

TELEMANN EDITION

Liner 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 cd's, 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 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 Benedictus 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: '... ach! But 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, tightrope walker, minstrel or trainer of guinea pigs etc., if I didn't put an end to my music soon. Thus said, thus done! My music and instruments were 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 Promnitz 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 count, Telemann stayed for six months on the estate of Pless 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 Sachsen-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, with Valentin Görner, he founded 'Dergetreue Music-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, Geminiani and Bach, recognised the solo potential of the cello. The virtuosic 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 across half Europe to perform and publish his 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 virtuosic 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 virtuosic skills and his concerti grossi, 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 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 describe how many women listened to his music and 'broke into tears and sobs 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 *Goûts Réunis*. Telemann was Europe's Grand Master of the 'mixed taste'. The Overtures (suites) form fine examples, with their French subtitles such as *Lentement*, *Vite* 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 (orchestral suites), was strongly 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 Music-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*, *bourrée* 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 in no 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.'

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CD5-12 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 TWV55, is impressive especially in comparison to the quantity of such suites by his most famous contemporaries, Bach and Handel. Of Telemann's 135 still existing 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 mostly in well tended 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 oboes, 2 horns and bassoon) 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 once 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 a few 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), *passepied*, *loure*, *gavotte*, *bourrée*, *canarie*, *rigaudon* and others. Telemann maximizes the variety by inserting more folk-like dances (*polonaise*, *irlandoise*, *angloise*), several instrumental forms like *fugue*, *chaconne*, *passacaille* and *air*, but also by inserting musical portraits, scenes from nature, character pieces and characterizations 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 indeed, we can conclude that Telemann composed his suites between 1716 and 1765. The year 1765 has been written on the autograph of TWV 55: D 21. Thus we discover that while the symphony 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 then 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 F5 the manuscript mentions '2 Hautbois ou Violons' on the title page and the parts are indicated as 'Violino 1 & 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 violone or double bass. There are a few exceptions, such as the set of parts of 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 always in combination with 2 oboes and/or 2 flutes like 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 prominent 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 2 recorders occur as soloists. 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 intermezzos. 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 mainly *colla parte* with the first violin in suite E2. The instrumentation indications in the autographs and manuscripts of e.g. the overtures g9, D17 and D23 prove that the bassoon was a much-loved bass instrument not just to accompany solo oboes or flutes but also in the suites with horn or trumpet parts. As a funny exception Telemann wrote the *Menuet 2* in suite h1 for 2 solo bassoons.

Only in the overture D22 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 orchestration with brass. Cast your mind not just to the suites BWV 1068 and 1069 but also to the festive cantatas, oratorios, *magnificat 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 first violin.

Telemann preferred to employ the horns as a solo pair in *de 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 suite Es1 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 off 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-loved by the German aristocracy during the first half of 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) of after 1750.

In Telemann's music this is the prevailing dance occurring in almost all orchestral suites. It is only absent in the programmatic suites such as 'Don Quichotte', the Alster 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 1728. 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 Andream Plumejon': '... Zudem diss kleine Ding ist so geringe nicht. Denn wisst, dass man dabey gar viel erwägen müsse: Gesang und Harmonie, Erfindung und Gewicht, und was es mehr bedarf, sind keine taube Nüsse.' [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 Völkersuites (G4 and B5), 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 'alternativement'. 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 often 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 thousand times over, as others alongside me." This was the admission made at the zenith of his career by Georg Philipp Telemann (1681 – 1767) to Carl Heinrich Graun, Frederick II's court music director in Berlin. The characteristic understatement typical of the native of Hamburg both reinforces and sheds an ironic light on the label "prolific writer" which these days is often attached to the former cantor of the Hamburg Johanneum and musical director of the five main churches in the city. Telemann, who was active from 1721 onwards and revived the musical life of Hamburg as composer, operatic director, music critic and founder of the first German music journal *Der getreue Musicmeister* (The Faithful Music Master), did indeed leave us the legacy of an absolutely vast volume of work.

Nearly 2000 works have been documented – around 1000 orchestral suites alone, in addition to oratorios and operas, passion music, church cantatas, concertos, numerous commissioned works and occasional works for weddings, birthdays, anniversaries and feast day banquets. A great deal of this output should undoubtedly be judged in the light of the permanent pressure to produce works in an era in which there was a constant obsessive demand for first performances. Consequently, from the time of Alessandro Scarlatti to that of Gioacchino Rossini, it was also quite normal for composers to take their own compositions and produce variations on them, orchestrate them for different instruments, etc. Even Johann Sebastian Bach, Telemann's contemporary and friend, adapted a complete choral movement by Telemann for one of his cantatas.

The artistic significance of this "genius of versatility" – as Telemann's biographer Karl Grebe described him – spanning High Baroque and Viennese Classicism may have been best expressed by Romain Rolland in 1919. "He is a Modernist in the great battle of the ancient and the modern," wrote the novelist and music critic, "and he believes in progress." Telemann's receptiveness to all the stylistic tendencies in the music of his time is indeed progressive. "First it was the Polish style," he wrote in a summary for an encyclopaedia entry in 1729, "then followed the French, church, chamber and operatic styles and what is termed the Italian, with which I am now most involved."

Telemann's efforts in the operatic field were also forward-looking. Today we know of 40 operas which he wrote for his Hamburg patrons and – regularly, once a year – for the court in Bayreuth. His "Pimpinone" (1725) marks the beginning of the comic genre in Germany. In addition, his ambitions to bring the Italian 'concerto' – in particular the solo concerto – to a wider audience in the German-speaking world had a formative effect on future generations of composers.

As proof, if such were needed, of the innovative dimension to Telemann's aims and visions as a composer, a recording has now been produced for the first time of all his concertos for trumpet and orchestra, featuring the charismatic virtuoso of the piccolo trumpet, Otto Sauter. The sheer number of works – 13 – in itself gives amazing insight into the composer, this largely unknown aspect of his creative work and the way in which it has been received over the years. Although this tireless composer regularly composed concertos – around 100 of them – for practically all the commonly played instruments of his time, from the recorder via the oboe to the bassoon, only a few people, even among the "connoisseurs" of this field, can have been aware of the wide range of original scores written by Telemann for the trumpet, an instrument which in the 18th century was still without valves and was therefore restricted to open notes.

The repertoire of original trumpet concertos is in fact extremely small compared with the inflated number of Baroque concertos for various string and woodwind instruments – especially if one disregards the transcriptions of concertos originally written for instruments such as the violin or oboe which subsequently became popular. Although beloved of kings and princes because of its imperial splendour, the instrument was paid scant attention by composers before the invention of the valve trumpet in 1813. Against this background, Telemann emerges as a discreet admirer and secret promoter of the genre.

The rich diversity of form in the pieces in itself constitutes an affirmation of this discovery. In the Concerto in D Major for trumpet, strings and basso continuo, for instance, or in the Concerto No. 3 in D Major for trumpet, 2 oboes, strings and basso continuo, Telemann follows the traditional four-movement structure inherited from Tomaso Albinoni, Giuseppe Torelli and Arcangelo Corelli. It is obvious that the Concerto in D Major deliberately follows the sequence of movements of the church sonata (slow – quick – slow – quick). This piece dates from around 1720, while Telemann was staying at the court in Eisenach before being 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 with its quick – slow – quick structure, 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 conclusions, charming finales with the flavour, 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 Hoffmann) 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 these festivities, the joie de vivre and spirit of patronage 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 serendipitous find, of something very rare and precious. An obvious feature is the encyclopaedic – in the best sense of the word – documentation of a part of Telemann's collected works that has hitherto been fragmented, if indeed it was accessible at all. It also offers the experience of a completely new encounter with a musical genre released from its stereotypes, music which has, as it were, been allowed to escape the occasionally monotonous routine approach of performance conventions imposed by the constraints of the times.

The key factor in this modern-day process of appropriation is the exciting arrangement of the trumpet part in all the concertos, in the phrasing of the solo lines and heightening of the virtuosity of the solo instrument. The British organist and conductor Simon Wright, an expert in Baroque music, has enhanced the solo part by interpolating cadenza-like phrases, extra small notes, while at the same time increasing the tempi and deploying other stylistic measures. By this means, Wright has succeeded in throwing the trumpet into relief, achieving a quantum leap in complexity and refinement. This quasi-reconciliation of Telemann's writing for the trumpet with the spirit of the modern age is what ultimately proved decisive for Otto Sauter, sparking his ambition to become involved and share, as a kindred spirit, the passion of the great Hamburg musician for this so small and yet so regal instrument.

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CD15 WASSERMUSIK

We do not have any evidence that Georg Philipp Telemann was familiar with the Suite in F major, HWV348, the celebrated *Water Music* of his friend George Friderich Handel, when he set out to compose a similar work in 1723. It can be taken for granted, however, that reports about the concert which took place during a royal boat trip down the Thames on 17 June 1717 had reached Hamburg. (Whether a similar event occurred as early as 1715 is not a matter of record). At any rate, King George I, Handel's former sovereign as Elector of Hanover, who had mounted the British throne in 1714, used this spectacle as an occasion to celebrate his return to London, where he spent his time only reluctantly. Friedrich Bonet, the Prussian Resident at the English court, has left the following account: "At about eight in the evening the King repaired to his barge. Next to the King's boat was that of the musicians, about 50 in number – trumpets, horns, oboes, bassoons, transverse flutes, recorders, violins and basses, but with no singers among them. The music had been specifically written for the occasion by the famous Handel, a native of Halle and his Majesty's approval was so great that he ordered it to be played three times in all, twice before and once after supper, even though each performance lasted an hour..." Legend would have us believe that Handel, having fallen out of favour with the King, wrote the music to bring about a reconciliation. But since there is no documentary evidence to confirm the story, Christopher Hogwood is probably right in giving no credence to it. After all, the newly crowned king had attended performances of Handel's operas ever since he arrived in England in 1714 and, in fact, doubled the annuity granted to his *most important* composer.

Handel had become well-established in England. In great demand as a composer, especially after the extremely successful staging of 'Rinaldo' at the London Queen's Theatre in 1711, he reacted with great sensitivity to the musical preferences of his exalted audience. Consequently, the 'celebrated Water Music', as the collection of three suites (in F major, D 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 suites 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.

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; and Triton, son of Neptune.

So it was *authentic* water music. However, while Handel catered for aristocratic circles, Telemann deliberately 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 music composed for water parties, the 'Hamburger Ebb'und Fluth' in C major and the 'Alster Overture' in F major, TWV55:F11. As a composer, he gives expression to the ideals of simplicity and naturalness. His talent for graphic and colourful tone painting serves him well in the endeavour. While quite a few of his concertos took exception to this feature of Telemann's oeuvre, the concert-going public saw matters differently. The 'Hamburger Ebb' und Fluth' was played five times in a row after the premiere and figured repeatedly on the programme in the following years. Indeed, during Telemann's lifetime it was performed more frequently than any other of his secular compositions.

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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 reflecting an early phase of his career in which the composer was rapidly synthesizing various stylistic influences on the way towards 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 reconcile himself to writing 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 (1712–21). By the time he assumed a similar position at Hamburg (1721–67), 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 unabashedly virtuosic writing for solo violin that he normally avoided, and a highly expressive slow movement that casts the instrument as a singer in a recitative-aria sequence. The brilliantly Vivaldian idiom of the music points to the influence of Telemann's friend Johann Georg Pisendel, violinist at the Dresden court and copyist of a set of parts to the work. Pisendel travelled to Italy in 1716–17, during which time he studied with and befriended Vivaldi 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 Vivaldi'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, there are moments in the D minor concerto when the viola shares this burden: it functions as the 'soloist' in the opening Largo, and participates fully in the canonic imitation of the finale. As with many ripieno concerto movements in ritornello form, the spirited Allegro treats the violins as both 'soloists' and members of the 'tutti'. More sonata-like is the D 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. The two slow movements (along with the D minor Largo) are essentially elaborations of a harmonic progression that lack a true melody, a kind of discourse 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 *Quatrième livre de quatuors*, published by the Paris firm of Charles Nicolas Le Clerc sometime during the 1750s. The desire to issue these works nearly half a century after their composition was no doubt motivated by the success of Telemann's flute quartets in Paris during the 1730s. But there can be little doubt that the *Quatrième livre* was unauthorized by the composer, for the arrangement is generally clumsy (even if a few alterations seem to improve the original musical text).

None of Telemann's concertos is more beloved today than the G major viola concerto (TWV51:G9). It is not only the earliest known work of its type (probably composed during the decade 1715–25), but is also among the few 18th-century concertos to feature the viola in a soloistic role. All four movements are in ritornello form: the fast ones integrate soloist and tutti through much shared melodic material, and the aria-like slow ones treat the viola almost as an alto soloist. Much of the work's appeal lies in its tuneful melodies, incisive rhythms, and effective exploitation of the viola's tonal qualities. Telemann may have been commissioned to write this concerto by a violinist or violist (Johann

Mattheson noted in 1713 that 'occasionally a virtuoso will also play a [viola da] *braccio solo*'), or perhaps he intended it for himself to play: in his application for the Frankfurt post in late 1711 or early 1712, he mentioned that the violin was his principal instrument. Although we know the concerto only from a study score made by the Darmstadt Kapellmeister Christoph Graupner during the 1720s, it may have been well known during Telemann's lifetime. For example, one could purchase manuscript parts from the publishing firm Breitkopf in Leipzig during the 1760s, and the work may have prompted Johann Philipp Eisel's statement, in his 1738 treatise on instrumental playing, *Musicus Autodidaktos, oder Der sich selbst informierende Musicus* (The Musical Autodidact, or the Self-Taught Musician), that 'one employs [the viola] in harmonious concertos not only as a mere middle voice, in order to fill in the alto or tenor [parts], but also as a concertante voice, of which the concertos and *Concert-Ouverturen* of the famous *Kapellmeister* Telemann give ample evidence.'

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 the horn playing a cantabile melody is remarkable considering that many early brass concertos (including Telemann's famous trumpet concerto and his first double horn concertos) omit the soloist from interior slow movements altogether.

Telemann's six sonatas for five-part strings (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 products of the composer's Eisenach period, when, as he later recalled, he wrote 'a large quantity' of sonatas 'in two and three to eight and nine parts.' All of these quintets feature rigorous fugues (the second movement of the E-minor sonata, TWV44:5, has three subjects) and energetic figuration, two hallmarks of Telemann's early instrumental style. If there is a faint sense of tragedy in the E minor sonata's opening movement, surely one of the most beautiful among the quintets, the following fugue has an air of cheerful confidence to it; one senses the young Telemann taking delight in his contrapuntal prowess. The third movement sarabanda contains echoes of Corelli (an early influence on Telemann), whereas the finale is another Germanic fugue, this one wearing its learnedness more lightly than the first. Telemann may have sensed that writing in five parts throughout the sonata would tax both composer and listener, for he cast the slow movements in expanded trio scoring (with the violas mostly providing harmonic filler for the outer voices). Along with the string concertos and horn concerto, the E minor sonata provides us with a good impression of the prodigious talents that propelled Telemann to fame during the early years of the 18th century.
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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 exclusiveness.

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 'real' 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 rich, varied and 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 on account of the remarkable fame that he enjoyed during his own lifetime. In terms of the aesthetic criteria of the period, Telemann was the most celebrated, loved and representative German composer of the late Baroque. He nourished such acclaim by being extraordinarily prolific, composing 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 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 instrumentalist's endeavours and the particular features 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 violin treated like an organ, / the flute and oboe like trumpets, / the viola da gamba trailing behind the basset horn / except with the odd extra trill 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 come 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:g1); and the 12 *Essercizii musici* published in Hamburg in 1740 (including TWV42: G6, D9, h4, F3).

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 *Essercizii musici*, on the other hand, which he began in 1720, are like forerunners of the gallant style, 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 *Quadri* (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 why they were often dedicated to a specific musician. In Frankfurt, Telemann came into

contact with famous players such as the oboist Johann Michael Böhm, the violinist Georg Philipp Kress and other outstanding musicians from the Darmstadt court orchestra, continuing to compose works especially for them even when he had moved to Hamburg. Dedicated to 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.

© Laura Mazzagufò

Translation: Kate Singleton

CD19 OBOE CONCERTOS

"And since change is always pleasant, I also began writing concertos. Yet I must say that deep in my heart I really did not care for them, even though I have written so many", wrote Telemann to his Hamburg colleague Johann Mattheson in 1718. Fortunately, the "birth pangs" alluded to here - and otherwise apparently totally foreign to music history's most prolific composer - did not leave the slightest trace on his concertos. On the contrary: Telemann's concertos are rich in variety, colours and nuances, their formal mould is always filled with exceptionally imaginative contents, and they always maintain a balance between technical sophistication and musical substance. They owe their intellectual scope not least to the composer's worldliness and - let us be open about this to his incomparable ability to cull ideas from the most eclectic array of sources. In a letter written in 1730 to Johann Gottfried Walther, the editor of a highly noted music dictionary, Telemann acknowledged: "What I have accomplished in the field of musical style is well known. First there was the Polish style, then the French, the church, the chamber and the opera styles. The latter is called the Italian style, and this is the one I have dealt with most intensively."

The "Italian style" is also that of the *Oboe Concerto No.20 in E minor TWV51:e1*. Its sequence of movements (slow-fast-slow-fast) clearly follows the pattern of Arcangelo Corelli's church sonata. In other respects, however, it diverges just as clearly from the norms of the genre. Telemann repeatedly abandoned the unity of style and "affect", or emotion, established in the Baroque era in order to provoke effects of contrast. This is a procedure which already prefigures the thematic dualism of the Viennese classical era. This becomes evident at the very start of the first movement. After the strings expose a pulsating theme marked by repeated notes, the oboe enters with new melodic material which generates a contrast through its expressive power and different rhythmic profile. The two themes then begin to compete against each other, giving rise to a "concertizing" exchange in the primordial sense of the word. The strings ultimately carry the day, for the oboe submits to them and adopts their inflections in the last six bars of the piece. The contrasts in the following *Allegro molto* are much more dramatic. The two violins, led together in unison, whip onward a stepwise melody formed of sixteenth-note figures with a wild motoric drive. They are briefly halted by a cadenza, after which the oboe fans their fire and opens a lively dialogue with them. The exchange of these antagonists is interrupted at the middle of the movement when the oboe rests and begins to exude tranquil lyricisms permeated by triplets above the spare but harmonically dense fabric of the tutti. A considerably more homogeneous picture is painted by the monothematic *Largo*. Its cantilena, reminiscent of a sarabande, is initially stated by the first violin before shifting to the oboe, which spins it out until the violin returns to take it up again. Telemann abandons this principle of alternation only towards the end of the movement, at a dramatically cleverly chosen passage, in order to underscore the dignity of the melody through predominantly homophonic writing. The finale derives its energy from thematic contrasts: the robust, march-like principal theme dominated by eighth notes is set against a filigree secondary theme. The modulation and recapitulation of the two motivic complexes set the route for the rest of the movement.

The distribution of the roles between the solo instrument and the tutti is much more explicit in the *Oboe Concerto No.18 in D minor TWV51:d1*, which assigns to the orchestra primarily simple accompanying figures. But instead of becoming monotonous, these figures are alive with exciting harmonic and rhythmic turns. A typical example of this is the polyrhythmic tutti section of the introductory *Adagio* in three-two time: the first violins play broken chords in the rhythm of two eighths plus a quarter; the second violins play only quarter notes in falling intervals moving between third and octave; and the violas give the whole a solid grounding with quarter-note triplets. Above this unique sound fabric hovers the tranquil song of the oboe, unfolding in long note values. The lofty, relaxed mood of the first movement counterpoints the following *Allegro*, which is governed by the sheer joy of music-making and the delight in varying musical material. It also requires considerable dexterity from the soloist. Conforming to the pattern of the sonata da chiesa, it is followed by a slow movement which consists of only six bars, but gains enormous significance through its

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 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 hocket, 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 "locus amoenus", a "pleasant place". In a shift to the parallel key of E flat major, it brushes against G minor in its middle section before launching into a varied reprise. With its dance-like gestures and clear-cut 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 Promnitz, 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 Grazioso, above the now firmly established key of B minor, the solo instrument begins to unfold 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 folkloric quality even when it breaks out of its expected tonal framework. Its 6/8 time, playfully naive tune and orchestral accompaniment often in the style of a guitar remind us of an Italian tarantella. The Adagio, in contrast, seems like a canvas on which a lush Arcadian landscape is depicted. The airy lines of the oboe, delicately supported by the basso continuo, lose themselves in the diaphanous landscape. The painting even has a frame: two identical bars of tutti at the beginning and end. This visionary image gives way to woodcut-like contours in the fourth movement, which arise principally through an insistent, ostinato upbeat – which evokes the gait of the French gavotte – and through the rational, geometrical structure of the melody.

