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**ASPECTS OF GEORG PHILIPP TELEMANN'S *NOUVEAUX QUATUORS*
COLLECTION, IN PARTICULAR ITS POSSIBLE INFLUENCE ON THE
CONVERSATIONS GALANTES
OF LOUIS-GABRIEL GUILLEMAIN**

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This work has not been previously submitted in whole, or in part, for the award of any degree. It is my own work. Each significant contribution to, and quotation in, this dissertation from the work, or works, of other people has been attributed, and has been cited and referenced.

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Barbara,
who would have strongly approved.

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CHAPTER ONE

INTRODUCTION

The two quartet-collections under consideration appeared within five years of each other, in the same city and, most significantly, for the same new combination of instruments. As the first was the work of an established and prolific composer, and the second, of a younger, lesser-known man with relatively limited output to his credit, I set out in this dissertation to examine the possibility that the one was modelled on the other. Was Guillemain influenced by the *Nouveaux Quatuors* of Telemann when he composed his *Conversations galantes*?

Georg Philipp Telemann (1681–1767), a North German who typically absorbed foreign elements into his writing-style published what was probably the last of his chamber music in Paris in 1738, under the title *Nouveaux Quatuors en Six Suites*. They were called ‘new’ in relation to his earlier set, the *Quadri*, self-published in Hamburg in 1730. Because of their common scoring, and the assumption that the invitation to visit Paris was based on the strength and reception of the *Quadri*, the two sets were labelled collectively the ‘Paris Quartets’, by Walter Bergmann in the 1960s.¹

The Frenchman, Louis-Gabriel Guillemain (1705–1770) trained as a violinist in Italy, then returned to France where he was later employed at court. In 1743 he too published quartets for the same instruments as had Telemann. These were the *Six sonates en quatuors ou conversations galantes et amusantes* which also appeared in two groups of six – op. 12 (1743) and op. 17 (1756). The latter was an arrangement of his op. 13 accompanied keyboard sonatas.² The former was chosen for this dissertation, being closer in time to the *Nouveaux Quatuors* and being original rather than an arrangement. It possibly is also the nearest replication, chronologically-speaking, of Telemann’s

¹ Poetzsch, Ute, “Preface”, *Nouveaux Quatuors en Six Suites* by Georg Philipp Telemann, translated by J. Bradford Robinson, Kassel 2001, viii. The *Quadri* had probably become known in Paris after an unauthorised edition was published there in 1736.

² Castonguay, Gerald R, “Guillemain, Louis-Gabriel”, *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/11989>, 25 Feb. 2011. In this Guillemain shared a common interest with Telemann – that of blended genres.

scoring: that of *traverso*,³ violin, *viola da gamba*⁴ or cello, and *basso continuo*.⁵ It has to be noted, however, that Guillemain specifies the viol for the third *obbligato* line, whereas Telemann offers cello as an alternative. This in itself is of considerable interest.

The relatively new quartet emerged towards the end of an era dominated by the solo- and trio sonata genres, the addition of a third *concertante* instrument fleshing out the configuration of the latter. This process deserves further attention, as does the subsequent development of the string quartet and later flute quartet, in whose creation the present collections of Telemann and Guillemain play a significant part. However, to consider the quartet's pre- and post-history, generically-speaking, simply could not be undertaken within the confines of this study.

Apart from the significance of the two quartet-collections to me personally as a viol-player, I have been further encouraged by well-known Telemann scholars with whom I have corresponded or conversed. Steven Zohn of Temple University, Philadelphia expressed his enthusiasm⁶ for my suggestion of comparing the *Nouveaux Quatuors* with similar works by French contemporaries of Telemann's. This was something he had been unable to include in his recent book on Telemann's instrumental music.⁷ I selected Guillemain for this purpose, eliciting the comment from Jean Duron (*Centre de Musique Baroque de Versailles*) that it would be "a very nice idea to compare Guillemain and Telemann."⁸ In similar vein Carsten Lange in Magdeburg supported the idea in a conversation of March 2010. The topic seems clearly to have the potential to extend and enrich appreciation of the chamber music of both composers.

I embarked on the search for sources – primary and secondary – attempting to uncover as much as possible of what has been investigated in areas relevant to the topic, starting

³ Baroque flute. The term 'flute' will be used.

⁴ The *viola da gamba* is known also as gamba, bass viol, or viol in the English-speaking world. The term 'viol' will be used throughout, meaning the bass viol. When another size of the *viola da gamba* family is intended this will be specified.

⁵ Hereafter abbreviated to B.C.

⁶ Email of 25 November 2009.

⁷ Zohn, Steven, *Music for a Mixed Taste: Style, Genre and Meaning in Telemann's Instrumental Works*, New York 2008.

⁸ E-mail of 15 October 2010.

from the broadest perspective. Primary sources such as the writings of Johann Joachim Quantz (1697–1773),⁹ Carl Philipp Emanuel Bach (1714–1788; *Essay on the True Art of Playing Keyboard Instruments*, 1762), Francesco Geminiani (1687–1762; *A Treatise of Good Taste in the Art of Musick*, 1749), Hubert Le Blanc (n.d.)¹⁰ and François Ragueneau (c.1660–1722)¹¹ yielded important insight into contemporary issues of style, taste and aesthetics. Through secondary-source material, I frequently encountered the writings of eighteenth-century figures such as Quantz, Johann Mattheson (1681–1764; *Critica Musica*, 1722–1725 and *Der vollkommene Kapellmeister*, 1739), Friedrich Wilhelm Marpurg (1718–1795; *Abhandlung von der Fuge nach dem Grundsätzen und Exempeln der besten deutschen und ausländischen Meister*, 1753–1754 and *Historisch-kritische Beyträge zur Aufnahme der Musik*, 1754–1778) and Johann Adolf Scheibe (1708–1776; *Critischer Musikus*, 1745.). Most importantly, I consulted the three pieces of autobiographical writing by Telemann himself, accessed online on the Telemann-Zentrum's website. Despite their being brief, occasionally inaccurate and limited to his first 59 years, they are of great interest and use, providing a sense of the man in his own literary voice. The reader learns first-hand about his professional and personal life, the influential figures he encountered as well as his thinking on music and other topics. The visit to Paris is afforded particular attention and warmth.¹² Much of Telemann's correspondence has been edited and published by Hans Grosse and Hans Rudolf Jung (*Briefwechsel*, 1972) – a valuable resource.

Extracts from the eighteenth-century Paris newspaper *Mercure de France* provide references to musicians, concerts, new publications and other musical matters, for example an article on the viol¹³ which appeared shortly after Telemann left Paris. A

⁹ *Versuch einer Anweisung die Flöte traversiere zu spielen*, Berlin 1752; translated by Edward R. Reilly as *On Playing the Flute*, London 1966.

¹⁰ Garvey Jackson, Barbara, "Hubert Le Blanc's Defense de la Viole", in: *Journal of the Viola da Gamba Society of America*, 10 (1973), 11-28, 69-80 and 11 (1974), 17-58.

¹¹ "A Comparison between the French and Italian Music", in: *Source Readings in Music History: The Baroque Era*, edited by Oliver Strunk, New York 1965, 113-128.

¹² *Lebens-Lauff (mein) Georg Philipp Telemanns; Entworffen in Franckfurt am Mayn d. 10. Sept. A. 1718*, <http://www.telemann-magdeburg.de>, 13 Jan. 2011. Subsequently referred to as: Telemann, *Lebens-Lauff*.

Brief Georg Philipp Telemanns an Johann Gottfried Walther vom 20. Dezember 1729, <http://www.telemann-magdeburg.de>, 13 Jan. 2011. Subsequently referred to as: Telemann, *Brief*.

Telemann, (ex autogr.) [1740] <http://www.telemann-magdeburg.de>, 13 Jan. 2011. Subsequently referred to as: Telemann, *Telemann*.

¹³ "La Viole", in: *Mercure de France*, June 1738, 1117.

record of the programmes of the *Concert spirituel* series, in which music of both Telemann and Guillemain featured, has been compiled by Constant Pierre.¹⁴

In addition to older, standard works on Telemann such as those by Erich Valentin (*Telemann in seiner Zeit*, 1960), Richard Petzoldt,¹⁵ and Martin Ruhnke¹⁶ – who also wrote the entry in the first edition of *Die Musik in Geschichte und Gegenwart* (vol. 13, 1966) – there is a great deal more recent material, especially that put out by the Telemann-Zentrum in Magdeburg.¹⁷ Since 1962 there has been a biennial celebration of Telemann's music in the *Magdeburger Telemann-Festtage*, coinciding with the date of his birth on 14th March, 1681 in that city. The musicological conferences within this festival have generated numerous papers and articles on the composer and his enormous output. From among these I consulted the collection of selected writings of Günter Fleischhauer.¹⁸ This Telemann scholar and others like Klaus-Peter Koch, Jeanne Swack and Wolf Hobohm also aided my research by means of another book of conference proceedings on folk-music and national style in Telemann's music.¹⁹ A third useful collection, concerning Telemann and France²⁰ was edited by Carsten Lange amongst others – also of the Telemann-Zentrum.

A further substantial resource is the contribution of American Telemann specialist, Steven Zohn, including his entry on Telemann in Grove Music Online.²¹ His

¹⁴ Pierre, Constant, *Histoire du Concert spirituel (1725-1790)*, Paris 1975.

¹⁵ Petzoldt, Richard, *Georg Philipp Telemann*, trans. Horace Fitzpatrick, London 1974.

¹⁶ Ruhnke, Martin, "Relationships between the Life and Work of Georg Philipp Telemann", trans. Andrew Carter, in: *The Consort* 24 (1967) 271-279. Martin Ruhnke also undertook the compilation of the Thematic-Systematic Catalogue of Telemann's instrumental output. *Thematisch-Systematisches Verzeichnis seiner Werke (TWV); Instrumentalwerke*, edited by Martin Ruhnke, 3 vols. Kassel 1984, 1992, 1999. The number following TWV denotes the genre, and after the colon come the key and the work's number in that particular key and within the genre. See under 'Telemann' in the Bibliography.

¹⁷ www.telemann.org

¹⁸ *Annotationen zu Georg Philipp Telemann – Ausgewählte Schriften*, ed. by Carsten Lange, Hildesheim 2007.

¹⁹ *Volksmusik und nationale Stile in Telemanns Werk*, ed. by Wolf Hobohm and Brit Reipsch, Hildesheim 2006.

²⁰ *Telemann und Frankreich – Frankreich und Telemann*, ed. by Carsten Lange, Brit Reipsch und Wolf Hobohm, Hildesheim 2009.

²¹ Zohn, Steven, "Telemann, Georg Philipp", *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/27635>, 24 Aug. 2011.

comprehensive study, *Music for a Mixed Taste*²² has been my chief source together with his earlier doctoral dissertation.²³

Two journal articles from the year of Telemann's tercentenary were written by Nicholas Anderson²⁴ and Hellmuth Christian Wolff.²⁵ Lionel de la Laurencie, many decades earlier, wrote about Telemann's time in Paris.²⁶ His long stay in Hamburg is the subject of Brian Stewart's doctoral dissertation.²⁷ On the Baroque in general, and on its performance practice, Julie Anne Sadie²⁸ and Judy Tarling²⁹ respectively have published books which have been useful.

On matters French, James R. Anthony's work³⁰ and the publication *Telemann und Frankreich: Frankreich und Telemann* have provided invaluable help. The latter includes papers by Wilhelm Seidel, Philippe Lescat, Françoise Bois Poteur and Carsten Lange. William Weber's article³¹ on eighteenth-century French taste was particularly informative. Material relevant to Paris concerts is found, as mentioned, in Constant Pierre's record of the *Concert spirituel* programmes, and in a few articles from relevant editions of *Mercure de France*, the Paris literary magazine.

For writings on the *galant* fashion I have consulted Daniel Hartz,³² Mark Radice³³ and

²² Zohn, Steven, *Mixed Taste*, New York 2008.

²³ Zohn, Steven, *The Ensemble Sonatas of Georg Philipp Telemann: Studies in Style, Genre and Chronology* (Ph.D dissertation, Cornell University, 1995).

²⁴ Anderson, Nicholas, "Georg Philipp Telemann: A Tercentenary Reassessment", in: *Early Music* 9 (1981), 499-505.

²⁵ Wolff, Hellmuth Christian, "Georg Philipp Telemann – 300 Jahre: Eleganz und Grazie – Symmetrie und Witz", in: *Die Musikforschung* 34 (1981) 40-49.

²⁶ La Laurencie, Lionel de, "Telemann a Paris", in: *Revue de Musicologie* 13/42 (1932) 75-85. Translated by Carol Hartley.

²⁷ Stewart, Brian, *Georg Philipp Telemann in Hamburg: Social and Cultural Background and its Musical Expression* (Ph.D. dissertation, Stanford University, 1985).

²⁸ *Companion to Baroque Music*, ed. by Julie Anne Sadie, New York 1998.

²⁹ *Baroque String Playing for ingenious learners*, St Alban's 2001.

³⁰ *French Baroque Music from Beaujoyeux to Rameau*, Portland 1997.

³¹ Weber, William, "Learned and General Musical Taste in Eighteenth-Century France", in: *The Past and Present Society* 89 (1980) 58-85.

³² Hartz, Daniel, *Music in European Capitals: The Galant Style, 1720-1780*, New York 2003.

³³ Radice, Mark A., "The Nature of the *Style galant*: Evidence from the Repertoire", in: *The Musical Quarterly* 83/4 (1999), 607-47.

David A. Sheldon,³⁴ plus the entry in *Musik in Geschichte und Gegenwart*³⁵ by Seidel, who also wrote the entry on *vermischter Geschmack*.³⁶ Concerning the importance of the art of conversation in the *style galant*, Barbara Hanning's article³⁷ is relevant.

Information on the relatively obscure figure of Guillemain is scant; there appears, from my correspondence with Jean Duron³⁸ to be very little or no current research on him. However, I read the 1906 article by Lionel de la Laurencie³⁹ about 'the forgotten virtuoso' and found two dissertations dealing with the *Conversations galantes*: those by Jane Bowers⁴⁰ and Robert Snyder.⁴¹

On the viol and its demise, the dissertation by Julie Anne Vertrees⁴² and Mark Summers's revised honours thesis⁴³ proved helpful. Lastly, Barbara Garvey Jackson has translated large portions of Le Blanc's tract defending the instrument.⁴⁴

I preceded the analysis of the two quartet-collections with an historical overview of conditions before their writing. For this I consulted primary and secondary sources concerning Telemann, his influences and stylistic cultivation up to the time of his Paris visit, the cultural scene in Paris at the time, and the background to Guillemain's life and in particular his *Conversations galantes*.

