

NAXOS

# TELEMANN

## The Colourful Telemann

Ouverture • Concertos • Sonata • Sinfonia Melodica

**Indianapolis Baroque Orchestra**

**Barthold Kuijken**



Georg Philipp  
**TELEMANN**  
(1681–1767)

<b>1 Ouverture in C minor, TWV 55:c4</b>	<b>6:25</b>
<b>Concerto for Two Flutes in G major, TWV 53:G1</b>	<b>11:28</b>
2 I. Vivace	2:32
3 II. Allegro	3:17
4 III. Largo	2:25
5 IV. Presto	3:13
<b>Sonata in E minor, TWV 50:4</b>	<b>13:22</b>
6 I. Gravement	2:38
7 II. Alla breve	2:50
8 III. Air	1:40
9 IV. Tendrement	3:20
10 V. Gay	2:52
<b>Concerto for Two Flutes, Violin and Cello in D major, TWV 54:D1</b>	<b>23:00</b>
11 I. Vivace	5:28
12 II. Siciliana	5:32
13 III. Allegro	6:32
14 IV. Gavotte	4:25
<b>Sinfonia Melodica in C major, TWV 50:2</b>	<b>11:10</b>
15 I. Vivace assai	2:28
16 II. Sarabande	2:33
17 III. Bourrée	1:14
18 IV. Menuet en Rondeau	1:44
19 V. Loure	1:00
20 VI. Chaconnette	1:09
21 VII. Gigue en Canarie	1:02

# Georg Philipp Telemann (1681–1767)

## The Colourful Telemann

I would have loved to have met Telemann. His autobiographies, his letters, and reports from his friends and colleagues portray him as an interesting, lively, cheerful, and many-faceted person. His music reflects these same qualities.

Superbly gifted, he developed his skills early on as an autodidact. He surely was not the greatest virtuoso on any of the many instruments he learned to play, but he totally understood their character and technical possibilities, and obviously enjoyed respecting each instrument's idiom. In his own time, just as today, this made his players – both amateurs and professionals – happy, and lies at the basis of his great popularity.

As a composer, he had a seemingly unlimited and easy-flowing invention, displaying an amazing diversity of genre, style and structure. He tried his hand at every imaginable form, from solo flute fantasy to opera and Passion. He was fluent in many musical languages: German, French, Italian, even Polish, and loved integrating these freely in one and the same piece. He is one of the fathers of the 'Mixed Taste', a style that developed in Dresden and would lead to the Berlin '*Sturm und Drang*' and '*Empfindsamer Stil*' of C.P.E. Bach (who was his godson), as well as to the galant Rococo style.

Telemann is often (and not positively) judged in comparison with J.S. Bach and G.F. Handel. Of course, his is no Handel or Bach – why should he be? And why should we try to approach and play him as if he were? Whereas Bach's music unfolds, patiently, quite unavoidably, and somewhat sternly, out of a brief initial cell, Handel seems to be attracted by the end, without hesitation or inhibition, just as the eyes of an opera-goer are guided along the illusionary perspective of the coulisses towards the deep end of the stage. And Telemann? Instead of following a straight line, he goes for a leisurely walk, without a strong previously fixed road map in his mind – but he always finds the way back home again. During his journey, he'll chat with a friend, stop to watch a beautiful landscape, listen to a bird or to some

fiddlers in a tavern, admire a tree or a flower (he was also an expert botanist, collecting and cultivating a variety of plants!). He never seems to be in a particular hurry, and thoroughly enjoys his day. Where Bach can seem earnest even in lively pieces, and Handel ambitious even in moments of tenderness, Telemann stays delightful and remarkably generous, even in his smallest compositions.

