



CHANNEL CLASSICS

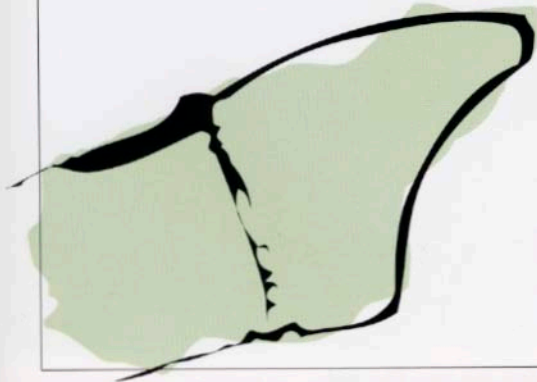
CCS 4492

MOECH

Walter van Hauwe

Blockflutes I

bach & telemann



DIGITAL



WALTER VAN HAUWE

# Walter van Hauwe

## Blockflutes I

The solo literature of the High Baroque period doubtless represents a zenith in the course of the centuries-old history of the recorder. As a solo instrument in sonatas, suites, and concerti, as a chamber music partner alongside other melody instruments (oboe, transverse flute, violin, gamba, bassoon, etc.), and as an obligato instrument in vocal compositions, in the literature mainly in England, Italy, and Germany, the recorder was assigned challenging parts which placed it on a par with those other melody instruments and which demanded a high standard of sensitivity and in part virtuosic technique in interpretation.

This applies most especially to the recorder compositions by Georg Philipp Telemann, whose skillful handling of the instrument, including the use of its complete tonal range and palette (up to *c'''*), documents an extensive familiarity with the necessary technique. In one of his autobiographies (1718) he underscores that *the precise knowledge of the instrument is essential to the art of composition*. In addition to his sense for original tonal combinations, and through the most varied instrumentations (concerti for recorder with transverse flute, bassoon, and gamba; trio sonatas and quartets with recorder, violin, flute, oboe, gamba, and horn), he

created works, mainly during his years in Frankfurt and Hamburg, the study and performance of which even today is *useful and pleasing*.

There are surely a great number of reasons why Georg Philipp Telemann was reknowned among his contemporaries as a leading personality in German musical life, and why he enjoyed a high reputation in many European countries (as the subscription list for his *Musique de Table* adequately reveals). The most important of them can be summarized as follows:

- his openness to experimentation and his capability of enthusiasm for everything *new*;
- the fact that the era in which he lived worked was a period during which a stylistic revolution was completed: in the last years of Telemann's life, Mozart the wunderkind was just beginning his travels to the courts of Europe;
- the wit and charm of his ideas;
- the simplicity, naturalness, and singability of many of his melodies;
- the balance between melodic and harmonic invention;
- the integration of Italian, French, and Polish elements into his chamber music and orchestra works according to the *mixed taste* style;

- the combination of *galante* and *worked-out* stylistic elements;
- the consummate ease of his counterpoint;
- his progressive stand in all areas of music, including music pedagogy;
- his revolutionary advocacy of a public musical life, not least advanced through his own printed editions;
- the sheer plethora of occasional music written in a fashion appropriate to the particular instrument and composed for every degree of technical achievement.

Telemann himself addresses the variety of his compositional oeuvre in the title address of his musical periodical: *the faithful music master, who has written all sorts of musical pieces in diverse genres, for singers as well as for instrumentalists, intended for the different vocal registers as well as for all instruments in common usage, and in which moralistic, opera, and other arias, also trios, duets, soli, etc., sonatas, overtures, etc., as well as fugues, counterpoints, canons, etc. appear, to wit just about everything that may be found in music, after Italian, French, English, Polish, etc., styles, in serious, lively, and joyful fashion, purposes to present in a gradual manner, every fortnight, this series, through Telemann, Hamburg, A.D. 1728.* In the foreword, the sympathetic reader learns ...that this is a musical journal, and according to my knowledge the first, through which real music is presented in Germany.