³⁴ Sheldon, David A., "The Galant Style Revisited and Re-evaluated", in: *Acta Musicologica* 47/2 (1975) 251-270.

³⁵ Seidel, Wilhelm, entry "Galanter Stil", in: *Die Musik in Geschichte und Gegenwart*, ed. by Ludwig Finscher, Sachteil 3, Kassel 1995, cols. 983-988.

³⁶ Seidel, Wilhelm, entry "Stil", in: *Die Musik in Geschichte und Gegenwart*, ed. by Ludwig Finscher, Sachteil 8, Kassel 1998, col. 1751.

³⁷ Hanning, Barbara R., "Conversation and Musical Style in the Late Eighteenth-Century Parisian Salon", in: *Eighteenth-Century Studies* 22/4 (1989).

³⁸ Of the *Centre de Musique Baroque de Versailles*.

³⁹ La Laurencie, Lionel de, "Un virtuose oublié: Louis-Gabriel Guillemain (1705-1770)", in: *Le courrier Musical* 9/15 (1906) 489-500. Translated by Carol Hartley.

⁴⁰ Bowers, Jane, *The French Flute School from 1700-1760* (Ph.D. thesis, University of California at Berkeley, 1971).

⁴¹ Snyder, Robert Charles, *The Twelve Quartets of Opus XII and XVII by Louis Gabriel Guillemain in Historical and Stylistic Analysis* (Ph.D. dissertation, University of Missouri-Kansas City, 1973).

⁴² Vertrees, Julie Anne, *The Bass Viol in French Baroque Chamber Music* (Ph.D. thesis, Cornell University, 1978). Later Julie Anne Sadie.

⁴³ Summers, Mark, "La Mort de la Viole en France pendant le Dixhuitieme Siecle: An Enquiry into the Viol's Fall from Grace", in: *Chelys* 29 (2001), 44-59.

⁴⁴ Garvey Jackson, "Hubert Le Blanc's Defense".

In the musical texts one encounters the matter of instrument-choice and especially that of the viol, both in itself and in relation to Telemann's alternative cello part. This choice, as with that of flute and violin, is considered in historical context in Chapter Five.

For the analysis itself, aspects and elements examined include the use of the above instruments, the structure of the works – both outer and inner – and national and compositional styles. Making up the fabric of the compositional style are techniques involving the handling of melody, phrase, harmony and rhythm, always bound up, of course, with the prevailing preferences within national styles. Drawing on examples of the use of the above elements in the scores, and applying the insights gained in earlier chapters, I illustrate aspects of Telemann's writing whilst bearing in mind the quartets of Guillemain. Different, similar and common threads emerge, leading to questions of possible links between them. Could Guillemain have known about the Telemann quartets? Could he have seen, heard or even performed them?

Here is an outline of what can be expected in subsequent chapters. In Chapter Two I present a brief biographical background to Telemann, including his earliest ventures into music, and then devote a section to the people who played a formative role in the development of his compositional style. These include educators, mentors, colleagues, friends and family-members, many of whom he acknowledges in his autobiographies. I then describe the crucial influences resulting in three national stylistic trends in his music. These are the French and Italian styles, historically portrayed as rivals and mutually-exclusive, but in the hands of Telemann and others, successfully combined. The third idiom is that of Polish folk music, to which Telemann was exposed during his first appointment, and which made a vivid and lasting impression on him.

Chapter Three deals with the main compositional styles employed by Telemann, whose long life of eighty-six years straddled the Baroque and the pre-Classical *galant* periods. The styles identified are the contrapuntal, the *galant* and Mixed Taste, an amalgamation of national idioms urged by, among others, Quantz, who declared it to be the new 'German taste'.⁴⁵ These are discussed separately here, but in Chapter Six the blending of styles which characterises Telemann's music will be illustrated.

⁴⁵ '... den deutschen Geschmack...' Quantz, *On Playing the Flute*, 341.

In Chapter Four the focus shifts to Paris in order to consider the prevailing social and cultural conditions in the French capital around 1740. The purpose and nature of Telemann's visit, his publications, compositions, and their reception in social and musical circles are discussed, as well as the aftermath of the sojourn.⁴⁶

At virtually the same time, Guillemain came to the city from the provinces.⁴⁷ His life and works are briefly reviewed and his identifying with the *galant* outlook of French society noted. Its obsession with the art of conversation⁴⁸ and its pursuit of the 'amusing', the light and the pleasant is contained in the very title of his quartets.⁴⁹

In Chapter Five the two quartet-sets are discussed, separately. This includes their titles, the circumstances of publication, first and subsequent performances and their place in the careers of the composers. Before the use of the instrumental forces is examined and demonstrated, there is some discussion of the choice made by Telemann – particularly whether it had ever been made before – the eighteenth-century status of the instruments concerned and the important matter of the alternative cello part offered by Telemann, but not by Guillemain.

Chapter Six is taken up with more analysis – discursive and by further musical examples – based on form, and on national and compositional style. Greater emphasis is placed on Telemann than on Guillemain, but common and dissimilar aspects are described and compared where relevant.

A concluding chapter collates impressions and addresses the question: Did Telemann inspire Guillemain at all, or was the French composer unaware of, or unaffected by the visitor of whom Mattheson said, 'Whether that Paris trip of his was used to learn or to teach, is in doubt. I believe it was more the latter . . .'?⁵⁰

⁴⁶ From his own account it was a highlight of his career. Telemann, *Telemann*, 367.

⁴⁷ Castonguay, "Guillemain, Louis-Gabriel."

⁴⁸ Hanning, "Conversation and Musical Style", 512.

⁴⁹ 'Six Sonates en quatuors ou Conversations galantes et amusantes.'

⁵⁰ 'Ob jener seine Pariser-Reise zum lernen oder lehren angestellt gehabt stehet im Zweifel. Ich glaube mehr zum letzten . . .' Mattheson, Johann, *Der Vollkommene Capellmeister*, Hamburg 1739, 345. Quoted in: Lange, Carsten, "Georg Philipp Telemanns 'Nouveaux Quatuors en Six Suites' (Paris 1738) – eine Sammlung mit Modellcharakter", in: *Telemann und Frankreich*, 285, fn. 26. This author's translation.

CHAPTER TWO
TELEMANN – FORMATIVE INFLUENCES

1. His Early Life

In the course of a composing career of at least 65 years, Georg Philipp Telemann wrote in almost all genres and embraced most styles available to his age – from the old, ‘learned’ contrapuntal to the light, ‘pleasing’ and homophonic *galant*. He used the frequently-juxtaposed French and Italian styles, the Polish folk idiom and Mixed Taste (*vermischter Geschmack*), in whose emergence he played a significant role. His prolificity and energy as musician and composer are evidenced in his vast catalogue of works, his self-publishing, engraving, concert-organising and general self-promotion.¹

He was a man of letters who mastered several languages, and as an avid letter-writer corresponded for example with his lifelong friend Georg Friederich Händel (1685–1759), in French.² Despite Telemann’s cultivation of wide interests³ and a progressive outlook his journey to Paris was his only one outside Germany. The present examination of the *Nouveaux Quatuors* collection, published during that visit, will endeavour to illustrate the stylistic adaptability of an urbane and cosmopolitan Enlightenment figure.

Telemann was born in 1681 into an upper-middle class Magdeburg family. In music he was largely self-taught, saying later, ‘Nature alone was my teacher’.⁴ While still very young he set about learning the violin, recorder and cittern, unaware even of the existence of written music.⁵ He found his only formal music lessons intolerable and

¹ Zohn, *Mixed Taste*, 368 and 335.

² These two men shared an extra-musical interest in exotic plants, exchanging expertise and specimens with evident delight. Munrow, David, “Handel and Telemann: a musical friendship”, in: *Recorder and Music Magazine* 3/12 (1971), 439.

³ ‘Doch ists auch angenehm/von vielen was zu wissen’. Telemann, *Lebens-Lauff*, 174.

⁴ ‘... die bloße Natur [ist] meine Lehrmeisterinn...’ in Telemann, *Brief*, 2r.

⁵ Petzoldt, *Telemann*, 8.

discontinued them after only two weeks, saying that ‘happier little tunes than these were already haunting me’.⁶

Composing skills too were acquired through natural curiosity and probably benefited from an absence of pedantic rules. Telemann secretly studied scores,⁷ intuitively perceiving weaknesses, if unable to identify their sources.

At Zellerfeld, where he was sent to school at age 13, the superintendent, Caspar Calvör, was extremely interested in musical theory in relation to mathematics. As Telemann’s Latin master he also possibly inspired his pupil to appreciate a connection between Latin and Harmony.⁸ Here Telemann also started studying thoroughbass, formulating his own rules by analysing available examples.⁹ He also resumed instrumental studies and started conducting and composing.¹⁰

Moving later to the prestigious *Gymnasium Andreanum* in Hildesheim,¹¹ Telemann was again fortunate in having musically-sympathetic mentors – the Rector J.C. Losius, and Father Theodor Crispen, musical director of the local Roman Catholic church.¹²

From Hildesheim he frequently visited the nearby courts at Hannover and Braunschweig, absorbing the foreign musical styles on offer and soon learning to distinguish between the French and Italian.¹³ He studied pieces by Steffani, Rosenmüller, Corelli and Caldara as models for his own compositions, at which he worked daily. These works by the masters he judged to be inventive, melodious yet of a learned (*arbeitsam*) manner – resulting in ‘the most pleasing taste’.¹⁴ Regarding French instrumental style, Telemann may have accessed at Hildesheim some works compiled

⁶ ‘In meinem Kopfe spuckten schon muntre Töngens, als ich hier hörte.’ Telemann, *Telemann*, 356.

⁷ Scores written by Cantor Benedikt Christiani, his master at the Magdeburg Cathedral School. Telemann, *Telemann*, 355.

⁸ ‘... Ein Kopf / der fähig ist / die harmonie zu fassen / Siehet auch den Cicero für keinen Kobold an.’ Telemann, *Lebens-Lauff*, 171.

⁹ Ibid.

¹⁰ Petzoldt, *Telemann*, 11.

¹¹ Petzoldt, *Telemann*, 13.

¹² Telemann, *Brief*, 2v. Here, in 1729 Telemann describes having directed the music in the *Godehardiner Kirche*.

¹³ Telemann, *Telemann*, 357.

¹⁴ ‘... den angenehmsten Geschmack ...’ in: Telemann, *Lebens-Lauff*, 171.

from Lully's operas or written by German composers.¹⁵ If so, this exercise produced remarkable results in his many overtures of subsequent years.

Also at this time, he further expanded his array of instruments. He taught himself the *flauto traverso*, oboe, *chalmereau*, *viola da gamba*, double bass and trombone, believing that familiarity with many instruments was indispensable.¹⁶ This personal experience resulted in his writing idiomatically for a variety of them¹⁷ and in combining them to produce an endless variety of colour and effect. The *Quadri* and *Nouveaux Quatuors* of the 1730s are testimony to this, as will be shown later.

2. Influential Figures

In his 1718 autobiography Telemann says that it was his mother who, through singing, led him to music – his greatest joy.¹⁸ In verse, he writes that singing is the foundation of all music and essential for the young, especially for aspiring composers and instrumentalists.¹⁹ This strong belief clearly sprang from his own experiences at home, church and school.²⁰ As already seen, he had enjoyed the significant encouragement of enlightened teachers and mentors during his schooling.

In 1701 he began studying Law at Leipzig University. His somewhat melodramatic resolve to sacrifice compositions and instruments to 'eternal oblivion'²¹ was eroded even before he reached his destination, as *en route* he stopped in Halle to meet the 16 year old, already well-known Händel. This meeting marked not only the start of a lifelong friendship but also a moment of 'almost ingesting again the poison of music'²² in the face of his short-lived resolve to abandon it and study Law. Telemann acknowledges the lifelong, steady exchange of ideas he enjoyed with Händel – particularly in

¹⁵ Like Kusser, Erlebach and Muffat. In: Zohn, *Mixed Taste*, 16f.

¹⁶ Telemann, *Lebens-Lauff*, 172.

¹⁷ Fleischhauer, Günter, "Die Musik Georg Philipp Telemanns im Urteil seiner Zeit (Teil 2)", in: *Annotationen*, 63.

¹⁸ Telemann, *Lebens-Lauff*, 169.

¹⁹ 'Singen ist das Fundament zur Music (sic) in allen Dingen.' Ibid., 170.

²⁰ Telemann observes in the same writings (169), that God and Nature drew him to music.

²¹ '... ewigen Vergessenheit...' in: Telemann, *Lebenslauff*, 172f.

²² '... beynahe wieder Notengift eingesogen hätte...' in: Telemann, *Telemann*, 358.

discussion on ‘melodic movements . . . and their analysis’ – both during visits and by correspondence.²³ Their mutual admiration as composers is seen in the fact that Händel borrowed liberally from Telemann’s works,²⁴ and was a subscriber (the only one from England) to his *Musique de Table*. As director of the Hamburg Opera Telemann in turn secured his friend’s popularity there by producing several works of his, direct from their London performances, between 1722 and 1738.²⁵

Arriving in Leipzig, Telemann initially resisted the allure of music-making, but soon managed to get a Psalm-setting of his performed in the *Thomaskirche*. On the strength of this the mayor, Franz Conrad Romanus,²⁶ commissioned the student to write music fortnightly for the two main churches in the city. Although Telemann’s abandonment of Law in favour of a career in music was inevitable, Romanus can be seen as a facilitating figure in its launch. By the time Telemann departed Leipzig in mid-1705 he had provided several churches with music, been appointed organist and musical director at the *Neukirche*, founded a *collegium musicum* in 1702 which presented numerous concerts, and become the director of the *Opernhaus auf dem Brühl*.²⁷

Following his arrival in the city, however, an uneasy relationship had developed between Telemann and the then *Thomaskantor*, Johann Kuhnau (1660–1722). The older man felt threatened and annoyed by a perceived ‘erosion’ of his choral resources at the *Thomaskirche*, as Telemann appeared to be enticing students away to his own musical projects at the *Neukirche*, and worse, the opera-house.²⁸ Despite this friction Telemann later stated that Kuhnau had been an example to him in writing fugue and counterpoint²⁹ and that he admired not only his music but his prowess in Law and languages.³⁰

²³ ‘in melodischen Sätzen . . . und deren Untersuchung . . .’ in: Telemann, *Telemann*, 359.

²⁴ For example: *Harmonischer Gottes-Dienst, Tafelmusik* and *Sonates sans basse*. In: Zohn, *Mixed Taste*, 212.

²⁵ Petzoldt, *Telemann*, 57.

