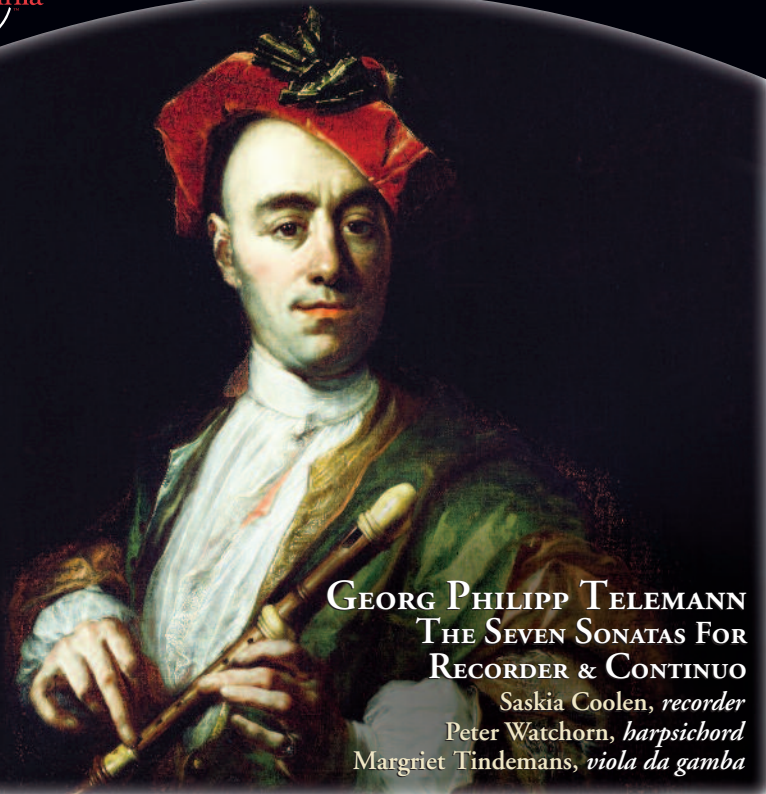


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GEORG PHILIPP TELEMANN
THE SEVEN SONATAS FOR
RECORDER & CONTINUO

Saskia Coolen, *recorder*

Peter Watchorn, *harpsichord*

Margriet Tindemans, *viola da gamba*

GEORG PHILIPP TELEMANN

(1681-1767)

THE SEVEN SONATAS FOR RECORDER & CONTINUO (TWV: 41)



Saskia Coolen, *recorder*

Peter Watchorn, *harpsichord*

Margriet Tindemans, *viola da gamba*

| | |
|-------------------------------------|------------|
| Sonata No. 1 in F major | TWV 41: F2 |
| 1 <i>Vivace</i> | 2'20 |
| 2 <i>Largo</i> | 1'50 |
| 3 <i>Allegro</i> | 1'35 |
| Sonata No. 2 in B flat Major | TWV 41: B3 |
| 4 <i>Largo</i> | 1'20 |
| 5 <i>Allegro</i> | 2'09 |
| 6 <i>Largo</i> | 1'32 |
| 7 <i>Vivace</i> | 1'49 |
| Sonata No. 3 in F minor | TWV 41: f1 |
| 8 <i>Triste</i> | 2'48 |
| 9 <i>Allegro</i> | 4'14 |
| 10 <i>Andante</i> | 1'45 |
| 11 <i>Vivace</i> | 2'14 |
| Sonata No. 4 in C major | TWV 41: C2 |
| 12 <i>Cantabile</i> | 1'26 |
| 13 <i>Allegro</i> | 2'22 |
| 14 <i>Grave</i> | 1'36 |
| 15 <i>Vivace</i> | 2'10 |

Sonata No. 5 in D minor

TWV 41: d4

| | | |
|----|-------------------------|------|
| 16 | <i>Affettuoso</i> | 1'48 |
| 17 | <i>Presto</i> | 3'26 |
| 18 | <i>Grave</i> | 0'50 |
| 19 | <i>Allegro</i> | 3'03 |

Sonata No. 6 in C major

TWV 41: C5

| | | |
|----|--|------|
| 20 | <i>Adagio-Allegro-Adagio-Allegro</i> | 2'34 |
| 21 | <i>Larghetto</i> | 1'44 |
| 22 | <i>Vivace</i> | 2'57 |

