



(LEMS 8028)

GEORGE PHILIPP TELEMANN

MELOMANIE

Six Quatuors ou Trios

Sonata in D for Violoncello and Continuo

MELOMANIE ARTISTS:

Kimberly Reighley, flute
Tom Moore, flute
Douglas McNames, cello
Tracy Richardson, harpsichord

NOTES

The works presented in this recording date from Telemann's tenure as director of music in Hamburg's principal churches, as well as director of municipal music and the Hamburg opera. This was a period in which Telemann was actively engaged in virtually all spheres of music, making, including the publishing of his own works. The Six Quatuors ou Trios first appeared in Hamburg in 1733, in Telemann's own engraved edition. The works were reissued in Paris by Nicolas le Clerc ca. 1746-48. The title refers to the flexibility of the scoring: the works may be performed either as quartets or trios, with these possibilities: 2 transverse flutes or 2 violins, one cello or bassoon, and basso continuo. The flexible number of instruments for the bass part is facilitated by the fact that the second cello or bassoon part is largely a simplification of the first part, with added bass figures; the inclusion of two versions of the bass part, one simple and one elaborated, to form quartets

out of what are essentially trios occurs also in French works of the time (such as Couperin's *Les Nations*), as well as chamber works by Telemann's contemporaries in Germany such as Zelenka. The works are performed here with two transverse flutes, cello, and harpsichord.

The collection divides into two sets of three works. The first three works are three or four movement sonatas, written in the Italian style, with the modish triplets, syncopations, and conversational style that mark Telemann's style gallant of the 1730's. The last three works consist of a long introductory slow movement followed by a series of three "divertimenti," here short, often witty pieces in binary form, with frequent allusions to such dances as the polonaise, bouree, and gigue. In its combination of the French, Italian, and Polish styles, the collection shows Telemann's "vermischter Gout," or mixed taste, at its best. The cello sonata in D major, TWV 41: D 6, appeared in the fifth, sixth, and seventh issues of Telemann's pioneering music magazine *Der getreue Music-Meister* (Hamburg, 1728-29). This magazine was issued in biweekly installments, and printed instrumental and vocal works by Telemann, along with some works of other composers (including a puzzle canon by J.S. Bach). The magazine was intended for amateur musicians of Hamburg and other German cities, and the preface to the first issue extolled Hamburg as "...a place where music seems to have, so to speak, its fatherland, where the highest and most respected persons deem the art of music worthy of their attention, where various aristocratic families count virtuosi of both sexes among their members, where so many skilled students place their hopes upon music that it will live here perpetually, and where, finally, so many crystalline thoughts of foreign composers can be heard on the stage performed by the most select of voices." In spreading out the movements from a work over several issues (rather like a serial novel), Telemann was assured of selling subsequent issues of the magazine.

The D-major sonata for cello is one of the most interesting and forward looking in the collection. The first movement imitates the motto aria with orchestra typical of opera seria. Telemann constructs the beginning of the cello part so that it plays two roles: the vocal soloist (written in the tenor clef and with a higher range), and the orchestral bass (written in the bass clef with a lower range). This movement shows Telemann's expansion of the baroque sonata to include movements modeled on vocal forms. The remaining movements of the sonata are more customary. The second movement is a lively Italianate giga (displaced from its usual position as the concluding movement of a sonata). The third movement is notated in the open nothead notation often used in French music, although it too remains in the style of a typical Italian slow movement. The final binary Allegro movement, in an unusual 4/8 meter, plays with notions of phrasing and balance by setting up regular four bar phrases, only to upset them.

--Notes by Jeanne Swack

ARTISTS MELOMANIE

Artists Melomanie, based in Wilmington, Delaware, is dedicated to the recreation of the music of the eighteenth century on period instruments. Kimberly Reighley, flutist, 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 on the faculty of Beaver Community College. Kimberly Reighley is a winner of the 1996 Delaware State Arts Council Artist Fellowship. Tom Moore, flutist, holds degrees in music from Harvard College and Stanford University. He studied recorder with John Tyson, and baroque flute with Herbert Myers, Christopher Krueger, and Sandra Miller. A founding member of the Le Triomphe de l'Amour, an ensemble performing music of the French Baroque, he has appeared with Philomel and Brandywine Baroque. 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.