²⁶ Volcansek, Frederick, *The Essercizii Musici: A Study of the Late Baroque Sonata* (M.Mus. dissertation, University of North Texas, 2001) 9.

²⁷ Zohn, “Telemann, Georg Philipp”.

²⁸ *Ibid.*

²⁹ Telemann, *Telemann*, 359.

³⁰ Telemann, *Lebens-Lauff*, 174.

In Zohn's opinion Kuhnau, in his six biblical sonatas for keyboard (1700)³¹ may have influenced Telemann's views on the narrative potential of instrumental music through a variety of styles and affects. Telemann certainly represented the extra-musical in his overture-suites, to an extent which was unusual amongst his German contemporaries.³²

Kuhnau's final impression on the course of Telemann's career was an indirect and posthumous one: Telemann, newly-arrived in Hamburg applied and was favoured for the Leipzig *Thomaskantor* post made vacant by Kuhnau's death in 1722. As a result of negotiations to and fro Telemann was offered a salary-rise of fifty percent in Hamburg, and thus decided to remain there.³³

We return to 1705, when Telemann left Leipzig to take up his first full-time position in Sorau: Count von Promnitz was not only Telemann's employer but in exposing his new *Kapellmeister* to predominantly French music and introducing him to Polish folk idiom, he unwittingly played a role in the development of Telemann's individual compositional language. The Count had brought new music³⁴ from Paris, in which Telemann thoroughly immersed himself. When the court stayed at Pless for six months he experienced Polish and Moravian folk music as a compelling force never to be abandoned in his writing.

A senior colleague at Sorau, *Kantor* Wolfgang Caspar Printz (1641–1717) was one of many German musician-theorists to be disparaging or at least condescending towards Polish folk music and lower-echelon musicians in general.³⁵ On this and other musical matters Telemann and Printz disagreed, debating especially the relative merits of the old contrapuntal style and the modern excesses of melodists bemoaned by the older man.³⁶ Telemann writes in 1718 and 1740 that he nevertheless valued the conversations with Printz; these were undoubtedly formative to his thinking.

The poet and theologian Erdmann Neumeister (1671–1756) was court chaplain in Sorau during Telemann's tenure. His role in establishing a new genre of church cantata

³¹ *Musicalische Vorstellung einiger Biblischer Historien*.

³² Zohn, *Mixed Taste*, 66ff.

³³ Petzold, *Telemann*, 46.

³⁴ Including overtures by Lully and Campra.

³⁵ Zohn, *Mixed Taste*, 478f.

³⁶ Telemann, *Telemann*, 361.

text – introducing madrigalesque poetry³⁷ – is important, and some were written specifically for Telemann during his subsequent Eisenach period. Later Neumeister used his position³⁸ in Hamburg to help secure a post there for Telemann.³⁹

The most significant Eisenach colleague of Telemann's was Pantaleon Hebenstreit (1668–1750), violinist and dulcimer ('pantaleon') virtuoso, dancing-master and expert in French style. In the short time they overlapped at the Eisenach *Hofkapelle*, Telemann was inspired by their productive partnership.⁴⁰ He praised Hebenstreit's superior skill as a violinist and Zohn suggests that this could have influenced Telemann's concerto writing at the time, as well as stimulating many of his early trio sonatas for two violins.⁴¹ From 1714 Hebenstreit served at the Dresden court from where, in 1738, he subscribed to receive the *Nouveaux Quatuors*.⁴²

Zohn suggests that the above trio sonatas could also have been played by Telemann and Johann Sebastian Bach (1685–1750) who are thought to have first met between 1708 and 1712 while Telemann was *Konzertmeister* then *Kapellmeister* in Eisenach and Bach, court organist at Weimar.⁴³ In 1709 Bach, together with Johann Georg Pisendel (1687–1755), copied a double violin concerto of Telemann's⁴⁴ (TWV52:G2). He also arranged a violin concerto (TWV51:g1) for keyboard. Although it appears that Telemann certainly 'borrowed' – in the habit of his time – from several composers it seems that the only, and at that, inconclusive instance of his possibly borrowing from Bach is the violin concerto (TWV51:E2) of the early 1720s. This resembles Bach's E major work of the same genre (BWV1042) whose date is, however, not established and could well have

³⁷ Timms, Colin et al., "Cantata", *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/04748>, 24 Dec. 2011.

³⁸ Pastor at the *Jacobikirche*.

³⁹ Zohn, "Telemann, Georg Philipp".

⁴⁰ Telemann, *Lebens-Lauff*, 175.

⁴¹ Zohn, *Mixed Taste*, 221. The two men could well have performed them together.

⁴² *Ibid.*, 586 fn. 108.

⁴³ *Ibid.*, 221.

⁴⁴ Wolff, Christoph, et al., "Bach", *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40023>, 13 Jan. 2012.

been later than Telemann's.⁴⁵ It is therefore open to speculation as to who was borrowing from whom.⁴⁶

In any event, by 1714 the two were well-enough acquainted for Bach to ask Telemann to stand godfather and partial namesake to his second son, Carl Philipp Emanuel (1714–1788), who in 1775 was to recall that 'in his younger years he [J.S. Bach] was often with Telemann'.⁴⁷ He also refers to the high esteem in which 'in his last years' his father held a number of composers, Telemann being one of them. In Leipzig Bach performed some of Telemann's cantatas which, according to Stewart, were among the works he copied.⁴⁸

Johann Sebastian's second cousin Johann Bernhard Bach (1676–1749), an Eisenach contemporary of Telemann's, described his respected cousin's overture-suites as being styled 'after the Telemann Taste'.⁴⁹ In 1728/29 J.S. Bach provided a puzzle canon for Telemann's music periodical *Der getreue Music-Meister* and ten years later was among the subscribers to the *Nouveaux Quatuors* collection.⁵⁰

Another colleague and friend on that subscription list was Dresden-based Johann Georg Pisendel (1687–1755), composer and violinist who had studied with Torelli and Vivaldi. He joined the orchestra of the Dresden court in 1712 and acted as *Konzertmeister* there from 1728 until his death. Pisendel helped to refine the standards of orchestral playing at the Italian-inclined court, and introduced works not only of Italians but also north German composers like Telemann.⁵¹ Although as a court-employee Pisendel was officially committed to the Italian style he, like Bach, shared Telemann's interest in Mixed Taste.

Pisendel may have played a part in the development of Telemann's concerto-writing, eliciting increasingly virtuosic solo parts. Such an example is the violin concerto

⁴⁵ Zohn, *Mixed Taste*, 168.

⁴⁶ Various examples of borrowings by Bach and Händel are provided in: Wolff, Hellmuth Christian, "Georg Philipp Telemann – 300 Jahre: Eleganz und Grazie – Symmetrie und Witz", in: *Die Musikforschung* 34 (1981), 47f.

⁴⁷ This and the following quoted phrase are from a letter written by C.P.E. Bach to J.N. Forkel, quoted and translated in: Swack, Jeanne, "Telemann", in: *J.S. Bach*, edited by Malcolm Boyd, Oxford 1999, 475.

⁴⁸ Stewart, *Georg Philipp Telemann in Hamburg*, 3 fn. 4.

⁴⁹ '... nach dem Telemannischen Geschmacke ...' quoted in Fleischhauer, Günter, "Die Musik Georg Philipp Telemanns", in: *Annotationen*, 71.

⁵⁰ He organised performances of these quartets in Leipzig soon after their publication. In: Wolff, "Bach".

⁵¹ Stowell, Robin, "Pisendel", in: *J.S. Bach*, 369.

(TWV51:B1) written for him in 1719 during Telemann's visit to Dresden for the marriage of the Saxon Crown Prince. This grand state occasion provided, incidentally the opportunity for renewed friendly contact between Händel, Telemann, Hebenstreit, Pisendel and other representatives of the *vermischte Geschmack*.⁵²

Barthold Heinrich Brockes (1680–1747), poet, intellectual and Hamburg senator, became a close friend and significant influence in Telemann's life. Although this is true mostly of the Hamburg period (1721 onwards), the two had met in about 1702 when law students in Leipzig and Halle. Following his studies Brockes set out on a Grand Tour and in 1703 met the German Count von Promnitz in Rome. It is likely that there was talk of Telemann and a strong recommendation from Brockes, because on his return to Sorau in 1704 the Count soon made Telemann an offer of the position of *Kapellmeister* in his newly-established court orchestra.⁵³ This was to be Telemann's first full-time, tenured appointment and of considerable formative import in terms of his emerging style.

In 1721 Brockes again used his influence in Telemann's favour, this time supporting the offer of a prestigious two-pronged position in Hamburg, a position he filled until his death in 1767. Like his friends Händel and Mattheson, Telemann set Brockes's passion text, the resulting work (TWV5:1) being first performed at Easter, 1716 and again later, in Hamburg. Further artistic collaboration occurs in other sacred⁵⁴ and secular⁵⁵ choral works. In Stewart's opinion, Brockes the versatile Enlightenment man exerted the greatest single intellectual influence on Telemann,⁵⁶ partly through the *Patriotische Gesellschaft*, the literary circle of which he was co-founder, and Telemann a close associate.⁵⁷

These then were some of the people who affected the course of Telemann's career and thinking. A highly personal insight is provided in his autobiography of 1718 in which,

⁵² Fleischhauer, Günter, "Zur Adaptierung nationale Stile durch Georg Philipp Telemann," in: *Volksmusik und nationale Stile*, ed. by Wolf Hobohm and Brit Reipsch, Hildesheim 2006, 38f.

⁵³ Stewart, *G.P. Telemann in Hamburg*, 95.

⁵⁴ At least four, including a St Mark Passion. Zohn, "Telemann, Georg Philipp", 9.

⁵⁵ Settings of nature poems from Brockes's anthology *Irdisches Vergnügen in Gott*. Anderson, "A Tercentenary Reassessment", 503.

⁵⁶ Stewart, *G.P. Telemann in Hamburg*, 89.

⁵⁷ *Ibid.*, 86.

following the acknowledgement of his mother's early influence⁵⁸ he very much attributes the particular productivity of some of the Sorau and Eisenach years to his first wife, Amalie Eberlin who died after giving birth to their first child.⁵⁹ He writes, of that brief spell of felicitous inspiration, that 'love enlivens the spirit'.⁶⁰

As many of the above figures espoused one or another national musical style, the discussion proceeds now to Telemann's exposure to these influences not only via these individuals but also through the environments in which he found himself.

3. French Style

The French influence extended from Telemann's teens to his last days. In the *Gymnasium* years at Hildesheim (1697–1701) he was introduced to the fashionable French style at the Hannover court. In his youthful enthusiasm he responded with the following verse:

Here is the best seed of France's science
Growing into a large tree and the ripest fruit.
Here Apollo himself feels the lively songs' power
And, half ashamed, must flee with his lyre.⁶¹

The Hannover band, established in emulation of Louis XIV's *Vingt-quatre Violons*,⁶² included many instrumentalists of French origin⁶³ who would have been well trained in the idiomatic performance of French music. Telemann may have approached them for advice, but in any case will certainly have heard the fine violin-playing described by Ragueneau in 1702 as being apt to 'flatter, tickle and court the ear'.⁶⁴

⁵⁸ Telemann, *Lebens-Lauff*, 169.

⁵⁹ In 1711, the same year as Telemann's mother.

⁶⁰ '... dass die Liebe die Geister aufmuntere.' Telemann, *Telemann*, 174.

⁶¹ 'Hier ist der beste Kern von Franckreichs Wissenschaft
Zu einem hohen Baum und reiffster Frucht gediehen.
Hier fühlt Apollo selbst der muntern Lieder Krafft
Und muss / als halb beschämt / mit seiner Leyer fliehen'
In: Telemann, *Lebens-Lauff*, 172. Translated in: Zohn, *Mixed Taste*, 15.

⁶² Anderson, "A Tercentenary Reassessment", 502.

⁶³ Zohn, *Mixed Taste*, 16.

⁶⁴ Ragueneau, "A Comparison between the French and Italian Music", 117.

French instrumental style was studiously cultivated at many German courts, and whilst in Leipzig Telemann twice visited Berlin,⁶⁵ where the Belgian dancing-master and future *Konzertmeister* Jean-Baptiste Volumier (c.1670–1728) promoted French performance-manner throughout the court's music. It is also probable, according to Steven Zohn,⁶⁶ that Telemann heard the virtuosos of the Dresden court, as he noted that their playing of his works combined 'Italian delicacy with French liveliness'.

In 1705 Count Erdmann von Promnitz appointed Telemann to his newly-established court at Sorau.⁶⁷ Recently returned from a grand European tour which included Paris, von Promnitz was enamoured of French music, especially its orchestral style. The dazzling court environment and the Count's enthusiasm stimulated Telemann to 'fiery projects'.⁶⁸ He immersed himself in the works of Campra, Lully and other composers, examining musical scores fresh from Paris. He produced, to the delight of his employer, a great number of Lully-inspired overture-suites within just two years.⁶⁹ Quantz, in his mid-century *Versuch* said that while 'Lully had provided good models . . . some German composers . . . especially Händel and Telemann [had] far surpassed him'.⁷⁰

It is likely that the set of 'trios *alla francese*' – unpublished in his lifetime and undated as yet – was written at Sorau or during Telemann's subsequent post at the court of Eisenach.⁷¹ Although containing Italianate elements, these trios were examples of predominantly flowing French manner and earned the recommendation of Mattheson (1739) and Quantz (1752), the latter finding them valuable as teaching material.⁷²

When the threat of regional war made Telemann uneasy at Sorau, he accepted an appointment as *Konzertmeister* and later *Kapellmeister* to the Duke of Saxe-Eisenach at

⁶⁵ Telemann, *Telemann*, 359.

⁶⁶ '... Delicatesse Welschlandes und Frankreichs Lebhaftigkeit ...' in: Telemann, *Lebens-Lauff*, 173. Quoted and translated in: Zohn, *Mixed Taste*, 17.

⁶⁷ Now Żary, in Poland.

⁶⁸ '... feurigen Unternehmungen ...', in: Telemann, *Telemann*, 360.

⁶⁹ Telemann, *Lebens-Lauff*, 174. Zohn discusses the doubtful accuracy of the '200' which Telemann cites in his autobiographies of 1718 and 1740. Zohn, *Mixed Taste*, 20.

⁷⁰ 'Lully hat davon gute Muster gegeben. Doch haben ihn einige deutsche Componisten, unter andern vornehmlich Händel und Telemann, darinne weit übertroffen ...' Quantz, *On Playing the Flute*, 316.

⁷¹ Zohn, *Mixed Taste*, 227.

