25 Chorus of angels and the elect: Schallt, ihr hohen Jubelioedern 2'25
26 Aria & Chorus of the previous (Bass, Chorus): Nun ist das Heil und die Kraft und das Reich 0'48
27 Arioso (Tenor): Ein ew'ger Palm umschlingt mein Haar 2'55
28 Chorus of the previous: Heilig ist unser Gott! 0'19
29 Arioso (Alto): Heil! Wenn um des Erwürgten willen 2'21
30 Arioso & Chorus of the blessed (Bass, Chorus): Das Lamm, das erwürgt ist 1'36

Total time 59'05
31 Aria (Soprano): Ich bin erwacht nach Gottes Bilde 1'52
32 Chorus of the blessed: Lobt ihn, ihr Seraphinen-Chöre! 2'15
33 Recitative (Alto): Es ist geschehen! Die Tugend ist gerächt! 2'15
34 Chorus (the heavenly choirs): Die Rechte des Herrn ist erhöhet 1'42

Ann Monoyios soprano
David Cordier alto
Wilfried Jochens tenor
Stephan Schreckenberger bass
Rheinische Kantorei · Das Kleine Konzert
Hermann Max

Total time 70'45

CD44
Cantatas from Harmonischer Gottesdienst I

1 Am Feste der heil. Dreieinigkeit TWV1:1745 7'46
Cantata for soprano, violin & b.c.
I. Aria (Largo): Unbegreiflich ist dein Wesen
II. Recitative: O welche Tiefe
III. Aria (Vivace): Ermuntert die Herzen, geheiligte Seelen

2 Am Sonntage Quasimodogeniti TWV1:96 I 1'24
Cantata for soprano, alto recorder & b.c.
I. Aria (Vivace): Auf ehernen Mauern
II. Recitative: Solange noch der Unbestand den Schüchternen
III. Aria (Animoso): Ja, ja, wiederholt nur eure Tücke

3 Am Sonntage Sexagesima TWV1:1521 11'04
Cantata for soprano, flute & b.c.
I. Aria (Largo): Was ist mir doch das Rühmen nütze?
II. Recitative: Wer bist du, Mensch
III. Arioso: Laß dir an meiner Gnade g’nügen
IV. Aria (Spiritoso): Gottes Kraft erhebt die Schwachen

4 Am Sonntage nach dem neuen Jahr TWV1:1252 11'33
Cantata for soprano, oboe & b.c.
I. Aria (Largo): Durchsuche dich, o stolzer Geist
II. Recitative: Wie unaussprechlich groß
III. Arioso: Also hat Gott die Welt geliebet!
IV. Recitative: Ach, möchte gleichfalls
V. Aria: Folternde Rache, flammende Qual

5 Am 11. Sonntage nach Trinitatis TWV1:399 12'41
Cantata for soprano, alto recorder & b.c.
I. Aria (Largo): Durchsuche dich, o stolzer Geist
II. Recitative: Ach, welcher sich
III. Aria (Andante): Herr der Gnade, Gott des Lichts

6 Am 26. Sonntage nach Trinitatis TWV1:626 10'04
Cantata for soprano, violin & b.c.
I. Aria (Largo – Vivace): Glaubet, hoffet, leidet, duldet
II. Recitative: Ach, freilich kommt die Zeit
III. Aria: Brich auf, o starker Herr der Scharen!

Ingrid Schmithüsen soprano
Il Concertino Köln

Total time 65'01
CD45
Cantatas from Harmonischer Gottesdienst II

Am zweiten Osterfeiertage TWV1:1422
Cantata for baritone, violin & b.c.
1. Aria (Vivace): Triumphierender Versöhnner 3'10
2. II. Recitative: Ja, ja, du bist schon auferstanden 2'02
3. III. Aria (Grave – Vivace): Du stirbst; wozu? 4'54

Am ersten Osterfeiertage TWV1:1534
Cantata for baritone, oboe & b.c.
4. I. Aria: Weg mit Sodoms gift’gen Früchten 4'13
5. II. Recitative: Wie soll’ ich da 1'35
6. III. Aria (Andante e gratioso): Gewünschtes Fest der süßen Brote 5'21

Am Feste der heil. drei Könige TWV1:921
Cantata for baritone, flute & b.c.
7. I. Aria: Ihr Völker, hört 5'22
8. II. Recitative: Die Finsternis entweicht 2'56
9. III. Aria (Vivace): Halleluja! 3'46

Am zweiten Sonnabend nach Trinitatis TWV1:1401
Cantata for baritone, flute & b.c.
10. I. Aria: Stille die Tränen des winzelnnden Armen 5'27
11. II. Recitative: Ist’s möglich, unbarmherzige Gemüter 1'44
12. III. Aria (A tempo giusto): Ja, ja, sammle nur bei meinen Garben 3'00