Sonata No. 7 in F minor

TWV 41: f2

| | | |
|----|----------------------|------|
| 23 | <i>Adagio</i> | 2'14 |
| 24 | <i>Allegro</i> | 1'55 |
| 25 | <i>Adagio</i> | 1'36 |
| 26 | <i>Gigue</i> | 1'19 |

Total Time: 55'03

SASKIA COOLEN

Recorder

Saskia Coolen studied recorder at the Sweelinck Conservatory in Amsterdam under Kees Boeke and Walter van Hauwe. She was also trained in viola da gamba and studied musicology at the Rijkuniversiteit of Utrecht. Saskia Coolen has been a member of La Fontegara Amsterdam for many years and often performed with ensembles such as the Freiburger Barockorchester, The King's Consort and Tragicomedia. For Camerata Trajectina she plays both the recorder and the gamba, being a particular advocate of Dutch music from the Middle Ages to the Golden Age. She has recorded more than twenty-five CDs with Camerata Trajectina and performs regularly both in the Netherlands and abroad. She performs regularly with the Egidius Quartet on both recorder and gamba.

She founded the ensemble Senario in 1994, an ensemble that specialises in Baroque chamber music in which the recorder plays a principal role. She has been a member of the Brisk Recorder Quartet since 2004. In cooperation with different musicians, actors, composers and film makers, Brisk discovers and explores new possibilities for the recorder quartet. With her own company, Recorders, she has also made various music-theatre productions. In 2004 she made a recording with the recorders of the famous collection of the The Hague Gemeentemuseum. She has taught at the conservatories of Hilversum and Amsterdam and gives numerous master classes throughout the world, in the United States in particular. Saskia Coolen has been a lecturer in the arts of diminution and ornamentation at the Royal Conservatory in The Hague since 2007.





PETER WATCHORN

Harpsichord

Since 1977 Peter Watchorn has achieved an international reputation as a harpsichordist, specializing in the works of Johann Sebastian Bach and the music of the English Virginalists. Born in Newcastle, NSW (Australia), he moved to Cambridge, MA in 1987, becoming a dual Australian/US citizen in 2005. He has continued to enjoy an active career in the USA and Europe as performer, scholar, recording artist and participant in several ensembles. He is also noted as a harpsichord builder and researcher, his most recent efforts resulting in collaboration with Zuckermann Harpsichords International in re-constructing the 1642 Ioannes Moermans double-manual harpsichord, now in the Russell Collection, Edinburgh.

From 1985-1992 Peter Watchorn studied with Isolde Ahlgrimm in Vienna and has written extensively about her life and career. His full-length biography of her, *Isolde Ahlgrimm, Vienna & the Early Music Revival* appeared in 2007 (Ashgate Publishing, London). Dr. Watchorn was a contributing artist to the 2000 *Edition Bachakademie* (Hänssler-Klassik), recording the seven harpsichord toccatas (BWV 910-916) and the seventeen concertos arranged by Bach after other composers (BWV 972-987; 592a). He holds the Doctor of Musical Arts degree from Boston University (1995). His articles have been published in professional journals such as *Musicology Australia*, *Early Music* and *Harpsichord & Fortepiano*. In 1985 he was presented with the Erwin Bodky Memorial Award by the Cambridge Society of Early Music for his performance of J. S. Bach's solo harpsichord music.

MARGRIET TINDEMANS

Viola da gamba

Margriet Tindemans has performed, recorded, and taught early music on four continents. A 2005 Grammy Nominee, she was named “Best asset to Seattle’s Classical Music scene” in the Seattle Weekly’s 2004 ‘Best of Seattle’ issue. She has been called a rare combination of charismatic performing and inspiring teaching, a scholar with a profound knowledge of music, poetry and art of the Middle Ages – “a national treasure”. As a student of Wieland Kuijken in Brussels she was awarded the Prix d’Excellence with honor. A player of early stringed instruments, from the medieval fiddle and rebec to baroque viola and viola da gamba, she performs and records with Medieval Strings, Seattle Baroque Orchestra and Pacific Operaworks. Margriet was a founding member of the German ensemble *Sequentia* and the Huelgas Ensemble of Belgium, which was one of the prize winners at the first International Recorder Ensemble Competition in Bruges. Margriet is a frequently invited guest with the Folger Consort, the Newberry Consort, and other leading early music ensembles. She has performed with both the Seattle Opera and the National Dutch Opera in Amsterdam. She directs the Medieval Women’s Choir of Seattle. In addition to maintaining a busy private studio she is a much sought after director and teacher at many workshops, including the Port Townsend Early Music Workshop, the Pacific Northwest Viols Workshop, the *Accademia d’Amore*, Viols West, and the Seattle Academy of Opera. Margriet works closely with the Northwest Puppet Center, for whom she has arranged and directed many operas, including *The Magic Flute* and *Don Giovanni*.