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 lulling drone basses which are intended to imitate the sound of bagpipes – something like the Italian pifa or French musette, whose unique sounds were regarded as symbols of country amusements in the Baroque era. We even feel we are hearing the lament of a lonely shepherd in the chromatically dense third movement, an Adagio in E minor. An autumnal feeling permeates the finale, in which we hear horns ringing out and hunters galloping on their horses... At all events, this is the image suggested by the stomping rhythms, the triadic melodies and the 12/8 time – musical emblems of the joys of the hunt, which we will find later in the final movement of Haydn's Symphony No.73, "La Chasse".

In his *Concerto No.24 in A major TWV51:a2*, Telemann used the graceful sound of the oboe d'amore once again, and in a very idiosyncratic manner too. He once again eschewed all sentimentality in the opening movement, preferring instead to cast it as a siciliano whose gently rocking rhythms give rise to an idyllic atmosphere. The Allegro promises more undisturbed serenity. With its witty and playful themes, the oboe is clearly set in relief against the more massive sound block of the orchestra. The oboe's independence is also underscored by the syncopations and the multiform rhythms which are constantly changing. The third movement steps forward with the majestic grace of a noble sarabande. Just as in its counterpart the *Oboe Concerto No.17 in D major*, orchestral passages also bracket the activity here: solemn, homophonic chords which provide an outer framework for the deliberately artless singing of the oboe, which is accompanied solely by the thoroughbass. The solo instrument adopts a much more capricious mood in the closing Vivace. A merry head motif, driving syncopations and surging, sequencing chains of sixteenth notes ignite a rousing fireworks and crown the four-movement celebration of musical enjoyment, since, after all, "change is always pleasant".

© Matthias Henke

Translation: Roger Clement

CD20 VIRTUOSO CONCERTOS AND SONATAS

Compositions that are too artificial are appreciated only by the experts, whereas that which is natural is pleasing to a great number of people, including, quite often, the experts; that which is natural must be preferred, and walk, hand in hand, with Art.

(G.Ph. Telemann, from *Selbstbiographie*, written in Hamburg in 1739 and cited by his friend Johann Mattheson in *Grundlage einer Ehrenpforte* in 1740)

In this new recording Il Rossignolo performs a selection of particularly virtuosic and brilliant instrumental compositions by Georg Philipp Telemann (Magdeburg, 1681 – Hamburg, 1767). The nature of these works demonstrate how Telemann, possibly due to his atypical musical education as an autodidact, distances himself from a purely contrapuntal, speculative and aristocratic technique and immerses himself in a compositional approach characterised by *affetti* and, one could even say, by effects. The extreme vivacity with which he transfers and transforms melodic units, his love of popular music's freshness of invention and his music's purpose, which is more public and less 'courtly', set the stage for a truly captivating performance and an ever-changing, emotional canvas. Indeed, his music incorporates all the contemporary styles (as theorised and demonstrated by J.D. Heinichen in *Neue Erfundene und Gründliche Anweisung*), anticipating the new *galant* style to which mastery and naturalness in the voice leading and timbral blend are added thanks to Telemann's expertise as a multi-instrumentalist. So much so that Telemann himself recommends giving 'each instrument what suits it best, thus pleasing both player and audience'; we know quite well to what extent the Magdeburg composer pushed the instruments' resources to their utmost expressive and technical limits without losing sight of their nature or their own 'voice'. In the musical interplay of thesis and antithesis between French and Italian styles, it can be said that Telemann elaborated his own German mixed style, imbuing it with anything that could provide further enrichment and transformation.

Despite Telemann's own admission of 'not being particularly devoted to concertos' (first autobiography, *Lebens-Lauff mein Georg Philipp Telemann*, 1718), our recording's first piece, Concerto in E minor TWV52:e1, reveals his unique mastery and genius in all of its 'barbaric beauty' in much the same way as other Telemann concertos. The genre in four movements is more 'sacred' than Vivaldian (in the tradition of Torelli, Albinoni and Corelli), but is no longer founded explicitly on the model of the concerto grosso; it is rather a suite-concerto of interweaving dialogue among the parts in a clearly Baroque rhetorical artifice, which distances itself from the stereotypical hierarchy between soloists and the group as a whole. This work bears witness once again to Telemann's extraordinary inventiveness and truly unique instrumental arrangements: for instance, the pairing of recorder and transverse flute as 'brotherly' rivals is highly unusual. The concerto is characterised by a succession of surprising *affetti* and concludes with a veritable folk allegro; to quote Telemann:

When the court moved to Plesse for six months ... I became acquainted with ... Polish and Moravian music in all of its barbaric beauty. It was played in certain hostleries ... 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 Adagios alternate with Allegros ...

(from G.Ph. Telemann's *Selbstbiographie*, cited in Mattheson's *Ehren-Pforte*, 1740)

The second piece on this CD, the Sonata in D minor TWV42:d10, is indeed a trio. The composer, who described himself as being intolerant of 'idleness of any kind whatsoever', makes the following remark in consideration of the prolific nature of his *oeuvre* (it is also worth mentioning here his publishing activities as editor and printer of his own works): 'How can I recall all that I have composed for wind instruments? I have become particularly specialised in composing trios in such a manner that the second part is as important as the first, and the bass follows a natural line ... so that each note is precisely as it should be ...' His ideal of formal and expressive completeness can be found in this trio, consisting of three fast tempos and an adagio cantabile, which lend emotional intensity to the piece. The last movement – a presto – is also reminiscent of his beloved 'barbaric beauty'.

By contrast, the following piece is a solo: TWV41:C5 from the *Essercizii musici* (the term *essercizii* is used here to denote the composer's experimentation with different instrumental arrangements), the last collection that Telemann personally published in Hamburg between 1739 and 1740. It is a sort of compendium of his instrumental music with 12 alternating solos and trios. The sonatas are written for six

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 virtuosic works for recorder, begins with an alternating *adagio-allegro-adagio-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 *allegros'* rhythmic fury. A *larghetto* (or *sicilienne*) in the melancholic key of F minor follows, with a final high-spirited *vivace* abundant in leaps.

We return to the trio form with the Sonata in E minor TWV42:e6, 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:D9, also from the *Essercizii musici*. 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 soloist 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.

© Martino Noferi

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 youngster seeking Royal patronage, no obscure provincial hoping to make his name in one of the city's dazzling 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 *Quadri* 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, holed 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 snobs 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 *Quadri*, which he entitled *Nouveaux Quatuors en Six Suites a une Flûte Traversiere, un Violon, une Basse de Viole, ou Violoncel, et Basse Continuë*, with the outstanding performers of the day: flutist 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 as 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 *Nouveaux 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 sly wit, simplicity and an eloquent, elegant lightness. 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 hornpipe 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 overture and noble *chaconne*, its complex, dark vite and elegant *gai 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, 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 *Quadri*, never plunges to the often dreary depths attained by his more illustrious Leipzig colleague – there 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 speak that currently accepted early-music 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.

Consequentially, his enchanting music should neither plod nor thump, but rather flit 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 potentially 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.

And perhaps the essential instruction that we have taken to heart in preparing this recording has been that of trusting, though ever-questioning, our own artistic fantasy. We have not attempted to follow the composer slavishly on foot, but rather to rise towards him, treatises in hand, while mounted on the back of winged Pegasus. Rules must never serve as a finger raised in warning by some grim composer's mummy-desiccated, tightly-bound and with the guts and brains removed; but rather as a gesture of encouragement from the warm-blooded past, as a touching, living, gesture gracefully pointing upwards, up towards Parnassus's top. There, we feel sure, sits the eloquent Telemann, surrounded by giggling Muses, telling joke after witty joke as he plucks Apollo's lyre.

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CD28 SONATAS & TRIOS FOR VIOLA DA GAMBA

„Also, the excellent instrumentalists that I met here and there awakened in me the desire

to become stronger on my own instruments, which I would have done, were it not for the too intense fire that drove me to become familiar with not only the keyboard, violin, and recorder, but also with the oboe, the transverse flute, the chalumeau, the gamba, etc.“

The viola da gamba was thus one of the instruments with which the young secondary-school student, Georg Philipp Telemann, occupied himself, as he informs us in his third autobiography (1749). This stringed instrument, with its discrete, mid-range, and nasal timbre, accompanied him his entire life. The young composer still wrote cantatas that required an accompanying four-part gamba choir, much in the spirit of the 17th century, as found in the works of Heinrich Schütz, among others. In countless chamber music works he used the gamba as a solo instrument, he composed solo concertos and solo suites for it, in his sacred cantatas and Passion oratorios he was unable to do without it, and even in his old age he prescribed its use in his late vocal works.

Telemann was also personally acquainted with several outstanding gambists: Ernst Christian Hesse and his son Ludwig Christian, as well as Hesse's pupil Johann Christian Hertel, who was, according to his son, the court kapellmeister Johann Wilhelm Hertel, an „old friend“ of Telemann. During Telemann's stay in Paris in 1737/38, the most brilliant of the French gamba virtuosos of the time, Jean-Baptiste-Antoine Forqueray, along with other famous musicians, played Telemann's newly composed quartets. Probably one or another of these virtuosos had requested compositions from Telemann, as so often happened with court musicians, cantors, and dilettantes - a request that he always gladly accepted. Another way the composer reached the public with his compositions was by engraving, printing and distributing them himself.

Over forty printed works, often extensive collections with many multi-movement compositions, appeared in this fashion. They contributed in no small way to his fame among his contemporaries. His

greatest concern, however, was to offer the amateur as well as the advanced musician music that was universally pleasing, but still elaborate, songful, and suitable for the instrument for which it was written. It should serve to encourage the beginner while taking into consideration the highly variable performing circumstances in choirs and orchestras, at the same time taking cognizance of the most diverse genres and musical styles. The compositions assembled together here are taken from three such printed collections. The G-minor concerto comes from the „Six Concerts et six Suites“ from the year 1734.

Telemann, in his concertos set in the well-established Italian tradition of four movements, cultivates an ingenious playfulness, using a short, lively motive, also chains of thirds and sixths and triadic sequences, often with Lombardic or syncopated rhythms, which he variously combines, exchanges, and imitates in independent voice-leading, with everything set in that personal „galant“ style that increasingly marks his works from the 1720s on. For the second instrumental part the composer has allowed a performance by violin or keyboard, in which case the gamba is only a continuo instrument. The E-minor sonata and the fantasy were also published by the composer. The sonata is found in „Essercizii Musici“, a collection of 24 sonatas for one or two instruments with basso continuo from 1739/40, with which Telemann concluded his series of self-published works. In the sonata the composer combines the form of the four-movement sonata, which has been successfully used for decades with new, galant, stylistic elements. The fantasy appeared without a title, divided over two issues of his music magazine „Der getreue Music-Meister“ (1728/29).

It is in a more serious style and reveals all of the timbral possibilities of the gamba. It matches the high register against the low, and demands an exacting double-stop and chord technique. Telemann enriched the literature for solo instrument without basso continuo many times with exceptionally superior compositions.

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

In both the sonata and the fantasy a recitative with ensuing arioso stand out against a background 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 garlands of running, sequencing sixteenth 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 *réjouissance* plays an ingenious game with note repetitions, instrumentation changes, and alternations: all in all a charming, clever piece that probably stems from Telemann's middle period, which was so productive for his instrumental music.

© Wolf Hohohm

Translation: Mark Knoll

CD29 SCHERZI MELODICI

Surprising as it may seem to some 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 thriving artistic activity in the city through his hard 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 Patriotische Gesellschaft and of other private associations, 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 Musik-Meister*, 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 *Gebrauchsmusik*, 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 subtle references to the French and Italian styles, as well as folkloric and traditional elements, and refrained from flourish and complex compositional mechanics, being closer to his conception of 'natural' music. The same Telemann wrote about the sense of art in music that, 'through harmonic compositions, one can instil all sorts of feelings into the soul of men while, at the same time, pleasing the mind of an expert with the ordered and ingenious structure of these works'.

The *Scherzi melodichi* are a perfect example of this kind of composition: this set includes seven suites for violin, viola and continuo, each in its own key, divided into seven movements, named after a day of the week and, indeed, first performed on its corresponding day over the course of a week during one of Telemann's visits to the spa town Bad Pyrmont (before being collected and published in Hamburg on 19 June 1734). A perfect example of *Gebrauchsmusik*, the *Scherzi* were written to entertain the spa's guests in the afternoon, and Telemann's memoirs as well as his dedication to Karl August Friedrich, Prince of Waldeck and Pyrmont, on the works' title page confirm that he was a regular visitor to this resort: he had most certainly been there on three occasions before 1734 (he also performed in concert in Arolsen Hofkapelle in 1731) and, thereafter, in 1736, 1742 and 1751 to cure some ailment, as mentioned in his *Zwei Geistliche Kantaten* of 1730. The frontispiece of the *Scherzi* indicates 'Settimana prima' (First Week), which could imply that Telemann had in mind an ambitious long-term project in Bad Pyrmont. The introductory letter, curiously written in Italian, also gives some food for thought on the nature of these compositions. In this letter, Telemann says that these 'pezzetti' (little pieces), as he called them, were composed only to praise the prodigious effects of the mineral waters of Pyrmont. He goes on to say that he has combined the 'stille scherzante' and the sweetness of Italian music so as to express sublime ideas – a most appropriate comment since the most fascinating 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 had been the case for *Tafelmusik* (1733), perhaps as a means emphasising the character and purpose of the music, Telemann favours the suite form over the four-movement Corellian *sonata da chiesa* form (Adagio – Allegro – Adagio – Allegro), which was common in instrumental music at the time. This allowed him to compose with much more freedom of expression, to introduce less clearly defined musical forms and to use elements from folk music.

For example, 'Saturday' starts with a Gigue, and one can find in each 'day' at least one movement with a pastoral character. Every suite opens with a quick introduction, in duple or triple metre, followed by six elegant and refined dance movements, each of which is characterised by well-defined melodies and regular rhythms. Sometimes tempo markings are replaced by expressive ones: *Dolce* is used in 'Saturday' for a vibrant dance and in 'Sunday' for a peaceful cantabile, almost in pastoral style; *Tempo giusto* appears in 'Monday' for a 6/4 movement in between a pair of Allegro movements; and in 'Friday', the last movement is a 6/8 *Allegro allegro* – although the 'Più allegro' marking might indicate that this dance is meant to be played faster than the previous movements (cf. S. de Brossard's *Dictionnaire de Musique*). The only suite that departs from the overall style is 'Sunday'. Comprised mostly of Andante and cantabile movements, only the final Allegro in ¾ returns to the predominant dance style. In the overture to 'Sunday', the solemn Largo in 3/2 surrounds a busy, fugato Presto in 4/4.

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 *Scherzi*, in which the emphasis is put rather on dense dialogue between a vivid 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.

© Valeria Mannoia, 2013

Translation: Delphine-Anne Rousseau

CD30 12 FANTASIAS FOR FLUTE WITHOUT BASS

Remarks and Reflections on Uncertainty, Intuition and the Past

Whilst Nightingales warbled,
Surrounded by Bogs,
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 *Fantasia 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 slumbers 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. Ask a flutist to tell you about the Telemann Fantasias, pieces played all over the world on both modern and early flutes, and few will tell you that they might be violin pieces by an anonymous composer. Ask flutists to describe Baroque flutes and their repertoire and many will speak to you of soft and delicate anti-virtuosity; of sighs and whispers, of amorous nightingales and playtime shepherdesses in corsets and powdered wigs. Of course, there is evidence from whence such conjectures spring: but there is evidence to the contrary as well. In the 18th century, the sound of the flute was described as manly and piercing, performances were compared to storms and lightning bolts, and virtuosity was prized as entertaining, astounding, thrilling. And thus, until the day dawns when a digital recording of Blavet, Quantz, Buffardin or any other 18th-century flute virtuoso comes to light, contemporary devotees of early flutes will (justifiably so!) choose a standpoint in-between these two poles, as their temperament, personal aesthetics and erudition dictate.

My own starting point for this recording has been two-fold: first, that the Fantasias are miniature suites containing movements of various types (contrapuntal pieces, free preludes and dances); and secondly, that each movement has its own highly charged and clearly differentiated affect. I have tried both to decipher and to express this affective content using the tools presented in the historical sources, most notably by Mattheson in his *Der vollkommene Capellmeister* (1739): tempo (here based on the meter signs more than the tempo words), intervallic width and direction, keys and modulations, underlying rhythmical structures (known as Rhythmpodie or Klang-Füsse), and the rhetorical framework (both affective and the so-called Einschnitte der Klang-Rede). I have not attempted to play each piece as prettily, as daintily as I can, nor have I aimed to avoid an airy sound by reducing my dynamic range. This means

that, for expressive variety's sake, I have often taken my instrument, a copy of an early 18th-century four-jointed flute stamped Naust (a=400), to its absolute limits. Unlike the finesse of sound and affect which I attempted, in a recent recording (Brilliant Classics 93003), to bring to Blavet's duets from the Recueils, I have here sought a rougher, more earthy humour. Telemann could write like a Frenchman when he chose: in these pieces he speaks with a German tongue.

Why this detailed apology? Because I here present my interpretation of pieces so well-known that most flutists could play them backwards while balancing a piccolo on their nose. Certain aspects of my performance may surprise, but I have not tried to 'do something special' with these beautiful, moving, utterly charming pieces, nor did I wish to make some kind of a statement with them. I simply play them as I believe I ought to play them. To those who find the results wilful or freakish I wish to emphasize that we must all follow our own inner artistic light. If mine has turned out to be a will-o-the-wisp, leading me into a bog, then have pity on a fellow flutist's foundering. But beware, Oh Beware! Look to your own feet! For the Devil often comes to the artist at night, radiant as an angel, disguised as Apollo himself.

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CD31 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 Baltzar (ca. 1630-1663), beside composer 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 six violin solo pieces for Pisendel and that Pisendel played some part in the creation of Telemann's twelve fantasias 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 fantasias 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 difference 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 fantasia. 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 the registers high, medium, low, 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), Piacevolmento (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 Concerti grossi 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 fantasias 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 fantasias (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 fantasias have three movements (a few have four) and the final section can be both fast and slow.

The title fantasia 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 fantasia 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 any instruction is absent.

Telemann himself described the violin pieces as '12 fantasias 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 character 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 fantasias, 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 would be slightly more in place than fugues. No wonder Telemann, a contemporary of Bach, was during his life much more popular than Bach.

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CD32-36 FUGUES, OVERTURES, PRELUDES AND SUITES

Reputation, style and influence

Telemann's reputation, like that of many other composers, has been subjected to extremes from celebrity to almost total eclipse. His music suffered particular neglect in the 19th century, when apparently a Viennese revival of his *Der Tod Jesu* was the last performance of any major Telemann work until the following century. In his own lifetime he was much more highly esteemed than Bach, whom he knew closely. Before Bach was even considered for the job, both Telemann and Graupner had declined the position of Leipzig's municipal cantor. However, as Bach's status was 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. Wherever Telemann went (he held successive positions at Leipzig, Sorau, Eisenach, Frankfurt, Dresden and Hamburg) he vigorously influenced musical life, either by establishing performing ensembles or by printing and distributing his works. When he published his *Musique de table* in 1733, more than 50 personal subscriptions came from abroad.

Bach, by comparison, travelled only within Germany, allowed so little of his music to be printed, was demandingly idealistic and more concerned with art for art's sake. As Stephen Daw has so aptly written, 'The logical rigour of much of Bach's music (including some of his finest works) and its total lack of easy concessions to popular taste might suggest an aloof and unbending figure. But while he was uncompromising on artistic matters Bach was not without a lighter side to his temperament.' However, this lighter side is seldom displayed in Bach's music, though a delight in virtuosity – as in the Brandenburg Concertos, for instance – is less rare. By contrast, Telemann's music is often relaxed and urbane, its refreshing character clearly designed to attract as many performers and listeners as possible. This lively awareness of popular taste is among the most important characteristics shared by Telemann and Handel. The ever-practical Telemann designed his music for as wide a circulation as possible – among both professional and amateur performers, and both cognoscenti and laymen among his audiences. As he asserted in one of his volumes of autobiography, 'Whoever writes for the many is of more use than he who writes for the few.'

