



(LEMS 8019)

## **GEORGE PHILIPP TELEMANN SIX FLUTE DUETS TWV 40: 130-135**

KIMBERLY REIGHLEY, TOM MOORE, FLUTES

Unlike his friend Johann Sebastian Bach, in whose oeuvre chamber music plays a decidedly minor part, George Philipp Telemann produced chamber music for almost every instrument in use in his age, and for many different combinations of instruments. In his large production of sonatas, spanning at least three decades, the transverse flute, by the 1720's became the preferred instrument of the amateur musician, though cultivated by virtuoso soloists as well, has pride of place, with several cozen sonatas for solo flute and continuo, and many trio sonatas including the flute. Telemann also produced four sets of sonatas for two flutes without continuo, each containing six works.

The first of these TWV 40: 101-106, was composed in the 1720's, published by Telemann himself in 1727, and reprinted in Amsterdam and Paris in the 1730's, and in London in 1746. These works are all in the usual four movements, slow-fast-slow-fast) and in the most convenient keys for the flute (G, D, A, e, b, and E, with key signatures from one to four sharps). Telemann provides an alternate set of clefs so that the works may be easily transposed for the recorder.

The second set, TWV 40:118-123, was published by Telemann during his stay in Paris during the season of 1737-1738 (at the same time as the composer's Nouveaux Quatuors for flute, violin, viol and continuo), and reprinted in London in 1746. These pieces are in three movements, fast-slow-fast, and notable for being written entirely in canon, with

only one part printed. The musical idiom is slightly more modern than that of the first set, with the appearance of lombardic rhythms. Again the works are in convenient keys for the flute (G, g, D, d, A, a).

The third set of sonatas, TWV 40: 130-135, was issued in Paris in 1752 as the Second Livre de Duo pour deux violins, flutes, ou hautbois, by flutist Michel Blavet, who had participated in the Parisian performances of the Nouveaux Quatuors. Telemann apparently knew of the publication, and received royalties from the sales. These are again in three movements, and in the usual keys (G, a, b, e, A, E). Despite the late date of publication for stylistic reasons it is reasonable to believe that these works, like the Quarrymen liver de equators, published in Paris at about the same time, date from considerably earlier, probably the 1730's.

The fourth set, TWV 40: 130-135, which is recorded here for the first time, was unique among these works in never having been published.

The sole source, Mus. Ms. 21787, Berlin, is a manuscript copy apparently dating from the later eighteenth century. There seem to be a number of good reasons for this.

The works apparently date from the late 1730's or early 1740's – excerpts appear in a teaching manuscript of difficult passages (the Solfeggi) prepared for Frederick the Great by his teacher Johann Joachim Quantz, and dating from about 1742 at the latest (MS. C1 45, Gieddes Samling 1 16 in the Royal Library in Copenhagen). The set of sonatas, each in four movements is composed exclusively in the most difficult keys for the one-keyed flute of the period (B-flat, C-minor, E-flat, F-minor and E-major), and thus would have little appeal for the amateur flutist, who would likely find these keys virtually unplayable. In this it resembles the duo sonatas for flute by Wilhelm Friedemann Bach, four of which likely date to the late 1730's in Dresden. Quantz, in his Versuch einer Anweisung die Flöte traversiere zu spielen, published 1752, counsels the flutist that “pieces set in very difficult keys must be played only before listeners who understand the instrument, and are able to grasp the difficulty of these keys on it; they must not be played before everyone” trans. Reilly, Schirmer Books, 1975, p. 200).

It is attractive to speculate that Telemann (like Bach in his Musical Offering of 1747) may have produced these works especially for Frederick, another possible reason for the lack of publication (very few of the works produced by Frederick's composers for the flute were ever published).

A final possibility is that though he devoted so much energy to self-publication in the 1720's and 1730's, Telemann seems to have drawn a close to this period of his life with the Essercizi Musici of 1739-1740 – on October 14 of 1740 he advertised that he was offering the printing plates of forty-four of his works for sale.