GEORG PHILIPP TELEMANN

SEVEN SONATAS FOR RECORDER AND CONTINUO TWV: 41

Georg Philipp Telemann, born in Magdeburg in 1681, was considered to be Germany's most influential musician during most his long life. He was praised by theorists and writers on music throughout Germany, and extolled by Johann Mattheson in 1740 as "beyond praise". A good friend to both of his famous and illustrious contemporaries, Johann Sebastian Bach and George Frederic Handel, and godfather to Bach's second son, Carl Philipp Emanuel, Telemann composed great quantities of music in all the important genres of his day, setting an all-time record for creative fecundity which quite unjustly, indeed wrongly, defined him, in the eyes of musicians and musicologists throughout the nineteenth and twentieth centuries, as a composer just slightly above the level of a facile and too prolific hack. Neither of his two greatest contemporaries, however, regarded him at all in this way. Both Bach and Handel (who, like Telemann studied law in his younger days) subscribed to several of Telemann's numerous publications (Handel appropriating material for his own use), and, in 1714, Telemann was asked to stand godfather to Bach's second son, Carl Philipp Emanuel (supplying the second name for the infant into the bargain). Bach's and Telemann's lives intersected at many places and times. It was Telemann's rejection of the offer of the Cantor's position at St. Thomas's Church in Leipzig that made it possible for Bach to make the move there in 1723. Telemann himself, installed as music director of the five principal churches in Hamburg in 1721, remained there until he was succeeded by his godson, C.P.E. Bach in 1768. And, in 1729, Johann Sebastian Bach took over directorship of the Leipzig *Collegium Musicum*, which Telemann had founded as a student at the University in 1702.

PUBLICATIONS AND REPUTATION

Telemann's music was much praised by his contemporaries for its fluency, naturalness of expression, idiomatic composition and relative ease of understanding for the listener. The amount of work Telemann produced was astonishing, even for the Baroque, when composers were commonly prolific. Between 1715 and 1740, Telemann published 34 orchestral works, 21 quartets (including the twelve "Paris" quartets in two collections), and 41 trio sonatas, 90 sonatas for solo instrument and continuo, plus over 200 works for keyboard. Like Bach, Telemann assimilated the leading national styles of the day, achieving a grand synthesis in his own compositions. In addition to his fluency composing in both the French and Italian styles, Telemann was interested in the music of Poland and its "barbaric beauty", a taste he no doubt acquired during his time as *Capellmeister* to the Count of Promnitz, Sorau in Poland in 1705. Although he composed many concertos, overtures and sacred works, Telemann himself expressed the view that his greatest gifts were reserved for chamber music composition.

Telemann, despite his reputation for composing for the "easy listening" market of his day, was also capable of producing music of great depth, richness and power. The two sets of *Paris* quartets for flute, violin, viola da gamba and continuo (Hamburg, 1730 and Paris, 1738), the three "Productions" of *Tafelmusik* as well as the twenty-four compositions of the *Essercizii Musici* (1739/40) are among the greatest creations of the late Baroque, and, in their assimilation and transformation of the most important national musical traditions, point the way to the Rococo and Classical styles of the later 18th century. It is in this context that the importance of Telemann's work for his contemporaries and for the younger generations of composers who appeared during his prodigiously long life can be best assessed and appreciated.

CHAMBER MUSIC AND SOLO SONATAS

Among his vast output of chamber music Telemann included an abundance of sonatas for different types and numbers of instruments, many of which he himself played to a high standard (although he admitted to only two weeks of organ lessons as his formal training in music). Consequently, he composed idiomatically for a diversity of instruments. In addition, he published much of his own music, in many cases undertaking the expensive and laborious process of engraving it himself.

