

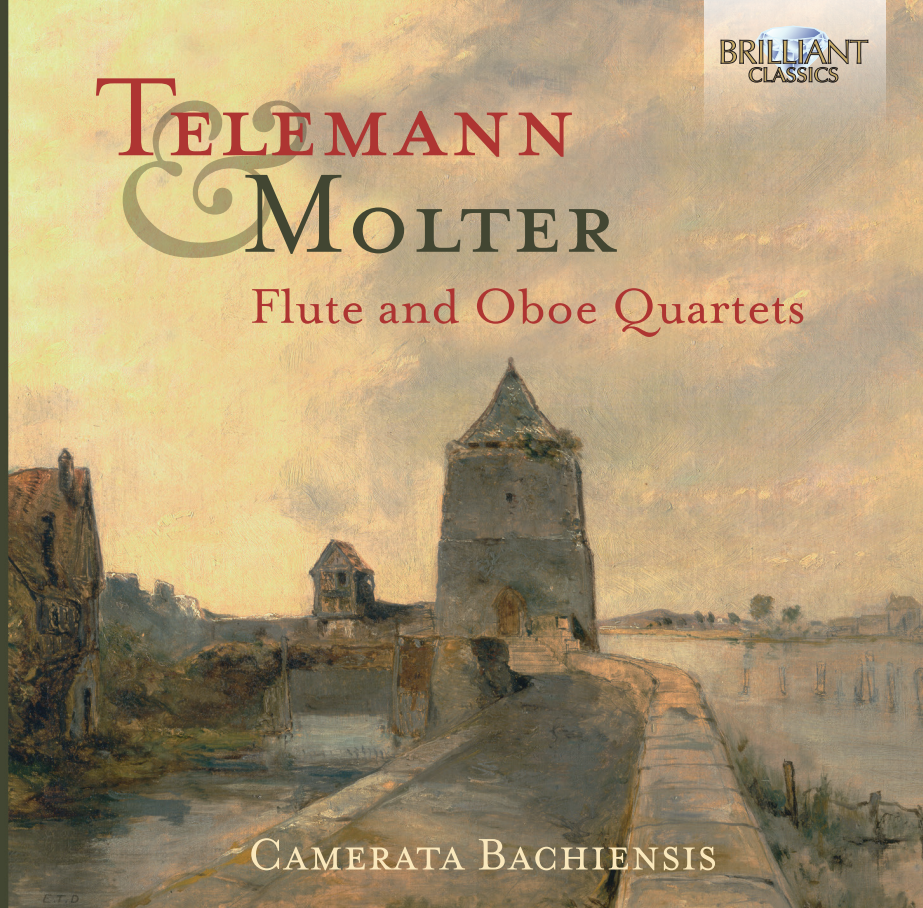
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BRILLIANT
CLASSICS

TELEMANN & MOLTER

Flute and Oboe Quartets

CAMERATA BACHIENSIS



Telemann & Molter
Flute and Oboe Quartets

Georg Philipp Telemann (1681-1767)

Sonata II in F major for flute, violin, viola and b.c. (Quatrième Livre de Quatuors, LeClerc, Paris, 1752 after TWV 43:F1)

- | | |
|----------------|------|
| 1. I. Adagio | 1'34 |
| 2. II. Allegro | 2'58 |
| 3. III. Adagio | 2'01 |
| 4. IV. Allegro | 2'26 |

Johann Melchior Molter (1696-1765)

Sonata à quadro in E minor BWV 9.19 for oboe, violin, viola and b.c.*

- | | |
|--------------------|------|
| 5. I. [Allegro] | 2'25 |
| 6. II. [Siciliana] | 3'44 |
| 7. III. [Vivace] | 2'10 |

Georg Philipp Telemann

Sonata in G major TWV 43:G12 for flute, two violins and b.c.

- | | |
|----------------|------|
| 8. I. Dolce | 3'16 |
| 9. II. Allegro | 3'37 |
| 10. III. Soave | 2'46 |
| 11. IV. Vivace | 4'24 |

Johann Melchior Molter

Concertino in E minor BWV 9.30 for harpsichord, violin, [viola] and b.c.