Am dritten Pfingstfeiertage TWV1:1447
Cantata for baritone, violin & b.c.
13. I. Aria: Ergeß dich zur Salbung der schmachtenden Seele 5'05
14. II. Recitative: Samaria empfing den heiligen Geist 2'05
15. III. Aria (Largo – Vivace): Schwarzer Geist der Dunkelheit 6'11

Am ersten Pfingstfeiertage TWV1:1732
Cantata for baritone, oboe & b.c.
16. I. Aria: Zischet nur, stechet, ihr feurigen Zungen 4'40
17. II. Recitative: Als dort der Jünger Schar in Einmut beieindander war 2'20
18. III. Aria (Vivace): Der Himmel ist nicht ohne Sterne 3'37

Klaus Mertens baritone
Il Concertino Köln

Total time: 68'03

CD46
6 Moral Cantatas
VI moralische Cantaten (Hamburg, 1735–6)
Text: D. Stoppe

Die Zeit TWV20:230
1. I. Aria: Die Zeit verzehrt die eignen Kinder 3'13
2. II. Recitative: Der Anfang lieget stets beim Ende 1'36
3. III. Aria: Fahrt, reitet, spielt Karten 2'48

Der Geiz TWV20:26
4. I. Aria: Ihr Hungerleider, ruht einmal 2'16
5. II. Recitative: Wem hebt ihr alles auf? 1'10
6. III. Aria: Ihr Taler, laßt euch nicht verlangen! 4'09

Die Falschheit TWV20:27
7. I. Aria: Laßt mich über Falschheit klagen 3'30
8. II. Recitative: Man sehe doch, mit welcher Freundlichkeit 1'09
9. III. Aria: Entweich von mir, verstellte Tücke! 3'34

Das Glück TWV20:25
10. I. Aria: Guten Morgen, faules Glücke 2'31
11. II. Recitative: Erwache doch und reiß mich heute noch 1'20
12. III. Aria: Schlaf indessen, wertes Glücke 4'35

Großmut TWV20:28
13. I. Aria: Furchtsam weinen, ängstlich schweigen 4'21
14. II. Recitative: Ein Mann, der Raum im Herzen hat 0'39
15. III. Aria: Der Himmel führt die Seinen 3'14
Die Hoffnung TWV20:24
16 I. Aria: Hoffe nur, geplagtes Herze 3'53
17 II. Recitative: Die Hoffnung stützt mich noch 0'52
18 III. Aria: Mein Glück nimmt sich Zeit 2'43

Peter Schreier tenor
Dietrich Knothe* harpsichord
Matthias Pfaender cello

Total time 48'08

CD47

Pimpinone, oder Die ungleiche Heirat,
odern Die herrschsüchtige Cammer-Mädgen
TWV21:15
Comic intermezzo in three parts
Text: J.P. Praetorius, after Pariati
First performance: 27 September 1725,
Theater am Gänsemarkt, Hamburg

Intermezzo I
1 Aria (Vespetta): Wer will mich? Bin Kammermädchen 3'43
2 Recitative (Vespetta/Pimpinone): Ich suche zwar ein Glück 1'53
3 Aria (Vespetta): Höflich reden, lieblich singen 3'55
4 Recitative (Pimpinone/Vespetta): Doch was kann dieses wohl für Lust erwecken? 2'39
5 Aria (Pimpinone/Vespetta): Wie sie mich ganz verwirren kann 3'18
6 Recitative (Pimpinone/Vespetta): Was aber denkt ihr nun zu tun? 1'42
7 Duet (Pimpinone/Vespetta): Mein Herz erfreut sich in der Brust 2'43

Intermezzo II
8 Recitative (Pimpinone/Vespetta): Vespetta, willst du von mir gehen? 0'31
9 Andante & Arioso (Vespetta): Hab’ ich in dem Dienste 1'24
10 Recitative (Pimpinone/Vespetta): Schweig, schweig, du hast ja alles recht gemacht 1'53
11 Aria (Pimpinone): Sieh doch nur das Feuer 2'18
12 Recitative (Vespetta/Pimpinone): Er schweige nur! 1'43
13 Aria (Vespetta): Ich bin nicht häßlich geboren 2'29
14 Recitative (Pimpinone/Vespetta): So geht es gut! 1'22
15 Aria/Duet (Pimpinone/Vespetta): Reich mich die Hand, o welche Freude! 5'15

