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BRILLIANT
CLASSICS

TEL EM ANN

TAFELMUSIK
MUSIQUE DE TABLE

Musica Amphion
Il Rossignolo

SENCE · QUINTESSENZ · QUINTESSENZA · QUINAESENCIA · QUINTESSÊNCIA · QUINTESSENCE · QUINTESSENZ · QUINTESSENZA · QUINAESE

George Philipp Telemann 1681-1767
Tafelmusik · Music for recorder

CD1 **69'48**

MUSIQUE DE TABLE, Production I

I. Ouverture – Suite in E minor

for two flutes, strings & b.c.

- | | | |
|---|---|------|
| 1 | Ouverture (Lentement-Vite-
Lentement-Vite Lentement) | 8'57 |
| 2 | Réjouissance | 4'13 |
| 3 | Rondeau | 2'31 |
| 4 | Loure | 3'52 |
| 5 | Passepied | 2'59 |
| 6 | Air. Un peu vivement | 4'20 |
| 7 | Gigue | 2'18 |

Soloists:

Wilbert Hazelzet & Kate Clark *traverso*

Rémy Baudet & Sayuri Yamagata *violin*

II. Quatuor in G

for flute, oboe, violin & b.c.

- | | | |
|----|------------------------|------|
| 8 | Largo-Allegro-Largo | 3'22 |
| 9 | Vivace-Moderato-Vivace | 6'57 |
| 10 | Grave | 0'24 |
| 11 | Vivace | 3'22 |

Soloists:

Wilbert Hazelzet *traverso*

Frank de Bruine *oboe*

Rémy Baudet *violin*

Jaap ter Linden *cello*

III. Concerto in A

for flute, violin, violoncello,
strings & b.c.

- | | | |
|----|----------|------|
| 12 | Largo | 4'32 |
| 13 | Allegro | 8'45 |
| 14 | Grazioso | 3'36 |
| 15 | Allegro | 9'24 |

Soloists:

Wilbert Hazelzet *traverso*

Rémy Baudet *violin*

Richte van der Meer *cello*

CD2 **58'33**

IV. Trio in E flat for two violins & b.c.

- | | | |
|---|-----------|------|
| 1 | Affetuoso | 2'49 |
| 2 | Vivace | 3'44 |
| 3 | Grave | 2'52 |
| 4 | Allegro | 4'01 |

Soloists:

Rémy Baudet & Franc Polman *violin*

V. Solo in B minor for flute & b.c.

- | | | |
|---|-----------|------|
| 5 | Cantabile | 2'34 |
| 6 | Allegro | 2'14 |
| 7 | Dolce | 2'48 |
| 8 | Allegro | 3'24 |

Soloist:

Wilbert Hazelzet *traverso*

VI. Conclusion in E minor

for two flutes, strings & b.c.

- | | | |
|---|---------|------|
| 9 | Allegro | 4'54 |
|---|---------|------|

Soloists:

Wilbert Hazelzet & Kate Clark *traverso*

MUSIQUE DE TABLE, Production II

I. Ouverture-Suite in D

for oboe, trumpet, strings & b.c.

- | | | |
|----|---|-------|
| 10 | Ouverture (Lentement-Vite-
Lentement-Vite-Lentement) | 10'31 |
| 11 | Air. Tempo giusto | 6'28 |
| 12 | Air. Vivace | 2'57 |
| 13 | Air. Presto | 5'15 |
| 14 | Air. Allegro | 3'39 |

Soloists:

William Wroth *trumpet* · Frank de Bruine

oboe · Rémy Baudet & Franc Polman *violin*

CD3 **61'35**

I. Quatuor in D minor

for recorder, two flutes & b.c.

- | | | |
|---|---------|------|
| 1 | Andante | 2'58 |
| 2 | Vivace | 5'10 |
| 3 | Largo | 3'09 |
| 4 | Allegro | 4'18 |

Soloists:

Wilbert Hazelzet & Kate Clark *traverso*

Pieter-Jan Belder *recorder*

II. Concerto in F

for three violins, violino grosso & b.c.