⁷² *Ibid.*, 226f.

his 'distinguished' court.⁷³ On arrival in 1708 he again found a prevailing orientation towards French style and recalled in 1740 that the quality of the *Kapelle* orchestra surpassed that of the Paris *Opéra*, which he had heard two years earlier.⁷⁴ This may have been due to the expertise of the aforementioned Hebenstreit – violinist, dancing-master and specialist in French style. Although their partnership was brief it was fruitful, and continued as a long friendship. Telemann acknowledged the benefit he derived from Hebenstreit's expertise.⁷⁵ Among the numerous instrumental works of these years were several concertos, which Telemann confessed did not 'really come from [the] heart'.⁷⁶ Steeped as he was in French style he describes how his efforts in the very Italian concerto-genre 'mostly smell of France'.⁷⁷

It was during these Eisenach years of 1708 to 1712 that Telemann first met J.S. Bach. Both were interested in using national styles although it seems that Telemann delved more deeply and frequently into French idiom. Compare for instance the fact of Bach's four overtures or orchestral suites (BWV1066–1069) to Telemann's approximately 135 extant examples.⁷⁸

After two court positions – the first somewhat insecure, given the frequent dismissals of his colleagues⁷⁹ – Telemann sought new employment, perhaps hoping for greater creative freedom and secure tenure. In 1712 he took up a bipartite post in the *freie Reichsstadt Frankfurt*, thereby testing the adage: 'Whoever seeks lifelong security must settle in a republic'.⁸⁰ He was to be director of city music and *Kapellmeister* at the *Barfüsserkirche* and the *Katherinenkirche*. In the latter capacity he provided several cycles of church cantatas, one of the earliest being the so-called 'French Cycle' of 1714–1715. Telemann was the first German composer to introduce French vocal style into

⁷³ '... auserlesenen Hof' in: Telemann, *Telemann*, 363.

⁷⁴ *Ibid.*, 361.

⁷⁵ Telemann, *Lebens-Lauff*, 176.

⁷⁶ '... mir niehmals recht von Hertzen gegangen sind ...' *Ibid.*

⁷⁷ '... mehrentheils nach Franckreich riechen.' *Ibid.*

⁷⁸ Swack, "Telemann", 475.

⁷⁹ Telemann, *Telemann*, 360.

⁸⁰ 'Wer Zeit Lebens fest sitzen wolle, müsse sich in einer Republick niederlassen'. Telemann, *Telemann*, 363. Translation by Fitzpatrick in Petzoldt, *Telemann*, 30.

Protestant music, a later instance being his St Matthew Passion setting of 1746 (TWV5:31).⁸¹

The cultivation of French style did not diminish at Frankfurt; halfway through Telemann's stay there he admitted in a letter to Mattheson to being a 'great supporter of French music'.⁸² The inspiring presence of foreign musicians compelled him, he said, to perform his works with the greatest prudence so as to earn their and their countrymen's favour.⁸³ Recounted in 1718, this illustrates Telemann's continuing ideal of assimilating various styles. The public concerts which he initiated in Frankfurt probably provided a platform for achieving this aim.

In the even more cosmopolitan city of Hamburg Telemann again set up concerts, often promoting his own works.⁸⁴ Stylistically he was refining his blend of national idioms into a Mixed Style, and including more and more *style galant* features. This mid-century phenomenon will be dealt with in Chapter Three.

But his enthusiasm for French musical language was still evident in his writing of the first Hamburg decades, and even in the 1750s he defended its recitative style in animated correspondence with his friend Carl Heinrich Graun (1704–1759), saying that 'the changes in metre cause no difficulty for the French' and that 'everything flows continuously like champagne'.⁸⁵ The culmination, however, of Telemann's long-standing stylistic attachment came in 1737/38 with his 'long-anticipated'⁸⁶ visit to Paris and in the works that he published there.

Following his Paris sojourn, Telemann was prevailed upon to write fully about his experiences there. When it became clear that these reminiscences were not forthcoming due to time constraints, the *Hamburgische Berichte von gelehrten Sachen* urged the composer yet again, expressing the conviction that he would 'thereby render French

⁸¹ Poetzsch, "Preface", vi.

⁸² '... grand partisan de la musique Française...' in: Zohn, *Mixed Taste*, 14.

⁸³ Telemann, *Lebens-Lauff*, 178.

⁸⁴ This he undertook in addition to his publishing enterprises and numerous official duties connected to school, church, civic and opera-house appointments.

⁸⁵ 'Die Tactveränderungen machen dem Franzosen gar keine Schwierigkeit. Es lauft alles nach einander fort, wie Champagnewein'. In: "Dokumente über Telemann und sein Verhältnis zur französischen Musik: Auszüge aus einem Brief Telemanns an Carl Heinrich Graun", http://telemann.magdeburg.de/ausstellung/inhalt_012.html, 14 Jan. 2011.

⁸⁶ 'längst-abgezielte', in: Telemann, *Telemann*, 366.

music – which he [had] made so deeply appreciated in Germany – ever more popular with us.’⁸⁷ Johann Scheibe, a few years later wrote that ‘the French themselves have [Telemann] to thank for a great improvement in their music.’⁸⁸ Such was the contemporary enthusiasm in Germany for what Quantz described as Telemann’s true French style.⁸⁹

4. Italian Style

Venice may no longer rejoice in its theatres,
For Brunswick tears from it the pillars of honour.
And because here both voice and instrument flourish equally,
This place may be considered a little Italy.⁹⁰

The four ‘new’ German and Italian masters⁹¹ studied by Telemann whilst a scholar at Hildesheim (1697–1701) were Steffani, Rosenmüller, Corelli and Caldara.⁹² Rosenmüller, being German is not under discussion here; the three Italians will be dealt with in a different order⁹³ to the above and Vivaldi is added as an inevitably influential contemporary.

The *Gymnasium* student found the writing of these composers to be most pleasing and adopted them as models for his own future church- and instrumental music.⁹⁴ It is surprising that he fails to mention opera, a genre he used throughout his life and the subject of the above juvenile and eulogistic verse. The 1740 autobiography refers to the

⁸⁷ ‘... dadurch die französische Musik, welche er in Teutschland so sehr in Aufnahme gebracht, immer beliebter bey uns zu machen suchet.’ Quoted and translated in: Zohn, *Mixed Taste*, 383.

⁸⁸ ‘... wie ihm denn die Französer selbst eine grosse Verbesserung ihrer Musik zu danken haben.’ Scheibe, Johann Adolph, *Critischer Musikus*, Leipzig 1745, 15. Quoted and translated in: Stewart, *Telemann in Hamburg*, 151.

⁸⁹ Zohn, *Mixed Taste*, 13f.

⁹⁰ ‘Venedig darff nicht mehr in Bühnen triumphieren
Denn Braunschweig reisset ihm die Ehren-Säulen ein
Und weil auch hier so Stimm’ als Instrument floriren
So könnte dieser Ort ein kleines Welschland seyn.’ In: Telemann, *Lebens-Lauff*, 172. Quoted and translated in: Zohn, *Mixed Taste*, 15.

⁹¹ ‘... neuern ...’ Telemann, *Lebens-Lauff*, 171.

⁹² Telemann, *Telemann*, 357.

⁹³ In ascending order of importance – in the author’s perceptions.

⁹⁴ Telemann, *Telemann*, 357.

Italian style at both the Braunschweig-Wolfenbüttel and Hannover courts which Telemann frequented at every opportunity.⁹⁵ Agostino Steffani (1654–1728), one of the leading Italian composers in Germany, had made Hannover a centre of Italian opera in the years immediately before Telemann's arrival in 1697.⁹⁶ This arrival coincided, however, with the demise of the opera company due to the death of the Duke, Ernst August. But Steffani's influence presumably lingered – he himself being there until 1703⁹⁷ – drawing Telemann's studious attention. The serious operas Telemann later wrote were to show Italianate aria style, and in comic opera he mastered the Italian intermezzo idiom in a work such as *'Pimpinone'* (1725).⁹⁸ Steffani's chamber duets summed up the best in his musical output and were important in the formal development of Italian secular vocal music. These duets were used as *solfeggi*, borrowed – by Händel, for one – and emulated as generic examples by Telemann among others.⁹⁹ They are referred to in the Counterpoint section of the next chapter.

Antonio Caldara (c.1670–1736), Venetian-born and -trained, had by 1700 established himself in all significant genres of the time. So it is possible that at Hildesheim Telemann studied his early operas, cantatas and the two sets of trio sonatas¹⁰⁰ written in 1693, in the wake of Corelli's definitive models. Certainly Caldara formed part of the Italian influence already emerging in the trio sonatas of Telemann's Eisenach years 1708–1712.¹⁰¹

Representing by far the most powerful influence of the four above-mentioned composers is Arcangelo Corelli (1653–1713). In establishing the conventions of the trio sonata he provided a model for many young composers, Telemann included. The typical first-movement devices of the Corellian *da chiesa* trio are to be found in Telemann's earliest compositions even before he reached Leipzig in 1701: the Psalm setting

⁹⁵ Telemann, *Telemann*, 357.

⁹⁶ Grout, Donald Jay, *A Short History of Opera*, New York 1947, 108.

⁹⁷ Timms, Colin, "Steffani, Agostino". *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/26611>, 26 Aug. 2011.

⁹⁸ TWV21:15. Zohn, Steven, "Telemann, Georg Philipp". *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/27635>, 24 Aug. 2011.

⁹⁹ Timms, "Steffani, Agostino".

¹⁰⁰ Pritchard, Brian, "Caldara, Antonio", *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/04576>, 13 Sep. 2011.

¹⁰¹ Fleischhauer, Günter, "Zur Instrumentalen Kammermusik Georg Philipp Telemanns," in *Annotationen*, 160.

TWV7:1 which effectively launched his career there opened with such a movement.¹⁰² Three years later Telemann might well have come across Corelli's op. 5 solo sonatas, as they were advertised at the Leipzig Easter book fair of 1704.¹⁰³

In the *Six sonates en trio dans le goust italien* (1731–1733 but originating earlier) the style is conservative and 'old' Italianate except for the smallest French input. What is progressive however is the presence of several *affetuoso* slow movements¹⁰⁴ – a mode derived from Italian vocal music.

Corelli's influence re-appeared overtly in Telemann's Hamburg period, in the set of trio sonatas bearing his name – the *Sonates corellisantes* (published 1735). It must be added however, that with his penchant for combining styles Telemann seldom wrote in an exclusively Italian mould – or exclusively in any other national or historical idiom, for that matter. Further consideration of this quality, which is at the heart of his creative style, will constitute the section on Mixed Taste in the following chapter.

In addition to sonatas for up to seven instrumental parts, Telemann immersed himself in another Italianate genre – the concerto – starting in the Eisenach period. Antonio Vivaldi's (1678–1741) concerto-writing, with its defined *ritornello* form, exerted an influence on Telemann's later concertos – of the Frankfurt and Hamburg years.¹⁰⁵ Initially though, he voiced reluctance concerning the genre, confiding as we have seen, that his were never really heartfelt.¹⁰⁶ In Zohn's opinion¹⁰⁷ this suggests a rejection specifically of flamboyant virtuosity in some Italian examples. Indeed, Telemann continued to produce concertos which, post-Eisenach, offered ever greater diversity of instruments and generally expanding dimensions.¹⁰⁸ His friend Johann Pisendel, himself a student and friend of Vivaldi, may have spurred him on.

Two hybrid offshoots generated by the sonata and the concerto are the concertised sonata (*Sonaten auf Concertenart*) and the so-called *ripieno* concerto. The first, a fusion

¹⁰² Zohn, *Mixed Taste*, 217. And musical example 5.1 on 218.

¹⁰³ *Ibid.*, 217.

¹⁰⁴ Zohn, *The Ensemble Sonatas*, 205.

¹⁰⁵ Zohn, *Mixed Taste*, 167.

¹⁰⁶ Telemann, *Lebens-Lauff*, 176.

¹⁰⁷ Zohn, *Mixed Taste*, 122.

¹⁰⁸ Zohn, "Telemann, Georg Philipp".

of two Italian genres, was popular in the 1720s and 30s and defined by Scheibe in 1740.¹⁰⁹ Telemann appears to have been the German composer responsible for the earliest and most numerous examples of this composition-type,¹¹⁰ two of which occur in the *Nouveaux Quatuors*.¹¹¹ Here, in the opening movements of Suite no. 2 and Suite no. 4 the flute and the viol, respectively, function in concerto-style as upper voices ‘more fully worked out than the other[s]’, in Scheibe’s words.¹¹²

The *ripieno* concerto, for strings without soloists¹¹³ was instigated largely by Vivaldi and taken up by Germans like Bach and Telemann, who again was among the first of his countrymen to do so.¹¹⁴

Given the present topic, greater emphasis has been placed on the Italian influences governing, in particular, Telemann’s instrumental output. But in his Hildesheim recollections¹¹⁵ he mentions the formative effect of composers like Steffani, Caldara and Corelli on not only his instrumental, but also his church music. The latter must have included some of his many hundreds of cantatas written mostly for Eisenach and Frankfurt. The earliest surviving cycle marks a first attempt at church music in the manner of opera. Caldara had certainly written cantatas in Italian operatic idiom before 1701,¹¹⁶ in other words before Telemann left the Hildesheim *Gymnasium*.

From c.1712 until c.1733 Telemann sporadically adopted an Italian-sounding near-anagram of his name: ‘Melante’. This was mainly during the Frankfurt years¹¹⁷ and although a fashionable habit amongst German composers at the time, may also signal Telemann’s affection and enthusiasm for the style.

¹⁰⁹ Scheibe, *Critischer Musikus*, 675-678. Quoted and translated in: Zohn, *The Ensemble Sonatas*, 433, fn.8.

¹¹⁰ Lange, Carsten, “Alles muss singbar und fließend sein – Satztechniken Telemannischer Quatuorkompositionen aus dem Blickwinkel des Zeitgenössischen Musikschrifttums” in: *Kammermusik im Übergang vom Barock zur Klassik*, ed. Christoph-Hellmut Mahling, Mainz 2009, 37.

¹¹¹ TWV43:a2 and TWV43:b2.

¹¹² ‘... stärker, als die andere, arbeiten ...’ Scheibe, *Critischer Musikus*, 675-678. Quoted and translated in: Zohn, *Mixed Taste*, 286.

¹¹³ Talbot, Michael, “Vivaldi, Antonio”, *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40120>, 22 Aug. 2011.

¹¹⁴ Zohn, *Mixed Taste*, 503. As noted in one of the first footnotes, Guillemain also employed a mixed genre – the accompanied keyboard sonata.

¹¹⁵ Telemann, *Telemann*, 357.

¹¹⁶ Pritchard, “Caldara, Antonio”.

¹¹⁷ Zohn, *Mixed Taste*, 9.

