



(LEMS 8035)

## LE TRIOMPHE DE L'AMOUR

Georg Philipp Telemann,  
Six Sonates en Trios dans le Gout Italien,  
Trio Sonata in G Major, TQV 42: G3 - Le Triomphe de L'Amour

### THE ARTISTS

Tom Moore, flute  
David Myford, Violin  
Donna Fournier, Viola da Gamba  
Janet Palumbo, Harpsichord

In his autobiography of 1739, printed in Johann Mattheson's *Grundlage einer Ehren-Pfort* (Hamburg, 1740), Telemann lists among his published works a "6 trios for two transverse flutes and continuo, engraved in Paris from a stolen manuscript." The Telemann scholar Martin Ruhnke has shown that this somewhat cryptic listing refers to a set of six trio sonatas initially published by the Parisian firm Boivin between 1731 and 1733 under the title "Six sonates en trio dans le gout Italien/Qui peuvent se jouer aisement/sur la flute allemande/et/sur toutes sorts d'instrumens" (Six trio sonatas in the Italian taste, which can be played easily on the German flute and on all kinds of instruments) and later reissued. While Boivin's first edition provides, curiously, no composer's name (especially given the eminence of the composer), the undated second edition, made from the original plates but bearing a substitute title page, attributes the works to "M. Telemann."

While these sonatas appeared in engraved editions only in France, they did enjoy some circulation in manuscript in Germany and are preserved in the major collections of Telemann's instrumental music. A beautifully-prepared manuscript stemming from the court of the Duke of Hesse-Darmstadt, in the hand of the Darmstadt Capellmeister Christorph Graupner (Darmstadt, Hessische Landes – und Hochschulbibliothek, Darmstadt, Mus. Ms. 1044), preserves five of the six sonatas, with, however, another sonata in the same key in place of the G-major trio (this sonata, TWV: G3, is also represented in this recording). The ordering of the sonatas in the Darmstadt manuscript, moreover, differs from that in the Boivin engraving (one could thus program this recording to represent either the Boivin engraving or the Darmstadt). All seven trios in the Boivin set are represented as well in the other significant collection of Telemann's chamber music, the Sachsische Landesbibliothek in Dresden, a collection of music performed at the court of the Electors of Saxony August the Strong and August III. The Dresden manuscripts transmit the works individually, and clearly represent an early transmission of the pieces, in part going back to the late 1710's (the sonata not in the Boivin set, TWV 42:G3, may have been copied even earlier). Manuscript copies of the complete Darmstadt set survives in Stockholm, and individual sonatas as well in Schwerin and Rostock. Thus, the seven sonatas that comprise both versions of the collection enjoyed wide dissemination and popularity. Why Telemann, who often published his own music, did not himself engrave the works remains a mystery, although it may have to do with their early date of composition.

The seven sonatas are traditional in style, maintaining by and large the outlines of the Corellian sonata da chiesa, or church sonata. All but one of the sonatas (TWV 42:d2) is in four movements: Slow-Fast-Slow-Fast. Telemann's conservatism in this set is especially noticeable in the 3-voice fugues, replete with stretto imitation, which form the first fast movement in each sonata of the "Darmstadt" version (also suggesting that the Darmstadt version represents Telemann's conception of the set). Conservative as well is their relative lack of manifestations of the "mixed taste;" the French canarie that forms the conclusion to the A-major trio, TWV 42:A2, is one of the collection's few concessions to French style and genre. It is probably for this reason that the Boivin title page describes them as "in the Italian taste," differentiating them from the more common "mixed taste" pieces of the early 1730's. Unusual for Telemann in his trio sonatas is the emphasis on long stretches of canonic writing, as opposed to simple imitation, in the final movements of four of the sonatas.

In the present recording we have performed all the sonatas according to the scoring given in Boivin's part books: "If one wishes to follow the intentions of the composer, one should play the first part on the flute, and the second part on the violin." Whether Boivin actually discern Telemann's intentions, however, is questionable; Telemann himself, in his description of the stolen print, specified that the works were composed for two flutes (the Stockholm set also follows this scoring). The Darmstadt manuscript specifies two violins, while the Dresden manuscripts are variable but show a strong preference for Boivin's scoring of flute, violin, and continuo. Given the common practice of performing trios with whatever treble instruments would fit the part (commonly flute, violin, or

oboe), the actual scoring of the work is not crucial. Boivin's title page, after all, simply suggests "all kinds of instruments" in order to maximize his market, while his invocation of Telemann's putative original intentions was placed on the parts merely as a suggestion.

