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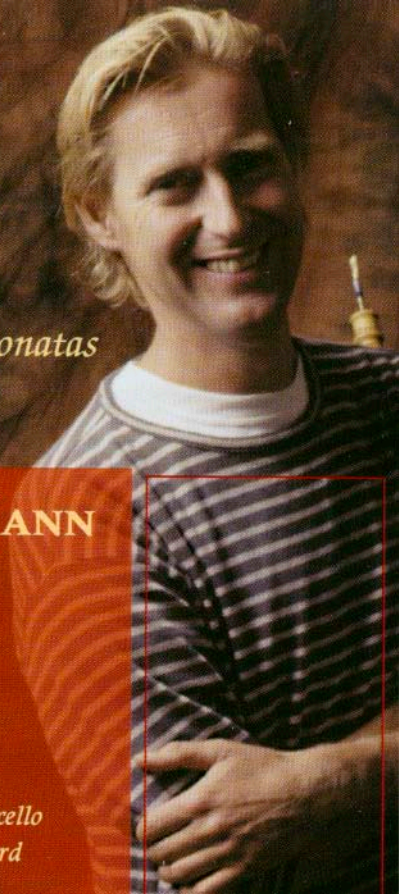
Telemann trio sonatas

BART SCHNEEMANN

baroque oboe

Pieter Wispelwey *baroque cello*

Menno van Delft *harpsichord*



Georg Philipp Telemann (1681-1767) Trio Sonatas

BART SCHNEEMANN baroque oboe

Menno van Delft *harpsichord*
Siebe Henstra *organ*

Pieter Wispelwey *baroque cello*
Frans Robert Berkhout *baroque bassoon*



PARTITA 2 IN G MAJOR

1	Siciliano	1.36
2	Aria 1 Allegro	1.10
3	Aria 2 Allegro	2.07
4	Aria 3 Vivace	1.05
5	Aria 4 Affettuoso	2.41
6	Aria 5 Presto	0.49
7	Aria 6 Tempo Menuetto	2.27

SONATA IN G MINOR

8	Largo	2.59
9	Presto, tempo giusto	4.54
10	Andante	1.22
11	Allegro	3.00
12	ADAGIO FROM OBOE CONCERTO IN D-MINOR	2.50

SUITE IN G MINOR

13	Ouverture	1.48
14	Tres vite	1.46
15	Sans-Souci	1.32
16	Gavotte	1.23
17	Hornpipe	1.26

SONATA IN A MINOR

18	Siciliano	2.05
19	Spirituoso	1.58
20	Andante	1.49
21	Vivace	1.07

TRIOSONATA IN E MAJOR

22	Largo	2.38
23	Vivace	2.39
24	Mesto	2.19
25	Vivace	3.19

TRIOSONATA IN D MINOR

26	Andante	2.34
27	Allegro Assai	2.15
28	Largo	2.12
29	Allegro	2.03

Total time 63.04

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Made in Germany

Bart Schneemann was born in Melbourne, Australia in 1954. He completed his studies in The Netherlands with Han de Vries in 1977. His early gained orchestra experience led to his appointment as principal oboist of the celebrated Rotterdams Philharmonic Orchestra (chief conductor Valery Gergiev) He held this position until 1996 when he decided to focus on building a career as a soloist.

As music director, he restyled and increased the artistic range and possibilities of the Netherlands Wind ensemble which is recognized as being one of the best wind ensembles in the world. With them he concertizes and records extensively and they commissioned a large quantity of composers to write works especially for them.

Bart Schneemann is a master in various fields of music. This fact, among other aspects, made him the unanimous winner of the prestigious 3M Music Laureate Prize in 1991. From 1995 - apart from playing his modern instrument - he started to play his baroque oboe more and more and started to rethink his way of playing the vast baroque oboe repertoire. He is now equally comfortable on both instruments.

Apart from playing the standard repertoire, he plays a huge amount of contemporary works. his virtuoso and musically sensitive playing has attracted the attention of many first rate contemporary composers. Several of them have written works especially for him including Tristan Keuris, Wolfgang Rihm, John Zorn, Theo Verbey, Giia Kantcheli and Kevin Volans.

Bart has performed as a soloist with conductors like Valery Gergiev, Edo de Waart, Hartmut Haenchen, Ernest Blour, Lev Markiz, Frans Brüggen, Roy Goodman and Ton Koopman.

He holds the position of oboe professor at the Royal Conservatory in The Hague.

Baroque oboe: built by Toshi Hasegawa, a copy of an oboe dating from ca. 1700, built by Jacob Denner (1681-1735). The original is in the Germanische National Museum of Nuremberg.