One specific aspect of Telemann's musical style which drew contemporary criticism was his penchant for pictorialism. Johann Mattheson censured Telemann for this, while Christoph Daniel Ebeling deplored not only his colourful word painting but also his enthusiasm for the French style. Telemann's lively sense of humour – often inseparable from his pictorialism – is especially obvious in some of his orchestral works, such as the bizarrely scored *Grillen-Sinfonie* (TWV50:1), with piccolo, chalumeau and two obbligato double basses ('in the Italian, French, English, Scottish and Polish styles'), the Alster Overture (TWV55:F11), with its 'concerto for frogs and crows', and the *Burlesque de Quixotte* (TWV55:G10), with its representations of the Don's caprices. He was also a great cosmopolitan, assimilating diverse influences as naturally as a bee collects nectar. These influences included not merely French and Italian but also Polish and Moravian – amounting to what Quantz described as 'a mixed style'. Telemann's love of Polish music dates from 1705, when he first worked as Kapellmeister to Count Erdmann von Promnitz at Sorau (now Żary in Poland). Of the Polish folk musicians he wrote, 'In eight days an astute listener could snap up enough ideas to last a lifetime.' He acknowledged that he had written entire concertos drawn from Polish influences, without necessarily advertising the fact with Polish titles.

A deep understanding of the character of each instrument – he was proficient on many – is another important element of Telemann's musical mastery. This quality is especially evident in the great variety of instrumental combinations he employs in his concertos. Unlike most of his contemporaries, in whose works instruments could often be interchanged without difficulty, Telemann carefully exploits the differences in tone colour and technique. In one Concerto in E minor, the recorder and the flute are beautifully contrasted soloists.

The aged Telemann continued to keep up with the latest musical trends. One of the greatest works of his last years, by which time he had absorbed elements of *galant*, Rococo and early Classical styles, is his wonderful 'Ino' Cantata, dating from around 1765 when he was in his mid-80s. Nikolaus Harnoncourt has written, 'Even at the age of 80 he put younger composers to shame with his ultra modern works written in the style of the Viennese-Mannheim school.'

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 Sviatoslav Richter. Apart from the works recorded here, Telemann's keyboard music includes a Sonata in E minor for harpsichord and 36 Fantasias. Whereas Telemann's orchestral music not infrequently includes pictorial representation, his keyboard music – unlike Rameau's, for instance – is mostly non-programmatic.

Telemann's set of six *Fugues légères et petits jeux à clavessin seul* TWV30:21–26 (believed to have been published in 1738 or 1739) are equivalent to small-scale suites consisting of an initial fugue and three dance movements. (The first 'suite' extends to four dance movements, concluding with a minuet.) Here Telemann creates fugue textures within the *galant* style, hence his description 'Galanterien-Fugen'. Nonetheless, the third movement of the second suite has a strikingly earthy middle section in the tonic 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 tonic major. Many of the dance movements in these technically undemanding pieces – 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 nobleman ... Benedetto Marcello') were published in September 1731. 12 of these miniatures are in minor keys, though there is no solemnity 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 Chorale Preludes (listed in Telemann's own self- and authorised publications, 1715–65, as *Fugirende und verändernde 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 contrasts – the first piece relatively plain and sober, 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 'alio modo' (in another way, or a different version), signifying 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 *Ouverturen nebst zween Folgesätzen bei jedweder, Französisch, Polnisch oder sonst tändelnd, und Welsch* (TWV32:5–10) were published in Nuremberg c.1742. These three-movement works all begin 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 Divertimento in A major TWV50:22, where three scherzo movements are subtitled 'Polish dances'. Even in the only one of these central movements in TWV32:5–10 which lacks a 'scherzando' designation – the Pastorello–Tempo giusto of the final suite – we hear a four-bar bourdon or drone bass typical of Polish folk music. As in his instrumental music generally, Telemann displays his fluency in moving between styles – from the world of the court to that of the peasant. It is also notable that, in the 18 suites collected here, there is a much greater diversity of movement types (including Loure, Passepied, Marche, Entrée, Rigaudon and Hornpipe) than is found in Handel's keyboard suites, for instance. Telemann's belief that 'variety revives the spirit' is well supported here.

Of the remaining suites, variously entitled Partia, Overture, Suite or Solo, TWV32: 3 and 4 (in C major and F major respectively) appeared as part of *Essercizii musici*, published in Hamburg in 1740. TWV32:2 – the *Ouverture à la Polonoise* in D minor – is also entitled *Ouverture burlesque*, a description Telemann used for several works including the orchestral *Burlesque de Quixotte*. Both this D minor suite and TWV32:1 in G major were originally published in Hamburg as part of Telemann's *Der getreue Music-Meister* (the very first German music periodical, 1728–9). Among the suites TWV32:13–18 are two works formerly attributed to J.S. Bach. One of these suites is TWV32:14 in A major, credited to Bach as BWV824 and appearing in his *Klavierbüchlein für Wilhelm Friedmann Bach*. The other work, erroneously attributed to Bach as his BWV832, is the Partia in A major TWV32:18, with its splendid 'Air for the trumpets' and ensuing Sarabande – a dance form which Telemann did not regularly include in his keyboard suites. The Courante from the Overture in G major TWV32:13 was also formerly attributed to Bach. The second Bourrée from this G major work includes some unusually piquant syncopation.

Telemann scholar Dr Ian Payne has observed in Telemann's least-known, pre-1730 keyboard suites, especially TWV32: 12, 15 and 16, 'signs of ensemble influence', while also finding movements composed in an idiomatic keyboard style. This 'keyboard-ensemble dichotomy', as Dr 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.

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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 unflagging 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, particularly in instrumental music. In his lifetime he enjoyed a great deal of fame, providing an excellent service 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, Frankfurt, Dresden and Hamburg – as well as trips to Poland, enabled him to encounter a wide range of styles and make them 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 fundamental questions about harmony, the relationship between sounds and words, interpretation and musical aesthetics in general. While cataloguing Telemann's musical works is problematic, a task that created challenges for the musicologist Martin Ruhnke, putting these letters into chronological order, particularly those to his patrons, is almost impossible.

Throughout his long and industrious life, Telemann concentrated mainly on vocal music, sacred and secular, but this tendency did not mean that he neglected instrumental music. Both sides of his output are influenced heavily by the different styles that he encountered on his travels and gradually forsake conservatism for innovation, breaking the strict rules of counterpoint and proposing more accessible methods: graceful modulations, incisive melodies, themes better suited to ornamentation and variation than to intellectual counterpoint, and unusual and varied instrumental tones, experimental and carefully researched whether for solo instruments or combinations, creating a laboratory of sounds and ideas.

The 36 *Fantasias for harpsichord*, printed in 1732–33, are divided into three groups of twelve, the first and third of which are written in an Italian style while the second adopts a French style. The notes unfold seamlessly under the fingers of the performer and, while the pieces are not particularly demanding in technical terms, they are never banal – it would be highly misleading to underestimate the refined architecture and richness of their content. The 24 Italian fantasias have two movements (fast/slow), with the compulsory *da capo* of the first; in contrast, the 12 French pieces have three movements (slow/fast/slow), with the same repetition of the first. Sensitive performance practice demands that the performer embellish the *da capo* sections considerably. One cannot listen to or perform these pieces without a certain intelligent nimbleness, 'so that the player enjoys them, and you can take pleasure from that,' because 'variety revives the spirit', to use the words of the composer himself.

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Translation: *Syntacta Translation & Interpreting*

CD40-41 PASSIONS-ORATORIUM

Das selige Erwägen des bitteren Leidens und Sterbens Jesu Christi, probably written in 1722, is an example of a Passion-oratorio, a retelling of the story of the Passion (Jesus' Crucifixion) through literary 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 Hunold'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' Recklessness, The Praying and Bleeding Jesus, The Jesus Brought to Trial, Petrus Committing 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. As in the Passions and cantatas of J.S. Bach, 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 set simply, 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 'Jese 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.

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 his 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.

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CD42 DIE AUFERSTEHUNG UND HIMMELFAHRT JESU

Telemann's last major creative phase, which was primarily marked by large vocal works, began in the mid-1750s. It was a time when the art of poetry in Germany was entering a new period brought about by a renewal of German poetic language. The new form of expression, here developing in a field of tension between Enlightenment and Sensitivity in the poems of that circle round Friedrich Gottlob Klopstock and the Bremen Contributors, must have been uncommonly inspiring for the Hamburg music director – already over 70 years old – who occupationally, so to speak, throughout his life sought for good "musical poetry". It opened up for him a field of musical experimentation that proved fruitful, particularly as regards the concert oratorio. Hamburg's flourishing concert life offered him favourable conditions for this. Since taking up office as music director of the five principal Hamburg churches and Cantor of the Johanneum in 1721, Telemann had also supported musical life outside the church, initially not without opposition from the Hamburg authorities. Besides his activity for opera, he organised public concerts (by admittance!) which for a long time were held in the Drill Hall of the Hamburg city militia and, from 1761, in the newly built and heated "Concert hall on the camp".

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 formal and stylistic peculiarities appear, as a result - and this is not unusual for music arising from texts - of differently written poems. So 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 older works - the Passion oratorio *Das selige Engaven*, 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 Correspondent" 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 *Donner-Ode*. Beginning at 5 o'clock. Tickets are available for 1 Mk. from Herr Telemann."

Since no performances in the Hamburg churches; have so far been traced, it may be assumed that it was intended from the beginning for the public concert. The theological position of the libretto, influenced by the Enlightenment, also indicates that this work was not intended for church service. At this time the Hamburg clergy were still strongly orthodox, though the conflict between orthodoxy and neologist theology was already beginning to smoulder. Nevertheless it can scarcely be supposed that a text originating in the milieu of the Berlin neologists A.F.W. Sack and J.J. Spalding could have been performed in a main Hamburg church without vigorous previous censorship. It is indeed not known for certain to which theological persuasion the elderly Telemann adhered, but it seems - the choice of libretto for his sacred concert cantatas and oratorios appears to confirm this - that, though thoroughly open-minded, he opposed the new current.

The libretto later also set by C.P.E. Bach, J.P. Agricola, C.F. Zelter and others, had been written for Telemann by the "most acclaimed oratorio poet of this time" (Arnold Schering), the poet and professor at the Berlin Cadet Corps, Karl Wilhelm Ramler (1725-1798). He himself, in a letter to the Halberstadt poet Johann Wilhelm Ludwig Gleim, reported that it was a commissioned work: "...I gave a solemn promise to prepare something for Easter at which an old musician will sing his last. Herr Telemann, an elderly man of 78, wants to sing his swansong, and for that I am to recite the words". Telemann, a composer who himself also had poetic ambitions, had previously already set to music two librettos by Ramler: the celebrated Passion oratorio *Del' Tod Jesu*, TWV5:6 (1755, at the same time as Carl Heinrich Graun) and the Christmas cantata *Die Hirten bey del' Krippe zu Bethlehem*, TWV1:797 (1759). Two secular compositions were still to follow: the dramatic cantata *Ino*, TWV20:41, and the idyll *Del' May*, TWV 20:40 (both before 1766). Telemann obviously pursued the intention of concluding the sequence of his settings of sacred librettos by Ramler with a third. Thus the most important subjects of 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 Marias at the tomb of Jesus; 3) Mary Magdalene at the tomb of Jesus; 4) the appearance of Jesus before the daughters of Zion; 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 sentimentality, also contrasts with the rather more sober style of the Luther translation. In Ramler's recitatives, too, dialogues - e.g. between Jesus and Mary Magdalene, or Jesus and Thomas - are reproduced, though without explicit specification in the libretto of the persons, 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 asked: "Who is speaking, who is singing something in the recitatives?" Johann Georg Sulzer also turned his criticism against the "interpolation of alien speech and quotations" in the recitative. In his *Allgemeine Theorie del' Schönen Künste* ("General theory of the fine arts") he says: "It is not possible for me to find my way in it, when the same reciter sings now in his own name, now in another's". Georg Philipp Telemann must have recognised this problem. For while in his setting of *Der Tod Jesu* he had still adopted the poet's guidelines, now he distributed the Biblical characters' speech among several voices. In this he was following the old tradition of the oratorio Passion, in which exchanges of speech in the recitatives were a principle. In composing the recitatives, which indeed are the kind of musical presentation closest to speech, Telemann set great store on natural and, at the same time, clear declamation. In this he also showed a masterly understanding of how to express particular words and turns of phrase - such as outcries and questions - through the melodic line and through harmony. In the recitatives one also meets the French-type change of metre, typical of Telemann, which was meant to make the natural flow of the speech possible. Only twice did he bring the strings into play to accompany recitatives: thus in Ramler's very dramatic first recitative "Judäa zittert" ("Judaea quakes"), whose frequently occurring verbs of movement (e.g. "zittern - quake", "beben - shake", "aufsteigen - ascend", "rollen - roll") literally invite pictorial musical portrayal. In the middle section of recitative No.13, "Dort seh ich aus den Toren" ("There I see from out the gates"), in which Jesus, unrecognised, appears to the two disciples on the road to Emmaus and gives them a retrospective "lesson" on his Passion, the walking of the three is portrayed by pulsating string chords. Only once is this "walking figure" replaced by sustained string chords, when Jesus apparently halts and speaks of the Crucifixion.

The aria texts, which correspond in their structure to the da capo aria, were mostly also realised by Telemann as five-part da capo arias (A-A'-B-A-A'). That Telemann interpreted the poem according to the innate affect and thereby showed a great feeling for musical "variatio" was part of his self-awareness as a composer. For example, in each number he included a different obligato instrument corresponding to the particular effect of the piece. Thus in the splendid greeting aria No.14, "Willkommen, Heiland" ("Welcome, Saviour"), two sonorous horns are heard, in the sentimental duet No.9, "Vater deiner schwachen Kinder" ("Father of thy feeble children"), two tender transverse flutes. As a rule the middle section of the arias contrasts with the A section in tempo, key or metre; the obligato instruments are also silent here. In this work Telemann designed scarcely any "long-breathed" melodies in the Italian manner. The melodic line of his arias is characterised by text-engendered motives, relatively short but extremely concise. This made possible for the composer a meticulous response to the effect of certain word-groups or the interpretation of single words.

Telemann's grandson Georg Michael Telemann called the duet "Vater deiner schwachen Kinder" - and here he was completely following the fashionable taste of the time - "the best in this music". Here Telemann in an exemplary way matched the lyrical, "sentimental" tone of the poem. The Berlin lawyer, composer and writer on music Christian Gottfried Krause confessed: "The duet (...) is so moving that when, twice, I sang it through at the piano, both times I had to leave off because of tears". He also laid stress on the second duet, "Ihr Tore Gottes, öffnet euch" ("Open, ye gates of God"): "He has composed the aria (...) like an overture with which all French operas begin, and which is the most sublime music...he also lets this aria be sung by two voices". Telemann here let himself be inspired by the text in two respects: on the one hand the word "öffnet" ("open") has a direct relationship with the genre term Overture (French for "opening"), on the other it offered its services, through the majestic-character of this music, to correspond to the triumphal entry of the risen Christ "into his kingdom".

The texts of the choruses are partly free poems, partly Biblical quotations, mostly derived from the psalter. Freely written are those three terse triumphal choruses, alike in structure, whose function of commentary is reminiscent of the choruses of antique classical tragedy. In the libretto they are headed "chorale" and were provided by Telemann with a cantional style. The plain melody, like a signal-call, proceeding in triadic steps, however, scarcely seems suitable for a chorale, to our way of thinking. It in fact has, though, a certain similarity to the hymn "Triumph! Triumph! Gott, Gott hat überwunden!" ("Triumph! God has conquered!") (melody by J. Löhner, text by J. Saubert, 1674) or "Triumph, Triumph, des Herrn Gesalbter sieget" ("Triumph! The Lord's Anointed is victorious") (text by C. Seebach, 1698). This "chorale" is heard three times in almost unaltered form; only the strophes of the text are varied. Through the respective addition of instruments - first strings only, then horns, finally three trumpets and

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 protesting, an extremely insistent 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 "finster" ("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 "Tod, 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 unison 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". Psalm texts are frequently interspersed with metaphors that offer opportunities for musical depiction (e.g. "Das Meer brause"; "Let the sea roar") – of which Telemann also makes use here. After the question, in homophonic style, "Wer ist, der in den Wolcken gleich dem Herrn gilt?" ("Who is there in the clouds like to the Lord?"), which harmonically is left open (in the dominant!), the last choral section "Lobet ihn, alle seine Engel" ("Praise him, all his angels") begins. The course of this choral fugue is again and again interrupted by jubilant tutti interjections of "Alles was 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 Redeemer. The brief structuring of the most strongly contrasting motives in the arias and also in the choruses (the shaping of the subjects in the choral fugues is interesting!) primarily derives from the text. Telemann cautiously holds the orchestra back in favour of the vocal content. He declaims the text extremely concisely, indeed almost as a gesture! The influence of France is recognisable; a certain closeness to the precise treatment of the text in Rameau's opera is indicated. A further characteristic is to be seen in the fusion of old and new, as well as French and Italian, stylistic means. Thus the traditional five-part da capo aria is found as well as the old French overture, whose triumphal progress through Germany Telemann himself had decisively engineered decades previously. Along with this goes an astonishingly modern, sensitive, occasionally almost Classical-seeming shaping of melody and harmony which was not to find its real expression until Carl Philipp Emanuel Bach's and Christoph Willibald Gluck's generation of composers.

With his oratorio *Die Auferstehung und Himmelfahrt Jesu* Telemann left us one of his most interesting, perhaps also best, vocal works. We may agree with Christian Gottfried Krause, already quoted, when he said that Telemann had "in his 80th year demonstrated that he could do anything...!"

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translated by Lionel Salter

CD43 DER TAG DES GERICHTS

"For the Lord himself shall descend from heaven with a shout, with the voice of the archangel and with the trump of God, and the dead in Christ shall rise first", predicts Paul in the First Epistle to the Thessalonians. And in Chapter 15 of the First Epistle to the Corinthians he says (here rendered in a newer translation): "But when the trumpet heralds the judge of the world, we shall all be changed... When the trumpet sounds, the dead will be awakened to everlasting life." These words suggested to Georg Philipp Telemann the introductory trumpet call of his oratorio *The Day of Judgment*. In addition he lets the thunder, the wrath of God, rumble darkly and menacingly. The Lord, the Judge, approaches. The Day of Judgment begins. With these signals a gripping musical event starts that opens a rich, symbol-laden world of the most beautiful, inspiring, often individual artistic accomplishments of word and music to anyone who is prepared to come to terms with it. It was perhaps not the top subject of his time that Telemann tackled here, but it was always a great

and fertile subject for composers. Many musicians felt this. After taking up his office in Hamburg in 1721, also, Telemann immediately adopted the local practice and organised public concerts at his own risk. In so doing, he obviously had his finger on the Hamburg public's pulse for decades. At first, admittedly, only works by the organiser were performed, preponderantly vocal compositions that he had written in an official capacity (for example, music for municipal festivities and anniversaries), later such as were written for private commissions like wedding serenades, music for funerals and anniversaries and cantatas on the inauguration of preachers. Also performed were Passion oratorios, Biblical oratorios (which, however, have not survived) and the annual "Capitains-Musiken". After a quite obvious pause – a creative crisis? – further large cantata and oratorio works were composed from 1755, as in a final creative fever, which he certainly occasionally first had had performed in church but obviously had conceived from the outset for performance in public concerts. With these, Telemann brought a new stimulus and a new direction to Hamburg concert conditions.

The group begun in 1755 of these works of his old age includes, above all, several sacred oratorios in an absolutely logical sequence - *Der Tod Jesu*, *Die Auferstehung*, *Die Auferstehung und Himmelfahrt Jesu*, *Der Tag des Gerichts* - as well as the two-part *Donner-Ode*, a cantata on Psalm models on the occasion of the Lisbon earthquake, and *Das befreite Israel*, which deals in a concise cantata with the subject of the Israelites' exodus from Egypt. In all these late works, always wrestling with a compositional design suitable to the subject and the text, Telemann in each case strikes a specific note inherent in the work; he employs his compositional means in a way that develops an unmistakably individual character for the work.