Named one of Delaware's "Outstanding Artists" in 1985, cellist Douglas McNames has become a favorite with audiences in concerts of music spanning three centuries. As a member of the award-winning Dekis Quartet, Mr. McNames appeared regularly throughout the country and abroad. As a soloist in recital, he has performed the complete works for cello and piano by Beethoven with pianist Michael Steinberg. A regular substitute player with the Philadelphia Orchestra, Mr. McNames is also Principal Cellist with the Carmel Bach Festival, and enjoys a busy schedule of performances with Brandywine Baroque, Concerto Soloists of Philadelphia, The Opera Company of Philadelphia, and many chamber music groups. He was awarded the 1995 Delaware State Arts Council Individual Artist Fellowship. Tracy Richardson, harpsichordist, is a recipient of the 1991-1992 Delaware State Arts Council Individual Artist Fellowship. She is a teaching Artist for Delaware Institute for the Arts in Education, is on the faculty of the Wilmington Friends School and Wilmington Music School, and is a resident artist for the Arts Councils's Artist-in-Education program. Ms. Richardson received her bachelor's degree from the Oberlin Conservatory of Music, and continued with her studies at the New England Conservatory, with a master's degree in organ. She was an advanced student in harpsichord with Kees Rosenhart at the Sweelinck Conservatorium, Amsterdam, and performed concerts on historic organs throughout the Netherlands.

TRACKS AND TIMES

Quartet for 2 flutes (or violins), cello, bassoon & continuo No. 1 in D major (Quartets or Trios No. 1), BWV 43:D2

1. Dolce - 2:17
2. Allegro - 1:41
3. Grave - 0:42
4. Allegro - 2:53

Quartet for 2 flutes (or violins), cello, bassoon & continuo No. 2 in E minor (Quartets or Trios No. 1), BWV 43:e3

5. Largo - 3:15
6. Presto - 1:28
7. Cantabile - 2:16

8. Allegro - 1:52

Quartet for 2 flutes (or violins), cello, bassoon & continuo No. 3 in A major (Quartets or Trios No. 3), BWV 43:A2

9. Vivace - 1:53

10. Largo - 2:25

11. Allegro - 2:39

Quartet for 2 flutes (or violins), cello, bassoon & continuo No. 4 in G major (Quartets or Trios No. 4), BWV 43:G3

12. Largo - 2:04

Divertimento 1:

13. Allegro - 2:21

Divertimento 2:

14. Giocando - 2:55

Divertimento 3:

15. Allegro - 0:42

Quartet for 2 flutes (or violins), cello, bassoon & continuo No. 5 in A minor (Quartets or Trios No. 5), BWV 43:a1

16. Andante - 2:01

Divertimento 1:

17. Vivace - 3:23

Divertimento 2:

18. Presto - 1:44

Divertimento 3:

19. Allegro - 0:53

Quartet for 2 flutes (or violins), cello, bassoon & continuo No. 6 in E major (Quartets or Trios No. 6), BWV 43:E1

20. Gratoso - 2:02

Divertimento 1:

21. Allegro - 3:24

Divertimento 2:

22. Tempo Giusto - 2:00

Divertimento 3:

23. Allegro - 0:44

Sonata for cello & continuo in D major (GMM No. 16),
TWV 41:D6
24. Lento - 1:45
25. Allegro - 2:53
26. Largo - 1:45
27. Allegro - 2:03

CREDITS

Recorded by James Moses at Crosswicks Friends Meeting House (built 1773),
Crosswicks, New Jersey, June 17-19, 1996.

Edited by James Moses.

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Friends.

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INSTRUMENTS

The harpsichord: Flemish-style two manual harpsichord by Richard Kingstone, 1990

Cello: built by Barak Norman, 1708

Flutes: Kim Reighley: copy after Denner by Folkers and Powell, 1992

Tom Moore: copy after Rottenburgh by Roderick Camaron, 1980

Tom Moore and Kim Reighley can also be heard on their first Lyrichord CD, Telemann's
Six Sonatas for Two Flutes, LEMS 8019



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