This Italian style was about to undergo change, which in Germany revealed itself in a gradual replacing of the ‘old, learned’ style¹¹⁸ and the driving Italian non-fugal allegro, with those of the *galant* manner – to be discussed in the following chapter. Adding French and Italian elements, German composers were well on their way to creating a mixed style, which Quantz, in 1752 hoped would become known as the German style.¹¹⁹ Telemann, true to form almost immediately began, in the 1730s, to adapt to the new trends, being well-placed in Hamburg for exposure to visiting virtuosi and opera companies performing innovative works.¹²⁰ In the 1780s Johann Wilhelm Hertel (1727–1789) was to refer retrospectively to the new style as *Telemannische Geschmack*.¹²¹ He had visited Telemann two years before his death in 1767 and was impressed by the aged composer’s lively interest when the conversation was steered ‘to the current, sophisticated style’.¹²²

In an autobiographical letter of 1729 Telemann reviewed the styles he had employed to date and named the Italian as occupying him the most at the time.¹²³ Later he admitted to having written several concertos and trios in which he disguised his Polish-inspired music ‘in Italian dress’,¹²⁴ with a view to its being more palatable to the prejudiced ear, and the uninitiated in alien national idioms.

5. Polish Folk Idiom

‘A Polish tune sets all the world a-dancing’¹²⁵

The French and Italian influences considered in the previous sections come from their art music, whereas the Polish impact on Telemann’s work derives from folk music.

¹¹⁸ With its characteristics such as fast harmonic rhythm, contrapuntal texture, ‘*Fortspinnung*’ of motivic material and unifying use of a single affect.

¹¹⁹ Quantz, *On Playing the Flute*, 341.

¹²⁰ Stewart, *Telemann in Hamburg*, 129.

¹²¹ *Ibid.*, 131. Earlier in Telemann’s career Johann Bernhard Bach had also identified a Telemann Taste.

¹²² ‘... auf den jetzt verfeinerten Geschmack ...’ In: Zohn, “Images of Telemann: Narratives of Reception in the Composer’s Anecdote, 1750 – 1830”, in: *The Journal of Musicology* 21/4 (2005), 459.

¹²³ Telemann, *Brief*, 2v.

¹²⁴ ‘... in einen italiänischen Rock ...’ in: Telemann, *Telemann*, 360.

¹²⁵ ‘Nun bringt ein Polnisch Lied die gantze Welt zum springen’ from a verse in Telemann, *Lebens-Lauff*, 175. Translation by Horace Fitzpatrick in: Petzoldt, *Telemann*, 25.

Some of its characteristics are common to other native cultures, but as Telemann's exposure was largely to the indigenous music of Poland and as his verbal accounts are full and vivid, we may attribute most folk-elements he used to his stay in that region.¹²⁶

Whilst *Kapellmeister* to Count Erdmann von Promnitz – 1705–1708 – Telemann was exposed for the first time to Polish folk music when the court moved from Sorau¹²⁷ for a six-month visit to the country estate at Pless¹²⁸ in Upper Silesia. Here and in Kraków Telemann heard traditional music in both rural and urban environments which was to have a powerful effect on his emerging style,¹²⁹ and to which he responded as a composer with unprecedented interest, both human and musical.

Unlike most of the 'musically literate',¹³⁰ – including his colleague, Printz¹³¹ – in their negativity towards Polish folk-idiom, Telemann was fascinated by it, absorbing it into his art-music. In 1718 he wrote of discovering 'much that was good and varied', which served him in many [musical] causes, 'serious ones included'.¹³² The last remark shows his desire to defend the validity of this traditional music. Bohemian-born Franz Benda (1709–1786)¹³³ also showed unprejudiced enthusiasm for it, and although J.S. Bach and Christoph Graupner (1683–1760) were amongst those German composers who wrote the occasional Polonaise,¹³⁴ Telemann was unequalled in his inclusion of Polish elements. Zohn quotes Scheibe as saying that 'the famous Herr Telemann was the first to create a vogue for [Polish music], and to demonstrate for us by means of the most splendid examples how beautiful this musical style is when practiced [sic] with perfection. . .'.¹³⁵

¹²⁶ The various other cultural/national sources which he tapped lie outside the scope of this study.

¹²⁷ Now Żary.

¹²⁸ Now Pszczyna.

¹²⁹ Anderson, "A Tercentenary Reassessment", 499-505.

¹³⁰ 'der Musik-verständigen' in: *Lebenslauff*, 175.

¹³¹ Zohn, *Mixed Taste*, 478.

¹³² '... viel Gutes und veränderliches . . . auch ernsthaftten Sachen . . .' in: Telemann, *Lebens-lauff*, 175.

¹³³ Zohn, *Mixed Taste*, 484.

¹³⁴ *Ibid.*, 470.

¹³⁵ 'Der berühmte Hr. Telemann hat ihn am ersten in Schwang gemacht, und uns durch die schönsten Proben dargethan, wie schön dieser Musikstyle ist, wenn sie in seiner Vollkommenheit ausgeübet wird . . .' In: Scheibe, *Critischer Musikus*, 149f. Quoted and translated in: Zohn, *Mixed Taste*, 487.

In his 1740 autobiography Telemann wrote in considerable detail about the local music-making in the public-houses of Poland. He describes the instruments he heard and the powerful impression made on him by the ‘wonderful ideas’¹³⁶ of the players when improvising – this while the dancers rested.

Martin Ruhnke implies a possible link between Telemann’s being self-taught – therefore less bound by conventions¹³⁷ – and his openness to a peasant music¹³⁸ generally regarded as backward and barbaric.¹³⁹ It could be that for this reason he was unusually well-disposed towards vernacular spontaneity and music-making for the sheer pleasure of it. Telemann himself used the term ‘barbaric’ in a positive rather than derogatory sense, describing indigenous Polish music as possessing ‘true barbaric beauty’.¹⁴⁰

He remarked that in eight days the observant listener could glean ‘ideas to last a lifetime’.¹⁴¹ There are numerous examples in his works, not only in the above genres but at least in the overtures as well, one being the *Ouverture burlesque de Quixotte*¹⁴² – TWV55:G10. Amongst the concertos, the final movements of one for flute and recorder¹⁴³ TWV52:e1 and another for recorder and viol¹⁴⁴ TWV52:a1 illustrate vividly Polish folk influence. In the many examples found in the trio sonatas there is the final movement of TWV42:g9, for recorder, treble viol and B.C.¹⁴⁵ and the notable TWV42:a8 – for violin and viola – in which each of the four movements shows striking Polish characteristics.¹⁴⁶

¹³⁶ ‘wunderbare Einfälle’ in: Telemann, *Telemann*, 360.

¹³⁷ Ruhnke, “Life and Work of G.P. Telemann”, 272.

¹³⁸ *Ibid.*, 275.

¹³⁹ Zohn provides evidence of this prevalent view, quoting Jaucourt, Voltaire, de Ségur and, earlier in the century, composers Johann Valentin Meder and Johann Beer. In: Zohn, *Mixed Taste*, 476-482.

¹⁴⁰ ‘... wahren barbarischen Schönheit ...’ in: Telemann, *Telemann*, 360.

¹⁴¹ ‘... Gedancken für ein gantzes Leben ...’ *Ibid.*

¹⁴² Zohn, *Mixed Taste*, 104f.

¹⁴³ Edited by Herbert Kölbl, Kassel: Bärenreiter 1954.

¹⁴⁴ Edited by Klaus Händler, Celle: Moeck 1960.

¹⁴⁵ Realization by Manfred Ruetz, London: Schott 1947.

¹⁴⁶ Discussed in: Zohn, *The Ensemble Sonatas*, 179.

In general, these musical characteristics include: drones imitating bagpipes, *bordun*-type accompanying figures and the so-called ‘murki’ bass¹⁴⁷ (mainly in keyboard music); typical rhythmic features of the polonaise, be it in duple or triple time; frequent pitch repetition, unisons and octaves; modal effects created, for example by the flattened seventh or raised fourth in a major key; sometimes abrupt, crude harmony; and an overall comic-serious duality often found in rural cultures.¹⁴⁸ These will be illustrated in later analysis of the *Nouveaux Quatuors*, in Chapter Six.

Long after Telemann’s pioneering initiatives early in the eighteenth century, there arose an interest in peasant culture born of a fascination with exoticism. Investigation of Eastern European folklore began, and by the mid-1780’s the German poet Christian Schubart (1739–1791) was pronouncing Polish songs and dances ‘among the most beautiful and charming of all peoples’.¹⁴⁹

The significance in Telemann’s mind of Polish influence on his own output is underscored in his 1729 letter to Johann Gottfried Walther (1684–1748), in which he places it first of the various national styles he had used.¹⁵⁰ Chronologically this is inaccurate¹⁵¹ but indicates its prime importance in the composer’s perceptions.

In his last published work, in 1765 Telemann used a Polish paired *Tanz-Nachtanz* to represent The Old World in the *Symphonie zur Serenate* (TWVAnh.50:1).¹⁵² He says in a preface that ‘such honourable melodies were formerly danced by the high, low and

¹⁴⁷ A broken-octave accompanying figure named after the Silesian village whose folk bands used it. There is possibly a connection with Polish folk instruments, for instance the simple bass instruments *basetla* and *basy* which are tuned so that patterns based on octaves or tonic-dominant are easily produced. They could be the inspiration behind Telemann’s simple use of the viol *pizzicato* in the third *Nouveaux Quatuor* suite (TWV43:G4). See Chapter Five. In: Halski, Czeslaw Raymond, “‘Murky’: A Polish Musical Freak”, in: *Music and Letters* 39 (1958), 36f.

¹⁴⁸ Zohn, *Mixed Taste*, 486f.

¹⁴⁹ [Sie] ... gehören unter die schönsten und reizendsten aller Völker’. Schubart, Christian Friedrich Daniel, *Ideen zu einer Ästhetik der Tonkunst*, Vienna 1806, 248. Quoted and translated in: *Ibid.*, 485.

¹⁵⁰ Telemann, *Brief*, 2v.

¹⁵¹ We know that it followed the earlier encounters with French and Italian models, at Hildesheim.

¹⁵² The full title is *Symphonie zur Serenate auf die erste hundertjährige Jubelfeyer der Hamburgischen Löblichen Handlungs-Deputation*.

venerable'¹⁵³ – acknowledgement, surely, of the humble and earthy musical sources into which he had tapped at the outset of his career, in Sorau.¹⁵⁴

¹⁵³ 'Nach solchen ehrbaren Melodien ward ehemals von Hohen und Niedrigen, auch von Ehrwürdigkeiten, getanzt.' Quoted in: Zohn, *Mixed Taste*, 466.

¹⁵⁴ The French Nobel laureate Romain Rolland (1866-1944) felt that in incorporating folk elements Telemann had breathed 'fresh air' into German music. In: Ruhnke, "Life and Work of G.P. Telemann", 275.

CHAPTER THREE

COMPOSITIONAL STYLES

This chapter is devoted to three important aspects of Telemann's style: the contrapuntal, the *galant* and Mixed Taste. These are not isolated from the national styles just discussed. Counterpoint, for example belongs to the old German Baroque and to the Italian fugal, fast movement tradition. The homophony of the *style galant* is often preferred in French Baroque music. The blending of French and Italian came to be seen as a new German style. Its very fusion of different national styles identifies it as a particular compositional style, placing it in this section alongside polyphony and the *galant* style.

1. Contrapuntal Style

The old polyphonic style or *stile antico*¹ was valued and practised by Telemann, albeit with decidedly less rigour than contemporary contrapuntalists like J.S. Bach. Although polyphony was widely viewed in the eighteenth century as incompatible with the homophonic, *galant* style, Telemann for one strove to disprove this. Marpurg credited him with correcting the notion that 'the so-called *galant* style [could not] be combined with elements borrowed from counterpoint'.²

At school Telemann studied examples of counterpoint in the works of, amongst others, Agostino Steffani. These probably included his vocal duets, and it would be interesting to learn whether Telemann followed the later revision of these works, in which Steffani expanded their contrapuntal material considerably. Telemann could also have seen the vocal trios, in which imitation was prominent.³ His enthusiasm for canon seems also to

¹ The term is defined and discussed in: Basso, Alberto, "stile antico" in: *J.S. Bach*, 469.

² '... die sogenannte galante Schreibart sich nicht mit einigen aus dem Contrapunkt entlehnten Zügen verbinden liesse.' Marpurg, Friedrich Wilhelm, *Abhandlung von der Fuge nach dem Grundsätzen und Exempeln der besten deutschen und ausländischen Meister*, Berlin 1753-54, vol. I dedication. Quoted and translated in: Zohn, *Mixed Taste*, 453.

³ Timms, "Steffani, Agostino".

have stemmed from the early influence of Steffani, as recorded by Mattheson in his *Critica Musica* of the early 1720s. Here Telemann responds to a question on the importance of the device, highly recommending Steffani's 'flower-covered path'⁴ – canonically-speaking. His concluding praise of canons is, however, tempered in the remark: '... but they are to be compared to individual trees in a great forest or, alternatively, to a room in a spacious palace.'⁵ Judicious use is thus advised.

Corelli's trio sonatas – the fugal fast movements of the *da chiesa* especially – must also have influenced Telemann's earliest enquiries into counterpoint whilst at Hildesheim.⁶ Years later Quantz was to recommend 'well-elaborated duets and trios which contain fugues and are composed by solid masters'⁷ – of whom the only one he proceeds to mention is Telemann. Telemann himself felt that his trios were the strongest of his ensemble sonatas, largely because he arranged the voices so that 'one had as much work to do as the other'.⁸

From the models of Johann Kuhnau he learned to successfully write fugues and counterpoint at Leipzig (1701–1705), acknowledging the *Thomaskantor* in two of his three autobiographies.⁹ Hereafter it is a matter for speculation as to any further possible mentors: Telemann described his father-in-law, the versatile Daniel Eberlin as, amongst other things, 'a learned contrapuntalist',¹⁰ apparently basing his observation on some trios of Eberlin's published in 1675.

At about the same time as his marriage to Eberlin's daughter, Telemann is assumed to have first met J.S. Bach.¹¹ Although at this stage of his career Bach's compositions were limited to a few church cantatas and organ works it is hard to imagine that Telemann's contrapuntal style was unaffected by his Weimar colleague – if not at this point, then

⁴ '... mit Blumen bewachsenen Wege ...' Mattheson, Johann, *Critica Musica*, Hamburg 1722-25, vol. I, 358ff. Quoted and translated in: Zohn, *The Ensemble Sonatas*, 237.

⁵ '[Canones]...sind aber einem einzelnen Baume in einem grossen Walde oder wie drüben gedacht einem Zimmer in einem weitläufigem Pallaste zu vergleichen.' Ibid.