The poets of his texts are, in particular, the then celebrated Karl Wilhelm Ramler in Berlin and Friedrich Wilhelm Zachariä in Brunswick. Telemann was also able to harness gifted ministers, schoolmasters and even pupils. Among these last was the poet of *Der Tag des Gerichts*, Christian Wilhelm Alers (1737-1806). Of Alers' life it is known that he was born in Hamburg, was Telemann's pupil at the then Johanneum college, a student at the Akademisches Gymnasium in Hamburg and at the University of Helmstedt, a doctor of philosophy and finally a minister in Rellingen, though he died in Utersen; he was an uncommonly skilful librettist. Telemann also composed his 1765 text of the *Serenata* on the first anniversary of the *Honourable Hamburg Trade Deputation*: Friedrich Hartmann Graf in 1763 and Carl Philipp Emanuel Bach in 1780 and 1783 likewise made use of his verse.

With great skill and considerable linguistic art – choosing words of few syllables rich in vowels, preferring verbs that carried the action forward, sketching powerful images in terse sentences - he arranges the events in four "reflections". Allegorical and Biblical figures appear, and the choirs of believers, vices, angels and the elect, the blessed and the heavenly host sing. Alers draws on images and formulations, mostly from Revelation, the epistles of Paul and Peter (e.g. the work's title is found in 2 Peter 3,7) and some psalms.

In *The Day of Judgment* Telemann is also the master of colour, of superior use of instruments. Here too trumpets naturally give impressive brilliance: the horns appear graphically as the Last Trump. In the fourth reflection gamba's, two solo violins and oboe d'amore serve the quieter nuances of the songs of the blessed. The strings are of a versatility and flexibility mostly unfamiliar in Telemann's other works.

Thus it becomes clear that *The Day of Judgment* is not, for instance, only a monument in the history of the German oratorio, but introduces the theological discussions and eschatological thought of that time: as is known, Hamburg was one of those places where this was polarised. That is not all, however. *The Day of Judgment* - like much major art - is a work that is large in conception, rich in its textual and musical world of ideas and forms, full of symbolism, but perhaps rather naive in relation to its subject - scarcely conventional, but more often bringing the unexpected, created not of doubting seekers for God but of men completely certain of the dignity of their God and his reality in this world.

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 "solemn music" - by which, perhaps, Ebeling emphatically wished to emphasise the work's standing and distinctive nature. In this way he also, then, logically classed it with those works of Telemann which belonged in a select musical library.

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.

Destruction also occurred in the Iberian peninsula and in North Africa. The earthquake was felt as far as Central Europe; people in Europe were badly shaken. God's punishment fell without distinction on the just and the unjust. Immanuel Kant published writings on the event: Voltaire and Rousseau commented on it. Goethe, as is verified in *Dichtung und Wahrheit* ("Poetry and truth") and other works and writings, was moved to meditation. There is a late echo of the terrible event again in Theodor Fontane's *Der Stechlin*. The city of Hamburg, as can be read in Lessing's *Kollektaneen* ("Miscellanies"), sent two ships with aid supplies to Lisbon. The city council ordered for Thursday 11 March 1756 an extraordinary day of penitence, fasting and prayer.

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translated by Lionel Salter

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 expression and harmony. In contrast to J.S. Bach, it was not a profound intellectual exploration and musical interpretation of the text which Telemann felt to be in the foreground – it was the arousal of feelings and a dramatic, musical gesture. In this, Telemann agrees with Mattheson, who – in the "Musical Patriots" – demanded that church music should let the theatrical style achieve a general effect. That Telemann, the skilled composer of operas, had mastered the complete range of musical emotions, and also understood how to convert into musical terms the sense and the content of the text, is amply demonstrated in many aspects of the cantatas. In the preliminary report to the "Continuation of the Harmonious Divine Worship", Telemann himself stresses that he tried to "introduce the rhetorical figures, so that the emotions which can be found in poetry can be awakened." As well as these cantatas, which express the emotions in the text, there are those in which Telemann is said to have made "his goal more the graceful than the roaring" and "those passages lending to the cheerful, the joyful, the angry, and so on, played with moderated fire". These simple, song-like sections, with their simplest of accompaniments and parallel upper parts, show him to be an exponent of the new, "gallant" style.

The enormous popularity of the "Harmonious Divine Worship" can, in the end, not be held to be a result of the ease with which it can be performed; the reason lies in the novelness of the music. Telemann's reputation as an ingenious, modern composer can easily be comprehended by the modern listener to his works.

CD47 PIMPINONE

Upon request, only available in German

CD48 JAUCHZE, JUBILIER UND SINGE / KAPITÄNSMUSIK

When Georg Philipp Telemann left Frankfurt am Main for the Free Imperial and Hanseatic City of Hamburg in the autumn of 1721 to take up the positions of Kantor at the Johanneum academic school and director of music at the five central churches, he was by no means an unknown quantity in the commercially and culturally thriving city on the Elbe. His compositions using poems by the celebrated Hamburg poet and senator Barthold Heinrich Brockes, in particular the famous *Passion Oratorio* of 1716 and cantatas after Brockes's *Irdisches Vergnügen in Gott* (earthly joy in God) of 1720, had been performed with great success in both Frankfurt and Hamburg and aroused more than a little attention in

certain circles because of their novel conception. Then, at the beginning of February 1721, the Hamburg Gänsemarkt Opera had staged the premiere of Telemann's opera *Der geduldige Sokrates* (patient Sokrates); it may be presumed that the composer was involved in the production and had thus been active in the city prior to his appointment there. Indeed, the prospect of again being able to write for the opera stage – something he had had little opportunity to do since his student days in Leipzig – was probably an important reason for his moving to Hamburg. But there seem to have been other reasons too.

While it was naturally possible to live an equally pleasant and free life in both Frankfurt and Hamburg, it cannot have escaped the keenly observant Telemann that the republican and patriotic sentiments prevailing in the Hanseatic city promised to provide considerably more important and rewarding work for him. In no other city on the continent were the political, economic and cultural interests of the major European powers and of the numerous minor German states that had arisen after the Peace of Westphalia so interconnected and concentrated as they were in Hamburg. And the citizens of no other German city had remained so vitally aware of their hard-won freedom or were so ready to defend it, while upholding their basically neutral position. In this, the most important single group was undoubtedly the Hamburg Militia, which was divided into 57 companies and 5 regiments, and more especially the *Kapitäne* (captains) in command. Within the structure of the city-state, these 57 "civilian captains" formed a self-contained, highly respected and influential "civilian officers' college", established in conformance with medieval imperial privileges regarding urban self-defence and preparedness. In 1619, soon after the beginning of the Thirty Years' War, it was thoroughly reorganized and the readiness of the Hamburg Militia to make sacrifices and answer the call of duty maintained peace and freedom in the city throughout the seventeenth and eighteenth centuries. In times of emergency, the commanding officers could within a short space of time summon together an army of some 10,000 men to defend the city's strong fortifications.

Together with its regimental commanders, the "civilian colonels" represented by five councillors and their deputies, the officers' college of civilian captains had held a sumptuous banquet annually since 1628. Festive music very soon became entrenched and assumed ever greater significance at the event. An especially elaborate, three-day banquet was held to celebrate the centenary of the honourable colonels and college of civilian captains in 1719. The occasion opened with a sacred "Oratorio" and ended in the evening hours with a secular "Serenata". From that time on, music to frame and elevate the feast became a fixed part of the annual ceremony, whose meticulous observance, including all preparations and the cleaning up afterwards, rested on the shoulders of five hard-working "non-commissioned" men, one from each regiment. The closing ritual of the celebration was the symbolical "chain". Telemann's long-standing Hamburg poet friend and professor at the Johanneum, Michael Richey, describes the action as follows: "And then came the laudable old custom in which the honourable collegiates stood around their tables, crossed their arms and joined hands, thus demonstrating, to a cheerful musique, cordial intimacy and pleasure. This was called the chain and was always retained at the annual banquets as a laudable reminder of the necessary and healthy harmony."

In the course of his 46 years in office in Hamburg, Telemann supplied the banquets of the civilian captains with no fewer than 36 extensive two-part works known as *Kapitänsmusik*. This seems a remarkable achievement, considering his already heavy workload in the service of the church and the city-state, which gave him numerous commissions for important official occasions and expected from its director of music a constant flow of appropriate pieces of ceremonial or banqueting music for peace celebrations, state receptions, church consecration ceremonies and the installation of preachers.

Since the banquets of the civilian captains had been "called off for grave reasons" three times in the course of the seventeenth century, the celebration to mark the 100th banquet had to be deferred until August 31, 1730. That was the occasion for which Telemann wrote his oratorio "Jauchze, jubilier und singe", which forms the first part of the *Kapitänsmusik* for that year. For the Protestant world, the year 1730 additionally marked the 200th anniversary of the Augsburg Confession. A bastion of Protestantism (including the orthodox Lutheran church) ever since the Reformation, Hamburg had celebrated the event in grand style in June, with all the music composed by Telemann (regrettably lost). Perhaps it was with the June celebrations still in mind that for the *Kapitänsmusik* in August he composed an oratorio for choir and even compiled the text of the work himself. It provides a rare glimpse of the poet-composer Telemann at work and perfectly exemplifies the enlightened and optimistic approach to life which he had already expressed in his foreword to the periodical *Der getreue Music-Meister* (1728/29) by quoting the following passage from Ecclesiastes: "There is nothing better, than that a man should rejoice in his own works; for that is his portion." This positive attitude towards practical life and

meaningful action is presented even more forcefully in the oratorio, where it is reinforced by contrasting admonitions and reflections on "Traurigkeit" (sadness) and the centrally placed "Chor der traurigen Gemüter" (chorus of the melancholy), which is highly chromatic even in the fugue subject itself. It is no coincidence that Telemann took these and the other "prosaic" texts from the *Old Testament* and turned them into polyphonic choruses; while they are sophisticated, their melodic and rhythmic economy and elegance makes them seem untypical of the Baroque (Nos. 4, 7, 19). Even the two inclusions of chorale stanzas by Georg Neumark (Nos. 3, 9) in the otherwise uniformly "poetic" text comprising contemporary "theatrical" recitatives and arias reinforces the intended impression of a sacred "commentary" and a "loftier" justification for the secular feast. However, "to everything there is a season" (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 "Auserwähltheit 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 Hamburgers' legitimate pride at being citizens of a "republic" in the age of feudal absolutism, but also some idea of the astonishing refinement, unexpected variety and quality of its musical life.

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Translation: J & 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. For his year cycles 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 Güstrow 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 Gnadentüre steht dir offen* for 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 cantata 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 tendencies 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 Stoppe (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 [Stoppe], 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 strings and the sounds of the animals in the low strings – this was a preference of Telemann, for which he was loved, but at the same time criticised by contemporaries.

When the cantata *Ach Herr, lehr uns bedenken wohl*, for the 16th Sunday after Trinity Sunday, has been written, is unknown. Apart from the source in Brussels, there are no other manuscripts of the piece available, and the lyricist is still anonymous. In this composition too, Telemann's talent for painting with sound is evident, e.g. in the aria *Wie der Blumen schönste Pracht* (Like the flowers' beautiful finery), where he symbolises the rough wind described in the text through wild demisemiquavers in the strings. At the same time, however, a unique feeling for melody is unmistakably clear, as well as a sense of balance and blending sounds. This is especially true in the case of the aria *Jesu, komme mir entgegen* (Jesus come towards me). Over the carpet of sound in the strings, a solemn alternation arises between oboe and vocalist. A wonderful sound image, as well as a typical example of the baroque interpretation of the Sunday Gospel about the resurrection of a young man at the city of Nain (Luke 7: 1–17): Jesus bringing consolation as the incentive to express longing for death. A number of stylistic and formal characteristics of the cantata could imply that it concerns a rather early Telemann composition, perhaps from the 1710's.

Our three cantatas are complemented with examples from Telemann's other working fields and periods. The magnificent *Ouverture D-Dur* (Overture in D major) is one of his last instrumental compositions. In 1765, Telemann gave it to his Maecenas, Count Ludwig VIII von Hessen-Darmstadt, who loved hunting and consequently enjoyed the hunting horns in Telemann's work. These are also featured in the short symphony from the third act of the opera *Miriways*, which Telemann composed in 1728, when he was musical director of the Hamburg Goose Market Opera – an additional post. When you hear this idyllic interlude 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 Ouverture 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 grünt 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 Glösch"; he was one of the players Telemann dedicated his Kleine Cammer-Musik to in the same year.

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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 *accompanato* 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 *accompanato*, 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.

SUNG TEXTS

CD42

DIE AUFERSTEHUNG UND HIMMELFAHRT JESU TWV6:6

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 flieht den Strand!
Was zitterst du, Judäens Land?
Ihr Berge, warum bebet ihr so?
Was war dir, Jordan, dass dein Strom
zurück floh?
Der Herr der Erde steigt
empor aus ihrem Schoss, tritt auf den Fels,
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.
Sein Antlitz flammt, sein Auge glühet.
Die Schar der Römer stürzt erblasst
auf ihre Schilde: Fliehet, ihr Brüder!
Der Götter Rache trifft uns: fliehet!

4. Arie

Mein Geist, voll Furcht und Freuden, bebet!
Der Fels zerspringt! Die Nacht wird lichte!
Seht, wie Er auf den Lüften schwebet!
Seht, wie von seinem Angesichte
die Glorie der Gottheit strahlt!
Rang Jesu nicht mit tausend Schmerzen?
Empfang sein Gott nicht seine Seele?
Floss nicht sein Blut aus seinem Herzen?
Hat nicht der Held in dieser Höhle
der Erde seine Schuld bezahlt?
Hat Er sie nicht bezahlt?

5. Chor

Triumph! Des Herrn Gesalbter sieget!
Er steigt aus einer Felsengruft!
Triumph! Ein Chor von Engeln flieget
mit lautem Jubel durch die Luft.

6. Rezitativ

Die frommen Töchter Sions gehn
nicht ohne Staunen durch des offenen Grabes
Tür.
Mit Schauern fahren sie zurück. Sie sehen,
in Glanz gehüllt, den Boten
des Ewigen, der freundlich spricht:
Entsetzt euch nicht!
Ich weiß, ihr sucht euren Toten,
den Nazaräer Jesus hier,
dass ihr ihn salbt, dass ihr ihn klagt.
Hier ist er nicht. Die Stätte sehet ihr,
die Grabetücher sind vorhanden;
Ihn aber sucht bei den Toten nicht!
Es ist erfüllt, was er zuvor gesagt:
Er lebt! Er ist erstanden!

7. Arie

Wie bang hat Dich mein Lied beweint!
Ach! Unser Trost, der Menschenfreund,
sieht keinen Tröster, steht verlassen.
Der blutet, der sein Volk geheilt,
der Tote weckte, ach! muss erblassen.
So hat mein banges Lied geweint.
Heil mir! Du steigst vom Grab herauf.

Mein Herz zerfließt in Freudenzähren
in Wonne löst mein Gram sich auf!

8. Rezitativ

Wer ist die Sionitin, die vom Grabe
so schüchtern in den Garten fliehet und
weinet?
Nicht lange, Jesus selbst erscheint,
doch unerkant, und spricht ihr zu:
O Tochter, warum weinst du?
Herr, sage, nahmst du meinen Herrn aus
diesem Grabe?
Wo liegt Er? Ach vergönne,
dass ich ihn hole; dass ich ihn
mit Tränen netze; dass ich ihn
mit diesen Salben noch im Tode salben
könne,
Wie ich im Leben ihn gesalbt - Maria!
So ruft mit holder Stimm' ihr Freund,
in seiner eigenen Gestalt - Maria!
Mein Meister, ach! Sie fällt zu seinen Füßen
nieder,
Umarmt sie, küsst sie, weint.
Du sollst mich wieder sehen!
Noch werd' ich nicht zu meinem Vater
gehen.
Steh auf, und suche meine Brüder
und meinen Simon! Sag, ich leb und will ihn
sehen.

9. Duett

Vater deiner schwachen Kinder,
der Gefall'ne, der Betrübte,
hört von dir den ersten Trost.
Tröster der gerührten Sünder,
die dich suchte, die dich liebte,
fand bei dir den ersten Trost.
Tröster, Vater, Menschenfreund.
O wie wird durch jede Zähre
dein erbarmend Herz erweicht!
Sagt, wer unserm Gotte gleicht,
der die Missetat vergebet?
Sagt, wer unserm Gotte gleicht,
der den Missetäter liebet?
Liebe, die du selbst geweint,
O wie wird durch jede Zähre
dein allgütig Herz erweicht!

10. Rezitativ

Freundinnen Jesu! Sagt, woher so oft
in diesen Garten? Habt ihr nicht gehört, er
lebe?
Ihr zärtlichen Betrübten hofft,
den Göttlichen zu sehen, den Magdalena
sah?
Ihr seid erhört. Urpötzlich ist er da,
und Aloen und Myrrhen duftet sein Gewand.
Ich bin es! Seid gegrüßt!
Sie fallen zitternd nieder,
sein Arm erhebt sie wieder:
Geht hin in unser Vaterland,
und sagt den Jüngern an: ich lebe,
und ich fahre hinauf in meines Vaters Reich;
doch will ich alle sehn, bevor ich mich für
zu euch
zu meinem Gott und eurem Gott' gen
Himmel hebe.

11. Arie

Ich folge Dir, verklärter Held,
dir, Erstling der entschlafnen Frommen!
Triumph! Der Tod ist weggenommen,
der auf der Welt der Geister lag.
Dies Fleisch, das in den Staub zerfällt,
wächst fröhlich aus dem Staube wieder.
O ruht in Hoffnung meine Glieder,
bis an der großen Ernte Tag!

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 gehn.
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, umnebelt ihr
Gesicht,
hört ihre Zweifel an, gibt ihnen Unterricht:
Der Held aus Juda, dem die Völker dienen
sollen,
muss erst den Spott der Heiden
und seines Volks Verachtung leiden.
Der mächtige Prophet von Worten und von
Taten
muss durch den Freund, der mit ihm aß,
verraten,
verworfen durch den andern Freund,
verlassen in der Not von allen,
den bösen Rotten in die Hände fallen.
Es treten Frevler auf und zeugen wider ihn:
So spricht der Mund der Väter:
Der König Israels verbirgt sein Angesicht
vor Schmach und Speichel nicht.
Er hält die Wangen ihren Streichen,
den Rücken ihren Schlägen dar.
Zur Schlachtbank hingeführt tut er den
Mund nicht auf.
Gerechnet unter Missetäter,
fleht er für sie zu Gott hinauf.
Durchgraben hat man ihn, an Hand und Fuß
durchgraben.
Mit Essig trinkt man ihn
in seinem großen Durst, und mischet Galle
drein.
Sie schütteln ihren Kopf um ihn.
Er wird auf kurze Zeit von Gott verlassen
sein.
Die Völker werden seh'n. wen sie
durchstochen haben;
man teilet sein Gewand, wirft um sein Kleid
das Los.
Er wird begraben wie die Reichen:
Und unverwest am Fleisch zieht Gott ihn aus
dem Schoß
der Erd' hervor, und stellt ihn auf den Fels.
Er gehet
in seiner Herrlichkeit zu seinem Vater ein.
Sein Reich wird ewig sein.
Sein Name bleibt, so lange Mond und Sonne
stehet.
Die Rede heilt der Freunde Schmerz,
mit Liebe wird ihr Herz
zu diesem Gast entzündet.
Sie lagern sich, er bricht das Brot, und sagt
Dank.
Die Jünger kennen seinen Dank,
der Nebel fällt, sie sehn ihn, — Er
verschwindet.

14 Arie

Willkommen, Heiland! Freut euch, Väter!
Die Hoffnung Zions ist erfüllt.
O dankt, ihr ungeborenen Kinder!
Gott nimmt für eine Welt voll Sünder
sein großes Opfer an.
Der Heilige stirbt für Verräter:
So wird des Richters Spruch erfüllt.
Er tritt das Haupt der Hölle nieder,

er bringet die Rebellen wieder:
Der Himmel nimmt uns an.

15. Chor

Triumph! Der Fürst des Lebens sieget!
Gefesselt führt er Höll' und Tod!
Triumph! Die Siegesfahne flieget,
sein Kleid ist noch vom Blute rot.