The dating of Telemann's orchestral works is very difficult, and still uncertain. Many pieces probably originated during his tenure as Kapellmeister in Frankfurt, from 1712 to 1721. The opening movement of the *Sonata in E minor*, TWV 50:4 reflects the German 17th-century polyphonic fantasia style and features learned counterpoint, but later movements are more French-oriented, influenced by Lully and Campra (hence also the five-part string orchestra, completed with two oboes and bassoon). This could well point towards the beginning of Telemann's Frankfurt period (though a date as late as 1730–32 has also been suggested).

The *Ouverture in C minor*, TWV 55:c4 might stem from later Frankfurt years and have been written for any courtly event: a VIP's visit, a festive meal or the beginning of a theatre play. It is scored for the more modern four-part string orchestra, and joins a solo violin and two solo oboes to the full orchestra. This is a typical German idea, starting around 1715–20.

In the *Concerto for Two Flutes in G major*, TWV 53:G1 there is only one orchestral violin part instead of two, probably in order to avoid having too many high-pitched instruments. This piece is part of a series of six similar concertos, written in Frankfurt near the end of his tenure there, c. 1718–21. Like hundreds of other Telemann compositions, it survives in a manuscript penned by Christoph Graupner, who as Kapellmeister of the Darmstadt court often performed compositions by his good friend Telemann. This is again a clearly 'international' piece: in the opening movement, the three winds play in thoroughly French style, with the strings responding in Italian; the following *Allegro* is Italianate enough, but the

*Largo* is French again, whereas the final *Presto* is inspired by folk dance music, possibly Polish.

The concerto for multiple soloists (Bach's *Brandenburg Concertos* fall into the same category) is a genre that Telemann favoured highly. It allowed him to oppose winds to strings, soloists to orchestra, and soloists among each other, in endless combinations. Stylistically, the *Concerto for Two Flutes, Violin and Cello in D major, TWV 54:D1* appears to have been written later than the previous three compositions. It has been tentatively dated '1725 or later' and was again copied by Graupner around 1740. In this strong and complex piece, as in many of his other concertos, Telemann does not adopt the traditional Italian concerto structure in three movements (fast – slow – fast), but finishes with an additional cheerful and virtuosic *Gavotte*.

The *Sinfonia Melodica in C major, TWV 50:2*, together with one other *Sinfonia*, two *Divertimenti* and five *Overture-suites*, was composed for the Landgraf of Hessen-Darmstadt in the middle of the 1760s, maybe even as late as 1767, the year of Telemann's death (aged 86! For comparison: Mozart was then already 11 years old, Haydn was 35; Handel had died in 1759, Johann Stamitz in 1757, J.S. Bach in 1750). In this last gust of energy, Telemann produced a splendid set of compositions for orchestra (strings and various winds), sounding as fresh and youthful as ever. It is truly a colourful musical 'farewell' in dignity and humility, with superb technical command and heart-felt simplicity: Telemann at his best.

**Barthold Kuijken**

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## Indianapolis Baroque Orchestra