- | | |
|------------------|------|
| 12. I. [Allegro] | 4'55 |
| 13. II. [Vivace] | 2'15 |

Georg Philipp Telemann

Sonata IV in C major for flute, violin, viola and b.c. (Quatrième Livre de Quatuors, LeClerc, Paris, 1752 after TWV 43:C1)

- | | |
|-----------------|------|
| 14. I. Adagio | 2'02 |
| 15. II. Allegro | 2'13 |
| 16. III. Adagio | 1'24 |
| 17. IV. Allegro | 1'37 |

Johann Melchior Molter

Sonata à quadro in B-flat major BWV 9.16 for flute, violin, viola and b.c.*

- | | |
|-------------------|------|
| 18. I. [Allegro] | 1'48 |
| 19. II. [Andante] | 3'05 |
| 20. III. [Vivace] | 1'50 |

Georg Philipp Telemann

Sonata VI in D minor for flute, violin, viola and b.c. (Quatrième Livre de Quatuors, LeClerc, Paris, 1752 after TWV 43:d2)

- | | |
|-----------------|------|
| 21. I. Adagio | 2'28 |
| 22. II. Allegro | 2'28 |
| 23. III. Adagio | 2'07 |
| 24. IV. Allegro | 3'31 |

Georg Philipp Telemann

Concert à 4 in D major TWV 51:D6 for oboe, violin, viola and b.c.*

- | | |
|----------------------|------|
| 25. I. Molto allegro | 2'09 |
| 26. II. Adagio | 1'41 |
| 27. III. Vivace | 1'28 |

* world premiere recordings

Camerata Bachiensis *on historical instruments*

Roberto De Franceschi *oboe and traverso*

(*oboe after Jacob Denner, Nürnberg, ca. 1720. Alberto Ponchio, Vicenza, 2006*)
(*traverso after Johann Joachim Quantz, Berlin, ca. 1750. Martin Wenner, Singen, 2015-2017*)

Anne Kaun *violin*

(*violin after Jacob Stainer, Absam, 1678. André Mehler, Leipzig, 2013*)

Magdalena Schenk-Bader *violin and viola*

(*violin after Santo Serafino, Venedig, 1735. André Mehler, Leipzig, 2013*)
(*viola after brothers Amati, Cremona, 1592. Jan Pawlikowski, Kraków, 2013*)

Philipp Wehrauch *cello*

(*anonymous cello, 20th century*)

Julia Chmielewska-Ulbrich *harpsichord*
(*Flemish double manual harpsichord. Roland Heinz, Kassel, 1991*)

Since the onset of the Reformation Age in the 16th Century, Central Germany had developed into one of the leading musical regions in Europe. It was here that the most renowned of the German Baroque composers were born and raised: Schütz, Telemann, Handel and Bach. Moreover, the region offered musicians from all over Europe the means to make a living, which led to one of the densest populations of musicians of the era on a relatively compact territory. In part this can be explained from the special position which music held within the Lutheran theology, and which led to a general reevaluation of musical professions in Protestant countries. Besides, the court chapels of the more than a dozen principalities and duchies in the region of Saxony, which had sprung from countless estate partitions in the 16th Century, provided countless opportunities to be employed by the musical elite.

One of these duchies was Saxe-Eisenach, which originated in 1672 through such a partition and which existed until 1741, when the last heir to the title died. From 1708 onwards, Duke Johann Wilhelm (1666–1729, in office since 1698) extended an existing chamber music ensemble and turned it into a court chapel. The task of building up the chapel was assigned to the young composer Georg Philipp Telemann (1681–1767), who started as a Konzertmeister in 1708, but already rose to the position of Kapellmeister within a year. From then onwards, the court chapel of Eisenach included up to 16 musicians, who were tasked with performing Tafelmusik (table music) at banquets and serenade concerts at the birthdays and weddings of the ducal family. As a secondary task they were to support the religious musical performances in the city and court church of St. Georgen, together with the municipal school choir, Chorus Musicus.

