

INTRODVCTIO



GEORG PHILIPP TELEMANN

- 1-4 Quartet No. 2 in E Minor, TWV 43:e3
Largo - Presto - Cantabile - Allegro
- 5-8 Concerto in G Minor, TWV 42:g2
Largo - Vivace - Soave - Vivace
- 9-11 Fantasia for solo flute No. 8 in E Minor, TWV 40:9
Largo - Spirituoso - Allegro

CARL PHILIPP EMANUEL BACH

- 12-14 Trio sonata in E Major, Wq. 162
Allegretto - Adagio di molto - Allegro assai

GEORG PHILIPP TELEMANN

- 15-17 Fantasia for solo harpsichord No. 1 in D Major, TWV 33:1
Allegro - Adagio - Allegro
- 18-21 Sonata for violoncello and basso continuo in D Major, TWV 41:D6
Lento - Allegro - Largo - Allegro

JOSEPH BODIN DE BOISMORTIER

- 22-25 Sonata No. 2 in G Minor, Op. 28
Vivace - Allegro - Affettuoso - Allegro

JAKOB FRIEDRICH KLEINKNECHT

- 26-28 Trio sonata in D Major, Op. 2
Arioso, mà, non troppo adagio - Molto allegro - Presto

Dear listener,

This is a live performance. The music we love to play demands something other than studio perfection - something with energy, danger, perhaps even imperfection. Something with honesty.

We want to introduce each musician and each instrument we play: you'll hear not only our whole ensemble together, but also solos and duos. The difference in timbre, articulation and tessitura of these instruments is fascinating to us, and we think that an ensemble's expressivity is enriched by the differences, rather than similarity, of its individual members. We want to display our full range to you as clearly as possible.

This is an album of music from the Galant era, a term that covers a whole world of sins and rather than try to describe it, we've found some of our favourite examples and decided to present them to you here. This is our introduction of both Postscript and the music of the Galant period, and with Telemann as the central theme, we've chosen composers who complement, match or contrast with his style. You'll hear his work throughout the programme, from the dark, ominous Largo of the Quartet that starts the performance to the more dance-like or lyrical pieces that follow.

The first movement of the first piece opens with long sustained notes in the bass and slowly spread chords in the harpsichord. Over this, the two flutes are presented through deeply expressive lines in parallel motion. The piece continues with a fiery fugue (Allegro) which again begins with a very sparse texture and allows each instrument to speak on its own. The quick, articulated phrases of the Allegro are turned on their head in the beautiful cantabile movement which follows. The cello is at the forefront here, lending its voice to the two flutes which ornament the octaves above. The piece ends with a boisterous Allegro, conjuring the atmosphere of an Eastern European dance.

The second piece is a Concerto, again by Telemann, which demands a virtuosic display from both instruments involved. The piece can be performed as either a trio for two melodic instruments and continuo or as a duo for flute and obbligato harpsichord. We opted for this, as it provided the opportunity for a real conversation between the flute and harpsichord. Telemann often chooses to weave a melodic theme from two parts; the right hand of the harpsichordist, and the flute player. We wanted to demonstrate the timbral effects of such writing, as well as provide an opportunity for both musicians to deliver their musical ideas next to one another.

The Concerto is followed directly by a solo piece, a Fantasia for flute, in which the flute plays the role of both melody and bass. It's another example of distinct voices, but this time the difference must be attained through changes in articulation, register and colour, as there's only one instrument to work with. The piece really stretches the flute to its limit, and with three short, individual and idiosyncratic movements Telemann displays his genius with regard to rhetoric and counterpoint, this time only implied. Many musical questions are posed, and often the answers are themselves composed of more questions. This piece is arguably the most Baroque on this CD, in the original sense of the word: "an irregularly shaped pearl"!

We stepped away from Telemann and his godson, CPE Bach fell into our lap. The whole ensemble returns here in full force, and full force is needed to deliver the theatrical, eclectic and passionate music of one of Telemann's great admirers. The meticulous detail and lightning-quick changes in character and mood in the first movement on a bedrock of large harmonic segments provide a fittingly operatic

stage on which to present one of the great examples of *Empfindsamkeit* – the *Adagio di molto*. The individualistic expressivity of this movement and others like it would later find its way into the works of the Romantics. The piece finishes with a joke, a breath of fresh air – a movement full of joy and surprises.