### **Violin 1**

Allison Nyquist  
Janelle Davis  
Alice Culin-Ellison

### **Violin 2**

Martie Perry  
Sarah Cranor  
Augusta McKay Lodge

### **Viola**

Rachel Gries  
Reynaldo Patiño

### **Cello**

Stephanie Vil  
Erica Rubis

### **Violone**

Philip Spray

### **Harpsichord**

Thomas Gerber

### **Flute**

Barthold Kuijken  
Leela Breithaupt

### **Oboe**

Sung Lee  
MaryAnn Shore

### **Bassoon**

Stephanie Corwin

## Indianapolis Baroque Orchestra

Photo: D. Todd Moore



Named one of the top 25 ensembles in celebration of *Early Music America's* 25th anniversary in 2011, the Indianapolis Baroque Orchestra (IBO) is dedicated to the excellent and exuberant performance of 17th- and 18th-century music on period instruments. It is led by its artistic director, Barthold Kuijken. Praised for its performances of French Baroque, members of the orchestra are some of the finest Baroque specialists in North America, and frequently collaborate with other premier ensembles throughout the country. Notable guest appearances by, among others, Julianne Baird, Stanley Ritchie and John Holloway have become highlights in the concert series the orchestra presents in Indianapolis and around the United States. Established in 1997, the Indianapolis Baroque Orchestra is committed to music education and regularly presents concerts in schools, libraries, nursing homes, and hospitals. It likewise is invested in the Indianapolis arts scene, frequently collaborating with other arts organisations, such as art museums, dance companies, and opera companies. The Indianapolis Baroque Orchestra partners with Indianapolis Early Music to present the Indianapolis International Baroque Competition every four years. *The Colourful Telemann* is the fourth recording in the Naxos/IBO project, following *The Lully Effect* (8.573867), *The Versailles Revolution* (8.573868), and *The Grand Mogul* (8.573899).

[www.indybaroque.org](http://www.indybaroque.org)



Leela Breithaupt,  
President and CEO of  
IndyBaroque Music, Inc.

## Barthold Kuijken

Photo: Dany Neiryndk



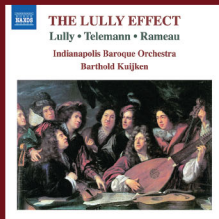
Barthold Kuijken is an eminent leader in the field of early music. A virtuoso traverso soloist, teacher and conductor, he has shaped the fields of historical flutes and historically informed performance over the last 40 years. His book, *The Notation Is Not the Music*, is an artful summary of his research, ideas, and reflections on music. A Flemish native of Belgium, Kuijken has widely performed and recorded the repertoire for the Baroque flute. He has collaborated with other early music specialists including his brothers, Sigiswald Kuijken (violin) and Wieland Kuijken (cello and gamba), Frans Brüggen, Gustav Leonhardt (harpsichord), and Paul Dombrecht (oboe). Kuijken is active in publishing scholarly performance editions of 18th-century repertoire. Kuijken is the artistic director and conductor of the Indianapolis Baroque Orchestra. Until 2014, he was professor of Baroque flute at the Royal Conservatories of Brussels and The Hague. In addition to playing in the Baroque orchestra La Petite Bande, Kuijken has an active touring schedule throughout Europe, North and South America, and Asia.

[www.bartholdkuijken.be](http://www.bartholdkuijken.be)

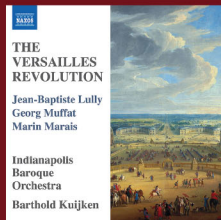
# EARLY MUSIC



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The Colourful Telemann presents works from different periods of Georg Philipp Telemann's life, reflecting his lively personality and exploring his seemingly unlimited invention over a wide variety of styles and genres. A contemporary of Bach and Handel, Telemann wrote music that stands out for its delightful and remarkably generous character, each piece like a leisurely walk with a good friend. From the German and French influences of the earlier *Sonata* to the dignified *Sinfonia Melodica*, possibly composed in the year of his death, this is Telemann at his best.

Georg Philipp  
**TELEMANN**  
(1681–1767)

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|--------------|--|--------------|
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| <b>2–5</b>   | <b>Concerto for Two Flutes in G major, TWV 53:G1</b>                       | <b>11:28</b> |
| <b>6–10</b>  | <b>Sonata in E minor, TWV 50:4</b>   | <b>13:22</b> |
| <b>11–14</b> | <b>Concerto for Two Flutes, Violin and Cello in D major,<br/>TWV 54:D1</b> | <b>23:00</b> |
| <b>15–21</b> | <b>Sinfonia Melodica in C major, TWV 50:2</b>                              | <b>11:10</b> |

**Indianapolis Baroque Orchestra • Barthold Kuijken**



A detailed track list can be found inside the booklet.

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Producer, engineer and editor: Malcolm Bruno • Assistant engineer: Jacob Belser

Booklet notes: Barthold Kuijken

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Cover: *Konvoischiffe auf der Elbe* (c. 1680) by Elias Galli (1650–1712)

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Playing Time  
**64:44**



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