16. Rezitativ

Elf auserwählte Jünger, bei verschlossnen
Türen,
die Wut der Feinde scheuend, freuen sich,
dass Jesus wieder lebt. Ihr glaubt es, aber
mich,
erwidert Thomas, mich soll kein falsch
Gesicht verführen.
Ist er den Galiläerinnen nicht,
auch diesem Simon nicht erschienen?
Sahn ihn nicht Kleophas und sein Gefährte
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 aß mit uns. Betrogen hat man euch!
Ihr selbst, aus Sehnsucht, habt euch gern
betrogen.
Lasst mich ihn sehn, mit allen Nägelmalen
sehn,
dann glaub auch ich, es sei mein heißer
Wunsch geschehen.
Und nun zerfließt die Wolke, die den Herrn
umzogen,
der mitten unter ihnen steht, und spricht:
Der Friede Gottes sei mit euch!
Und du. Schwachgläubiger, komm, siehe,
zweifle 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,
wirst du der Erde Schutzgott sein.
Jehovens Sohn wird uns vertreten,
Versöhnte, kommt ihn anzubeten!
Erlöste, sagt ihm Dank!
Zu dir steigt mein Gesang empor,
aus jedem Tal, aus jedem Hain.
Dir will ich auf dem Feld Altäre
und auf den Hügeln Tempel weihn.
Lallt meine Zunge nicht mehr Dank,
so sei der Ehrfurcht fromme Zähre
mein letzter Lobgesang.

18. Chor

Triumph! Der Sohn des Höchsten sieget!
Er eilt vom Sühnaltar empor.
Triumph! Sein Vater ist vergnüget!
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 sehn erstaunt von seinem Antlitz
Strahlen gehn.
Sie sehn in einer lichten Wolke
den Flammenwagen warten, der ihn führen
soll.
Sie beten an. Er hebt die Hände
zum letzten Segen auf: Seid meines Geistes
voll!
Geht hin, und lehrt,
bis an der Erden Ende,
was ihr von mir gehört,

Das ewige Gebot der Liebe! Gehet hin,
Tut meine Wunder! Gehet 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 ziehet in sein Reich,
macht Bahn, ihr Seraphinenchöre!
Er steigt auf seines Vaters Thron.
Triumph! Werft eure Kronen nieder!
So schallt der weite Himmel wieder!
Triumph! Gebt unserm Gott die Ehre!
Heil unserm Gott und seinem Sohn!

21. Chor

Gott fahret auf mit Jauchzen,
und der Herr mit heller Posaune.
Lobsinget, lobsinget Gott!
Lobsinget, lobsinget unserm Könige!

22. Der Herr ist König.

Des freue sich das Erdreich!
Das Meer brause! Die Wasserströme
frohlocken
und alle Inseln sein fröhlich.

23. Jauchzet, ihr Himmel! Freue dich Erde!

Lobet, ihr Berge, mit Jauchzen!
Wer ist, der in den Wolken gleich dem
Herren gilt,
und gleich ist unter den Kindern der Götter
dem Herrn?

24. Lobet ihn, alle seine Engel!

Alles, was Odem hat, lobe den Herrn!
Halleluja!

CD44 + 45

**CANTATAS FROM HARMONISCHEN
GOTTESDIENST**

1. Am Feste der heil. Dreieinigkeit

TWV1:1745

Aria

Unbegreiflich is dein Wesen,
der du Eins in Dreien bist.
Nein, Vernunft, du mußt hier weichen,
denn du kannst es nicht erreichen;
was willst du dich unterwinden,
ein Geheimnis zu ergründen,
welches unerforschlich ist?

Rezitativ

O welche Tiefe, die kein Verstand
Noch Witz ergründen kann!
Ach, schaue nur den Schatz
der milden Gottesgüte
und seiner Weisheit Reichtum an!
Wie unerforschlich sind des Allerhöchsten
Wege,
wie unbegreiflich sein Gericht!
Wer hat den ew'gen Sinn erkannt?
Wer had, da seine Hand den Kreis der Welt
gemacht,
und alles, was wir sehn, aus nichts
hervorgebracht,
ihm Rat erteilet?
Wer hat ihm was zuvor gegeben,
das ihnen wiederum vergolten werden
muß?
Wir haben ja von ihm Leib, Seele, Gut und
Leben,
er ist der Gott von dessen Überfluß,
von dessen reicher Fülle wir täglich
Gnad um Gnade nehmen;
denn alles was wir sind, und alles, was wir
haben,
sind seine Gaben;
von ihm, durch ihn, in ihm sind alle Dinge.

Bedenke doch, o Mensch,
bist du nicht zu geringe der Wohltat
die dein Gott noch täglich dir erweist?
Ach, daß dein Mund ihn auch nicht täglich
preiset!

Aria

Ermuntert die Herzen, geheiligte Seelen,
erhebet die Stimmen und lobet den Herrn!
Verehret die Weisheit, die Ahlmacht, die
Gute
Des himmlischen Schöpfers mit frohem
Gemüte!
Auf, auf, ihr Völker nah und fern,
lobsinget des Höchsten unendlichen Namen!

2. Am Sonntage Quasimodogeniti TWV1:96

Aria

Auf ehernen Mauern, auf marmornen
Gründen
Ruht unserer Hoffnung Zuversicht,
Sollen des Glaubens lebendige Kerzen
Die Augen erleuchten, die Seelen
entzünden,
so duldet ihr heiliger Schimmer im Herzen
die Dämmerung des Zweifels nicht.

Recitativo

So lange noch der Unbestand
Auf den schüchternen, den blöden
Geist bald hie bald dort hinreißt,
bleibt ihm die Zuversicht, der süße Trost,
die Freudigkeit des Glaubens unbekannt.
Der schwache Fuß, der noch mit
Ungewissen Schritten an alle Stein stoß,
sucht nur umsonst die offene Pforte,
die uns zum Gnadenstuhl den sichern Zutritt
gibt.
Oh nein! Ich kenne den, der meine Seele
liebt:
Mein Heiland stellt sich selbst
in seinem Worte mir zur Erlösung dar,
der das getan, der das gelitten,
was ich zu tun, was ik zu leiden schuldig war.
Dies ist der Fels, auf dem mein Glaube ruht;
dies ist der Schild, der meine Brust
bedeckt;
wenn eure Wut, ihr Feinde
meines Heils, mich schrecket.
So wird mein Herz euch nicht zum Raube:
Ich weiß, ich weiß, an wen ich glaube.

Aria

Ja, ja, wiederholt nur eure Tücke,
spannt meinen Füßen Netz und Stricke,
mein Glaube wird durch eure Wut bewährt.
Ich trotzte der Schlangen vergifteten Stichen;
Sind meine Pfosten mit Blute bestrichen,
so rührt mich nicht des Würgers Schwert.

3. Am Sonntage Sexagesima TWV1:1521

Aria

Was ist mir doch das Rühmen nütze?
Blos meiner Schwachheit rühm' ich mich,
Weg, eitler Stolz auf Ruhm und Werke!
Der Mensch is schwach bei aller Stärke
Und durch die Schwachheit stärkt er sich.

Recitativo

Wer bist du, Mensch, und was deine Gaben,
die wir zu dem nicht eigentümlich haben
und die der Herr uns mehr geliehen als
gegeben?
Willst du dich dren überheben?
Soll dich ein andrer Mensch
mehr preisen, mehr erhöh'n,
als man doch von dir hört
und als wir an dir seh'n?
Nur Schwachheit fühlst du ja so inn- als
äußerlich
und dieser rühme dich!

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, liebeich,
 prächtig er zu dir spricht:

Arioso

Laß dir an meiner Gnade g'nügen,
 denn meine Kraft ist in den Schwachen
 mächtig.

Aria

Gottes Kraft erhebt die Schwachen,
 da sie Starke 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 unsers Gotte
 Freundlichkeit.
 Die uns vor der Zeit geliebet,
 die uns in der Zeit umgibt,
 die uns nach der Zeit erhöht,
 selig, wer sich ihrer freut.

Recitativo

Wie unaussprechlich groß,
 sei unausdenklich hoch
 ist diese Lieb', ist diese Gnade,
 die Gottes Sohn zu uns vom Stuhl der Ehren
 zog!
 Wir alle waren schon in Adam
 Sündenfreunde
 Und folglich Gottes Feinde.
 Drum war auch unser aller Teil
 Ein ew'ger 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
 übergibt.

Arioso

Also hat Gott die Welt geliebet.

Recitativo

Ach, möchte gleichfalls doch ein Mensch
 Den andern lieben un sähe das,
 was Gott an ihm getan, zum Beispiel an!
 Ach, wär' ein jeder doch bemüht,
 so oft ein jäher Zorn in Herz, und Auge glüht,
 der wilden Leidenschaft den Riegel
 vorzuschieben!
 Zehntausend Pfund vergibt uns
 Gottes Güte und über hundert
 Groschen ist in der Menschen
 Ganz unmenschlich Gemüte
 Oft alle Zärtlichkeit und Liebe ganz
 erloschen.
 Ein anders zeigt des Heilands Leben,
 ein anders heißt uns sein Befehl und
 Friedensgeist.
 Darum vergib, wie Christus dir vergeben,
 wo nicht, so ziehet Gott den ersten
 Gnadenblick
 auch wiederum von dir zurück;
 ja, willst du deinem Nächsten fluchen,
 so wird die Frucht des Heils dir selbst
 zum spitzen Dorn und hältst du gegen andre
 Zorn,
 wie kannst du denn beim Höchsten Gnade
 suchen?

Aria

Folternde Rache, flammende Qual
 wird dich schrecken, ängsten, nagen.
 Wo du dich den Zorn gehemmt,
 eh' der Zorn am Ende kömmt,
 wird dich der ins Martertal,
 unter Winseln, Heulen, Zagen,
 schäumender Eifer auf ewig verjagen.

**5. Am 11. Sonntage nach Trinitatis
 TWV1:399**

Aria

Durchsuche dich, o stolzer Geist,
 schau, was du von dir selber seist,
 do schaust du lauter Schwachheitsspuren.
 Sieh an, wie grob dein Elend ist!
 Du bist, weil du ein Sünder bist,
 die ärmste von den Kreaturen;

Recitativo

Ach, welcher sich den Auszug aller Mängel,
 ersteinmal recht erkennt,
 der gibt hernach nicht mehr
 dem Hochmutsgeist Gehör.
 Wer sich als einen Engel vorhin geachtet,
 kann, wenn sich genau betrachtet,
 den armen Erdenklob hinfort
 kaum menschlich nennen.
 Wie fällst 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, itzo 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 güt'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 demutsvoll dabei,
 dab 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.

**6. Am 26. Sonntage nach Trinitatis
 TWV1:626**

Aria

Glaubet, hoffet, leidet, duldet,
 duldet ihr gleich unverschuldet:
 Die Änderung erfolgt gewiß.
 Wie bald verrauschen Zeit und Leiden!
 Drauf tritt das Licht der ew'gen Freuden
 aus eures Kummers Finsternis.

Recitativo

Ach, freilich kommt die Zeit,
 die uns den Unterschied von dem,
 der Gott gedient und der ihm
 nicht gedient, entdeckt.
 Wenn hier kein Rat für den Gerechten grünt,
 wenn Lügen, Wut und Ungerechtigkeit
 die Unschuld drückt, die Frommen
 schreckt,
 so wird das Schrecken dort mit Heulen
 die wütenden Verfolger selbst ereilen;
 denn Christus kommt zum Troste seiner
 Frommen,
 er kommet und sein Lohn wird
 herrlich mit ihm kommen.
 Verruchtes Heer, da geht dein Leiden an,
 das ewiglich kein Ende nehmen kann!
 Du wünschtest dir allhier zu

deiner Lust ein ewig's Leben;
 dort wird es dir doch blob
 zu deiner Qual gegeben.

Aria

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

CD45

Am zweiten Osterfeiertage TWV1:1422

1. Aria

Triumphierender Versöhner,
 tritt aus deiner Kluft hervor.
 Hebe nun mit Sieg und Prangen,
 da die zweite Nacht vergangen,
 dein gesenktes Haupt empor,
 dein gesenktes Haupt empor,
 empor,
 hebe dein gesenktes Haupt empor.

2. Recitative

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,
 zerbrichst a-nitz des eignen Todes Ketten!
 Ihr Feinde, spottet nun:

Aria

Er hat auf Gott vertraut der mag ihn itzt
 erretten,
 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 hinfüro
 unauslöschlich sein; der Held, den ihr auf
 ewig totgedacht,
 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 gekriegeret,
 so hat er itzo auch für uns gesiegeret.

3. Aria

Du starbst; wozu?
 Mein Heil, zu unserm Leben.
 Du lebst; wozu?
 Zu unsrer Seligkeit.
 Du starbst, mein Heil, mein Heil,
 zu unserem Leben,
 du lebst zu unsrer Seligkeit.
 So preisen wir dich
 für dein Schlafengehen;
 so loben wir dich
 für dein Auferstehen,
 weil beides uns zur Wohlfahrt
 angedeiht.

Am ersten Osterfeiertage TWV1:1534

4. Aria

Weg mit Sodoms gift'gen Früchten
 samt Ägyptens 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, 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' Wunderhöhlen rinnet den
erlösten Seelen
Milch und Honig, Wein und Most.

5. Recitative

Wie soll't ich da, wo Not und Tod in Töpfen,
Vergnügen schöpfen,
da mich mein Freund in seiner Keller führt,
wo selbst er mich mit Lebenswein begabet,
mit Blumen stärkt, mit Äpfeln labet?
Ihr Speisen weg, die mir die Weltlust beut!
Das Osterlamm, das sich
für uns gegeben, heischt,
daß wir nicht bei seiner Süßigkeit
im Sauerteig der Bosund Schalkheit leben.
Das heißt:
Der Heiland macht uns rein, so muß der
Wust
der alten Sünden sich nicht bei uns von
neuem finden.
Wohl an, Mein Heil, so gib, daß ich dies stets
betrachte
und alle Lüste dieser Zeit wie Treber achte,
so wird nicht dieser Tag allein,
mein ganzes Leben wird ein stetes Pasah
sein,
bis daß ich einst auf Zions Höhe
dein ewig's Ostermahl aufs heiligste begehe.

6. Aria

Gewünschtes Fest der süßen Brote,
das uns die Ewigkeit verspricht,
wann zeigtet sich dein frohes Licht.
Hier feiern wir's, als die von Hinnen reisen;
hier müssen wir wohl bitt're Salzen speisen.
Dort wird die Zunge Manna schmecken,
dort wird uns keine Trennung schrecken,
die unsre Wollust unterbricht.

Am Feste der heiligen drei Könige

TWV9:921

7. Aria

Ihr Völker, hört, wie Gott aufs neue spricht:
Es werde Licht!
Erheitert die Seelen in heiliger Wonne,
die Herrlichkeit Gottes erscheinet der Welt.
Es strahlet ein Stern an Zions Kreisen,
den alle Morgensterne preisen,
zu dem sich Licht und Heil gesellt.

8. Recitative

Die Finsternis entweicht,
die Dunkelheit verstreicht,
der Glanz von Gottes Angesichte,
der Sonnen Herr und Schöpfer wird uns zum
Sonnenlichte!
Es strahlet lauter Heil, er wirkt lauter
Gnade.
Den Auf- und Niedergang durchdringt sein
heitrer Schein,
denn Mittag samt der Mitternacht nimmt
seine Klarheit ein;
denn siehe nur umher!
Was regt sich dort? Was rauschet um das
Meer?
Es ist der Völker Fülle, es ist der Heiden
Macht; sie freut sich,
daß auch sie in diesem Lichte walle;
denn da sie, auf verkehrtem Pfade, dem
Heer des Himmels sonst

Altar und Tempel weihen, will ihrer
Andacht Loh mit Gold und Weihrauch
jetzt dem Glanze,
der aus Zion blitzt, den heil'gen Opferdienst
bereiten.

Aus Sabu kommen alle, man schaut,
man preist das Licht, die Luft ertönt vom
Schalle,
Doch welche Stille!
Ist schon das Lobgeschrei,
ist schon der Jubelton vorbei?
So ist's, wie sehr die erste Zeit
sich dieses Lichts erfreut, so wenig wird die
Wohltat
jetzt erkannt, so wenig Weihrauch wird ihm
jetzo angebrannt; anstatt des Jauchzens
läßt sich kaum ein Murmeln hören
Nein, nein!
Ich will den Undank nicht,
ich will dein 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.

9. Aria

Halleluja!
Ich opfre deinen Strahlen,
du Stern, der mich den Sternen ähnlich
macht.
Halleluja! Halleluja!
Mein Herz soll dir zum Ruhm ein ewig Feuer
hegen.
Sei hoch gelobt für so viel Glanz und Segen,
wodurch du mich aus Angst und Nacht
zum Erbteil der Frommen im Lichte
gebracht.

Am zweiten Sonntage nach Trinitatis

TWV1:1401

10. Aria

Stille die Tränen des winselnden Armen,
fülle durch Wohltun aus mildem Erbarmen
dem dürftigen Bruder die Hand!
Erschrick, erweiche!
Dort brennet der ewig verdammte Reiche,
der Mitleid und Liebe
durch blendender Wollust verhärtende
Triebe
aus Herzen und Händen verbannt.

11. Recitative

Ist's möglich, unbarmerzige Gemüter,
daß da ihr dieser Erden Güter
aus eures Schöpfers nie erschöpften Hand
so,
wie zur Notdurft auch zur Lust genießt,
ihr Hand und Herz vor eurem Bruder
schließt?
Ihr lebet herrlich und in Freuden,
wenn der, der euch als Mensch und Christ
verwandt,
für Angst und Schmerz, der ihm zur Erden
biegt,
fast halb entseelt an euren Türen liegt;
der, wenn euch Gold und seide kleiden,
die Menge seiner Schwären dekket,
die selbst ein Hund mitleidig lekket.
O nein! Hier kann mein Herz nicht
unempfindlich sein.
Ich nehme Segen, Heil und Überfluß
aus meines milden Vaters Fülle, So weiß ich,
ist auch dies sein Wille, daß mein Genuß sich
ihm
vor allem weihe und ihm den ersten Teil
von seinen Gaben leihe.
Wohl an, ich will, was Boas tat, verrichten.
Es soll von meiner Felder Früchten nicht
allein,
nein, Ruth soll auch davon gesättigt sein.

12. Aria

Ja, ja, sammle nur bei meinen Garben,
verlaßne Moabiterin!
Ja, sammle nur bei meinen Garben,
verlaßne, verlaßne Moabiterin, verlaßne
Moabiterin !
Dein Epha wird mich nach dem Darben
mit Himmelsfrüchten überschütten,
wenn ich dereinst in ew'gen Hütten
verherrlicht aufgenommen bin.
Am dritten Pfingstfeiertage Ergeuß dich zur
Salbung
Der schmachtenden Seele Ergeuß dich zur
Salbung
der schmachtenden Seele, o heiliges Öle,
durchdringe mein zagendes Herz!
Ich sinke fast erstarrt darnieder,
o göttlicher Odem, belebe mich wieder,
so vergehet die Schwachheit,
so verschwindet der Schmerz.
Samaria empfang den heil'gen Geist
durch Gottes Wort und brünstig's Flehen.
Ach, komm denn auch zu mir, du Geist der
Herrlichkeit
und Gnade, denn meine Seele
schreit zu dir! Mein Auge sieht wie sie
nach deinem Gnadeworte,
das dich den Rufen verheißt.
Komm, komm!
Ich öffne dir die Pforte,
zeuch dein Zion wieder ein!
Zwar hast du schon 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 befeißnen
und unverrückt ein Tempel Gottes heißen.
Allein wie schändlich ist er oft verdorben,
wie oft bin ich dem Guten abgestorben;
dem Sündentode folgt nunmehr der ew'ge
Tod.
Doch wird zu neuem Heil und Leben
durch deine Kraft mir wieder Kraft gegeben.
Vertreib demnach die unermeßne Not!
Komm und erlöse mich von diesem
Todesleibe.
Ach ja, du Gast des Lebens, komm und
bleibe!
Schwarzer Geist der Dunkelheit, fleuch und
hebe dich von hier!
Denn der Geist der Heiligkeit strahlet, lebt
und herrscht in mir.
Deiner Bande bin ich müde.
Leben, Freude, Kraft und Friede sind das
selige Panier,
das sein neues Reich mir beut.