Intermezzo III
16 Recitative (Vespetta/Pimpinone): Ich will dahin, wohin es mir beliebet, gehe 2'01
17 Aria (Pimpinone): Ich weiß, wie man redet 3'04
18 Recitative (Pimpinone/Vespetta): Für dieses Mal sei ihr der Ausgang unbenommen 1'50
19 Aria (Vespetta): Wie die andern will ich’s machen 1'29
20 Recitative (Pimpinone/Vespetta): Wie aber, wenn ich’s ach so machen wollte? 0'52
21 Aria/Duet (Pimpinone/Vespetta): Wilde Hummel, böser Engel! 4'12
22 Recitative (Vespetta/Pimpinone) 1'20
Du eigensin’ger Esel, schau! 4'06
23 Aria/Duet (Vespetta/Pimpinone): Schweig hinkünftig, albrer Tropf! 4'06

Erna Roscher soprano (Vespetta)
Reiner Süß bass (Pimpinone)
Rudolf Brödner harpsichord
Staatskapelle Berlin
Helmut Koch

Total time 56'05
CD48
Jauchze, jubilier und singe TWV15:5
Passion oratorio (1730) from Kapitänsmusik
Text: Telemann, J.G. Hамann
Revised version: Willi Maertens, 1973

1 Aria (Freude): Jauchze, jubilier und singe 4'52
2 Recitative (Freude): Was hat der Mensch 1'47
3 Chorale der freudigen Gemüter:
   Was helfen uns die schweren Sorgen? 0'44
4 Chorus der freudigen Gemüter:
   Darum ist nichts Bessres 1'55
5 Aria (Traurigkeit): Was machest du? 4'49
6 Recitative (Freude):
   Ich weiß von keiner bösen Zeit 1'24
7 Chorus der freudigen Gemüter:
   Der im Himmel wohnet 1'36
8 Recitative (Traurigkeit) &
   Chorus der freudigen Gemüter: Doch aber 1'50
9 Chorale der freudigen Gemüter: Es sind ja Gott 0'52
10 Recitative (Traurigkeit): Gesetzt den auch 0'19
11 Chorus der freudigen Gemüter:
   Es ist Trauern besser 4'49
12 Aria (Wahrheit): Ein jedes Ding hat seine Zeit 4'44
13 Recitative (Wahrheit): Es bleibt indes dabei 0'55
14 Aria (Zeit): Hundert Jahr im Flore stehen 4'36
15 Recitative (Dankbarkeit):
   Ja, ja, laßt Herz und Mund 1'54
16 Aria (Dankbarkeit): Preiset den Höchsten 5'07
17 Recitative (Zeit): Ich muß den Blick 1'23
18 Chorale der dankbaren Gemüter:
   Herr Gott, dich loben wir 0'56
19 Chorus (Tutti): - So gehe ich 1'37

Ursula Reinhart-Kiss soprano (Freude)
Rosemarie Lang contralto (Wahrheit)
Eberhard Büchner tenor (Zeit)
Siegfried Lorenz baritone (Dankbarkeit)
Hermann Christian Polster bass (Traurigkeit)
Rundfunkchor Leipzig
Gerhard Richter chorus master
Rundfunk-Sinfonie-Orchester Leipzig
Basso continuo:
Friedemann Erben cello
Wolf-Dieter Hauschild conductor

Total time 45'51
CD49
Overture in D TWV55:D21
for 2 oboes, 2 hunting horns, strings & b.c.
pour M. Le Landgrave Louis VIII d’Essen-Darmstadt
1 I. Ouverture 4'48
2 II. Plainte 4'02
3 III. Réjouissance: Très vite 1'36
4 IV. Carillon: Gracieusement 1'19
5 V. Tintamare: Légèrement 0'49
6 VI. Loure 1'29
7 VII. Menuet I – Menuet II 2'51

Die Gnadenfüre steht dir offen TWV1:339
Cantata for bass solo, SATB, 2 violins, viola & b.c.
8 I. Chorale: Die Gnadenfüre steht dir offen 0'47
9 II. Aria: Hier nur ist noch Zeit zur Buße 4'20
10 III. Recitative: Wie glücklich ist ein Mensch 0'43
11 IV. Aria: O Seele! Laß dich nicht ermüden 6'42
12 V. Chorale: Und gesetzt, du müssetest noch lange Zeit im Enden liegen 0'43

from Miriways TWV21:24 (Singspiel in three acts)
13 Sinfonia for 2 oboes, 2 hunting horns, strings & b.c. 1'51

Herr, erhöre meine Stimme TWV1:738
Cantata for bass solo, 2 violins, cello & b.c.
14 I. Aria: Herr, erhöre meine Stimme 4'00
15 II. Arioso: Vater unser, der du bist im Himmel 6'14
16 III. Aria: Ja, ja, das wirst du tun 2'43

from Overture in C TWV55:C3
'Hamburger Ebb und Flut' for 2 oboes, strings & b.c.
17 Der stürmende Aeiolus 2'06

from the serenata Deutschland grünt und blüht im Frieden TWV12:1c
for oboe, strings & b.c.
18 Largo 2'00