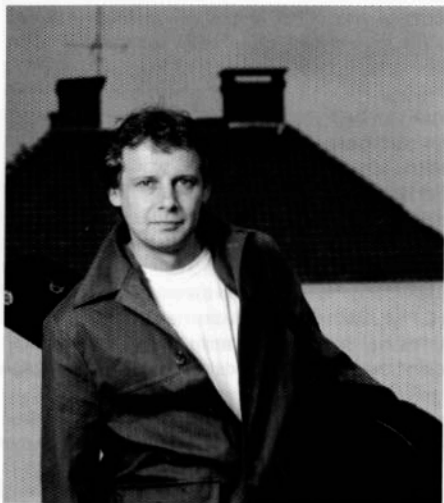


Menno van Delft, born 1963 in Amsterdam, studied harpsichord, organ and musicology at the Sweelinck Conservatory in Amsterdam, the Royal Conservatory in The Hague and at the University of Utrecht. Amongst his professors were Gustav Leonhardt, Bob van Asperen, Piet Kee, Jacques van Oortmerssen and Willem Elders.

In 1988 Menno van Delft won the clavichord prize at the C.Ph.E. Bach Competition in Hamburg and subsequently made his debut at the Holland Festival Early Music Utrecht. He gave concerts and masterclasses throughout Europe and the U.S.A. and made numerous recordings for radio and television.

As continuo player and soloist Menno van Delft performs with Pieter Wispelwey, Bart Schneemann and Jacques Zoon and with the Nederlandse Opera, Al Ayre Español, Combattimento Consort, Nederlands Blazersensemble, Koninklijk Concertgebouworkest, Nederlands Kamerkoor, Nederlandse Bachvereniging.

In 1992 Menno van Delft founded 'Das Zimmermannsche Caffee', an ensemble that focuses on orchestral and chamber music from the Rococo period. With his vocal ensemble 'Jan van Ruusbroeck' Menno van Delft performs late renaissance music of composers like William Byrd, Peter Philips and Jan Pieterszoon Sweelinck. Together with Siebe Henstra he forms the clavichord duo 'Der prallende Doppelschlag'. Menno van Delft teaches harpsichord and clavichord at the Conservatory of Amsterdam.



Pieter Wispelwey received his early training from Dicky Boeke and Anner Bylsma in Amsterdam followed by studies with Paul Katz in the USA and William Pleeth in Great Britain. He won the Elisabeth Everts Prize (1985), which is a biennial award endowed upon the most promising musician in the Netherlands. In 1992 he was the first cellist ever to receive the prestigious Netherlands Music Prize. Wispelwey acknowledges the financial support so generously given by Schiphol NV (Amsterdam Airport) which benefits his artistic goals. Wispelwey is one of the first of a

generation of general specialists, performing exquisitely on either an authentic or modern cello. His expert stylistic knowledge, original and profound musical thinking, augmented by a phenomenal technique enable him to render individual, yet remarkable interpretations of the cello repertoire from J.S. Bach to Elliot Carter. For years now, he has won the hearts of critics and public alike with his unique performances of the Bach and Britten unaccompanied cello suites, and with his recitals of the Beethoven and Brahms sonatas either on authentic or modern instruments.

Wispelwey is in keen demand as soloist. A recent fortnight's tour through the Australian capital cities with the Australian Chamber Orchestra was a triumph. A typical review

in Melbourne's 'The Age', ushered in a cellist for the 21st century when it reported: "To say Pieter Wispelwey's music-making is ravishing is to utter an understatement of huge proportions...the concert did everything to confirm him as one of the world's greatest cellists. As a soloist, he played like a man possessed; his face, his whole body seemed consumed by a musical spirit whose familiar is the cello". His recordings by the Dutch quality label Channel Classics have all been highly acclaimed by the international press, and no less than six have won international awards.



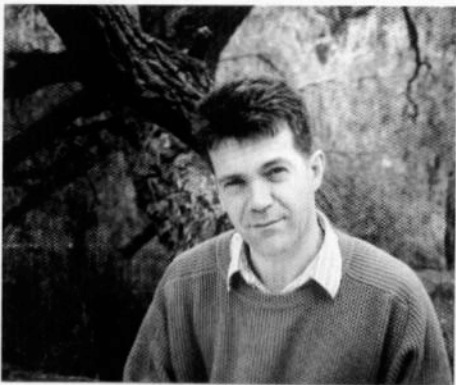
Frans Robert Berkhout (Amsterdam), 1950) began to play the bassoon at the age of 12. He studied for many years with Brian Pollard, who also encouraged him to make use of period instruments, and who is still his mentor and model.