Musically these works represent Telemann's closest approach to the “empfindsamer stil” (sensitive style) most familiar to modern listeners from the Berlin works of Telemann's godson, Carl Philipp Emanuel, another reason to posit a direct connection between these

works and King Frederick and Quantz. Telemann makes extensive use of lombardic rhythms, contrast between duplets and triplets, slurred leaps, chromatic appoggiaturas, and various other modern idioms for the flute. Structurally these pieces are innovative as well. The high baroque usually restricted each movement to a particular musical manner or affect. Here Telemann may juxtapose as many as five different musical affects or topics within twenty or so measures (for example the opening Moderato of the Sonata no. 5). At the same time there are more conservative aspects which might have appealed to the King – the appearance of fugue, otherwise relatively uncommon in Telemann’s works (e.g. the Presto of Sonata no. 5, with a rather modern subject, opening as it does with accented dissonances, and full of appoggiaturas).

----Notes by Tom Moore

#### TRACKS AND TIMES:

Duet, sonata for 2 flutes No. 1 in B flat major (Sei duetti No. 1), TWV 40:130

1. Moderato - 4:17
2. Presto - 1:50
3. Dolce - 1:55
4. Allegro - 1:37

Sonata in C Minor TWV 40:131

5. Grave - 2:02
6. Allegretto - 4:04
7. Larghetto - 1:51
8. Vivace - 2:18

Duet, sonata for 2 flutes No. 3 in E flat major (Sei duetti No. 3), TWV 40:132

9. Grave - 1:38
10. Allegro - 3:29
11. Dolce - 1:50
12. Vivace - 2:28

Duet, sonata for 2 flutes No. 4 in F minor (Sei duetti No. 4), TWV 40:133

13. Adagio - 1:49
14. Allegro - 2:01
15. Larghetto - 1:23
16. Presto - 2:21

Duet, sonata for 2 flutes No. 5 in B flat major (Sei duetti No. 5), TWV 40:134

17. Moderato - 3:07
18. Presto - 1:02
19. Amoroso - 1:38
20. (No Marking) - 2:46

Duet, sonata for 2 flutes No. 6 in E major (Sei duetti No. 6), TWV 40:135

21. Andant con affetto - 1:47

22. Vivace - 3:47

23. Amoroso - 1:50

24. Presto - 2:20

Total Time: 57:32

#### GEORGE PHILIPP TELEMANN:

George Philipp Telemann was the most renowned German composer of his age, and composed prolifically for the theatre, the church and especially the chamber. He was a master of most of the instruments of his day, and was especially partial to the flute. This disc presents the world premiere recording of one of his last collections of chamber music, the six duets for flutes, TWV 40: 130-135, possibly intended for Quantz and his student, Frederick the Great, King of Prussia. These are challenging works in Telemann's most modern idiom, performed here by Kimberly Reighley and Tom Moore on copies of period instruments.

#### THE ARTISTS:

##### KIMBERLY REIGHLEY

Kimberly Reighley is an active performer and teacher in Philadelphia and Delaware. She plays piccolo with the Delaware Symphony and the Reading Symphony and principal flute with Opera Delaware. She also performs with the Carmel Bach Festival, Concerto Soloists of Philadelphia, Brandywine Baroque, and as a substitute with the Philadelphia Orchestra. As a chamber musician, she was a member of the award-winning Temple University Woodwind Trio who were finalists in the Fischhoff Chamber Music Competition. She is also co-founder of the early music ensemble, Melomanie, and is on the faculty of Beaver Community College. Kimberly Reighley is the winner of the 1995 Delaware State Arts Council Artist Fellowship.

##### TOM MOORE

Tom Moore holds degrees in music from Harvard College and Sanford University. He studied recorder with John Tyson, and baroque flute with Herbert Meyers, Christopher Kruger, and Sandra Miller. A founding member of Le Triomphe de l'Amour, an ensemble performing music of the French Baroque, he has appeared with Philomel and Melomanie. He has also been active as a vocalist, working with Ensemble for Early Music, Pomerium Musices, Concert Royal and the St. Clement's Choir, and directing the Dunstable Singers and La Fenice.

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