This variety can be observed not only in the complete overview of Telemann's compositions, but in practically every single genre itself. Charles Burney had mentioned him as a *diverse and prolific*

composer in his *Diary of a musical Journey through Bohemia, Saxony, Brandenburg, Hamburg, and Holland*, of whom one could ...count almost six hundred overtures as of the year 1740. They say that he has written more for the church and for the chamber than old Alessandro Scarlatti. In a special sense, this diversity has also been used as a criterion for the form in which the present collection has been presented, in which a) the recorder appears in every conceivable role as a solo instrument:
 

- unaccompanied (Fantasies Nos. 2, 4, and 6);
- as solo instrument accompanied by the thorough-bass (Nos. 1, 2, and 5), whereby each piece employs a different representative of the instrument family (soprano, alto, and voice-flute);
- and finally as a trio member with concertizing cembalo and thorough-bass, a form which is otherwise very rarely found (No. 7),

 and b) in which not only works specifically designated for the recorder have been included, but also those works for any melody instrument or for transverse flute, which according to the practices of the day have either been transcribed for the recorder through transposition upwards a minor third, as recommended by Quantz, among others, for flute music, or through the use of a voice-flute in d'.

These gems by Telemann form the frame for a particular highpoint of the entire solo flute literature: Johann Sebastian Bach's Partita BWV 1013. This *Solo pour la Flute traversiere par J. S. Bach* was discovered in 1917 by Karl Straube. The manuscript, not an autograph, but rather the work of two copyists, is preserved in the German State

Library in Berlin. Hans-Peter Schmitz notes in the foreword of his new edition of this work that *such flutistic problems are present, that no 'flautenist' will ever be able to free himself from them, though he try his life long: in a fashion unique in the entire literature for the flute, the interpreter may be able to approach this work; he will never be able to reach it.*

Telemann's Partita No. 5 in e minor (TWV 41: e 1) is contained in his *Little chamber music, consisting of VI parts, which for the violin / transverse flute, as well as for the clavier, especially though for the hautbois, in a light and singing manner / thus / that a beginner may practice within as well / as a virtuoso may be heard with / arranged and prepared by Georg Philipp Telemann, Capellmeister in Franckfurt am Mayn. In the fall trade fair / 1716. Author's edition.*

In the foreword, Telemann writes that he ... *has kept the ambitus as narrow / as possible / too large intervals / as well as covered and uncomfortable tones have been avoided / whereby the shining tones / and those placed by nature in the most diverse place of this delicate instrument / have been sought to be used frequently. I have first of all tried to keep the arias short / partially to save the strengths of the player / partially also / not to tire the ears of the listener through overlength. Concerning the harmony must be admitted / that it contains little or no chromaticisms / but rather only natural and normal progressions / this is for those / and thus for the majority / for their pleasure / who have not come so far in the knowledge of music...*

Five Arias follow an imitatory *Preludio*; these are mainly lively movements, regarding the tempo

as well as the agility of the solo and the bass voice, which are equal partners, the thematic work evenly divided between them — in fact, this work could almost have been presented as a duet.

In Telemann's third autobiography of 1739, fantasies for the flute are included in the added index of his printed works. It may be supposed that this reference is to those fantasies which were composed around 1732, and of which a printing is preserved in the Bibliothèque du Conservatoire Royale de Musique in Brussels, though the specific instrumentation and the composer's name are missing from this copy.

The twelve fantasies are distinguished by a richness of form and are free of schemata. The keys (A +, B-flat +, C +, D +, E +, and G +, as well as a-, b-, d-, e-, f-sharp-, and g-) and the tonal range used lead us to the conclusion that they were intended for the transverse flute (a covering page, added later, with the remark *per il Violino* to the contrary), as do typical *flutistic* figures, broken chords, large intervals and the absence of double stops.

The Fantasy No. 8 (TWV 40: 9) in the copy available is in e minor. The three sections in the sequence: *langsam* — *schnell* — *schnell* could be designated a *stretta* form. The sixteenth-note figures of the *Largo* contain many large interval leaps of a tenth; the frequent occurrence of a 3/16 upbeat would remind one of an *Allemande*, if there were not such a prevalent tone of Baroque pathos. The *Spiritoso*, with its lively triplet groups, could be described as a *gigue*. The striking thematic opening acquires additional tension in the course of the several repeats during the movement through a preceding rest after the sudden breaking-off of a

trio group. The concluding *Allegro* is given its boisterous character by the many synchopations.