You liked hearing just one instrument before, right? You've definitely heard a lot of flute by now. So an improvisatory, odd little harpsichord Fantasy followed by a characterful cello sonata might be just what your ears need. The fantasy is in *da capo* form (it returns to the first section after a slow middle part). Telemann begins the piece with a rhythmically inventive fast section that has so much to say that it keeps interrupting itself (much like the flute fantasy you heard earlier) before moving into an *Adagio* with as much harmonic interest as the music of C.P.E. Bach. It returns to its playful beginning, and we felt it acted as a perfect prelude to the cello sonata which follows it. This sonata in particular was found in an early edition of *Getreue Musick Meister*, the first music periodical and one of Telemann's many entrepreneurial ideas. The piece is in *sonata da chiesa* form (slow-fast-slow-fast), much like the concerto earlier in the programme. This is another piece which encourages both players to push their instrument's individual characteristics to their limits: for most of the piece the cello is occupying its various registers in a manner not unlike the flute fantasy, but around this the harpsichord provides flurries of harmony which enrich and lift up each movement's affect. The charming, almost childlike sweetness and whimsy of the first movement explodes into a full-blown dance for the second, becomes unsettled and unbearably painful in the third and finally allows us to breathe with a triumphant finale.

French music had an enormous influence on Telemann and his contemporaries, and in this trio sonata Boismortier showcases all of the reasons why. The similarities between this and the first piece become apparent as it continues, both having a fugue as a second movement and a song-like third movement, with the last being a quick and punchy dance. Like Telemann, Boismortier also makes good use not only of his own French style but the Italian style too, demonstrating it particularly well in the second movement with fast moving melodic lines and searing sequential dissonances. Boismortier's favorite instrument was the flute and like Telemann he wrote for many unusual combinations of instruments.

Our last addition to this performance is one of our new favourite composers – Kleinknecht! This piece begins with an operatic *Adagio*, exposing each flute player in their separate lines like two singers. The piece ends with a beautiful movement for the flutes, written by Kleinknecht as one of several options he gives at the beginning of the publication. He was a flute player himself, and it becomes very clear as the piece moves into faster and faster movements, gradually pitting the two flute players against each other over a rhythmically repetitive bass that pushes each to out-do the other. This dynamic culminates in a breakneck *Presto* and it's impossible to play it without grinning at each other at the end. We've not heard another recording of this piece on period instruments, and you can be sure that this won't be the last time we'll be recording his music... But more on that at a later date.

Live performance is one of the great joys of being a musician, and being able to share even a moment of that is what has pushed us to make this as raw and vital a recording as possible. This is our *Introductio*, and we look forward to continuing these letters to you – though be ready for the subject to change!

Yours,
P.S.

POSTSCRIPT

Formed in Amsterdam in 2018, Postscript is a young early music ensemble whose members come from Canada, the USA, Latvia, and the United Kingdom. They combine their shared passion for exploring new ways to approach old music, through historical research and experimentation. After winning the first prize at the Brothers Graun Competition in Bad Liebenwerda, they performed a series of concerts in Germany and the Netherlands. Their coming projects include tours in France, the Netherlands, and Canada with the program featured here as well as other 18th-century repertoire.

Aysha Wills *traverso*

David Westcombe *traverso*

Octavie Dostaler-Lalonde *cello*

Artem Belogurov *harpsichord*

<http://postscriptensemble.com>

INSTRUMENTS

Traversi by Fridtjof Aurin-Schütt, Düsseldorf after Johann Heinrich Eichentopf, Leipzig c. 1730-1749

Cello by Johan Melchior Albam, Graz c. 1700

Harpsichord by Titus Crijnen after H. Ruckers, 1624, Grand Ravalement

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RECORDING DATA

This album was recorded live at the Lutherse Kerk in Haarlem, The Netherlands, on August 27th 2019.

ABOUT TRPTK

TRPTK proudly uses DPA microphones, KEF loudspeakers, Hegel amplification, Merging Technologies AD/DA conversion, Furutech cabling and power conditioning, and JCAT network equipment at their recording and mastering facilities, carefully optimized by Acoustic Matters.

All recordings are done in DXD (352.8 kHz 32 bits) in immersive 5.1-channel surround sound, and all masters are generated from the original DXD Studio Master, without any dynamic compression or limiting of the signal. In both stereo and surround sound, our aim is to truly create an immersive experience.

EQUIPMENT

microphones

DPA d:dicare 4006A

DPA d:dicare 4015A

ad/da converters

Merging Technologies HAPI

monitoring

KEF Blade Two loudspeakers

Hegel H30 amplifiers

cabling

Furutech custom microphone cables

Furutech custom loudspeaker cables

Furutech custom power cables

Furutech LineFlux XLR

Furutech NanoFlux NCF

power conditioning

Furutech Daytona 303E

misc.

Furutech NCF Boosters

CAD Ground Control GC1

RTFS Acoustics

JCAT M12 Switch Gold

JCAT NET Card FEMTO



CREDITS

recording & mastering

Brendon Heinst

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Artem Belogurov

artwork & design

Brendon Heinst

trptk