During his tenure in Eisenach, Telemann made friends with the then court organist in Weimar, Johann Sebastian Bach, and dedicated to him his Concerto in D major (TWV 51:D6), of which the slow movement opens with a festive BACH motif, in a transposed version. The friendship between both musicians bore various musical fruits, and in 1714 Telemann took it upon him to become the godfather of Bach's

second son Carl Philipp Emanuel. The other concertos and sonatas in this recording were also composed during his time in Eisenach. Both quartets, in D minor (TWV 43:d2) and G major (TWV 43:G12), follow the same principle in the treatment of the parts, whereby in the slow opening movements the instruments take turns – in TWV 43:d2 the viola, in TWV 43:G12 the traverso – and the other parts accompany. The Sonatas IV in C major (TWV 43:C1) and F major (TWV 43:F1) have a similar order of movements: two sets of movements, the first one slow and the second one fast. What is lacking here, are concertante passages. Instead, in the fast movements Telemann includes contrapuntal relations between the three equivalent upper parts of the four-part instrumental movements. Both sonatas were composed for two violins, viola and basso continuo. The adaptation and alternative inclusion of an upper part with traverso was made by the Parisian publisher LeClerc, who in 1752 released the pieces together with other sonatas and concertos by Telemann in an anthology which was certainly not authorised by the composer.

In 1712 Telemann left Eisenach and moved to Frankfurt am Main to become the city's musical director. However he maintained his good relations with the court in Eisenach until the death of Duke Johann Wilhelm in 1729 and was allowed to keep the title of Kapellmeister. In return he kept writing complete volumes of cantatas, which were premiered in Eisenach.

This was the environment where Johann Melchior Molter (1696–1765) received his school and musical education since at the age of 17 he had enrolled at the Latin school of St. Georgen in Eisenach in 1713. Molter received his initial musical training from his father, who was a cantor in Tiefenort an der Werra, and when he moved to Eisenach, was proficient enough to join the Chorus Musicus right away as a singer and violin player. At the performances in the St. Georgen church he frequently met with the musicians of the court chapel, encounters which were very conducive to his development as an artist. Although he arrived in Eisenach one year after Telemann had left, the latter's music was still omnipresent, thanks to the continued supply

and performances of his church music. Molter stayed over two years in Eisenach, but left before finishing school. After he left the Wartburg town in 1715, he has disappeared from history for two years. Possibly he went on a study tour to France, as is suggested by „the French style of some earlier works and his command of the French language“ (Klaus Häfner). Moreover, there are indications that he may have stayed, at least temporarily, with Telemann in Frankfurt. In the fall of 1717 Molter was appointed as a violinist in the court chapel of Margrave Carl Wilhelm von Baden-Durlach in Karlsruhe. From 1719 till 1721 his employer allowed him to go on a two year study trip to Venice and Rome, where he studied the Italian art of composition and especially familiarized himself with the new concerto form pioneered by Vivaldi. Upon his return he was appointed Konzertmeister and only one year later he rose to the position of Hofkapellmeister. He kept his job until October 1733, when Margrave Carl Wilhelm due to the War of the Polish Succession had to go into exile in Basle and hence had to dismiss most of his musicians. In Molter's time in Karlsruhe, from 1717 till 1733, both Sonatas, in E minor (MWV 9/19) and B major (MWV 9/16), were composed. They follow the three-movement pattern of the Italian sonata da camera, where two fast movements flank a slow cantabile middle movement. The composition technique of both works follow a similar pattern, at which the oboe (MWV 9/19) and the flute (MWV 9/16) are juxtaposed to the strings in a concertante way. While in the opening movement of the E minor sonata the oboe motif picks up the violin part in an identical way, in the B major sonata the violin motif is inverted and rhythmically elaborated by the flute, which leads to an even stronger contrast between both instruments.