In the Fantasy I (TWV 40: 2) a free, toccata-like introductory section is followed by a fugato in implied double voice-leading, which in its turn is replaced by an improvisatory, cadential section with frequent tempo changes. A marked characteristic of the following menuet-like *Allegro* is the irregular period structure.

The Sonata in d minor for alto recorder and thorough-bass (TWV 41: d 4) is the same Solo 4 contained in the *Essercizii Musici, Hamburg 1739/40*. The introductory *Affetuoso* is one of the most expressive movements in Baroque flute literature, replete with tension, surprising harmonic turns (diminished seventh chord at the entrance of the solo voice, neapolitan sixth chords), chromatic excursions and dynamic shadowing in the recorder part, from forte down to pianissimo. The *Grave* of the third movement is also carried by harmonic tension, the seventh chord and its inversions dominating. The sixteenth-note figures in the recorder part are a fine example of capricious ornamentation.

Among the *Methodische Sonaten*, there appeared in Hamburg in 1728, in his own printing, six sonatas à *Violino solo o Flauto traverso*, and as a *Continuation* in 1732 once more a series of six in a second volume, this time for flute and violin. According to the title, the choice of instrument is left to the interpreter. However, to judge by instrument-specific figurations and fingerings, the numbers 3 and 4 of the first series and numbers 1, 2, 4, 5, and 6 of the second series seem the most appropriate for the flute. A newspaper advertise-

ment from April 13, 1728 contains a more detailed explanation of the title: *Sonate methodiche, which can be very useful for those who wish to instruct themselves in the custom of a singing style*. The solo in the slow movement is presented in a twofold manner, first in a commonly acceptable version and then in a version, ornamented by Telemann himself, with (French) *significant style* and (Italian) *capricious changes*, thus a fine example of the German *mixed style* so highly praised by Quantz, a style which presents the possible and accepted ornamentation forms of the day in a diverse manner. (Similar examples were to be found in Corelli's Sonatas Opus V.)

The Trio Sonata in B-flat major (TWV 42: B 4), like the Sonata in d minor, can be found in the *Essercizii Musici overo / Dodeci Trii à / diversi stromenti*. This collection consists of two soli each for cembalo, recorder, transverse flute, oboe, violin, and gamba, one trio sonata each for recorder and transverse flute with violin, oboe, gamba, and basso continuo, and four trio sonatas for obligato cembalo with recorder, transverse flute, oboe, gamba, and basso continuo, here again a plethora of forms and ensemble combinations. Telemann had already written about his years in Eisenach: ... *and how would it be possible for me to remember everything I have discovered about playing the violin and wind instruments? I specialized in writing trios, and arranged it so, that the second part seemed to be the first, and the bass in natural melodic progression, and in a close harmonic relationship to the others, in which every tone could be only so, and not otherwise. I received many compliments, that I had here shown my powers at their best.*

A statement which Johann Mattheson published in his *Critica musica* in 1722 may be taken as applicable to Telemann's work: *Art without temperament can only prove her worth to connoisseurs, and that with difficulty; temperament,*

*however, without art, can please a great number of people, connoisseurs included; from which can be deduced that the latter is to be preferred over the former. It is best, however, when temperament precedes art, that they may be united afterwards.*

translation: Robert Maxym

### Walter van Hauwe

In order to encompass the full breadth of recorder literature from the 14th century to the present day, Walter van Hauwe has founded several ensembles:

1985: "Quadro Hotteterre" for the chamber music of the 17th and 18th centuries, with Kees Boeke (recorder), Wouter Möller (violoncello), and Bob van Asperen (cembalo). Glen Wilson replaced the latter in 1986;

1971: the group "Sour Cream" for ancient and contemporary works, a recorder trio with Frans Brügger and Kees Boeke;

1979: the "Little Consort" for music of the 15th, 16th, and 17th centuries, with Lucia Meeuwssen (mezzosoprano), Toyohiko Satoh

(lute), and Kees Boeke (viola da gamba); van Hauwe himself played transverse flute in addition.