⁶ Telemann, *Telemann*, 357.

⁷ The term 'elaborate' means 'contrapuntal' in Reilly's translation of Quantz's treatise. Quantz, *On Playing the Flute*, 113f.

⁸ '... das eine Stimme so viel zu arbeiten hätte als die andre.' In: Telemann, *Lebens-Lauff*, 176.

⁹ In previous reference and in Telemann, *Lebenslauff*, 174 .

¹⁰ 'ein gelehrter Contrapunctist' in: Telemann, *Telemann*, 363.

¹¹ Swack, Jeanne, "Telemann", 475.

later. Mattheson, when naming eight great masters of fugue, includes both men plus the aforementioned Kuhnau.¹²

Beginning with a solo work, here are some instances of Telemann's contrapuntal writing, taken from his instrumental music.

In the tradition of Johannes Schenk (1660–c.1712), Telemann wrote the Sonata TWV40:1 in D for unaccompanied viol, an instrument whose idiom allows contrapuntal capabilities through use of pedal-notes, string-crossing and double or multiple stops. Sometimes part-writing is simply implied and not necessarily maintained, as at the start of the *arioso*,¹³ which in the writer's view is certainly two-part counterpoint for the first 24 bars.

In 1738 a collection of duos for flutes, violins or bass viols was published in Paris as *XIIX Canons mélodieux*, comprising six canonic sonatas (TWV40:118–23). Here the canon is strict and at the octave, with varying distances between entries from movement to movement, a strategy used by Steffani in his duets.¹⁴ These works appeared at the height of a period of experimental combining of strict canon and *galant* style.¹⁵ Parallel movement (in thirds and sixths) between two voices obviously comes about easily in canon, yet it doubles as a strong *galant* feature. A striking example is found in the *adagio* of Sonata no. 1 (118),¹⁶ demonstrating this blend.¹⁷ In Mattheson's article *Die canonische Anatomie* he speaks of the extremes of 'sink[ing] all too easily into pedantry' or on the other hand being 'too *galant* to engage in such cerebral composition'.¹⁸ A

¹² The complete list is: 'Bach, Fux, Händel, J. Krieger, Kuhnau, Theile, Telemann, Walther etc.' Mattheson, *Critica Musica*, vol. I, 358ff. Quoted in: Zohn, *The Ensemble Sonatas*, 236 fn. 104.

¹³ Sonata for Viola da Gamba, TWV40:1, at http://imslp.org/wiki/Sonata_for_Viola_da_Gamba,_TWV_40:1_%28Telemann,_Georg_Philipp%29, 14 Jan. 2012.

¹⁴ Zohn, *Mixed Taste*, 408.

¹⁵ *Ibid.*, 409.

¹⁶ Edited by Niso Ticciati in a version for two cellos, London: Peters 1960.

¹⁷ The *galant* nature of the movement is heightened by use of Lombardic rhythm and sighing motifs.

¹⁸ '... leicht dadurch in die Pedanterie gerathen können ... zu galanten als dergleichen ernsthaften Ausarbeitungen zu führen.' Mattheson, *Critica Musica*, vol. 1, 360. Quoted and translated in: Zohn, *Mixed Taste*, 408.

marriage of the two was Telemann's ideal, its achievement praised by Marpurg¹⁹ amongst others.

Within the genre of the trio sonata – to which Telemann contributed about 130 specimens – there is one²⁰ for recorder, treble viol and continuo TWV42:C2 which is strictly canonic at the unison throughout. In its second movement, the distance between entries of *dux* and *comes* is variable, again in possible emulation of Steffani, in this instance within one movement.²¹

The influence of Corelli is more clearly identifiable. This is true not only of Telemann's early, Italianate examples of the Eisenach and Frankfurt periods but also of some works in collections of the 1720s and 30s.

Rather than reject the 'old' contrapuntal elements as he became more interested in '*galant*' expressiveness, he adjusted their use. Throughout his music there is never exclusive application of one texture, but diverse combinations or even unexpected reversion to conservative contrapuntalism, as in *Musique de Table* (1733) and *Sonates Corellisantes* (1735) written later than the more experimental *Essercizii Musici*.

Thematically-participative bass-lines are an important aspect of fugal writing, and occur especially in Telemann's early trio sonatas of the Italian or Corellian type, resulting in a three-part fugal texture. A clear example, albeit from a little later – c. 1724 – is found in the second movement of Trio Sonata TWV42:f2 for recorder and violin.²² C.P.E. Bach praised Telemann – together with Graun and his father J.S. Bach – for providing perfect examples of 'a good bass theme, worked out with ease [of technique]'.²³

In the *Essercizii* of the late 1720s however, although fugues are prominent, the subject is confined to the upper voices, the bass shifting from thematic polyphony to a

¹⁹ Marpurg, *Abhandlung von der Fuge*, vol. 2, 94f. Quoted and translated in: Zohn, *Mixed Taste*, 409f.

²⁰ Edited by Hugo Ruf, Zürich: Pelikan 1971.

²¹ Zohn, *Mixed Taste*, 408.

²² Edited by Albert Rodemann, Celle: Moeck 1939.

²³ 'Ein gutes Bassthema mit einer ungezwungenen Ausarbeitung ...' quoted in: Fleischhauer, "Die Musik Georg Philipp Telemanns", 68.

harmonically-based function,²⁴ this being an eloquent manifestation of the move from old to new, namely to *galant* homophony.

The fast-movement fugues of *Sonates Corellisantes* all include thematic bass-lines, Telemann's counterpoint often becoming denser than Corelli's. Sonata no. 5 has a fugue with four subjects. Yet alongside these are to be found *galant* features, as in the opening movement of no. 6 given over completely to *galant* style, with its pastoral echoes, drones and parallel movement.²⁵ Clearly Telemann did not settle predictably into formulaic composing; neither in general, nor particularly in his trio sonatas.

His quartet writing fulfilled the recommendations laid down by both Scheibe (1740) and Quantz (1752), the latter being more exacting in his preference for strict contrapuntal writing and equal-voiced polyphony in the three upper instruments.²⁶ One of Quantz's points concerns invertible counterpoint, an example of which exists in Telemann's Quartet TWV43d:1 from *Musique de Table II*,²⁷ permitting the treble recorder part to be played two octaves lower on cello or bassoon.²⁸

In the first of the 1730 *Quadri*²⁹ TWV43:G1 the third movement is a triple fugue. As the other set of so-called 'Paris' quartets, the *Nouveaux Quatuors* (1738) plays a central role in this study, further discussion of its contrapuntal elements is reserved for Chapter Six.

Finally, there are two instances from the concerto genre in which Telemann appears to be reversing his own positioning of contrapuntal and 'lighter' styles. Whereas elsewhere he often introduces *galant* elements into the prevailing Baroque 'learned' style to create a more accessible, more homophonic texture, here he employs counterpoint as a contrast to rusticity, creating an unexpected mood of solemnity. This could of course have been done with a sense of irony or comedic incongruity. Whatever the case, Telemann achieves this by means of suspension chains in the case of the double

²⁴ Quantz had laid down several guidelines to successful trio writing in his *Versuch*, of 1752. One of these concerns this issue, namely that the two principal parts be composed in such a manner that a harmonically conceived bass can be written beneath them. In: Quantz, *On Playing the Flute*, 317.

²⁵ Zohn, *Mixed Taste*, 451.

²⁶ Oleskiewicz, Mary, "Quantz's *Quatuors* and other works newly discovered", in: *Early Music* November (2003), 491.

²⁷ Edited by Johann Philipp Hinntenthal, Kassel: Bärenreiter 1962.

²⁸ Zohn, *Mixed Taste*, 359.

²⁹ Edited by Walter Bergmann, Kassel: Bärenreiter 1965.

Concerto *alla francese* TWV53:G1, and by more suspensions and canonic figures over a pedal note in the scherzo of the violin Concerto TWV51:F4.³⁰ The fact that the former example is from the Frankfurt period (1712–1721) and the latter a relatively late work (after 1740) illustrates emphatically that here was an individualist flexible and innovative throughout his composing career, experimenting with and above all combining many styles. In these examples he added the juxtaposing of ‘high’ (‘learned’) and ‘low’ (comic) styles, as described by Scheibe in 1745,³¹ to his fusion of other styles and textures such as polyphony, *galant* homophony, national and folk styles.

At this point, between the foregoing discussion of strict, contrapuntal style and the following section on *galant* style it seems appropriate to quote Johann Friedrich Agricola (1720–1774). In his admiring letter to Telemann in November 1752 he says he has learnt from Telemann’s music how ‘learned’ counterpoint may be combined with a flowing ease and inventive liveliness. He ends by exclaiming: ‘How much the study of Telemannesque works still edifies me here [in Berlin]!’³²

2. Galant Style

The *galant* lifestyle was cultivated in France from the mid-17th century, and spread to other parts of Europe over the next one hundred years. It was reflected in art and literature, especially in paintings³³ portraying scenes of an idealised rustic and hedonistic life – natural yet at the same time displaying the trappings of sophistication. Poetry discarded over-refined artfulness for brevity, clarity, naturalness and free expression.³⁴ Philosophers generated a great deal of writing on the aesthetic of the style; to Voltaire (1694–1778) being *galant* simply meant ‘seeking to please’ – others and oneself.³⁵

³⁰ These two works are discussed by Zohn, *Mixed Taste*, 501.

³¹ Ratner, Leonard G., *Classic Music: Expression, Form and Style*, New York 1980, 364.

³² ‘Und wie sehr erbauet mich noch hier [in Berlin] die Betrachtung Telemannischer Werke!’ Quoted in: Fleischhauer, Günter, “Die ‘galante’ und die kontrapunktische Schreibart Telemanns im Urteil Friedrich Wilhelm Marpurgs” in: *Annotationen*, 245.

³³ Of, for example, Jean-Antoine Watteau (1684-1721) and François Boucher (1703-1770).

³⁴ Seidel, “Galanter Stil”, 984.

³⁵ Hartz, Daniel and Brown, Bruce Alan, “Galant”, *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/10512>, 25 Feb. 2011.

At German courts such as Braunschweig and in commercial and literary centres like Hamburg and Leipzig – all places with which Telemann was associated – society strove to mirror and improve upon French *galant* style in art and life. This played out in fashionable social circles promoting the urbane pleasures of reading, conversation,³⁶ card-playing, coffee³⁷ and tobacco.³⁸ Wilhelm Seidel writes that the Germans applied knowledge and judgement to the French elegance of the *galant* phenomenon.³⁹

In 1725 Johann Christoph Gottsched (1700–1766) described the typical day of an indulged young man as including playing the ‘viol da gamba’ [sic] and having a clavier lesson.⁴⁰ The cultivation of music was evidently perceived to be part of the refined *galant* lifestyle. Music was indeed becoming increasingly accessible after having been largely the preserve of the aristocracy, and was now being published more for a middle-class amateur market than for the professional court musician.⁴¹ Telemann perpetuated this trend in his own strenuous publishing, public concert-giving and dissemination of music in the fortnightly journal *Der getreue Music-meister* (1728/29).

Only in the 1700s had the *galant* concept begun to be associated with music,⁴² Mattheson and Quantz being its earliest formulators. The term seems however to have had ‘shifting applications’ throughout the eighteenth century.⁴³ Writers like William S. Newman (*The Sonata in the Classic Era*, 1963) and David A. Sheldon describe two phases within the style – to be outlined presently. For the purposes of this work we shall concentrate on the first, to which Telemann and, to a lesser extent Guillemain belong.⁴⁴

³⁶ In France the title of Guillemain’s work *Conversations galantes et amusantes* embodies this significant preoccupation of the time.

³⁷ Coffee-houses sometimes served as rehearsal- and concert-venues, generating ready audiences. Telemann and his student Collegium Musicum benefited from this in Leipzig in the early 1700s.

³⁸ Seidel, “Galanter Stil”, 984.

³⁹ *Ibid.*, 986.

⁴⁰ “[He] begins his day with coffee in bed, playing his viol da gamba, having a clavier lesson, reading poetry of Hofmannswaldau or Menantes, brushing his teeth, and having his hair curled.’ Quoted in: Sheldon, “The Galant Style Revisited”, 244 fn. 25.

⁴¹ Radice, “The Nature of the *Style galant*”, 616.

⁴² Seidel states that this occurred in the 1600s too. In: Seidel, “Galanter Stil”, 983. This is being disregarded in the light of its having no relevance to Telemann’s composing period.

⁴³ Aspden, Suzanne, “Bach and the Feminised *Galant*”, in: *Understanding Bach* 5 (2010) 10.

⁴⁴ Other composers commonly listed with Telemann as showing some *galant* style-characteristics of Sheldon’s ‘first’ phase are: Mattheson, Caldara, A. Scarlatti, Keiser, Händel and J.S. Bach.

Consistent with the root of the word, *galer* – to be merry – *galant* style had, above all, to be pleasing. In 1728 the composer Johann David Heinichen (1683–1729) wrote that ‘a good composer of taste’ ought to make ‘his music, as a matter of course, popular and pleasing to the reasonable world’.⁴⁵ In mid-century Scheibe and Quantz adopted Mattheson’s earlier use of the word *angenehm* – pleasant – re-inforcing its aesthetic value.⁴⁶ In 1764 the philosopher-musician Jean-Jacques Rousseau (1712–1778) expressed the expectation that music move and please us, and that it keep our interest and attention.⁴⁷

This ‘pleasingness’ then, complements the Enlightenment ideals of clarity and naturalness, all of which represented to many eighteenth-century writers⁴⁸ the exact opposite of the ‘learned’ Baroque style. This distinction between the rule-bound and the free, the heavy and the light, was however less sharp in the first half of the century. Kuhnau and Marpurg both noted contrapuntal examples which simultaneously satisfy *galant* requirements, the latter citing Telemann and Johann Friedrich Fasch (1688–1758) as composers whose music pleases and moves even those ‘who understand nothing of the learned mysteries of crab canons’.⁴⁹

The pursuit of ease, pleasantness and accessibility led Mattheson, however to contemplate the dilemma of the composer’s choice between meeting his own, artistic standards and those of an easily-pleased listener. In 1752 Quantz expressed concern at the trend of rejecting the musically difficult.⁵⁰ Consideration of this issue leads to that of gender in eighteenth-century thinking: much *style galant* music was intended for the instruction and entertainment of female amateurs to whom it appealed, according to Ernst Gottlieb Baron (1696–1760) because of its free, lively, ‘almost careless and trifling’ nature.⁵¹ In Germany, in the 1740s Michael Scheuenstuhl (1705–1770)

⁴⁵ Yearsley, David, *Bach and the Meanings of Counterpoint*, Cambridge 2002, 94. Quoted in: Aspden, “Bach and the Feminised *Galant*”, 14f.