Frans Berkhout was bassoonist with the Netherlands Chamber Orchestra. In addition he performed with various chamber music ensembles. As a performer on the dulcian and baroque bassoon, he performs with several period-instruments ensembles, including the Leonhardt Consort, La Petite Bande, Anima Eterna and the Orchestra of the Eighteenth Century (Frans Bruggen). For several years he has been professor on the baroque bassoon at the Amsterdam Sweelinck Conservatory. Also on the modern bassoon he performs with several ensem-

bles, e.g. the Amsterdam Bach Soloists and the Combattimento Consort. In addition to his career as a bassoonist, Frans Berkhout is also a dentist, with a clinic particularly specialised in the treatment of wind players and implant dentistry. His most important job, however is that of being a husband and a father to his three children.

Siebe Henstra studied the harpsichord with Gustav Leonhardt and Ton Koopman at the Sweelinck Conservatory in Amsterdam. He has won prizes at competitions in Edinburgh (1982) and Amsterdam (1987).

Since then, he has played with many ensembles; the best known are the Leonhardt Consort, Tokyo Baroque, La Petite Bande, the Ricercar Consort, and the Royal Concertgebouw Orchestra. He worked with several famous directors - e.g. Frans Brüggen and Gustav Leonhardt - with whom he co-operated for recordings and opera-productions, in most of the European countries, Japan and the United States. He is continuo player (organ and harpsichord) of the Dutch Bach Society. Siebe Henstra has given a number of masterclasses, in Portugal, Italy, France, the USA, Catalunya, and the Czech Republic. At this moment, he teaches harpsichord at the Utrecht conservatory.



The communications age. Accessibility. Staying up to date. The latest fashion. All of them terms that we associate with our times. The nineties. The age of market-driven thinking. Open borders, cosmopolitanism. If someone were to travel backwards in time to the years from around 1710 to 1740, when the music on this CD was written, would be astonished not only by the efficient modes of communication, the accessibility, the speed with which fashions spread throughout Europe, but also by the market oriented thinking, the laws of supply and demand. The program recorded here bears witness to 18th-century modernity, communication, and fashion-consciousness. One thing is certain: the composer with whom we are dealing here, Georg, Philipp Telemann, had an unflinching sense for what the public wanted to hear, and he wanted to stay abreast of the latest fashions in the world of music. And so this is a cosmopolitan program: the most popular German composer of the 18th century is giving us his answer to the current European musical fashions from France and Italy.

Most of the pieces recorded here are of an Italian complexion. "The Vivaldi-wave in Germany", could be our title. Or "German reactions to Vivaldi". Vivaldi. The red-haired composing priest. The violin virtuoso. He lived and worked in Venice, but traveled through half of Europe to perform and publish his works. So famous in his own time. Forgotten and disparaged until far into our own century. But since the rediscovery of his music in the 1920s, we know that the history of music would have been entirely different without him. Vivaldi's unusually virtuosic violin playing was so celebrated in the accounts of his contemporaries that hordes of musicians from the whole world came to Venice to study with him. In this way his brilliant playing and his concerti grossi, solo concerti, and sonatas, which were revolutionary for their time, became, for a period of several decades, the ultimate model for composers and violinists throughout Europe. Much of Vivaldi's music was first published in Amsterdam and London. From there it easily found its way to musical centers like Weimar, Dresden, Hamburg, Berlin, and London. This explains how the Vivaldi-wave was able to reach so far to the north. It enabled Telemann and Bach, without ever having set foot in Italy, to become acquainted with his work. Vivaldi's turbulent musical style led to upheavals throughout

Europe. Contemporary accounts tell of numerous women who, upon hearing this music, “burst into sobs and tears, and were lifted into ecstasies”. Telemann, Händel, and Bach all analyzed and imitated Vivaldi’s concerti, ultimately developing their own styles on this basis. The sonatas, trio sonatas, and the concerto movement on this recording give us a picture of Telemann’s reaction to Vivaldi.

