

# TELEMANN

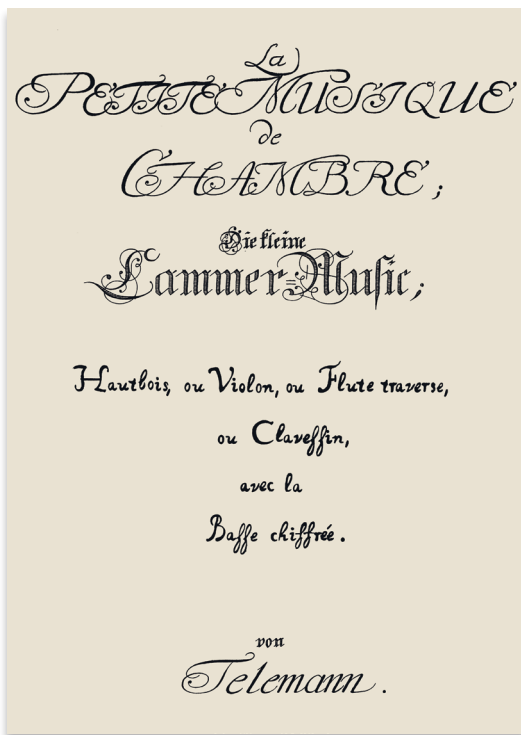
Die Kleine  
Kammermusik:  
6 Partiten

Concerto in  
B minor  
TWV33:Al

Andrea Coen  
*harpsichord*







Georg Philipp Telemann 1681-1767

# Die Kleine Kammermusik

## Partita No.1 in B-flat TWV41:B1

1. Con affetto	2'28
2. Aria 1 - Presto	1'26
3. Aria 2 - Dolce	2'44
4. Aria 3 - Vivace	1'15
5. Aria 4 - Largo	2'06
6. Aria 5 - Allegro	0'53
7. Aria 6 - Vivace	1'01

## Partita No.2 in G TWV41:G2

8. Siciliana	1'33
9. Aria 1 - Allegro	1'13
10. Aria 2 - Allegro	1'25
11. Aria 3 - Allegro	1'15
12. Aria 4 - Affetuoso	2'37
13. Aria 5 - Presto	0'54
14. Aria 6 - Tempo di Menuetto	2'05

## Partita No.3 in C minor TWV41:c1

15. Adagio	1'39
16. Aria 1 - Presto	0'49
17. Aria 2 - Vivace	1'03
18. Aria 3 - Vivace	1'20
19. Aria 4 - Allegro	0'49
20. Aria 5 - Vivace	1'28
21. Aria 6 - Presto	1'07

## Partita No.4 in G minor TWV41:g2

22. Grave	2'20
23. Aria 1 - Allegro	1'08
24. Aria 2 - Allegro	2'18
25. Aria 3 - Tempo di Menuetto	0'56
26. Aria 4 - Allegro	1'49
27. Aria 5 - Tempo giusto	1'12
28. Aria 6 - Allegro assai	1'51

## Partita No.5 in E minor TWV41:e1

29. Andante	1'26
30. Aria 1 - Vivace	1'32
31. Aria 2 - Presto	1'04
32. Aria 3 - Vivace	1'13
33. Aria 4 - Siciliana	2'27
34. Aria 5 - Vivace	1'24
35. Aria 6 - Presto	0'48

## Partita No.6 in E-flat TWV41:Es1

36. Affettuoso	2'08
37. Aria 1 - Presto	0'57
38. Aria 2 - Vivace	1'43
39. Aria 3 - Tempo di Ciaccona	1'19
40. Aria 4 - Allegro	0'50
41. Aria 5 - Allegro	2'09
42. Aria 6 - Tempo di Menuetto	2'11

## Concerto in B minor TWV33:A1

43. Allegro	2'00
44. Adagio	2'08
45. Allegro	3'48

Recording: 15-17 January 2018, Palazzo Annibaldeschi, Montecompatri, Italy

Artistic Director: Chiara Corona

Producer, Recording Engineer & Editing: Silvano Landonio

A=415 Hz, temperament: Neidhardt

Page 2: title page of the Second edition of the Kleine Kammemusik, Hamburg , 1728 (?)