13-15 Am dritten Pfingstfeiertage

TWV1:447

Missing

Am ersten Pfingstfeiertage TWV1:1732

16. Arie

Zischt nur, stechet, ihr feurigen Zungen,
Blecke mit erhitzter Wut,
Scorpionengleiche Brut, Scorpionengleiche
Brut!
Ihr feurigen Zungen, stechet, zischtet,
stechet, zischtet, zischtet nur, stechet.
Eure Lippen, freche Rotten,
die der Unschuld lästernd spotten,
melden selbst zu eurem Hohne,
was euch für ein Geist bewohne;
welche Glut euch in mund und Herz
gedrungen.

17. Recitative

Als dort der Jünger Schar in Einmut
 beieinander war,
 ward Gottes Geist in einer zungengleichen
 Flamme
 an jedem sichtbar offenbar;
 man prediget darauf nach andrer Zungen
 Art,
 man rühmt, man preist des großen Gottes
 große Taten,
 die Hörer stehn verwundrungsvoll,
 man spüret ein verwirrtes Fragen
 und jeder forscht, was dieses werden soll.
 Inzwischen meldet sich zugleich ein andrer
 Geist,
 der sich zwar nicht wie jener sichtbar weist,
 doch macht er gleichfalls sich durch seiner
 Knechte Mund
 mit feurigen geschärften Zungen kund.
 Die Wirkung aber zeigt, woher sein Ursprung
 stamme:
 Er läßt sich nicht durch Jauchzen, Preisen,
 Lehren,
 nein, nur mit Lästerworten hören.
 er spottet jenes Wunderscheins
 und ruft den Jüngern nach: Sie sind voll
 süßen Weins.
 So gehets ins gemein,
 was Großes wird nicht ohne Mißgunst sein.
 doch müssen die der Lästere Spott
 ertragen,
 die Gottes Geist so augenscheinlich treibt;
 was soll denn ich mich viel beklagen,
 wenn sich ein Frevler auch an meinem
 Wandel reibt?
 Ich will mich williglich bequemen,
 auch diese Last auf mich zu nehmen.
 Gnug, kann ich dich bei mir, o Geist der
 Wahrheit, wissen,
 so wird der Lügengeist doch endlich
 schweigen müssen.

18. Aria

Der Himmel ist nicht ohne Sterne
 und Gottes Geist nicht ohne Trost.
 Spricht dessen Zeugnis mich zufrieden,
 so wird kein Lästere mich ermüden
 und wär' er noch so sehr erbost,
 wär' er noch so sehr erbost.

CD46

6 MORAL CANTATAS

Die Zeit TWV20:23D

1. Aria

Die Zeit verzehrt
 die eignen Kinder
 viel geschwinder
 als sie die selbigen
 zur Welt geboren hat.
 Jahr, Monat, Wochen, Tag und Stunden
 sind, wenn sie sind, verschwunden;
 der Leib, der sie gebiert
 ist ihr gewisses Grab;
 die Mutter würgt sie selber ab
 und hort nicht auf und frisst
 und wird doch niemals satt.

2. Recitative

Der Anfang lieget stets beim Ende.
 Kaum bricht der lichte Tag hervor,
 so zieht die Nacht den braunene Flor
 den heitern Lüften an;
 sie nimmt den Schatten in die Hände,
 der auch sogar den Mittag selbst verdunkeln
 kann,
 und kehrt das Licht in Finsterniss.
 Ach, braucht den Tag!
 Die Nacht folgt bald, und dass gewiss.

3. Aria

Fahrt, reitet, spielt Karten,
 trinkt Koffee, raucht Knaster,
 sucht Scherz und Vergnügen,
 singt, tanzet und lacht!

Macht euch lustig, aber wisset,
 dass ihr einst von euer Lust
 Red und Antwort geben müsset!
 Darum bleibet in den Schranken,
 nehmt dei Grenzen wohl in acht!

Der Geiz TWV20:26

4. Aria

Ihr Hungerleider, ruht einmal
 von eurer selbstgemachten Qual
 und höret auf zu fasten!
 Ihr seid zwar reich,
 doch auch dem ärmsten Bettler gleich
 bei euren vollen Kasten.

5. Recitative

Wem hebt ihr alles auf?
 Wem soll das grosse Gut,
 von dem ihr euch doch nihcts zugute tat?
 Wisst ihr es nicht, so dürft ihr mich nur
 fragen;
 hört her! Ich will's euch sagen:
 Ihr sammlet für lachende Erben,
 die mit der Zeit, nach eurem Sterben,
 auf euren Federn prächtig ruhn
 und alles auf einmal vertun.

Ihr lebet arm und sterbet reich;
 ihr friert, damit sich andre einst
 an euren Kohlen wärmen können.

Ach, sterbt nur!

Das ersparte Holz wird einmal
 desto heller brennen.

6. Aria

Ihr Taler, lasst euch nicht verlangen!
 Wisst, der Erlösungstag
 bringt endlich doch herein!
 Der Henker, der euch in der Welt
 gefänglich eingebracht
 und in Verwahrung hält,
 sperrt, weil er sterben kann,
 euch nicht auf ewig ein.

Die Falschheit TWV20:27

7. Aria

Lasst mich über Falschheit klagen,
 die bis in die Seele kränkt.
 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 Philidor
 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 schreit den Philidor von Haus
 zu 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 verbannet sein!
 Ich will mit treuem Herzen wandeln

und gegen jedem redlich handeln;
 gerecht mir's gleich zum Ungelücke,
 so bleibt doch mein Gewissen rein.

Das Glück TWV20:25

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 schläfst dich ganz gewiss
 nach endlich gar zur Tode;
 erwacht du gleich manchmal,
 so schlummerst du doch stets
 zu meiner grössten Qual
 wider mein Verhoffen 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.
 Doch, ihr Gedanken, still!
 Wenn ihr geduldig seid,
 wird euch zu seiner Zeit
 die Hoffnung fröhlich machen.
 Sie predigt mir bereits
 was Angenehmes vor
 und ruft und schreit mir in das Ohr:
 In kurzem wirst du glücklich sein.

12. Aria

Schlaf indessen,
 wertes Glücke,
 aber schlaf auch
 nicht zu lange!
 Denk doch einst
 an mich zürucke
 und vergnüge meine Qual,
 endlich doch einmal!
 Wo du mir's zu lange machst
 und nicht bald, nicht bald erwacht,
 macht mir endlich mit der Zeit
 deiner Blicke Schläfrigkeit
 das Leben feil, die Welt gedrange.

Grossmut TWV20:28

13. Aria

Furchtsam weinen, ängstlich schweigen,
 wenn sich Donnerwolken zeigen,
 ist des Pöbels Eigenschaft.
 Feige Seelen martern sich
 durch ein niederträchtigs Zagen;
 aber wen die Grossmut stürzt,
 den kann nichts zu Boden tragen,
 den erhebt der Fall von aon aussen
 durch die innerliche Kraft.

14. Recitative

Ein Mann, der Raum im Herzen hat,
 wird von der Not gebeugt,
 doch niemals ganz zerbrochen;
 er hält sein Osterfest
 oft mitten in der Martewochen;
 er murret nicht,
 wenn sich das Schicksal grausam stellt.
 Warum? Er kennt den Unbestand
 des Glückes in der Welt.

15. Aria

Der Himmel führt die Seinen oft
 durch Schmerzen und Kummer,
 durch dünne, durch dicke.
 Bald zerrt aus sein Eifer
 die Treppen hinab,
 bald reicht uns die Hoffnung
 den tröstlichen Stab

und lenkt uns und zieht uns
die Stufen zurücke.

Hoffnung TWV20:24

16. Aria

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

17. Recitative

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

Lass sein, mein Glücke wankt;
draus folgt nicht, dass es fällt;
die Hoffnung, die mich stets
mit starken Armen hält,
entreisst 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,
so 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 Kammermädchen, ich thue alles,
ganz genau versteh ich alles was dazu
gehört.

Bin ich ohne hrgeiz, nicht begehrlieh
recht bescheiden und ich schikke mich
in das Böse und in das Gute.

2. Recitative

VESPETTA

Ich suche zwar ein Glück, doch ehrlich zu
erlangen,
Und durch den sauren Schweiß ein kleines
Heyrath-Gut.

Herr Pimpinone kommt gegangen;
Er ist zwar nicht von edlem Blut,
Doch reich und dumm, es wär ein Herr für
mich.
Gedult vielleicht fügt es sich.

PIMPINONE

Ein Reicher ist in Wahrheit übel dran,
Es sucht ihn jedermann zu hintergehn.
Mein Haus soll künftigt nicht so vielen offen
stehen,
Könt ich ein artig's Kind zum Cammer-
Mädgen kriegen,
Würd es mich ungemein vergnügen;
Wie? kan ich nicht *Vespetten* hier erblicken?

VESPETTA

Ach stünd ich ihm doch an!

PIMPINONE

Ach wolte sie zu mir

VESPETTA UND PIMPINONE

Wie klüglich wolt ich mich in Seine / Ihre
Weise schicken!

PIMPINONE

Mein artigs Kind, wie geht es ihr?

VESPETTA

Ihr Gnaden zürnen nicht,
Ich habe sie in Wahrheit nicht gesehen.

PIMPINONE

Wie artig weiß sie doch den Fuß und Leib zu
drehn!

VESPETTA

Der Meister, so die Frau im Tantenzen
unterwiesen,
War mir gewogen, und durch diesen,
Erlangt ich ziemlichen Bericht.

PIMPINONE

Beym Element die Frau muß vornehm seyn;

VESPETTA

Was vornehm? nein!
Music und Tantenzen sind ja itzo schon
gemein.

3. Aria

VESPETTA

Höflich Reden, lieblich Singen,
Künstlich Spielen, fertig Springen,
Sind schöner Damen Zeit-Vertreib.
Spinnen, Kneppeln, Stricken, Nähen,
Fleipig auf die Wirthschaft sehen,
Gehören nur für ein gemeines Weib.

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.)
Und was war Schuld daran?

VESPETTA

Ich darff nicht alles sagen.

PIMPINONE

Ey Possen zeigt es mir nur an.

VESPETTA

Es lieffen allzuofft so Brieff, als Blumen ein,
Die Antwort sollte gleich zurück getragen,
Und wohl bestellt seyn;
Mehr Nachricht wird kein Mensch aus
meinen Munde kriegen,
Dann ich bin sehr verschwiegen.

PIMPINONE

Ich mercke schon; es waren Liebes-Sachen.

VESPETTA

Gesetzt daß es auch sey.

Gewohnheit kan die Fehler gut, und aus der
Löffeley,
Ein Unschuld volles Schertzen machen.

PIMPINONE

Wie stark war dann der Diener Zahl?

VESPETTA

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

PIMPINONE

Warum?

VESPETTA

Ich war ihr alle Morgen
Zu früh geputzt, diß 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 Gesckice,
Diß 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,
Schön und zart,
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 Lilie,
Wie eine Sonne
ehret sie mich mit ihrem Lobe.

5. Aria

Ich bin ganz verwirret
Sie will mich wurdlich mit ihrer grossen
Gutigkeit beschame.
Diß Mensch hat mich unvermuhtet so
eingenommen,
daß ich es nicht sagen kan.

VESPETTA

Ich muß seiner lachen.

PIMPINONE

Ich kann nicht gnug 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 suchet ihr für einen?

VESPETTA
Ich wolte zum Exempel gern ...

PIMPINONE
(Sie wird mich 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
Kauff.

VESPETTA
Er schertzt nur, mein Glück ist schon
gemacht,

PIMPINONE
Gebt mir die Hand darauf

VESPETTA
Ich neige mich von wegen solcher Ehre,
Er drucket ihr die Hand.
Sacht, sacht,
Es schmerztet all zu sehre.

PIMPINONE
(Sie muß in Wahrheit zärtlich seyn.)
Nehmt diese Schlüssel an zu Brod und Wein,
Die Wirthschaft soll mir nicht forthin den
Kopff verrücken,
Ich seh auf euch in allen Stücken.

VESPETTA
Er wird die Frucht davon in kurtzen spühren,
Mit dieser Hand weiß ich die Wirthschaft
wol zu führen.

PIMPINONE
Verfährt in allen
Nach eigenen Gefallen.

VESPETTA
Wie viel bekomme ich Lohn?

PIMPINONE
So viel, als euch gefällt;

VESPETTA
Kein bessrer Herr lebt auf der Welt.

7. Duet
PIMPINONE
Mein Herz erfreut sich in der Brust,

VESPETTA
Meine Seele frolochet,

PIMPINONE
Komm laß uns gehen!

VESPETTA
Gehe er voran!

PIMPINONE
Vespetta, liebe Vespetta!

VESPETTA
Nein! Nein, ich darffs nicht thun

PIMPINONE
Erspahre die Complimenten,

VESPETTA
Wenn ers zufrieden,

PIMPINONE
Ich gehe voran, du hast recht!

VESPETTA
Gnädiger Herr

PIMPINONE
Ich bin voller Freude

VESPETTA
(Er macht mich wahrlich lachen)

PIMPINONE
Gib fort die Hand; hier sieth es niemand

VESPETTA
Allzu viel Ehre, ich bin seine Magd,

PIMPINONE
Eine solche Erniedrigung verlange ich nicht.

VESPETTA
Also muß ich mich gegen ihn bezeigen,

PIMPINONE
Komm, komm...

VESPETTA
Er gehe, er gehe!
(Was brauchts? er ist ein Grosser Thor)

PIMPINONE
Glückseeliger Pimpinone!

Intermezzo II
8. Recitative
PIMPINONE
Vespette, Wilst du von mir gehn?

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

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

VESPETTA
Man hudelt mich bald hie, 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
etwas gefehlet,
so bitte ich um verzeihung.

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

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

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

VESPETTA
Es wird nichts draus.

PIMPINONE
Warum?

VESPETTA
Er will die Schlüssel ja behalten;

PIMPINONE
(Wie seltsam halten doch die Rabenässer
Haus,)
Du redest wahr nimm nur die Schlüssel hin,
Den Geld-Schranck übergeb ich dir,
Bleib aber auch bey mir.

VESPETTA
(Wie blind ist doch der alte Mann,)
Ich nehme sie zu seinem besten an.

PIMPINONE
Nun gib du aus, so viel als dir gefällt,
(Schliesset den Schranck auf und zeigt ihr
einen Ring.)

VESPETTA
Verschwendet er so liederlich sein Geld?
Wie lange Zeit ist dieses Kleinod schon
vorhanden?

PIMPINONE
Ich hab es heut um Sechtzig Marck
erstanden.

VESPETTA.
Ein Ring für Ihn? hab ich es nicht gedacht?
Das Geld ist übel angebracht.

PIMPINONE
Gemach! ich kaufft hiernächst noch dieses
Ohrgehence;

VESPETTA
Sie sind vortrefflich schön,
Wie theuer? soll ich es rathen?

PIMPINONE
Nur siebentzig Ducaten.

VESPETTA
Für wen?
(Ich wünsche mir sie zum Geschenke,)

PIMPINONE
Für dich mein Leben?

VESPETTA
Für mich? das Geld ist nützlich ausgegeben.

PIMPINONE
11. Aria
Sie doch nur das Feuer in Diesen Augen,
so wirstu barinnen Meinen Schatz erblicken:
nemlich des Pimpinons angenehme
Pimpinina.
Schamst du dich?
was denkest du?
was machst du?
Siehe zu und wenn du recht zu siehest,
wirst du erfahren das meine einzige Lust
die Vespetta sey.

12. Recitative
VESPETTA
Er schweige nur! Ich selber bin,
Mehr sag ich nicht. Ich bin nur heute noch
Des Herren Dienerin,
Hernach ...

PIMPINONE
Was dann hernach? Ey sag es doch.

VESPETTA
Adieu!

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 Lästere
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 genug 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

(er ist bestrickt)
Darf ich den Worten trauen?

PIMPINONE

Du lose Hexe du, bleib nur auch künftigt
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 unanständige Geberden zu Machen,
verliebste Blicke schiessen zu lassen,
das Maul in Salten zu sehen.
Ich bin auch keine von denen Thorinnen,
Welche nach dem Tact gehen,
und mit dem Schnit
Leibe sich so enge einpressen,
Das oben herfür,
für lüsterne Gürsche,
zwar grosser Vorrath,
aber wenig Verstand erscheint.

14. Recitative

PIMPINONE

So geht es gut, laß uns den Handel
schliessen,
Ein langes Compliment kan mich ins Hertz
verdiessen.

VESPETTA

Es ist mir auch ganz unbewust.

PIMPINONE

Magst du wohl an dem Fenster stehen?

VESPETTA

Ich hab hierzu nicht die geringste Lust.

PIMPINONE

In Opera und auf Balleten gehn?

VESPETTA

Diß thu ich nie.

PIMPINONE

kan dich das Spiel erfreun?

VESPETTA

Die Einsamkeit soll mein Vergnügen seyn?

PIMPINONE

Sind die Roman dir ein beliebtes Wesen?

VESPETTA

Ich werde stets in den Calender lesen.

PIMPINONE

Kan dich die Masquerad ergötzen?

VESPETTA

Ich will dafür mich in die Küche setzen.

PIMPINONE

Belustigt dich ein Bär- und Ochsen-Hetzen?

VESPETTA

Im Hause findet sich ein besserer Zeit-
Vertreib.

PIMPINONE

Wohl! so bist du mein liebes Weib.

VESPETTA

Nur seine Magd.
Doch ohne Braut-Schatz.

PIMPINONE

Nein

Zehen tausend Thaler
sollen dir von mir
vermachtet seyn.
Doch die Visiten sind dir gänzlich untersagt,
Sie nicht zu geben, noch auch anzunehmen.

VESPETTA

Ich will mich gern hierzu bequemen.

PIMPINONE

Wohlan ich bin vergnügt.

VESPETTA

Mich selber zu beglücken,
Muß mein Versprechen sich nach seinem
Willen schicken.

15. Aria/Duet

PIMPINONE

Reich emir die Hand! Ach welche Lust!

VESPETTA

Drucke mich an dich!
O welch Glück!

PIMPINONE

Welch niedliches Gesicht,

VESPETTA

Er ist ein rechter Thor,

PIMPINONE

Mache mir eine Caraffe

VESPETTA

Mein Cupido

PIMPINONE

Es ist nichts damit zu vergleichen

VESPETTA

Ich lache darüber.

PIMPINONE

Geliebte Braut

VESPETTA

Süster Schatz

BEIDE

Mit dieser Lust
ist nichts zu vergleichen.

VESPETTA

So ein hesslicher Kerl

PIMPINONE

Solche eine Schönheit

VESPETTA

(Ist nirgends wo)

PIMPINONE

Het keine andere

VESPETTA

Der dumme Ker list ganz entzündet.

PIMPINONE

Ich bin für Liebe fast ohnmächtig,

VESPETTA

Rede Geliebter

PIMPINONE

Rede Geliebte
Es verhindert mich die Grosse Lust.

Intermezzo III

16. Recitative

VESPETTA

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

PIMPINONE

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

VESPETTA

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

PIMPINONE

Ich bin dein Mann.

VESPETTA

Gar recht! ich gehe nur Spatzieren.

PIMPINONE

Spatzieren? will dir dieses auch gebühren?

VESPETTA

Die Leute sehn dich längst für einen Gecken
an;
Ein kluger Mann muß seiner Frauen,
Mit Stilleschweigen trauen.

PIMPINONE

Ich will es wissen

VESPETTA

Nein,
Sonst können wir nicht Freunde seyn.

PIMPINONE

Vespette!

VESPETTA

Pimpinon!

PIMPINONE

Ist dieses meiner Gutheit Lohn?
Welch eine schimpfliche Gedult,

Begehrt man von mir, und was hab ich
verschuldt?

VESPETTA

Um grössre Freyheit zu erlangen
Erwehlt ich dein verhaßtes Ehe-Bette;
Ich will dich als Gefehrten zwar umfangen,
Doch trag ich keine Slaven – Kette.

PIMPINONE

Recht, recht! liebteste Vespette.

VESPETTA

So geht es wenn man sich nicht höflich
aufgeführt.
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 Verhängliches zu
sprechen.

17. Aria

PIMPINONE

Ich Weiß wie man redet,
Ich weiß was man machete,
Da heist es:
Wie stehet es?
Ganz woll! und bald hernach heisset es
Mein Mann ist ein recht wunderlicher, und
ganz anbescheidener Kopff,
welcher verlanget,
daß ich den ganzen Tag im Hause bleiben
sole.
und die andre antwortet: O daß ist ein
rechtes Dieh!
Sie nehme ein Vorbild an mir.
Der meinige wolte es auch verfuchen,
aber ich habe ihm den Zweiffel benommen.
Ich habe das Geheimniß gefunden,
nach meinem Sinne zu leben;
Sagter, nein, so sage ich ja.