Together with the Japanese marimba virtuoso Keiko Abe, with whom he has given concerts and made records since 1984, he mainly concentrates on improvisations in diverse styles.

As a member of an ensemble, but as a soloist as well, van Hauwe has given concerts in Europe, the U.S.S.R., the U.S.A., Mexico, Japan, and Australia.

His manifold activities in the pedagogical field include, in addition to his teaching — his master classes at the Sweelinck Conservatory in Amsterdam are attended students from all over the world — instructional works for the recorder.

**Georg Philip Telemann (1681-1767)**

- |        |  |      |
|--------|--|------|
| 1-7]   | Partita no. 5 in E minor (from Die kleine Kammermusik) | 9:04 |
| 8-10]  | Fantasia no. 8 in E minor                              | 4:40 |
| 11-14] | Sonate in D minor (from Essercizii Musici)             | 9:32 |

**Johann Sebastian Bach (1685-1750)**

- |        |   |       |
|--------|---|-------|
| 15-18] | Partita in C minor (org. A minor)<br>BWV 1013 | 12:36 |
|--------|---|-------|

**Georg Philip Telemann (1681-1767)**

- |        |  |       |
|--------|--|-------|
| 19-22] | Sonate in D Major (from Methodische Sonaten)         | 11:13 |
| 23-24] | Fantasia no. 1 in G Major (org. A Major)             | 3:28  |
| 25-28] | Trionsonate in B-flat Major (from Essercizii Musici) | 7:51  |

**Total time** 59:23

**Walter van Hauwe** - blockflutes

**Glen Wilson** - harpsichord

**Wouter Möller** - violoncello

**Toyohiko Satoh** - lute



# Walter van Hauwe

## Blockflutes I

bach & telemann



CHANNEL CLASSICS

CCS 4492

MOECK

### colophon

production:

producer:

recording engineer/editing:

cover design:

text:

photo inside booklet:

**Channel Classics Studio**

Moeck Verlag + Musikinstrumentenwerk

Walter van Hauwe & C. Jared Sacks

C. Jared Sacks

Charlotte Boersma

Moeck Verlag

Pieter Boersma

### technical information

microphones:

mixing console:

analogue to digital converter:

digital editor:

recording location:

recording date:

Schoeps, Brüel & Kjaer

Studer

DCS 900

Sony DAE 3000

Bennebroek, the Netherlands

1988

[c] & [p] 1992 production & distribution by Channel Classics Records B.V.

Jacob van Lennepkade 334E, 1053 NJ Amsterdam, the Netherlands, phone: (+31) 20-6161775, fax: (+31) 20-6160528

P.O. Box 5642, Englewood, New Jersey, U.S.A., phone: (+1) 201-5681544, fax: (+1) 201-5686146

All Channel Classics productions are recorded and edited in the digital domain

DIGITAL

# Walter van Hauwe

## Blockflutes I

bach & telemann



CHANNEL CLASSICS

CCS 4492

MOECH

- Georg Philip Telemann (1681-1767)**
- 1-7. Partita no. 5 in E minor (from Die kleine Kammermusik) 9'04"  
8-10. Fantasie no. 8 in E minor 4'40"  
11-14. Sonate in D minor (from Essercizii Musici) 9'32"

- Johann Sebastian Bach (1685-1750)**
- 15-18. Partita in C minor (org. A minor) 12'36"  
BWV 1013

- Georg Philip Telemann (1681-1767)**
- 19-22. Sonate in D Major (from Methodische Sonaten) 11'13"  
23-24. Fantasie no. 1 in G Major (org. A Major) 3'28"  
25-28. Triosonate in B-flat Major (from Essercizii Musici) 7'51"

**Total Time** 59'23"

**Walter van Hauwe - blockflutes**  
**Wouter Möller - violoncello**  
**Toyohiko Satoh - lute**  
**Glen Wilson - harpsichord**

Recording: Bennebroek, Holland, 1988

All CHANNEL CLASSICS productions are recorded and edited in the digital domain



DDD

DIGITAL