-- Notes by Jeanne Swack

#### INSTRUMENTS:

Flute: copy after Rottenburgh by Roderick Camaron, 1980

Violin: Ferdinando Alberti, 1750, Milan

Viola da gamba: 7-string bass viola da gamba by Curtis Bryant, 1977

Harpsichord: single-manual Flemish by William Post Ross, 1969 after Ruckers, 1640

#### TRACKS:

Sonata for 2 violins (or 2 flutes) & continuo in G major (Quartets or Trios No. 1), TWV 42:G3

1. Dolce - 1:43

2. Allegro - 1:39

3. Affettuoso - 1:44

4. Vivace - 2:12

Sonata for 2 violins (or 2 flutes) & continuo in C minor (Quartets or Trios No. 2), TWV 42:c1

5. Largo - 1:19

6. Allegro ma non troppo - 1:49

7. Grave - 1:30

8. Allegro - 2:27

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

9. Cantabile - 1:22

10. Alla breve - 1:48

11. Lento - 1:47

12. Allegra assai - 2:12

Sonata for 2 violins (or flutes) & continuo in D minor (Quartets or Trios No. 4), TWV 42:d2

13. Vivace - 2:09

14. Largo - 1:50

15. Presto - 2:37

Sonata for 2 violins (or 2 flutes) & continuo in E minor, TWV 42:e1

16. Largo - 1:46

17. Allegro - 1:48

18. Affettuoso - 1:46

19. Vivace - 2:51

Sonata for 2 violins (or 2 flutes) & continuo in D major, TWV 42:D4

20. Soave - 1:34

21. Allegro assai - 1:29

22. Andante - 1:34

23. Vivace -3:30

Sonata for flute, violin & continuo in G major (Sonates en Trio No. 5), TWV 42:G12 24.

Affettuoso - 1:21

25. Vivace -3:12

26. Grave - 2:06

27. Vivace -2:25

Total time: 54:00

#### LE TROMPHE DE L'AMOUR CHAMBER MUSIC ENSEMBLE

Based in Princeton, New Jersey, Triomphe de L'Amour, is a chamber music ensemble devoted to performing Baroque music on original instruments.

Tom Moore, flute, holds degrees in music from Harvard and Stanford. He studied baroque flute with Sandra Miller and Christopher Krueger and recorder with John Tyson. Mr. Moore writes on early music for Fanfare, Goldberg, and Early Music America. He has also sung and recorded with New York's Concert Royal and Pomerium Musices. Mr. Moore has recorded Telemann's "Six Flute Duets" with Kimberly Reighley (LEMS-8019), and Telemann Quartets with Mélomanie (LEMS-8028), on the Lyrichord label.

David Myford, violin, began his baroque violin career in Chicago in 1983 with Elaine Scott Banks' The City Musick. Later he served as concertmaster of Basically Bach, a period oratorio group led by Daniel Robinson. He is currently a member of a number of east coast period ensembles including Concert Royal and the Dryden Ensemble. He is assistant concertmaster of the Carmel Bach Festival led by Bruno Weil. He has recorded with Philomel and Brandywine Baroque.

Donna Fournier, viola da gamba, is an active performer and teacher in the Philadelphia area. Performing on both viol and baroque cello, she has played with Oriana, Philomel, The Brandywine Baroque Orchestra, the Philadelphia Classical Symphony, and the Ama Deus Orchestra. She has taught viol at Temple and Yale Universities. Ms. Fournier has recorded on the Helicon and PGM labels.

Janet Palumbo, harpsichord, holds degrees in music from Lawrence University, where she studied harpsichord with Miriam Clapp Duncan, and Princeton University, where she studied musicology. Ms. Palumbo is a native of Pittsburgh and the recipient of a Thomas J. Watson Foundation Fellowship.

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## CREDITS

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