Andreas Helm oboe

Ach Herr, lehr uns bedenken wohl TWV1:24
Cantata for bass solo, SATB, oboe, strings & b.c.
19 I. Chorale: Ach Herr, lehr uns bedenken wohl 0'43
20 II. Recitative: ihr, die ihr in der Welt 0'44
21 III. Aria: Wie der Blumen schönste Pracht 4'01
22 IV. Recitative: So nehm ich dann 1'10
23 V. Aria: Jesu komme mir entgegen 4'52
24 VI. Chorale: Herr, meinen Geist befehl ich dir 0'39

Christian Hilz bass-baritone
Il Pinzimonio Vocale
Gudrun Mayrl soprano
Elisabeth Fistill contralto
Renzo Huber tenor
Raimund Pitscheider bass
Ensemble Cordia / Stefano Veggetti

Total time 61'31
<table>
<thead>
<tr>
<th>CD50</th>
<th>Secular Cantatas</th>
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<tbody>
<tr>
<td></td>
<td>Der Schulmeister TWV20:57</td>
</tr>
<tr>
<td></td>
<td>for bass solo, chorus, 2 oboes, 2 bassoons, 2 horns, strings &amp; b.c. - Arr. F. Stein (Bärenreiter-Verlag, Kassel)</td>
</tr>
<tr>
<td>1.</td>
<td>Ouverture – Recitative: Ihr Jungen, sperrt die Ohren auf! 2'29</td>
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<tr>
<td>2.</td>
<td>II. Aria: Wenn der Schulmeister singet 4'50</td>
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<td>3.</td>
<td>III. Recitative &amp; Boys’ Choir: Das war ein rechtes Meisterstücke 0'52</td>
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<tr>
<td>4.</td>
<td>IV. Recitative &amp; Boys’ Choir: Um euch recht gründlich anzuführen 0'26</td>
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<tr>
<td>5.</td>
<td>V. Recitative: Ceoederunt in profundum 2'47</td>
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<tr>
<td>6.</td>
<td>VI. Recitative: Das war eins aus dem C 1'44</td>
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<tr>
<td>7.</td>
<td>VII. Aria: Wer die Musik nicht liebt und ehret 4'21</td>
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</tbody>
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Members of the Leipzig Thomanerchor
Hans-Joachim Rotzsch - chorus master
Roland Münch - harpsichord
Kammerorchester Berlin
Heinz Rögner

|      | Sagt, ihr allerschönsten Lippen TWV20:66 |
|      | for bass & b.c. |
| 8. | I. Aria: Sagt, ihr allerschönsten Lippen 2'46 |
| 9. | II. Aria: Doch zwar es ist wohl wahr 0'49 |
| 10. | III. Aria: Dennoch aber will ich lieben 2'56 |
| 11. | IV. Recitative: Ach, auserwähltes Kind 1'25 |
| 12. | V. Aria: Darum will ich freudig hoffen 0'52 |

Gerhard Pluskwik - cello
Achim Beyer - harpsichord

|      | Trauer-Music eines kunsterfahrenen Canarienvogels |
|      | TWV20:37 "Canary Cantata"* |
|      | for bass solo (orig. soprano), strings & b.c. |
| 13. | I. Aria: O weh, mein Canarin ist tot 2'42 |
| 14. | II. Recitative: So gehe’s mit der Vogel Freude 1'04 |
| 15. | III. Aria: Ihr lieblichen Kanarienvögel 2'36 |
| 16. | IV. Recitative: Was soll ich mehr zu deinem Lobe singen 0'39 |
| 17. | V. Aria: Frill, daß dir der Hals anschwelle 4'21 |
| 18. | VI. Recitative: Allein, was will ich ferner klagen 1'04 |
| 19. | VII. Aria: Mein Canarine, gute Nacht! 2'30 |
| 20. | VIII. Recitative: Nun dann, so nehms die kleinen Glieder 0'31 |
| 21. | IX. Recitative: Dat de der Hagel! 0'47 |

Peter Mirring - violin I
Wolfram Just - violin II
Peter Schikora - viola
Gerhard Pluskwik - cello
Achim Beyer - harpsichord

|      | Die Hoffnung ist mein Leben TWV20:48* |
|      | for bass solo, strings & b.c. |
| 22. | I. Aria: Die Hoffnung ist mein Leben 4'13 |
| 23. | II. Recitative: Ich bin in allem vergnügt 1'51 |
| 24. | III. Aria: Die Hoffnung bleibt ewig der Trost unseres Lebens 3'52 |

Peter Mirring - violin I
Gerhard Pluskwik - cello
Achim Beyer - harpsichord
Reiner Süß - bass

Total time 52'58