Telemann was most famous in his own day for his great productivity and the adroitness with which he could move from one style to another. At the same time that violent disputes were going on in France between adherents of the French and Italian styles, world citizen Telemann helped himself cheerfully and adaptably to both, or even tried to achieve a mixture of the two, after the example of Couperin’s “Goûts Réunis”. Telemann was Europe’s grand master of “der Gemischte Geschmack”. A good example on this CD is the Suite in g minor. Overture, Gavotte, and Passepied are cut to the French pattern. The second movement makes reference to the Prussian King Frederick the Great’s castle Sans-Souci, near Berlin (Frederick, arch-enemy of France!), the third movement is a Hornpipe, a dance popular in England, and the fourth movement makes a bow to Ireland. And no wonder. Even though Telemann’s art, like Bach’s, was founded on severe Baroque counterpoint, he kept his ears open for the approach of a new musical era; and thanks to his great intellectual flexibility and versatility, he even helped to prepare its arrival. Although he was Bach’s senior, he freed himself from the strictness of the Baroque, adopted the Galant style, and became a herald of the Vienna Classicists.

There was a reason that Mattheson wrote “Though Lully’s muse is sweet, and fair Corelli’s lays, ‘tis Telemann alone is great beyond all praise.”

Clemens Romijn

I still have a very sharp memory of that feeling: I turned 12 and got a single for my birthday. No matter that it was just a single, it made an indelible impression on me. First of all, the jacket: that famous painting of Wolfgang + family behind the harpsichord, but most of all the picture inside: that beautiful oboe quartet by Mozart. There was a mysterious attraction in that record: every time I played it I was filled with the desire to play the oboe as well. And that was the beginning.....

What is the mysterious attraction to the oboe

Today, so many years later, I think I know. A sound that can touch the very kernel of our feelings: bright or dark, quacking or soothing, sweet or forceful, exalted or serene, melancholy or joyful. A message carried by the oboe is bright and clear.

A modern oboe, such as the one familiar to you for example, in a symphony orchestra, can of course fit this description perfectly well, but the odd thing is that those characteristics are particularly applicable to the oboes which were built in the 17th and 18th centuries.

In a certain way, oboes of that period (300 years ago!) were superior to those of today! Since the 17th century, the instrument has undergone spectacular mechanical development. Every few years a builder thought up another few clever keys so that oboists could undertake more rapid and virtuosic passages with less risk of unevenness or derailment. And the oboe had to reach higher, higher, and still higher. A competent oboist in the late 18th and early 19th centuries could no longer get away with not being able to reach a high F.

But in retrospect, perhaps the most important development may have been the attempt to raise the instrument's pitch. The general trend in Europe was to make instruments richer in overtones and more brilliant sounding, primarily in order to achieve greater volume. For the oboe this meant a narrower bore. The ultimate result is the formula 1 oboe of today: an instrument in higher tuning (441 to 447 Herz) and, in order to fulfill technical requirements, festooned with at least 50 keys or key connectors. The

oboe of the 17th century had 2 keys. Just compare that with the stringed instruments of then and now: they have remained essentially unchanged!

But in spite of the spectacular developments, something essential has been lost: the narrower bore of the instrument has resulted in a reduction in resonance and range of tone color. In the 17th and 18th century, the oboe was the instrument par excellence for the depiction of emotion. Most composers accepted the risk that something could go wrong (and given that piece of wood with 11 holes and 2 keys, with a home-made reed at one end, something was guaranteed to go wrong sooner or later). They used the oboe in arias (Bach!), concerti, and sonatas whenever the audience's feelings were to be moved. Telemann, too was one of those composers, perhaps the composer par excellence for this style! On this cd you hear a suite, a partita, an adagio, and a number of trio sonatas in which Telemann often shows his most brilliant side: dramatic and expressive (adagio from the d minor oboe concerto), melodious and carefree (aria 4 from the partita: a Beatles song *avant la lettre*), humorous (hornpipe from the suite), virtuosic (allegro from the d minor sonata), and galant (E flat major sonata). In his effort to reach his audience, Telemann did not let national borders get in the way. With great mastery and inventiveness, Telemann composed in the French, Italian, or German style, always with consummate realization of the instrument's possibilities.

Bart Schneemann

Translation: David Shapero

colophon

Production
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Recording engineer, editing
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Cover design
Liner notes

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Technical information

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Oud-Katholieke Kerk, Delft, The Netherlands
June 1998

Instruments:

Baroque oboe: built by Toshi Hasegawa, a copy of an oboe dating from ca. 1700, built by Jacob Denner (1681-1735). The original is in the Germanische National Museum of Nuremberg.

Harpsichord: built by Matthias Griewisch (Heidelberg) 1988, after an anonymus instrument ca. 1700, probably built in the Elzas (France), now in the Württembergisches Landesmuseum in Stuttgart.

Organ: built by Jürgen Ahrend in 1968.

Baroque cello: Barak Norman 1710

Baroque bassoon: built after Thieriot Prudent (ca. 1750) by Peter de Koningh