⁴⁶ Sheldon, “The Galant Style Revisited”, 259.

⁴⁷ Hogwood, Christopher, *The Trio Sonata*, 1979, 113.

⁴⁸ Including C.P.E. Bach and Marpurg.

⁴⁹ ‘... der auch nichts von den schweren Geheimnissen der krebsgängigen Canons versteht, ...’ in: Seidel, “Galanter Stil”, 987.

⁵⁰ Aspden, “Bach and the Feminised *Galant*”, 14.

⁵¹ *Ibid.*, 16.

published harpsichord pieces in the current, fashionable taste,⁵² he said, and written for young ladies. Their titles express the intention to delight the soul and the ear.⁵³

Baroque counterpoint, on the other hand, represented the masculine to theorists like Marpurg. In his preface to Bach's *Kunst der Fuge* in 1752 he lamented its frequent absence, saying it was needed to counter the *galant*-associated 'spreading rubbish of womanish song'.⁵⁴

As to its musical roots, both Scheibe and Quantz believed that *galant* writing originated in Italian theatrical style,⁵⁵ the early eighteenth-century *bel canto* manner serving as the ideal musical quality.⁵⁶ Many modern scholars have agreed, attributing the simple, two-voice texture of much *galant* music to Italian opera.⁵⁷ Reference to this appears too in Christopher Hogwood's comment concerning the hybridism of *galant* style: 'A French adjective celebrating the acceptance of Italian fluency first circulated by Germans.'⁵⁸ – one of those Germans being, of course, Telemann.

In considering *galant* characteristics, one should bear in mind the term's application over almost a century, the changes it underwent and furthermore its previously-mentioned two-phase division by some scholars.⁵⁹ In brief, the first phase was felt to retain some Baroque contrapuntal features alongside a predictable thinning or simplifying of polyphonic texture; unity of 'affect' within a movement and more varied harmony than was found later. The second phase, seeking a new freedom, found it in simpler melodies (simpler despite increased motivic ideas), often simpler harmony, homophonic texture, slower harmonic rhythm and freer handling of dissonance.

⁵² Radice, "The Nature of the *Style galante*", 624.

⁵³ *Gemüths- und Ohr-ergötzende Clavier-Übung* in: Drummond, Pippa, "Scheuenstuhl, Michael", *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/24831>, 9 Mar. 2012.

⁵⁴ Quoted and translated in: Aspden, "Bach and the Feminised *Galant*", 16.

⁵⁵ As opposed to its more polyphonic instrumental style. For examples of Italianate contrapuntal style in genres such as the sonata and concerto, see Section One of this chapter.

⁵⁶ Hertz, Daniel and Brown, Bruce Alan, "Galant", *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/10512>, 25 Feb. 2011.

⁵⁷ Cudworth and Dahms for example in: Radice, "The Nature of the *Style galant*", 615.

⁵⁸ Hogwood, *The Trio Sonata*, 113.

⁵⁹ These include Ernst Bücken (1924), William S. Newman (1963) and David A. Sheldon, the first two referred to in: Sheldon, "The Galant Style Revisited", 240, fns 1 and 2.

Overarching this two-phase view is another, expressed by Seidel and quoted by Hertz and Brown, namely of the changing implication of the term *galant* from ease and gracefulness of manner early in the century, to an empty, artificial one later.⁶⁰ In northern Germany this superficiality of the 1770s was transformed and given substance in the sensitive *empfindsamer Stil*.

To return to earlier decades, here are the commonest characteristics encountered in *style galant* music, with reference to a few of Telemann's instrumental chamber works up to the time of the *Nouveaux Quatuors*, whose *galant* traits will be illustrated in Chapter Six.

Firstly, melodies of the *galant* style tend to be light and *cantabile*, clearly differentiated from their simple accompaniments. Motifs are plentiful and contrasted,⁶¹ generally constituting regular phrases – sometimes short, sighing ones separated by expressive rests. Ornaments and melodic 'figures'⁶² are an indispensable feature, including written-out and 'drooping' appoggiaturas. All these are to be found, for instance, in the *cantabile* and *arioso* movements of the e minor Sonata⁶³ for viol and continuo TWV41:e5.

Galant harmony tends towards simplicity as it gradually frees itself from the contrapuntal constraints of the old church style although, as mentioned above, the earlier *galant* period includes counterpoint alongside homophony – as in the first 12 bars of the *presto* of Trio Sonata TWV42:D9.⁶⁴

There is frequently a marked slowing of harmonic rhythm as harmony becomes subservient to melody.⁶⁵ Other features are: a gently-pulsing bass-line, or 'drum-bass',

⁶⁰ Hertz and Brown, "Galant".

⁶¹ As for example in the opening movement of the quartet in d from *Musique de Table II* [TWV43:d1].

⁶² Seidel, "Galanter Stil", 988.

⁶³ *Essercizii Musici*, edited by Klaus Hofmann, Kassel: Bärenreiter 1965.

⁶⁴ *Ibid.*

⁶⁵ '... to make it more clear and perceptible', to complete the thought, in the words of Scheibe, *Critischer Musikus*, 128f. Quoted and translated in: Sheldon, "The Galant Style Revisited", 259.

the 'pastoral' drone⁶⁶ and the ubiquitous use of parallel thirds and sixths between voices. All these are present in the *pastorale* of the above trio sonata.

Arpeggio figures are common, as are 'Alberti' and 'Murki'⁶⁷ basses as well as formulaic cadences such as iib Ic V I. In the last movement of Trio Sonata TWV42:E^b 2,⁶⁸ most of these characteristics are amply demonstrated. Also present is the typical parallel movement between upper voices, ornamentation and the use of triplets and the *alla zoppa* rhythm to be mentioned below.

Regarding texture, a step between polyphonic and *galant* writing was taken when non-thematic basses were introduced as seen in the *presto* of TWV42:D9, for violin, viol and B.C. This was followed eventually by complete replacement of equal-voice part-writing with melody and accompaniment, as for example in a further Trio Sonata TWV42:D5, for two flutes and B.C.⁶⁹ The characteristic *galant* texture then, is homophonic and light.

Chapter Six will however show many instances in the *Nouveaux Quatuors* of neighbouring polyphony and homophony, and of 'conversational' technique through the employment of *durchbrochene Arbeit*.⁷⁰

Rhythmic characteristics of *style galant* include a high level of contrast. A fine example of this is the second movement of the Trio Sonata for two violins TWV42:E^b 2.⁷¹ In general, the following rhythms appear frequently: triplets, Lombardic (a reversed dotted rhythm, the short, first note stressed) and *alla zoppa*⁷² (syncopated, usually the

⁶⁶ Pastoral and rustic elements in the list remind us of the Naturalism which evolved in the eighteenth century, championed by Rousseau. Artistically it encouraged the depiction of Nature and idealised rusticity. Telemann valued the notion of imitating the sounds of Nature and of attempting to express human nature.

⁶⁷ Based on a broken triad figure and broken octaves respectively.

⁶⁸ *Musique de Table I*, edited by Hans Joachim Moser, Wiesbaden: Breitkopf & Härtel 1959.

⁶⁹ *Musique de Table III*, edited by Johann Philipp Hinnenthal, Kassel: Bärenreiter 1963.

⁷⁰ A texture in which all instruments in the piece state thematic material in free and colourful alternation, and in different pairings. Although homophonically-based the *durchbrochene* principle allows for independence in the horizontal dimension. While equal-voiced it is certainly not contrapuntal.

The *Style galant* period saw the social phenomenon of almost obsessive cultivation of conversation as an artform. The links between this and musical dialogue will be expanded on in the ensuing two chapters.

⁷¹ In this movement a rhythmic motif is transformed many times to provide enlivening variety without sacrificing unity. *Musique de Table I*.

⁷² *zoppicare* (It.) 'to limp'.

configuration 'short-long-short'). Anacrusis is typical in many dance-like *Galanterie* pieces.

A rustic feature associated with the Naturalism of the time is the 'pastoral' echo. In an example in the first movement of *Quadri* no. III⁷³ all instruments are involved. But in the later *Nouveaux Quatuors*⁷⁴ it is one instrument – the viol – which echoes the flute and violin and in so doing, creates an engaging 3+2 five-bar phrase.

Movement titles such as *Pastorale*, *Soave*, *Mesto* and *Affettuoso* are favoured in *galant*-style writing, nine occurring in the 12 trio sonatas of the *Essercizii Musici*, for example. Lastly, it has been suggested⁷⁵ that the optimism and hedonism of the *galant* outlook shows itself in a preference for major keys. In the Trio Sonata TWV42:D9 Telemann chooses the movement key-plan: D D A D whereas one would expect the third movement to be in the relative or possibly the parallel⁷⁶ minor.

Although Radice argues against the fusion theory put forward by early twentieth-century scholars such as Dahms and Cudworth,⁷⁷ his summary of their thoughts on the *galant* eloquently describes Telemann's contributions to and place in the style:

'Galant music had its origins in French dances, interacted with Italian opera, and ultimately found its supreme expression in the instrumental works of the characteristically thorough Germanic composers of the eighteenth century.'⁷⁸

⁷³ *Quadri* TWV43:A1.

⁷⁴ In Suite no. VI, the fourth movement.

⁷⁵ By Joseph DuBose, in programme notes for Classical Connect.com. He says that major keys are more suited to the 'lighthearted quality' of the *galant* style. www.classicalconnect.com/Quartet_Music/Haydn/String_Quartet/3630, May 31, 2012.

⁷⁶ 'Parallel key' is used for major and minor sharing the same tonic eg C major and c minor. "Parallel key", *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/20876>, 5 May, 2012.

⁷⁷ Dahms and Cudworth agree that the *style galant* was not aligned to any one person, genre, idiom or country but was a fusion of eclectic styles. In: Radice, "The Nature of the *Style galant*", 613.

⁷⁸ Radice, "The Nature of the *Style galant*", 613.

3. *Mixed Taste* – *Vermischter Geschmack*

The flattering passages contained in Italian movements,
the unaffected cheerfulness flowing from the Frenchman's songs;
the sprightly, contrapuntal nature of the British;
even what the Poles have sought out for their pleasures,
where jest has devoted itself to music:
through his pen, his mouth and his hand, the industrious German
will here present all this for the glory of his country
and the pleasure of his listeners.⁷⁹

In the same year – 1722 – that Mattheson expressed the belief that a new, German style should be created from the best of the Italian and French, Telemann wrote a cantata text incorporating the above verse, which was also used in the programme notes as information about what the concert-goer could expect.⁸⁰ Clearly he saw himself as an amalgamator of diverse national art-music and folk styles long before Quantz and Lorenz Christoph Mizler⁸¹ (1711–1778) set this out in the early 1750s as the Germans' role.

Quantz famously discusses the matter in his treatise, suggesting in closing that the cross-pollination resulting in a Mixed Taste or *vermischter Geschmack* be called 'German style' as it was initiated and established by Germans and is furthermore not unacceptable to other nations. Foreign composers, he continues, have often been better received in France and Italy than have native ones. If certain requirements are met, he says, a good, universal style will emerge with something to please everyone. These

⁷⁹ 'Was Welschland schmeichelndes in seine Sätze schliesset, Die ungezwung'ne Munterkeit,
So aus der Franzen fließet; Der Britten springendes gebund'nes Wesen;
Ja, was Sarmatien zu seiner Lust erlesen, Bey welchem sich der Scherz den Tönen weyht:
Diess alles wird der Teutsche Fleiss, Zu seines Landes Preis, Mehr aber noch, die Hörer zu vergnügen,
Durch Feder, Mund und Hand allhier verfügen.'
Georg Philipp Telemann: Singen ist das Fundament zur Music in allen Dingen: Eine Dokumentsammlung,
edited by Werner Rackwitz (Leipzig: Reclam, 1981) no. 22. Quoted and translated in: Stewart, *G.P. Telemann in Hamburg*, 109.

⁸⁰ *Ibid.*

⁸¹ Quantz, *On Playing the Flute*, 341f.
Mizler, Lorenz Christoph, *Musikalische Bibliothek*, vol. 4, Leipzig 1754, 105. Quoted in: Reipsch, Ralph-Jürgen, "Dokumente über Telemann und sein Verhältnis zur französischen Musik: Mizler über die Musik deutscher Komponisten in Italien, England und Frankreich",
http://telemann.magdeburg.de/ausstellung/inhalt_012.html, 14 Jan. 2011.

requirements include French and Italian willingness to emulate the German ability to imitate and blend styles, as 'pure' national modes have failed to satisfy.⁸²

Mizler at about the same time extols Johann Adolf Hasse (1699–1783), Händel and Telemann as German composers completely at ease in foreign styles and thoroughly accepted and admired in Italy, England and France respectively.⁸³

A French writer Louis Bollioud-Mermet (1709–1794) moreover praised Telemann's⁸⁴ skill in adopting foreign styles without compromising his own identity and origins, and criticised French composers for completely forgetting their homeland and discarding its musical language in their effort to imitate foreigners.⁸⁵ Telemann's own compatriot, Scheibe, although not favouring the Mixed Taste himself, expressed amazement at how Telemann could absorb several styles without compromising his individuality.⁸⁶

The not-unknown impulse to unite the musical and verbal languages of Europe took shape in Telemann's opera *Orpheus oder Die wunderbare Beständigkeit der Liebe*⁸⁷ (TVWV21:18), first performed for a cosmopolitan Hamburg audience in 1726. Its text included German, French and Italian and was set to music in corresponding national idioms, the mixed musical styles of Italian aria, French ensemble and German recitative being underpinned by its mixed-language libretto.⁸⁸ This illustrates to this author Telemann's seeing himself as European and not only German.

In 1730 J.S. Bach described the diverse demands made of musicians in Germany, saying that 'they [were] expected to be capable of performing at once and *ex tempore* all kinds

⁸² Quantz, *On Playing the Flute*, 342. The question of a German Style versus mere eclecticism cannot be accommodated in this study. See Chapter Four, Section One for a reference thirty years prior to Quantz's, to the practice of a mixed style - *Goût-Réunis* - by Frenchman, Couperin.

⁸³ Reipsch, Ralph-Jürgen, "Dokumente über Telemann", <http://telemann.magdeburg.de/ausstellung/inhalt012.html>, 14 Jan. 2011.

⁸⁴ Along with Vivaldi's, Locatelli's and Händel's.

⁸⁵ Bollioud-Mermet, Louis, *De la corruption du goût dans la Musique Francaise*, Lyon 1746, 2647. Quoted in: Lange, Carsten, "Georg Philipp Telemanns Nouveaux Quatuors (Paris 1738)", in: *Telemann und Frankreich*, 91.