After his compulsory dismissal in Karlsruhe, Molter went out on a job hunt, which led him back to Eisenach the following year. Here he took charge of the court chapel at Easter 1734, and from then on he was, like Telemann before him, responsible for the performance of church music and incidental pieces for festive occasions at the court. While working in Eisenach, Molter maintained his good relations with the

court in Karlsruhe, as is illustrated by the funeral music for Margrave Carl Wilhelm (1738) and a birthday cantata for Margrave Carl Friedrich (1740). Molter showed keen foresight in staying in close contact: As the sickly Duke Wilhelm Heinrich had no heirs, it was clear that after his death the Duchy of Saxe-Eisenach would fall to the Duke of Saxe-Weimar. So, when Wilhelm Heinrich passed away in July 1741, only months after his death the entire court was disbanded, including the court chapel. Initially Molter stayed in Eisenach, but again he was forced to start looking for a new post elsewhere. He finally found one in February 1743, when he was reappointed Hofkapellmeister by his former employer in Karlsruhe. Here he stayed until his death in 1765. During his second term in Karlsruhe, Molter composed the Concertino in E minor (MWV 9/30). It is a concerto which is minimized in several respects: Molter restricted the piece to just two movements, and the strength is also lighter than customary, the piece essentially being a duet between the violin and the harpsichord. A viola part, which was preserved in the autograph, is just stuffing. It doesn't add any melodic or harmonic value to the piece and has been omitted in the present recording. In the first movement the violin exposes cheerful yet simple musical material, which is repeatedly presented in dialogue with the harpsichord. The second movement has a more varied melodic and harmonic nature.

The lives and musical careers of Molter and Telemann have repeatedly touched and crossed one another, although they have never entered into any personal relations. More than anything their careers are intertwined through their work for the Eisenach court and its chapel, and thus their music is a part of the Central German musical history, which the present recordings have sought to bring to life.

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Translated by Jan Tazelaar



From left to right: Magdalena Schenk-Bader, Philipp Weihrauch, Julia Chmielewska-Ulbrich, Roberto De Franceschi & Anne Kaun

Established in 2012, Camerata Bachiensis is an Early Music ensemble based in Leipzig, Germany. Performing on period instruments, the group strives to offer historically-informed performances that preserve a dynamic, personal and spontaneous approach to Early Music-making.

Camerata Bachiensis' repertoire consists primarily of 18th century sacred and chamber music, written by Central German composers who were either connected with J. S. Bach or influenced by local music traditions. Discovering and performing the forgotten or unknown music of both famous and nameless composers is an important goal for the ensemble; as a result, conducting research in libraries and archives – especially in the regions of Central Germany and Berlin – is an indispensable part of their work together.

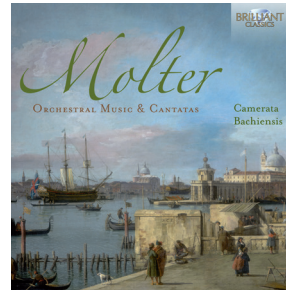
Thank to their flexible instrumentation, Camerata Bachiensis offers repertoire ranging from trio sonatas to orchestral works and cantatas, emphasizing variety and colour in their musical programmes.

The ensemble has given concerts at important Early Music festivals, including Bachfest Leipzig, Göttingen International Handel Festival and Telemann-Festtage Magdeburg. In addition to its main activity in Germany, the group has performed in Czech Republic, France, Ireland, Italy, the Netherlands, Poland and Slovenia.

Camerata Bachiensis has obtained important recognition from numerous Early Music competitions. Since winning in 2013 the 7th International Telemann Competition (Magdeburg, Germany) and the 1st International “Premio Selifa” (S. Ginesio, Italy), the ensemble has been awarded further accolades at the 6th International Graun Brothers Competition 2013 (Bad Liebenwerda, Germany), the International Van Wassenaer Concours 2014 (Utrecht, the Netherlands) and the Göttinger Reihe Historischer Musik 2014/2015 (Göttingen, Germany). In 2015, the group was selected for the emerging European Ensembles programme.

For the seasons 2016/2017 and 2017/2018, the Bach Museum Leipzig designated Camerata Bachiensis as its Ensemble-in-Residence.

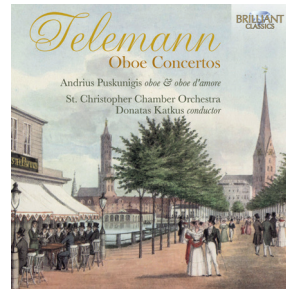
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