5	Allegro	5'16
6	Largo	4'32
7	Vivace	3'10

Soloists:

Rémy Baudet, Franc Polman &
Sayuri Yamagata *violin*

III. Trio in E minor for flute, oboe & b.c.

8	Affetuoso	3'32
9	Allegro	2'48
10	Dolce	4'40
11	Vivace	3'44

Soloists:

Wilbert Hazelzet *flute*
Alfredo Bernardini *oboe*

IV. Solo in A for violin & b.c.

12	Andante	2'01
13	Vivace	3'50
14	Cantabile	3'08
15	Allegro	3'53

Soloist:

Rémy Baudet *violin*

V. Conclusion in D

for oboe, trumpet, strings & b.c.

16	Allegro-Adagio-Allegro	6'34
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Soloists:

William Wroth *trumpet* · Frank de Bruine *oboe*
Rémy Baudet & Franc Polman *violin*

CD4 68'57

MUSIQUE DE TABLE, Production III

I. Ouverture-Suite in B flat

for 2 oboes, bassoon, strings & b.c.

1	Ouverture (Lentement-Presto- Lentement-Presto)	8'09
2	Bergerie (un peu vivement)	2'34
3	Allegresse (vite)	2'25
4	Postillons	2'05
5	Flaterie	3'05
6	Badinage (très vite)	2'24
7	Menuet	2'57

Soloists:

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

II. Quatuor in E minor

for flute, violin, violoncello & b.c.

8	Adagio	2'02
9	Allegro	2'00
10	Dolce	2'35
11	Allegro	2'02

Soloists:

Wilbert Hazelzet *traverso*
Rémy Baudet *violin* · Jaap ter Linden *cello*

III. Concerto in E flat

for two horns, strings & b.c.

12	Maestoso	2'52
13	Allegro	4'35
14	Grave	2'43
15	Vivace	4'20

Soloists:

Teunis van der Zwart & Erwin Wieringa *horn*
Rémy Baudet & Sayuri Yamagata *violin*

III. Trio in D for 2 flutes & b.c.

16	Andante	2'13
17	Allegro	2'04
18	Grave-Largo-Grave	2'28
19	Vivace	1'55

Soloists:

Wilbert Hazelzet & Kate Clark *traversi*

VI. Solo in G minor for oboe & b.c.

20	Largo	2'43
21	Presto-Tempo giusto-Presto	4'30
22	Andante	1'06
23	Allegro	2'43

Soloist:

Alfredo Bernardini *oboe*

IX. Conclusion in B flat

for two oboes, bassoon, strings & b.c.

24	Furioso	1'55
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Musica Amphion

Pieter-Jan Belder *conductor*

CD5	48'02		
Concerto in E minor TWV52:e1	10 II. Larghetto	2'01	
for recorder, transverse flute, two violins, viola, violone & harpsichord	11 III. Vivace	2'35	
1 I. Largo	3'43	Sonata in E minor TWV42:e6	
2 II. Allegro	3'50	for recorder, transverse flute	
3 III. Largo	3'03	& harpsichord	
4 IV. Allegro	2'28	12 I. Affettuoso	2'35
		13 II. Allegro	1'48
Sonata in D minor TWV42:d10		14 III. Grave	1'51
for recorder, violin & basso continuo		15 IV. Allegro	1'37
5 I. Allegro	2'09		
6 II. Adagio	2'26	from <i>Essercizii musici</i>	
7 III. Allegro	2'22	Solo No.2 in D TWV41:D9	
8 IV. Presto	1'43	for transverse flute & basso continuo	
from <i>Essercizii musici</i>		16 I. Largo	2'56
Solo No.10 in C TWV41:C5		17 II. Vivace	2'59
for recorder & basso continuo		18 III. Dolce	2'53
9 I. Adagio – Allegro	2'20	19 IV. Allegro	2'30

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*

*Concerto TWV52:e1 only

**Violin II in Concerto TWV52:e1

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 (d 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 ‘Der getreue 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, lightfootedness 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 redhaired 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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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 recording Il Rossignolo performs a selection of particularly virtuoso 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 timbric 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 hostelryes ... 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 virtuoso 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).

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Translation: Karin Hendrix Blissitt

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Chiara Zanisi (CD5: 5-8)

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Marzio Benelli, Studio M Recording (CD5: 1–4); Manolo Nardi (CD5: 16–19)

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