Cover: a detail from Spanische Schwertlilie, Winde und Kirschen by Georg Flegel (1566-1638)

Artist photo: © Sabrina Fusco

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Andrea Coen *harpsichord*

Harpsichord by Giulio Fratini, 2015, after the original  
double manual instrument by Michael Mietke, Castle of Charlottenburg.

G. P. TELEMANN

*Die Kleine Kammermusik*

Six colored, juicy and tasty cherries, that is the six:

*Kleine / Cammer-MUSIC, / bestehend / aus / VI. PARTIEN, / Welche vor  
die Violine / Flute traverse, wie auch vors Clavier, / besonders aber / vor die  
/ HAUTOIS, / nach einer / Leichten und singenden Art / also / daß sich so  
wohl ein Anfänger darinnen üben I als auch ein / Virtuose darmit hören lassen  
kan I -eingerichtet / und / gefertigt sind / Durch / Georg Phitipp Telemann  
I Gapeilmeistern in Franckfurt am Mayn. / In der Herbst- Messe 1716. / In  
Verlegung des Autoris. / Druckts Johann Phitipp Andreä.*

This is the text of the original title-page of the six *Partias*, that sounds like: “Kleine CAMMER-MUSIC, consisting of VI Partias, intended for the violin / transverse flute as well as for the keyboard but in particular for the OBOE, which for [their] simplicity and being singable can be used for beginners’ exercise, but they can also be approached by the Virtuoso. They have been completed by Georg Philipp Telemann Capellmeister in Frankfurt am Main. In the autumn fair of 1716 in the name of the author. Johann Philipp Andreä printed it.”

The most relevant element, in the case of this recording and of my performing choice, is the “authorization” by Telemann himself to play these *Partias* “as well as” on the keyboard. And the consequent question is: “How”? My opinion is that, in accordance with the performance practice of the time, it was common to realize unwritten harmonies, even more so if we are in the presence of a very detailed figured bass line, like in this case. Harmony, although “simple”, is always certain. So, I tried, and I found myself richer.

The prints of 1715 and 1718 are preceded by dedicatory introductions in French or Italian, which praise the interests and abilities of the recipients of the dedications and

highlight their role in the “République de la musique”. The dedicatory writing of the *Kleine Kammermusik* is not destined to a sovereign or to aristocrats, but to famous and successful *bourgeois*. In order to ensure that his work would reach a wider circle of interest and to make his considerations more familiar to everyone, Telemann used the German language (the original text is here translated in English):

To François le Riche

To Francisco Richter

both nominated Cammer-Musici by His Royal Majesty of Poland and Prince  
Serenissimo of Saxony

as well as

to Peter Glösch

appointed Cammer-Musicus by His Royal Majesty of Prussia

and finally

to Michael Böhmen

Appointed by the Serene Highness, the Langrave of Hessen-Darmstadt was named  
Cammer-Musicus

and to all my illustrious and esteemed friends and gentlemen!

Gentlemen,

that you can graciously judge this enterprise, the little Cammer-Musik that - to you contemporary - I dedicate, in a benevolent way, I am confident for the certain proofs of Your kindness and kindness that is never sufficiently laudable and which I have

the honor to have acknowledged. But that this work in itself makes you win acclaim, this is to be expected. For it is of the utmost importance to ensure that Your Virtue is known by the world. Certainly, I do not lack the hope that through their fulfillment I have placed as my guiding principle that taste, which you on the oboe are ready to serve and from which I am moved in an inexpressible manner. I decided to limit the scope as much as possible, avoiding distant jumps or dark or uncomfortable sounds, trying to bring out, on the other hand, the brightest and those that nature has placed in different places of this delicate instrument. Also, in the Arias I have been kind enough to keep them short, both to allow the performer to measure the forces, and not to tire the listener's ears with the length. As for the harmony, it must be admitted that it has little or nothing chromatic, but it moves only through natural and common paths. But this is what most people who have not gone much further in music science can like. Enfin, I wanted to offer everyone something based on their taste. If my goal had not been achieved, I can certainly say I did what I could. At least I am sure, Messieurs, that when you want to pray for your excellent execution of this work, it, however imperfect it may be, can obtain life, the pleasure of the amateurs and I the fulfillment of my desire. I ask you once again, to conclude, to be kind to these papers and to accept them from me as a sign of my respect and love and to honor, as I have done and for the future, your most esteemed favor which I will keep in my heart for the rest of my life.