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 dunckler 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
Schmerzen macht.
Sie geh nur. Allein sie höre;
Ich wolte gern forthin mehr Ehre
Und wen'ger Widerstreben,
Mehr Freundlichkeit, und wen'ger Schelten.

VESPETTA

Mein Will muß ja so viel, als deiner wolte
gelten,
Drum werd ich stets nach meinem Kopffe
leben,
In Assemblée und Opera zugehn,
Visiten, Tantzen, 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 wolte 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 wil es wie die anders Machen,
Macht er tangen, französisch sprechen,
Auffgepurst seyn Courtoisiren,
Aber doch in allen Ehren,
Ich will auch lernen,
was Manille und Spadille seyn,
Und wann ich Punto in der Hand habe,
As oder Köning ruffen.

20. Recitative

PIMPINONE

Wie aber, wann ichs auch so machen wolte?

VESPETTA

Das thätest du aus Lasterhaftigkeit,
Ich thu es nur aus Lust.

PIMPINONE

Wann ich auf Tändeleyn
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 unverschämter Tölpel auff.

PIMPINONE

Dein Drohen kan mich wenig schrecken;

VESPETTA

So sollst du meine Nägel schmecken.

21. Duet

PIMPINONE

Wilde Hummel, böser Engel,

VESPETTA

Alter Hudler, Galgen-Schwengel

PIMPINONE

Zänckische Metzge, andere Xantipe,

VESPETTA

Murrischer Trotz-Kopff, Todten-Gerippe,

BEIDE

Ich lache deiner Raserey.

VESPETTA

Ich lache deiner Raserey.

PIMPINONE

Wirst du deinen Sinn nicht brechen,

VESPETTA

Wirst du immer Widersprechen?
Beede. So schlag ich dir den Kopff entzwey.

22 Recitative

VESPETTA

Du eigensinn'ger Esel schau,

PIMPINONE

Perdon, gnäd'ge Frau!

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 bin in Sie verliebt, was will ich machen?
Sie thu was ihr gefällt in allen Sachen.

VESPETTA

Wo du nicht stets so sprichst, du
ungeschliff'ner Bengel,
So reiß

PIMPINONE

Thu was du wilst mein Engel,

VESPETTA

Ich dir das Hertz aus deinem Leibe,

PIMPINONE

(Ihr Männer hütet euch vor einem bösen
Weibe)

VESPETTA

Und machst du mir

PIMPINONE

(Verflucht sey doch die Zeit)

VESPETTA

Was murmelst du?

PIMPINONE

Nichts nichts.

VESPETTA

Noch einmahl Streit ...

PIMPINONE

Verflucht sey doch die Zeit,
Da ich dis böse Thier gefreyt.

VESPETTA

Sprich laut, damit ich dich versteh,

PIMPINONE

Mir thun die Zähne weh.

23. Duet

VESPETTA

Schweig hinkünftig albrer Tröpff,
Sonst erwarte nur den Stecken;

PIMPINONE

O! wie schmerzt mir der Kopff!
Ich vergehe fast vor Schrecken!

VESPETTA

Dieses ist der Grobheit Lohn

PIMPINONE

Dieses ist der Einfalt Lohn

VESPETTA

Ungeschliffner Pimpinon.

PIMPINONE

Unglückseelger Pimpinon.

VESPETTA

Mit verliebten Gecken
Gehn 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,
mein durchaus vernünftiges Herz!
Sollt' ich mir durch schnödes Grämen
meiner Jahre Labsal nehmen?
Nein, ich weiß von keinem Schmerz,
und bin immer guter Dinge.

2. Rezitativ (Freude)

Was hat der Mensch von aller Müh,
womit sein Leben
von Jugend auf bis zu der Gruft umgeben?
Soll er sein Erbteil jemand lassen,
der solches nicht erworben hat?
Soll er sein Herz durch Leid verzehren,
und sich des Nachts die Ruh verwehren?
Das hieße, seine Wohlfahrt hassen
und unbeglückter sein als selbst das Vieh.
Ist's nun nicht besser,
sich an Speise, Trank und andern Gaben,
die Gott uns zugewandt, zu laben?
Ach ja, denn solches kömmt von seiner
Gnadenhand.

3. Choral (Chor der freudigen Gemüter)

Was helfen uns die schweren Sorgen?
Was hilft uns unser Weh und Ach?
Was hilft es, daß wir alle Morgen,
beseufzen unser Ungemach?
Wir machen unser Kreuz und Leid,
nur größer durch die Traurigkeit.
(Georg Neumark)

4. Chor (der freudigen Gemüter)

Darum ist nichts Bessres, denn, daß ein
Mensch fröhlich
sei in seiner Arbeit, denn das ist sein Teil.

5. Arie (Traurigkeit)

Was machest du, betörte Freude?
Verworfenes Lachen, bist du toll?
Kann dich der Lauf der bösen Zeiten
nicht auf ein ernstlich's Denken leiten,
und ist beim allgemeinen Leide,
dir noch so überflüssig wohl?

6. Rezitativ (Freude)

Ich weiß von keiner bösen Zeit.
In unserm Zion blüht annoch die reine
Lehre.
Wo blitzt ein feindliches Schwert,
das uns gefährlich wäre?
Der Seuchen Wut übt keine Grausamkeit;
die Handlung gehet fort,
wo nicht mit Riesenschritten,
doch mit gesegneten und festgesetzten
Tritten.
Mit einem Wort:
ich weiß von keiner bösen Zeit.
(Traurigkeit) O blinder Wahn!
Ach, siehe doch dein Zion an,
ob Laulichkeit, Zerrüttung, Heuchelei
nicht seines Schmuckes Schandfleck sei,
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, lachet ihr', und der
Herr spottet ihr'.

8. Rezitativ (Traurigkeit) und Chor (der freudigen Gemüter)

Doch aber, schreckt dich nicht der
Kriegesschall,
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
wohl zumute sein?
Es sinken hier und da derselben Pfeiler ein,
die durch ihr krachendes und schnelles
Niederschmeißen
was ihnen nahesteht zu Boden reißen.
(Freude) Dergleichen ist von alters her
geschehn,
das Hauptwerk aber doch deswegen nicht
zerrennen.
Oft wirkt das einen Fall des andern
Auferstehn,
und was man hier verliert, wird anderswo
gewonnen.
Zudem vertrauen wir des Höchsten Treu,
daß sein Versorgen uns noch ferner nahe
sei.

9. Choral (Chor der freudigen Gemüter)

Es sind ja Gott sehr leichte Sachen,
und gilt dem Höchsten alles gleich,
den Reichen klein und arm zu machen,
den Armen aber groß und reich.
Gott ist der rechte Wundermann,
Der bald erhöh'n, bald stürzen kann!
(Georg Neumark)

10. Rezitativ (Traurigkeit)

Gesetzt denn auch, es gehe dir nach Willen,
so laß dein Herz sich doch mit eitler Lust
nicht füllen:
Sie macht die Seele wund durch später Reue
Bisse.
Denn wisse:

11. Chor (der traurigen 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 traure bei betrübten Klagen,
doch beides sei mit Mäßigkeit.

13. Rezitativ (Wahrheit)

Es bleibt indes dabei,
daß nichts so löblich sei,
als nach der Arbeit ruhn
und sich voll Fröhlichkeit
im Leben gütlich tun.
(Zeit) Dein Ausspruch ist gerecht; zumal bei
dieser Zeit,
worin ich dieser Stadt gepriesnen
Hauptmannschaft
ihr jährlichs Freudenfest
nun hundertmal zur Feier lasse.
Drum billig, daß man hier aus ganzer
Seelenkraft,
was hundertfach Vergnügen schmecken
läßt,
zusammenfasse.

14. Arie (Zeit)

Hundert Jahr im Flore stehen,
ist als etwas anzusehen,
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,
ihr, deren Wachsamkeit und unerschrockner
Mut
Hammonien, durch Gottes Gnadenhut,
zur sorgenlosen Wohnung macht.
Verfüget, daß, zu größerer Lust und Pracht,
die ruhmbegebenen Kolonellen
sich euren Gliedern zugesellen.
Erhebet himmelhoch den wunderschönen
Tag,
den viele zwar gewünscht, doch wenige nur
sehen,
und welchen unter Euch,
nach zweimal fünfzig Jahren,
wohl schwerlich einer noch erleben mag.
Doch denket auch an den zugleich,
wodurch das jetz'ge Glück Euch
widerfahren.
Gott ist es, Gott, der Geber aller Gaben,
der euer Stifter und Erhalter heißt,
der schafft, daß Euer Band der Eintracht
nicht zerreißt,
von dem, die nach euch sind, dies auch zu
hoffen haben.
Verehrtet seine große Güte
mit dankerfülletem Gemüte.

16. Arie (Dankbarkeit)

Preiset den Höchsten mit Rühmen und
Loben,
welcher durch gnädigen Beistand von oben
euch in beständigem Wachstum erhält.
So wird ferner sein Gedeihen
Kirche, Rat und euch erfreuen,
Handel und Gewerbe segnen
und der ganzen Stadt begegnen,
was ihr nur ersprießlich fällt.

17. Rezitativ (Zeit)

Ich muß den Blick annoch auf etwas lenken,
das dieses Jahr besonders merkbar macht:
Gleich wie der Junius uns solch ein Fest
gebracht,
bei welchem wir, zum Angedenken
der Evangelischen Konfession,
die man vor zweien Säculis
vor Karls des Fünften Thron
in Augsburg abgelegt, und so die Hindernis,
die reine Lehre frei zu treiben, überwunden,
die Jubellust
in unsern Gassen

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
gefället 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!
Allein es ist erlogen und erstunken!
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! -
Denn wenn ich meinen Baß
und Stimme will erheben,
so muß, - wie klingt denn das? -
Ganz schlecht! Ich muß es selbst gestehn.
Wenn der Schulmeister...

3. Recitative and children's choir

Das war ein rechtes Meisterstücke,
dergleichen weder Telemann,
noch Hasse selbst zuwebringen kann.
Doch hab ich weder Stern noch Glücke,
weil mir zum äußersten Verdruß
stets eine Sau das Spiel verderben muß;
dann klingt es freilich abgeschmackt,
das macht das böse Ding, der Takt,
den konnt ihr Flegel 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" - nein, nein!
Ihr Schlingel habt nicht recht gezählt!

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

"Ceciderunt in profundum summus
Aristoteles,
Plato et Euripides" -
Nun, was ist das, wo bleibt ihr, seid ihr
stumm?
Fürwahr! Ihr seid doch oxsenmäßig 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 hättet recht pausiert!
Es wär kein Wunder nicht,
dafi ich langst Podagra und Gicht
aus Ärgeris bekommen hatte!
Bald schreit ihr um die Wette,
bald trifft ihr keinen Ton.
ihr bringt mich noch ums Leben!

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

5. Aria

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.

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. Overture and Suite in E minor TWV55:e1 for 2 flutes, strings & b.c.

1 I. Overture: 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
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Wilbert Hazelzet, Kate Clark *flute*

Part II

I. Overture and Suite in D TWV55:D1 for oboe, trumpet, strings & b.c.

10 I. Overture: 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. Affettuoso	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
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Frank de Bruine *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
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Musica Amphion / Pieter-Jan Belder

Total time	68'59
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CD5

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 moulins à vent	1'47
11 IV. Ses soupirs amoureux après la Princesse Dulcinée	2'00
12 V. Sanche Panche berné	1'41
13 VI. Le Galope de Rosinante – Celui d'Ane de Sanche	2'25
14 VII. Le Couché de Quixotte 1'09	

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*

Overture in D TWV55:D4 for 2 oboes, recorder, 2 violins, strings & b.c.

22 I. Ouverture	5'37
23 II. Menuet I alternativement Menuet II (Doucement)	4'20
24 III. Furies: Très vite	1'33
25 IV. Entrée	0'54
26 V. Passepied I alternativement Passepied II	1'27
27 VI. Loure	1'13
28 VII. Canaries	1'41
29 VIII. Chaconne	2'59
30 IX. Air: Doucement	4'03

Elisabeth Schollaert, Bram Nolf *oboe*

Marc Peire *recorder*

Dirk Lippens, Dirk Lievens *violin*

Collegium Instrumentale Brugense

Patrick Peire

Total time	72'08
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CD6

Overtures II

Overture in F TWV55:F11 'Alster Ouverture' for 4 horns, 2 oboes, bassoon, strings & b.c.

1 I. Overture	5'08
2 II. Die canonierende Pallas	2'18
3 III. Das Älster Echo	2'01
4 IV. Die Hamburgischen Glockenspiele	2'10
5 V. Der Schwanen Gesang	2'47
6 VI. Der Älster Schäffer Dorff Music	0'59
7 VII. Die concertierenden Frösche und Krähen	2'01
8 VIII. Der ruhende Pan	3'54
9 IX. Der Schäffer und Nymphen eifertiger Abzug	2'31

Ivo Hadermann, Johan van Neste, Rik Verducruysse, Bart Cypers *horn*

Elisabeth Schollaert, Jan Maebe *oboe*

Koen Coppé *bassoon*

Overture in B flat TWV55:B5 'Völker Ouverture' for strings & b.c.

10 I. Overture	4'13
11 II. Menuet I alternativement Menuet II (Doucement)	4'14
12 III. Les Turcs	2'25
13 IV. Les Suisses	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

Overture in D minor TWV55:d2 for oboe, strings & b.c.

18 I. Overture	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 *oboe*

Overture in B flat TWV55:B7 for 2 oboes, bassoon, strings & b.c.

27 I. Overture	3'26
28 II. Réjouissance	1'42
29 III. Loure	1'44
30 IV. Rondeau	1'01
31 V. Menuet alternativement Trio	2'51
32 VI. Gigue	1'43

Elisabeth Schollaert, Jan Maebe *oboe*

Koen Coppé *bassoon*

Collegium Instrumentale Brugense

Patrick Peire

Total time 71'02

CD7

Overtures III

Overture in A minor TWV55:a4 for 2 recorders, 2 oboes, strings & b.c.

1 I. Overture	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. Overture	4'44
9 II. Divertimento	1'53
10 III. Le Lusinghe	3'50
11 IV. Minuetta I – Minuetta 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 Gaillarde, 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*

Overture in G TWV55:G4 'Ouverture des Nations anciens et modernes' for strings & b.c.

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 Danois anciens	1'39
30 VIII. Les Danois modernes: Vite	0'46
31 IX. Les Vieilles Femmes	1'32

Collegium Instrumentale Brugense

Patrick Peire

Total time 70'16

CD8

Overtures IV

Overture in D TWV55:D22

'Ouverture, jointes d'une Suite tragi-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	2'38
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. Rodomontate	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.
27 Ouverture 4'10

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.

1 I. Ouverture	4'39
2 II. Menuet I alternativement Menuet II	2'48
3 III. Gavotte	1'30
4 IV. Courante	1'39
5 V. Air	2'13
6 VI. Loure	1'57
7 VII. Hornpipe	1'24
8 VIII. Canaries	1'51
9 IX. Gigue	2'34

Elisabeth Schollaert, Bram Nolf, Jan Maebe *oboe*
Luc Loubry *bassoon*

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

10 I. Ouverture	4'13
11 II. (Pastorelle en Rondeau)	2'34
12 III. Sarabande	2'17
13 IV. Menuet	0'57
14 V. Bourrée	1'08

Ivo Hadermann, Alex van Aeken *horn*

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

15 I. Ouverture	4'34
16 II. Le Repos interrompu	4'00
17 III. La Guerre en la Paix	3'07
18 IV. Les Vainqueurs vaincus	2'30
19 V. La Solitude associée 5'10	
20 VI. L'Espérance de Mississippi: Vivement	2'05

Elisabeth Schollaert, Bram Nolf *oboe*
Luc Loubry *bassoon*

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

21 I. Ouverture	3'32
22 II. La Douceur	2'23
23 III. Menuet I alternativement Menuet II	2'51
24 IV. Les Coureurs	1'09
25 V. Air	1'54
26 VI. Les Gladiateurs	1'34
27 VII. Les Querelleurs	0'37

Ivo Hadermann, Alex van Aeken *horn*
Collegium Instrumentale Brugense
Patrick Peire

Total time 67'30

CD10

Overtures VI

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

1 I. Ouverture	3'39
2 II. Harlequinade	2'43
3 III. Espagniol	2'21
4 IV. Bourrée en Trompette	1'43
5 V. Sommeille	3'51
6 VI. Rondeau	1'18
7 VII. Menuet I – Menuet II	2'58
8 VIII. Gigue	2'20

Elisabeth Schollaert, Bram Nolf, Jan Maebe *oboe*

Overture in F minor TWV55:f1 for 2 recorders, strings & b.c.

9 I. Overture	3'47
10 II. Menuet I alternativement Menuet II	2'31
11 III. Rondeau	0'57
12 IV. Sarabande	2'17
13 V. Passepied	1'03
14 VI. Plainte	2'55
15 VII. Allemande	1'39
16 VIII. Chaconne	3'57
17 IX. Gigue	1'00

Ruth van Killegem, Marc Peire *recorder*

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

18 I. Overture	3'21
19 II. Scaramouches	1'03
20 III. Harlequinade	0'49
21 IV. Colombine: Con Grave	2'03
22 V. Pierrot: Vite	1'26
23 VI. Menuet I alternativement Menuet II	3'06
24 VII. Mezzetin en Turc	1'13

Overture in G minor TWV55:g9 for 2 oboes, bassoon, strings & b.c.

25 I. Overture: Tendrement – Très vite	2'49
26 II. Gavotte en Rondeau	1'04
27 III. Loure: Gravement, se joue la 2me fois alternativement doux et fort	1'47
28 IV. Gigue: Légèrement	2'21
29 V. Menuet I – Menuet II	2'59
30 VI. (Bourrée)	1'07
31 VII. Chaconne	3'06

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.

1 I. Overture	3'53
2 II. Les Janissaires	0'52
3 III. Menuet I alternativement Menuet II	3'29
4 IV. Espagnole	1'07
5 V. Carillon	1'32
6 VI. À la Trompette	2'06
7 VII. Bourrée	1'18

Manu Mellaerts, Steven Devolder *trumpet*

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

8 I. Overture	3'32
9 II. Les Flots: Modéré	1'55
10 III. Réjouissance	0'55
11 IV. Rondeau	2'19
12 V. Fanfare: Très vite	2'03
13 VI. Menuet I – Menuet II	2'42
14 VII. Polonaise	1'18

Overture in A minor TWV55:a2 for recorder, strings & b.c.

15 I. Overture	'04
16 II. Les Plaisirs	2'53
17 III. Air à l'italien: Largo gratieusement	6'07
18 IV. Menuet I alternativement Menuet II	3'19
19 V. Rejouissance: Vite	2'28
20 VI. Passepied I alternativement Passepied II	1'40
21 VII. Polonaise	3'03

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	2'45
4 IV. Loure	4'09
5 V. Menuet I alternativement Menuet 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: Vitement – 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 alternativement Menuet 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. Bateliere – 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

Otto Sauter *trumpet*

Kurpfälzisches Kammerorchester Mannheim

Nicol Matt

Total time 51'15

CD14

Trumpet Concertos II

Concerto in D TWV54:D3 for 3 trumpets, 2 oboes, timpani, strings & b.c.