RECORDER SONATAS

Among his numerous works for instruments of every kind, Telemann composed many solo sonatas for the recorder, seven of which survive; these as a group constitute the most important part of the Baroque solo literature for the instrument. Of these sonatas, all of which are included on the present recording, four of them appeared in Telemann's serial publication *Der Getreue Musik-Meister* (1728/9), which was a general musical journal (actually, the first in Germany), each fortnightly issue containing musical compositions, some appearing movement by movement in serial form over several issues, a smart business move by Telemann to guarantee future sales of the magazine. Twenty-five "lessons" (Telemann's own term) from this pioneering work survive, which was aimed at the amateur but musically educated middle class which had begun to emerge in Germany in the second quarter of the 18th century. Telemann intended to use this publication not only to disseminate his music to a wide audience, but also to provide analysis of it, a hope which was to remain unrealised.

If this *Music Master* meets with a favourable response and these lessons continue, I should like, if my business allows me to do so, to publish, from time to time, an analysis of each piece, but only where my own works are concerned. This would enable me to point out all kinds of advantages that may be put into practice.

A further two sonatas in C major and D minor, longer and more developed than the four from *Getreue Musik-Meister*, come from the *Essercizii Musici*, a grand and comprehensive collection of 12 solo works (two each for recorder, flute, oboe, violin, viola da gamba and harpsichord) and twelve trio sonatas combining the various solo instruments, which was published in Hamburg around 1739/40.

SONATAS FROM *DER GETREUE MUSIK-MEISTER*

Of the four sonatas from *Der Getreue Musik-Meister*, the first in F major is perhaps the best known of all Baroque solo sonatas, and has been appropriated in our own day by numerous players of the modern flute. Its three short movements clearly illustrate Telemann's most important stylistic characteristics: direct melodic charm, rhythmic clarity and relative conciseness and economy of scale. Alone of all the sonatas for recorder, it is cast, like many of Telemann's concertos (but few of his sonatas) in three movements, the final two closely resembling the *sarabande* and *gigue* of a typical French suite. Telemann's solo and chamber sonatas, in both form and general style owe much to the four-movement Italian solo sonata pioneered by Archangelo Corelli. Dances appear frequently throughout the sonatas; the finales are often giges or passepieds, in many cases the giges closely following the lively non-imitative Corellian model.

The second sonata in B flat major is, in fact, a strict four-movement *canon* at the octave (*canon* being a contrapuntal form much explored by Telemann in his solo instrumental works). Of the four concise movements, two are French dances in all but name: the opening a *sarabande*, with stately dotted rhythms and French-style ornaments, and the finale a lively *passepied* a French rendering of a lively Italian dance, somewhat like a fast minuet. The F minor sonata, designated in the score as being playable either on bassoon or recorder, features a slow introduction (marked *Triste*), followed by an extended da capo *Allegro* with a memorable recurring "hornpipe" motto first announced in the bass at bar 7. The succeeding slow movement

begins and ends on the dominant of F minor (notated with four flats, so technically the entire sonata is written in the same key), and provides a unique “bridge”, sandwiched as it is between the previous *Allegro* and the concluding *Vivace*, a lively *passepied* (apparently a favourite dance/finale for Telemann) in 3/8 time.

The fourth sonata, the “little” C major (the other, more ambitious C major work, also recorded here will be discussed later), opens with a short “aria”, its vocal character underlined by the designation *Cantabile*. The two binary sections of the following *Allegro* open over a short bass pedal point, and utilize rapidly-tongued repeated notes which are idiomatic to the recorder. After a brief 3/2 *Grave* (a *sarabande*) in A minor, that ends with a half cadence on the dominant, the final *Vivace* (another of Telemann’s *passepied* finales) exploits the higher tessitura of the recorder, the bass generally outlining just a single harmony in each measure. An interesting sequence involving unison between melody and bass occurs at bars 9, 11 and 13, while the bass takes the solo beneath the treble instrument’s pedal point just before the final cadences of each binary section.

SONATAS FROM *ESSERZICII MUSICI*

The two solo sonatas for recorder from the 1739/40 collection *Esercizii Musici* are among Telemann’s more substantial efforts for solo wind instrument. The D minor work is a dark and profound piece, the opening *Affettuoso* finds the recorder outlining expressive diminished and Neapolitan harmonies over a “walking” bass. Sudden dynamic contrasts from *pp* to *f* reinforce the strongly turbulent, emotive nature of this piece. This is succeeded by a virtuosic *Presto* in binary form, separated from the final *gigue* by a short bridge passage of a mere twelve bars, which takes us again, to the same place as the opening. The relentless energy of the final *gigue* once again suggests Corelli, with the melodic interest largely confined to the upper part, the bass largely harmonic in nature. The dramatic intensity of the movement is underscored, however, by the motific use of repeated notes in the bass.