Messieurs,

Frankfurt am Main, September 24, 1716

Yours Very humble and obedient Servant,

Georg Philipp Telemann

In the Autobiography of 1718 Telemann underlines: “What particularly stimulated the desire to work was that I had the good fortune to meet many of those Musicians of other Nations, whose dexterity certainly instilled in me the urge to conduct my movements [or “my sentences”] with the greatest possible care, so as to win their favor and that of their audience”.

I leave the description of this work to the author of the only study ever published dedicated to the Kleine Kammermusik, the German musicologist Wolf Hobohm: *“Considered as an instrumental teaching book, the “Kleine Kammermusik” stands out for its many and significant peculiarities. In a short space we find French rondò and movements in the form of chaconne, reminiscent of the affettuoso style of the Italian Trio-sonata, the Devisenarie, the chromaticism in painful songs of lamentation and differentiated imitative solutions. Without being explicitly named as such, we meet dances such as the Minuet, the Jig, the Gavot and the Passepied. In the 42 movements, Telemann employs 15 different time, dance and “affect” indications. There are both keys with sharps and with flats. The solo voice moves in a range that does not descend under the central D and does not rise beyond the second octave. [...] Even in the art of ornamentation, in view of the acquisition of the style (Manier) the student could practice abundantly in many places.”*<sup>1</sup>

After those six “cherries”, I propose a seventh, and perhaps more pulpy, fruit to complete this recording: the rare Concerto in B minor TWV33:A1, obviously a work in pure Italian style, probably a transcription of an unknown concerto from the Venetian area. It is a composition characterized by a purely chordal, very full and dense writing: the opposite of that of the Kleine Kammermusik: a confirmation - however unnecessary - of the extraordinary versatility of our Author.

© Andrea Coen

1. Wolf Hobohm, *Pädagogische Grundsätze und ästhetische Anschauungen Telemanns in der “Kleinen Kammermusik”* (1716), Magdeburg 1975



**Andrea Coen** was born in 1960 in Rome. He graduated in musicology at the La Sapienza University Rome, he received his degree in harpsichord from the Royal College of Music in London. After a period of research and study of Renaissance, Baroque and Classical performance techniques with such acclaimed musicians like Ton Koopman, David Collyer, Glenn Wilson and Emilia Fadini, dedicated himself to an intense concert career in Italy, Europe, USA and Japan, performing as soloist of harpsichord, organ and fortepiano and in various chamber and vocal ensembles.

He is responsible for the first complete critical edition of the D. Cimarosa's keyboard Sonatas and two Piano Sextets, and of the *Intavolatura di Ancona* (1644). At present he is in the scientific committee of the *Opera Omnia di Muzio Clementi* (60 vols), in the advisory board of *Ad Parnassum* (Journal of Eighteenth- and Nineteenth-Century Instrumental Music), and he is working at the first critical edition of B. Marcello's *L'estro poetico-armonico*.

Coen has collaborated with artists including Christopher Hogwood, Monica Huggett, Aris Christofellis, Mariella Devia as well as the Ensemble Seicentonovecento, *Modo Antiquo*, *L'Arte dell'arco* and *Odhecaton*. He teaches harpsichord and ancient keyboards at L'Aquila's State Conservatory, and is the First Organist in the Basilica di San Giacomo in Augusta (Rome). Among his recordings are Giustini's Piano Sonatas (3CDs, 94021), Telemann's Harpsichord Fantasies (3CDs, 94228) and the Scarlatti Viola d'Amore Sonatas (1CD, 94242), all for Brilliant Classics. The Complete Keyboard Works of D. Cimarosa (5CDs), the Dissertations of Veracini after Corelli, the Complete Oratori of G. Carissimi (9CDs) and many other releases, featuring music from the Renaissance to Classical period.

*Many thanks to Chiara Corona, Romeo Ciuffa, Giuseppe Gullo and Diego Procoli.*