1 I. Intra da	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

Otto Sauter *trumpet*

Franz Wagnermeyer *trumpet II*

Kenji Tamiya *trumpet III*

Kurpfälzisches Kammerorchester Mannheim

Nicol Matt

Total time 39'19

CD15

Overture in C TWV55:C3 'Hamburger Ebb und Fluht' 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 schertzende Tritonus'	1'05

7 VII. Tempête 'Der stürmende Aeolus'	1'43
8 VIII. Menuet 'Der angenehme Zephir'	1'41
9 IX. Gigue 'Ebbe und Fluth'	1'11
10 X. Canarie 'Die lustigen Bots Leute'	1'15
Kammerorchester Carl Philipp Emanuel Bach	
Hartmut Haenchen	
Concerto in E minor TWV51:e2 for oboe, strings & b.c.	
11 I. Andante	3'27
12 II. Allegro molto	3'07
13 III. Largo	4'50
14 IV. Allegro	2'16
Concerto in B flat TWV44:43 for 3 oboes, 3 violins & b.c.	
15 I. Allegro	2'43
16 II. Largo	1'49
17 III. Allegro	3'08
Concerto in E minor TWV52:e1 for recorder, flute, strings & b.c.	
18 I. Largo	4'11
19 II. Allegro	4'19
20 III. Largo	2'59
21 IV. Presto	3'05
Eberhard Palm, Toni Schumann violin I	
Burkhard Glaetzner oboe	
Reiner Gebauer recorder	
Karl-Heinz Passin cross flute	
Ludwig Güttler trumpet	
Telemann-Kammerorchester	
Eitelfriedrich Thom	
Total time	53'52
CD16	
Early Concertos & Sonatas Concerto in D TWV53:D5	
for trumpet, violin concertato, 3 violins, 2 violas, cello obbligato & b.c.	
1 I. Vivace	3'46
2 II. Adagio	4'41
3 III. Allegro	5'43
Concerto à 4 in D minor TWV43:d2 for 2 violins, viola & b.c.	
4 I. Largo	2'08
5 II. Allegro	2'22
6 III. Andante	1'45
7 IV. Presto	3'12
Concerto in D TWV51:G9 for viola da braccio concertata, 2 violins, viola & b.c.	
8 I. Largo	3'07
9 II. Allegro	2'37
10 III. Andante	3'28
11 IV. Presto	3'32
Sonata in E minor TWV44:e5 for 2 violins, 2 violas & b.c.	
12 I. Adagio	2'24
13 II. Allegro	2'23
14 III. Grave	1'57
15 IV. Allegro	1'44
Concerto in D TWV51:D8 for horn, violin, 2 violas & b.c.	
16 I. Vivace	1'58
17 II. Largo	3'00
18 III. Allegro	3'50
Concerto à 4 in D TWV43:D4 for 2 violins, viola & b.c.	
19 I. (Without tempo indication)	1'54
20 II. (Without tempo indication)	2'04
21 III. Adagio	1'21
22 IV. (Without tempo indication)	2'14
Total time	61'17
Ensemble CORDIA	
Stefano Veggetti	

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. Overture

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 Inghisiano *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 Pellicieri *violin*
Mauro Valli *cello*, **Riccardo Coelati** *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	
Thomas Indermühle	
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: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 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	
Amerigo 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 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

Amerigo Bernardi* double bass

Ottaviano Tenerani harpsichord

Total time	65'41
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CD22

Paris Quartets II

**Nouveaux quatuors 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, cello & b.c.

1 I. 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, violin, 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, violin, 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 quatuors 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	1'35
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	4'19
10 IV. Modéré	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. Disträit	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	3'32
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
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CD25

Sonatas for violin and bass viol with basso continuo

1 Sonata in G minor TWV42:g1 Adagio – Vivace – Adagio – Allegro	8'11
2 Sonata in G TWV42:G10 Cantabile – Vivace – Affettuoso – Allegro	8'08
3 Sonata in E TWV42:E7 Siciliana – Presto – Andante – Vivace	10'16
4 Sonata in G minor TWV42:g10 Cantabile – Allegro – Largo – Vivace	10'14
5 Sonata in D TWV42:D9 Dolce – Presto – Pastorale – Vivace	7'48
6 Sonata in B minor TWV42:h6 Largo – Vivace – Andante – Allegro	9'37
7 Sonata in F TWV42:F10 Grave – Allegro – Andante – Vivace	10'10
8 Sonata in G minor TWV42:g11 Cantabile – Vivace – Dolce – Allegro	10'48

Federico Guglielmo *violin*

Cristiano Contadin *bass viol*

Roberto Loreggian *harpsichord*

Total time	75'50
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CD26
Sonatas for flute and bass viol with basso continuo

1 Sonata in C minor TWV42:c6	12'36
Andante – Allemande – Menuet – Aria: Largo – Gigue – Réjouissance: Presto	
2 Sonata in A minor TWV42:a7	7'02
Andante – Allegro – Adagio – Allegro	
3 Sonata in F TWV42:F5	8'35
Dolce – Allegro – Largo – (Without tempo marking)	
4 Sonata in G minor TWV42:g15	8'12
Vivace – Cantabile – Vivace	
5 Sonata in B minor TWV42:h4	7'20
Largo – Vivace – Dolce – Vivace	
6 Sonata in G minor TWV42:g7	7'23
Siciliana – Allegro – Adagio – Allegro assai	
7 Sonata in G TWV43:G10* for flute, 2 bass viols & b.c.	10'04
Vivace – Andante – Vivace	
8 Sonata in G TWV43:G12*† for flute, 2 bass viols & b.c.	12'28
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	6'05
(Without tempo indication) – Vivace – Grave – Vivace	
2 Sonata in G TWV42:G8	6'57
Soave – Allegro – Andante – Allegro	
3 Sonata in C minor TWV42:c3	9'44
Gratioso – Con contento – Sospirando – Spirituoso – Vivace	
4 Sonata in G minor TWV42:g6	5'32
Largo – Vivace – Andante – Presto	
5 Sonata in A TWV42:A10*	6'19
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†	6'28
Soave ma non adagio – Vivace – Largo – Allegro	
7 Sonata in C TWV42:C2‡	7'10
Dolce – Allegro – Grave – Vivace	
8 Sonata in D minor TWV42:d7†	6'07
Andante – Vivace – Adagio – (Without tempo marking)	
9 Sonata in F TWV42:F6‡	4'58
Vivace – Largo – Allegro	
10 Sonata in F TWV42:F3‡ for recorder, bass viol & b.c.	6'26
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
Concer to 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. V ivace	2'03
17 III. Recitative – Arioso (Andante)	3'39
18 IV. V ivace	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 I. Moderato	1'40
3 II. Allegro	0'48
4 III. Tempo giusto	1'36
5 IV. Allegro	1'02
6 V. Largo	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	0'54
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: Largo – Presto – Largo	1'43
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	1'01

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)	
1 TWV30:21: Fuga prima – [Andante] – Allegro – Presto – [Minuetto]	5'42
2 TWV30:22: Fuga seconda – [Andante] – [Allegro] – Allegro	4'38
3 TWV30:23: Fuga terza – [Allegro] – Vivace – Vivace	4'12
4 TWV30:24: Fuga quarta – Allegro – [Adagio] – Vivace	5'34
5 TWV30:25: Fuga quinta – Presto – [Andante] – Allegro	4'31
6 TWV30:26: Fuga sesta – [Allegro] – Vivace – Presto	3'57
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	0'56
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 veraendernde Chorale (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, Herr 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 Gotts 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 Overturen nebst zween Folgesätzen
(Nuremberg, c.1742)**

Overture No.1 in G minor TWV32:5

1 I. [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

10 I. [Pomposo – Vivace – Pomposo] Andante grazioso]	4'40
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 Polonoise'

6 I. Overture	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

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. Allemande	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. Allemande	1'18
6 VI. Menuet & Trio	1'53

Suite in A TWV32:14 (attr. J.S.Bach BWV824)

7 I. Allemande	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 clavessin (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

CD38

36 Fantasias II

[36] Fantaisies pour le clavessin (Hamburg 1732–3)

Fantasia No.13 in C minor TWV33:13

1 I. Tendrement	1'22
2 II. Vivement	1'16
3 III. Tendrement	1'29
4 IV. Très vite	0'32

Fantasia No.14 in C TWV33:14

5 I. Gravement	2'29
6 II. Gayment	1'30
7 III. Gravement	2'38
8 IV. Allègrement 0'44	

Fantasia No.15 in B minor TWV33:15

9 I. Pompeusement	1'35
10 II. Allègrement	0'59
11 III. Pompeusement	1'36
12 IV. Gayment	0'38

Fantasia No.16 in D TWV33:16

13 I. Gratieusement	1'38
14 II. Vivement	1'33
15 III. Gratieusement	1'39
16 IV. Vite	0'36

Fantasia No.17 in G minor TWV33:17

17 I. Mélodieusement	1'27
18 II. Spirituellement	1'24
19 III. Mélodieusement	1'36
20 IV. Vite, en sol min.	0'32

Fantasia No.18 in B flat TWV33:18

21 I. Tendrement	1'50
22 II. Gayment	1'25
23 III. Tendrement	0'32
24 IV. Vite	0'30

Fantasia No.19 in A minor TWV33:19

25 I. Lentement	1'53
26 II. Allègrement	1'07
27 III. Lentement	1'53
28 IV. Vivement	0'45

Fantasia No.20 in A TWV33:20

29 I. Gratieusement	1'54
30 II. Vite	1'10
31 III. Gratieusement	0'37
32 IV. Gayment	0'53

Fantasia No.21 in E minor TWV33:21

33 I. Flateusement	1'21
34 II. Vivement	1'05
35 III. Flateusement	1'27
36 IV. Très vite	0'41

Fantasia No.22 in G TWV33:22

37 I. Modérément	1'47
38 II. Vivement	1'51
39 III. Modérément	1'47
40 IV. Gayment	0'43

Fantasia No.23 in G minor TWV33:23

41 I. Pompeusement	1'56
42 II. Allègrement	1'11
43 III. Pompeusement	1'39
44 IV. Vite	0'30

Fantasia No.24 in B flat TWV33:24

45 I. Gratieusement	2'34
46 II. Gaillardement	1'05
47 III. Gratieusement	1'19
48 IV. Vitement	0'59

Andrea Coen harpsichord

Total time	64'05
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CD39

36 Fantasias II

[36] Fantaisies pour le clavessin (Hamburg 1732–3)

Fantasia No.25 in F TWV33:25

1 I. Vivace	1'10
2 II. Tempo giusto	1'35
3 III. Vivace	0'42

Fantasia No.26 in D minor TWV33:26

4 I. Vivace	1'38
5 II. Largo	1'59
6 III. Vivace	1'12

Fantasia No.27 in E minor TWV33:27

7 I. Tempo giusto	1'17
8 II. Presto	0'53
9 III. Tempo giusto	1'22

Fantasia No.28 in G TWV33:28

10 I. Vivace	1'21
11 II. Dolce	1'36
12 III. Vivace	1'25

Fantasia No.29 in G minor TWV33:29

13 I. Allegro	1'31
14 II. Soave	1'28
15 III. Allegro	1'36

Fantasia No.30 in C minor TWV33:30

16 I. Gratoso	1'11
17 II. Vivace	1'01
18 III. Gratoso	1'02

Fantasia No.31 in A TWV33:31

19 I. Presto	1'07
20 II. Arioso	1'49
21 III. Presto	1'13

Fantasia No.32 in A minor TWV33:32

22 I. Vivace	1'20
23 II. Minuet	0'49
24 III. Vivace	1'27

Fantasia No.33 in B minor TWV33:33

25 I. Allegro	1'09
26 II. Con pompa	1'46
27 III. Allegro	1'12

Fantasia No.34 in D TWV33:34

28 I. Allegro	1'20
29 II. Dolce	1'04
30 III. Allegro	1'26

Fantasia No.35 in E flat TWV33:35

31 I. Vivace	1'31
32 II. Moderato	1'28
33 III. Vivace	1'37

Fantasia No.36 in B flat TWV33:36

34 I. Vivace	1'52
35 II. Arioso	1'28
36 III. Vivace	1'59

Andrea Coen *harpsichord*

Total time 49'58

CD40

Seliges Erwägen des bitteren Leidens und Sterbens Jesu Christi TWV5:2 (beginning)

Passion oratorio (1722) · Text: Telemann

1 Sonata	3'15
2 Chorale: Schmücke dich	1'00
3 Aria (Jesus): Gute Nacht, ihr meine Lieben	3'45
4 Recitative (Jesus): Doch, daß ihr möget	0'52
5 Aria (Die Andacht): Sollt' ich deiner wohl vergessen	3'57
6 Recitative (Jesus): Ich will euch noch	0'52
7 Chorale: Dein Blut der edle Saft	0'36
8 Recitative (Die Andacht): Gottlob es ist das Alte nun vergangen	1'41
9 Aria (Die Andacht): Sollt' ich deiner nicht gedenken	3'55
10 Recitative (Jesus): Nun werd'ich bald erfahren	1'07
11 Aria (Petrus): Foltern, foltern	4'16
12 Recitative (Jesus): Es wird der Hahn	0'22
13 Aria (Petrus): Foltern, foltern	1'30
14 Recitative (Die Andacht): Ach Petre	0'49
15 Aria (Die Andacht): Denke nach	4'52
16 Chorale: Gott, groß über alle Götter	0'55
17 Aria (Jesus): Vater, Vater	2'38
18 Accompagnato (Die Andacht): O Anblick	1'30
19 Aria (Die Andacht): Ihr blut'gen Schweißrubinen	4'59
20 Chorale: Tritt her	0'45
21 Aria (Caiaphas): Recht und Gerechtigkeit	3'51
22 Recitative (Caiaphas/Jesus): Gefangener, was hören wir	1'28
23 Aria (Jesus): Wenn die Gerichtsposaune	4'10
24 Recitative (Caiaphas): Wie, daß doch Gott	0'45
25 Aria (Die Andacht): Menschenhände, Menschenlippen tun	5'00
26 Recitative (Die Andacht): Doch denke nach	0'37
27 Chorale: Du edles Angesichte	0'54

Barbara Locher soprano (Der Glaube, Die Andacht)

Zeger Vandersteene tenor (Die Andacht)

Stefan Dörr tenor (Petrus)

Berthold Possemeyer baritone (Jesus)

Johan-René Schmidt baritone (Caiaphas)

Freiburger Vokalensemble

L'Arpa Festante München

Wolfgang Schäfer

Total time 60'54

CD41

Seliges Erwägen des bitteren Leidens und Sterbens Jesu Christi TWV5:2 (conclusion)

Passion oratorio (1722) · Text: Telemann

1 Accompagnato (Petrus): Ach, ach, was hab' ich	0'55
2 Aria (Petrus): Mir ist die ganze Welt	5'51
3 Accompagnato (Petrus): Ach, könnt'ich doch	1'23
4 Aria (Der Glaube): Tränen, die der Glaube	4'10
5 Chorale: Straf mich nicht in deinem Zorn	0'39
6 Recitative (Die Andacht): So ruft ihr	0'34
7 Aria (Die Andacht): Droht der Satan	2'36
8 Recitative (Die Andacht): Wen seh' ich dort	0'42
9 Aria (Die Andacht): Ich treff' auf deinen blut'gen Rücken	4'42
10 Chorale: O Haupt, voll Blut	1'00
11 Recitative (Jesus): Nun schließ ich bald	0'30
12 Aria (Jesus): Ich will kämpfen	5'48
13 Recitative (Die Andacht): So wirst du Lebensbaum	0'41
14 Aria (Die Andacht): Jese wird ans Holz geschlagen	3'48
15 Chorale: Jesu, unter deinem Kreuz	0'51
16 Aria (Jesus): Es ist vollbracht	2'15
17 Chorale: O großer Gott	0'30
18 Recitative (Zion): Ihr Gottesmörder	0'45
19 Aria (Zion): Erstaunet	4'58
20 Chorale: Nun gibt mein Jesus	0'35
21 Aria: (Die Andacht): Jesus spannt die Gnadenflügel	4'34
22 Recitative (Die Andacht): Nun endlich hat mein Jesus	1'35
23 Chorale: Erscheine mir zum Schilde	0'56

Barbara Locher soprano (Der Glaube, Die Andacht)

Zeger Vandersteene tenor (Die Andacht)

Stefan Dörr tenor (Petrus)

Berthold Possemeyer baritone (Jesus)

Johan-René Schmidt baritone (Caiaphas)

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): Judäa zittert, seine Berge beben!	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 begrüßet, Fürst des Lebens	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, verkklärter 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 Fürst des Lebens sieget!	0'23
16 Recitative (Alto, Thomas, Jesus): Elf auserwählte 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 I: Gott fährt auf	1'16
22 Chorus II: Der Herr ist König	0'45
23 Chorus I & II: Jauchzet, ihr Himmel	0'37
24 Chorus: Lobet ihn, alle seine Engel	1'20

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	5'38
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 dränget sich der Kreis der ganzen Erde	1'12
19 Aria (Bass): Seid mir gesegnet, ihr Gerechten	2'03
20 Chorus of believers: Du, Ehrenkönig, Jesu Christ	1'16
21 Recitative (Tenor): Da sitzt er, o wie nenn ich ihn?	0'56
22 Chorus of vices: Ach Hilfe! Weh uns! Hilfe! Rat!	1'26
23 Recitative (Tenor): Wir fleh'n umsonst	0'23
24 Aria (Bass): Hinweg von meinem Angesichte!	2'13

The Fourth Reflection

25 Chorus of angels and the elect: Schallt, ihr hohen Jubellieder	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 erwürget ist	1'36

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 erhöht	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 1 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 (Vivace): Schmeckt und sehet unseres Gottes Freundlichkeit
 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 I. Aria (Vivace): Triumphierender Versöhner | 3'10 |
| 2 II. Recitative: Ja, ja, du bist schon auferstanden | 2'02 |
| 3 III. Aria (Grave – Vivace): Du starbst; 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 sollt' ich da | 1'35 |
| 6 III. Aria (Andante e gratoso): 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 Sonntage nach Trinitatis TWV1:1401

Cantata for baritone, flute & b.c.

- | | |
|---|------|
| 10 I. Aria: Stille die Tränen des winselnden 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 TWV1:447

Cantata for baritone, violin & b.c.

- | | |
|---|------|
| 13 I. Aria: Ergeuß 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 beieinander war | 2'20 |
| 18 III. Aria (Vivace): Der Himmel ist nicht ohne Sterne | 3'37 |

Klaus Mertens *baritone*

II Concertino Köln

Total time 68'03

CD46

6 Moral Cantatas

VI moralische Cantaten (Hamburg, 1735–6)

Text: D. Stoppe

Die Zeit TWV20:23D

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

Intermezzo II

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

Intermezzo III

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

Erna Roscher *soprano* (Vespeta)
Reiner Süß *bass* (Pimpinone)
Rudolf Brädner *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. Hamann

Revised version: Willi Maertens, 1973

1 Aria (Freude): Jauchze, jubiliere 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 Reinhardt-Kiss <i>soprano</i> (Freude)	
Rosemarie Lang <i>contralto</i> (Wahrheit)	
Eberhard Büchner <i>tenor</i> (Zeit)	
Siegfried Lorenz <i>baritone</i> (Dankbarkeit)	
Hermann Christian Polster <i>bass</i> (Traurigkeit)	
Rundfunkchor Leipzig	
Gerhard Richter <i>chorus master</i>	
Rundfunk-Sinfonie-Orchester Leipzig	
<i>Basso continuo:</i>	
Friedemann Erben <i>cello</i>	
Dieter Zahn <i>double bass</i>	
Walter-Heinz Bernstein <i>harpsichord</i>	
Wolf-Dieter Hauschild <i>conductor</i>	
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. Overture	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 Gnadentüre steht dir offen TWV1:339

Cantata for bass solo, SATB, 2 violins, viola, cello & b.c.

8 I. Chorale: Die Gnadentüre 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 müsstest noch lange Zeit im Elend 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 Fluht' for 2 oboes, strings & b.c.

17 Der stürmende Aeolus	2'06
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from the serenata Deutschland grünt und blüht im Frieden TWV12:1c

for oboe, strings & b.c.

18 Largo	2'00
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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
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CD50

Secular Cantatas

Der Schulmeister TWV20:57

for bass solo, chorus, 2 oboes, 2 bassoons, 2 horns,
strings & b.c. · Arr. F. Stein (Bärenreiter-Verlag, Kassel)

1 I. Ouverture – Recitative: Ihr Jungen, sperrt die Ohren auf!	2'29
2 II. Aria: Wenn der Schulmeister singet	4'50
3 III. Recitative & Boys' Choir: Das war ein rechtes Meisterstück	0'52
4 IV. Recitative & Boys' Choir: Um euch recht gründlich anzuführen	0'26
5 V. Recitative: Ceciderunt in profundum	2'47
6 VI. Recitative: Das war eins aus dem C	1'44
7 VII. Aria: Wer die Musik nicht liebt und ehret	4'21

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. Recitative: 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 gehet's mit der Vogel Freude	1'04
15 III. Aria: Ihr lieblichen Canarienvögel	2'36
16 IV. Recitative: Was soll ich mehr zu deinem Lobe singen	0'39
17 V. Aria: Friß, 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 nehmt 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