The longer C major sonata, also from the *Essercizii*, opens with a *fantasia*: a substantial movement with alternating free *adagio* and *allegro* sections, the fast portions utilizing the same type of figuration over a pedal point as in the “little” C major from *Der Getreue Musik-Meister*. In fact, this is just one of many points of similarity between the two works: the opening statements of both also seem to be more than passingly related. The middle movement is in the unusual key of F minor, a quasi-*siciliano*. It concludes, oddly, on the dominant of F minor, C major, which is the home key of the finale. This finale is, (though not actually named as such), an Italian *corrente*, featuring rapid “running” sixteenth note figuration in both treble and bass parts. As occurs in Telemann’s other recorder music, the higher reaches of the instrument’s range are frequently and fully exploited.

SONATA IN F MINOR

The remaining sonata, again in F minor, survives solely in a manuscript source in the Brussels Conservatoire manuscript collection. It also conforms to the four movement slow-fast-slow-fast plan introduced by Corelli, and seems to inhabit, both in mood and thematic content, the same world as some of Handel’s solo sonatas for wind instruments. The third movement in 3/2 time finds the bass more active than the upper solo part, presenting a quasi-*ostinato* figure over which the recorder plays a slow and expressive melody. The final *gigue*, once again clearly indebted to Corelli, is the only binary movement in the work. It begins on the upbeat with a dotted figure, and proceeds over a rudimentary harmonic bass. This work seems, on stylistic grounds, to belong to an earlier period of Telemann’s creative output than the two sophisticated and extended solos from the *Essercizii*.

Georg Philipp Telemann’s manner of composition, so completely different from that of his great contemporary and friend J. S. Bach, exemplifies the “progressive” style of the *gallant* which culminated in the classicism of Mozart and Haydn. It represents an entirely different aesthetic from the “learned” counterpoint of North Germany, which found its final expression



*G. P. Telemann: Engraving by
G. Lichtensteger*

German Baroque is far from complete. We hope that the present recording will help to make at least this part of his output familiar once again.

in the works of J. S. Bach, and should not be judged as inferior in its own, less demanding, way. Telemann, an extraordinary musical representative of the Enlightenment, and an artist of prodigious accomplishment in his own right exemplified the “ideal” composer for many of his contemporaries, including his and Bach’s one-time student, the musical commentator Johann Adolph Scheibe, for whom Telemann constituted the model composer. His seemingly endless output represents a prodigious effort and displays the composer’s unique understanding of many styles. His works took the musical world of his own day by storm and continue to delight and astonish us with their endless variety and scope. Much of Telemann’s work remains unknown, and the rehabilitation of this great figure of the

–Peter Watchorn & Saskia Coolen

Recording Dates:

October, 2002

Recording Location:

Church of the Redeemer,
Chestnut Hill, MA

Executive Producer:

Peter Watchorn

Producers:

Joel Gordon, Jon Daniels

Engineering:

Joel Gordon

Editing:

Peter Watchorn, Joel Gordon,
Saskia Coolen

Booklet Design:

Nathan Lamshead, Goodnews Graphics

Instruments:

Recorder: Friedrich von Huene, Brookline MA

Harpichord: Hubbard & Broekman, 1990
(after Ruckers/Taskin, 1646/1780)

Viola da gamba: Ray Nurse, Vancouver,
BC, 1995 (after Barak Norman)

Front Cover:

Johann Kupetzky (1667-1740)
Hamburger Kunsthalle, Hamburg,
Germany/The Bridgeman Art Library





Georg Philipp Telemann's music epitomized the ideals of the Enlightenment, containing beautiful, natural melodies, while not taxing the listener with excessive contrapuntal or "learned" demands. The seven sonatas for solo recorder (TWV: 41) with continuo are played here by Dutch recorder virtuoso, Saskia Coolen with Margriet Tindemans (viola da gamba) and Peter Watchorn (harpsichord)

GEORG PHILIPP TELEMANN

(1681-1767)

THE SEVEN SONATAS FOR RECORDER & CONTINUO (TWV: 41)



Saskia Coolen, *recorder*

Peter Watchorn, *harpsichord*

Margriet Tindemans, *viola da gamba*



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