⁸⁶ Zohn, *The Ensemble Sonatas*, 169 fn. 39.

⁸⁷ 'Orpheus or The Wonderful Constancy of Love'.

⁸⁸ Advertising material for the modern premiere of this work in Magdeburg on 13 March 2010. In: *Magdeburger Telemann-Festtage Programmheft* no. 20 "Spielräume. HofMUSIKstadt", 2010. Also in: Lütteken, Laurenz, entry "Telemann", in: *Die Musik in Geschichte und Gegenwart*, ed. by Ludwig Finscher, Personenteil 16, Kassel 2006, col. 658.

of music, whether it come from Italy or France, England or Poland.⁸⁹ This echoes Telemann's description in the verse quoted above. Gottshed said in 1728 that Telemann followed 'sometimes the Italian, sometimes the French, and often also a mixed manner.'⁹⁰ The composer himself, writing the following year adds Polish to the other two national styles.⁹¹

Before his Frankfurt and Hamburg years which produced these examples, and as discussed in the previous chapter, Telemann immersed himself in French, Italian and Polish styles. From initial mastery of the first two – at Hildesheim, Leipzig and Sorau – he set about combining them.

The preface to the collection of oboe sonatas *Die kleine Cammer-Music* (1716) states Telemann's intention to 'present something for everyone's taste'.⁹² This refers not only to the technical and musical accessibility of the sonatas but also to the presence of Italian and French elements side by side. It includes movement titles, tempo indications and forms reflecting both national styles. Like most German composers Telemann tended to withdraw from the ongoing French/Italian rivalry and use the best of each, uniting them in his cultivation of the new *vermischter Geschmack*.⁹³

At first this mixing took place in neighbouring movements within one work, then within one movement, and sometimes with the added factor of three instead of two national styles.

⁸⁹ '... Sie sollen *capable* seyn, allerhand Arthen von *Music*, sie komme nun aus *Italien* oder *Franckreich*, *Engeland* oder *Pohlen*, so fort *ex tempore* zu *musiciren*.' In *Bach-Dokumente 1: Schriftstücke von der Hand Johann Sebastian Bachs*, ed. by Werner Neumann and Hans-Joachim Schulze, Kassel 1963, no. 22. Quoted in: Zohn, *Mixed Taste*, 3. Certainly English is the rarest influence of the four in Telemann's writing, being confined mainly to country dance-types from Britain. In the Overture-Suites we find several instances of the *Angloise* and the Hornpipe, and single appearances of *Irlandoise* and *Ecoisaise*. In: Zohn, *Mixed Taste*, 38.

Intellectual and commercial ties between England and Hamburg were well-established. Telemann will have become familiar with English thinking, customs and music through his friends Mattheson, anglophilic Brockes and, of course the naturalised Englishman, Handel. In: Stewart, *G.P. Telemann in Hamburg*, 76-79.

⁹⁰ '... folget zuweilen der Welschen, zuweilen der Französischen, oftmals auch einer vermischten Art...' Gottsched, Johann Christoph, *Der Biedermann*, 20/12 (1728). Quoted and translated in Zohn, *The Ensemble Sonatas*, 169.

⁹¹ Telemann, *Brief*, 2v.

⁹² '... allen etwas nach ihrem Geschmack vorzulegen.' Quoted and translated in Zohn, *Mixed Taste*, 274. These sonatas are TWV41:various.

⁹³ Seidel, Wilhelm, "Georg Philipp Telemann und die französische Musikästhetik" in: *Telemann und Frankreich*, 14.

As in the oboe solo sonatas, many trio sonatas of the 1710s and early 1720s juxtapose the two styles in successive movements – not yet within the same movement. In TWV42:g15 for flute and viol, we find an Italianate fugue – *vivace* – an Italianate *cantabile* and finally a French passepied *en rondeau*, complete with an identifying *doucement* marking.⁹⁴

The Suite for recorder, strings and continuo⁹⁵ TWV55:a2 from c. 1725 occupies an interesting place in this process of gradual integration: the opening movement uses two styles, being a typical French overture whose fast section however takes on the nature of an Italian concerto.⁹⁶ Thereafter a particular style is confined to whole movements but a third national style is introduced: there is a succession of six dances – all French except for an Italian air and a polonaise, with its defining variety of Polish dance rhythms in the string sections [A]. The middle section [B] is one in which the recorder spins a more sophisticated variation on the simpler Polish dance-type melody. This shows Telemann linking the folk-derived with art music, a further dimension of Mixed Taste.

In the *Essercizii Musici* trios and others of the later 1720s Telemann starts more frequently mixing two styles within a single movement. There are in fact three national elements in the last movement of TWV42:d7 for recorder and treble viol⁹⁷ (1726–1730). In this gavotte *en rondeau* the French rondo *refrain* is accompanied by an Italianate walking bass. Then each episode is in a different national style: the first, French; the second, Italian passage-work and the third, unmistakably a Polish mazurka. This last is presented in the parallel major key and features drones and the simple harmony of Polish folk style.

One of Telemann's last sonata collections is the *XII Solos, à Violon ou Traversiere, avec la Basse chiffrée* (1734), showing mastery of all the latest trends and incorporating examples of mixed style. There is a variety of movement-types drawn from Italian and

⁹⁴ Discussed in Zohn, *Mixed Taste*, 223 and 225; and in Zohn, *The Ensemble Sonatas*, 170.

⁹⁵ Edited by Horst Büttner, London: Eulenberg 1939. The title *Concert en ouverture* – represents Telemann's interest in mixing genres.

⁹⁶ Anderson, "A Tercentenary Reassessment", 502.

⁹⁷ Edited by Manfred Ruëtz, Mainz: Schott 1939.

French models – traditional Italian sonata and French overture or *ordres*.⁹⁸ As to national influences in the text itself, there is an example of combination of the Italian and French in the last movement of an otherwise clearly French work, the final Sonata TWV41:f#1.⁹⁹

Two movements in the collection feature the Polish idiom. In the last movement of Sonata no. 9 TWV41:h5 it is initially dominant, but is not applied throughout. The second example is the second movement of Sonata no. 7 TWV41:d3 which is entirely given over to the idiom,¹⁰⁰ displaying a lengthy tonic-based opening, simple and repeated tonic-dominant jumps and a lively Lombardic rhythmic figure.

In this discussion I have followed Quantz's vision of Mixed Taste, namely that of blending the styles of foreign nations, chiefly France and Italy. He does however also refer to the tastes of 'various peoples',¹⁰¹ and these Telemann certainly embraced. In as far as French and Italian styles were respectively predominantly homophonic and polyphonic, this textural mixing common in Telemann's music is part of the national blend. Other levels at which it occurs are of hybridised genres, rustic or comic versus serious style and finally, descriptive versus absolute music.

An example of Telemann's mix of styles on several planes simultaneously is seen in the Trio Sonata (TWV42:E^b 3) for oboe, keyboard and B.C.¹⁰² – which scoring immediately places it in the 'blended genre' category, the novel '*obbligato* keyboard' type of trio.

In the fourth movement national features are present in the French *chasse* character, achieved by intermittent horn-calls and bugle signals. Alongside these are Italianate *passagi* and fugato sections, demonstrating the combination of homophonic and fugal.

⁹⁸ Swack, Jeanne, "Die Sonatensammlung als Katalog: Nationalstile und Satztypen in den 'XII Solos, à Violon ou Traversiere, avec la Basse chiffrée' (1734) von Georg Philipp Telemann", in: *Volksmusik und nationale Stile*, 77.

⁹⁹ *Ibid.*, 87.

¹⁰⁰ *Ibid.*, 89. Observations made from sound recording at http://www.arkivmusic.com/classical/album.jsp?album_id=127086, 9 Feb. 2012.

¹⁰¹ '... verschiedener Völker ...' in: Quantz *On Playing the Flute*, 342.

¹⁰² *Essercizii Musici*, edited by Klaus Hofmann, Kassel: Bärenreiter 2009.

At the same time there is a juxtaposing of the descriptive 'hunt' elements and the surrounding absolute music.

A final level of contrast is that between the comic and the serious – in this case the rustic rather than comic. The rusticity of the hunt scene alternates with music of the 'learned', contrapuntal style, including here, moreover, a thematic bass.

Günter Fleischhauer speaks of the use of foreign style-characteristics as succeeding not separately, but in their blending. With this integration of styles and composition-techniques as well as the bringing together of folk- and art-music Telemann served the Enlightenment ideal¹⁰³ of Mixed Taste and played a role in developing early-Classical German instrumental music.¹⁰⁴

As for Telemann himself, he expresses the wish that although what he has written may not be to all tastes it should not be dismissed, as 'those things which do not please could [still] be of benefit'.¹⁰⁵ He wrote this in 1718 with many years remaining in which to seek to please everyone – largely through practising a *vermischter Geschmack*.

¹⁰³ The diffusion of culture, described in: Hertz, Daniel, "Enlightenment", *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/08841>, 23 Mar. 2012.

¹⁰⁴ Fleischhauer, "Zur Instrumentalen Kammermusik", in: *Annotationen*, 161.

¹⁰⁵ '... le cose, che non piacciono, si possono godere.' in: Telemann, *Lebenslauff*, 180.

CHAPTER FOUR

PARIS

1. Background

The cultural legacy of Louis XIV of France was one of attempted insularity and protection of national style. This was successful up to a point, but in Paris there were always aristocrats prepared to risk royal disapproval by importing foreign musicians, especially Italians, for their fashionable *salons*.¹ Another sign of the absolutist régime's impact was the concentration of the finest musical activity at Versailles and in Paris. By 1700 a situation existed by which the best musicians were summoned to serve at court, often to the detriment and neglect of music in the provinces.²

After the king's death in 1715 musical life in the capital was revitalised by the overt welcoming of outside influences³ and by moving the court from Versailles to the relative cultural freedom and abundance now to be found in Paris.

In 1722 when the young Louis XV took power he re-established the royal court at Versailles, but artistic life in Paris continued to flourish. The influx of foreign musicians and artists expanded public taste to embrace Italian as well as native French styles, demonstrated by what François Couperin (1668-1733) in 1724 called '*Les Goût-Réunis*' (the Mixed Taste).⁴ The king's personal leaning was towards pastoral simplicity in the arts. He was not as seriously devoted to music as had been his predecessors, and the *musique du roi* began to lose its controlling function.⁵

With music increasingly accessible outside royal and aristocratic circles, and with instrumental music now liberated from singing, the church and the chamber, public

¹ Sadie, *Companion*, 97.

² Lesure, François et al., "France", *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40051>, 9 Feb. 2012. Guillemain was such an individual.

³ Sadie, *Companion*, 97f.

⁴ *Ibid.*, 99. Couperin and Rameau were largely responsible for liberating French music from the powerful grip of Lully's influence.

⁵ Lesure, "France".

concerts in larger venues came into being.⁶ A wider listenership emerged, albeit still with hierarchical layers, identified by Lecerf de la Viéville (1674–1707) as the learned, the public and the Connoisseurs.⁷ Although written in 1704–1706 his work containing this description was still widely-circulated in 1725 and presumably still applicable.

This was the year which saw the founding by Anne Danican Philidor of the most important concert-series of the century, the *Concert spirituel*, held in large halls of the *Tuileries* Palace, made available by Louis XV.⁸ These concerts were to feature works of Telemann during and after his visit in 1738, details of which will be discussed presently.

There had been other series from at least 1713 onwards, but the *Concert spirituel*, together with the *Concerts Français* and *Concerts Italiens* were the first regular subscription concerts in France.⁹ The *Spirituel* offered instrumental and vocal music on days when the *Académie Royale de Musique* was not performing opera,¹⁰ and was the longest-running and most socially-inclusive eighteenth-century concert organisation. Despite featuring some foreign composers it nevertheless showed a strong preference for French music – a fact noted by Quantz after his visit to Paris in 1726.¹¹ The state monopoly of the series limited the number of other public performances however, so that private concerts in homes and *salons* became extremely important and popular.¹² Even before the *Spirituel* series, Joachim Christoph Nemeitz reported that by 1723 one could attend a concert every day in the capital.¹³

⁶ Grosse, Hans, “Telemanns Aufenthalt in Paris”, in: *Händel-Jahrbuch* 10/11 (1964/1965), 130 fn. 20.

⁷ ‘The learned are masters of music, musicians by estate, trained by the rules. The public is the multitude, the great number, who have not been raised to special knowledge and are guided in their judgements only by natural sentiment. Connoisseurs are those who are . . . half the one, half the other, . . . owing as much to the rules as to natural sentiment.’ In: Lecerf de la Viéville, Jean Laurent, *Comparaison de la musique italienne et de la musique française*, Brussels 1704-06. Translated by Oliver Strunk. Quoted in: Weber, William, “Learned and General Musical Taste in Eighteenth-Century France”, in: *The Past and Present Society* 89 (1980), 67.

⁸ Lesure, “France”.

⁹ Summers, “La Mort de la Viole”, 48.

¹⁰ Lesure, “France”.

¹¹ He described the French as suffering badly from a prejudice against foreigners’ music, an affliction which would impede their improvement in musical taste. In Lescat, Philippe, “Georg Philipp Telemann im Concert spirituel”, 58.

¹² Weber, “Learned and General Musical Taste”, 76.

¹³ Anderson, Gordon A., et al., “Paris”, *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40089>, 10 Feb. 2012.

Concert-going was still a group experience; social behaviour is described by William Weber thus: etiquette permitted talking, moving about, card-playing and even the occasional fist-fight.¹⁴ In 1757 an anonymous author wrote, under the pseudonym Ancelet: ‘... concerts are attended by a large number of idle people ... women are the ornaments ... Only a few among the public are able to judge talent, or even to talk about it, since the largest number simply come to amuse themselves, to chat, and to show themselves about.’¹⁵

Weber also points out that concerts and the opera afforded men the opportunity to liaise with young women of easy virtue. Even at the *Concert spirituel* beautiful young singers with reportedly ‘libertine inclinations’ provided company at ‘small, intimate dinners [which] would succeed the spirituality of the concert’.¹⁶

By 1725 the dominant musical theatre in Paris was the *Académie Royale de Musique* – or the *Opéra* – rivalled by the popular *Opéra-Comique* and the *Comédie-Italienne*,¹⁷ established in 1715 and 1716 respectively under the progressively-minded regents.¹⁸ Nemeitz gives his impressions of the Paris *Opéra* in his *Séjour de Paris* (1727), comparing its running and its nearly 200 personnel with a small republic. There were generally three performances per week in the theatre of the *Palais Royal*, including operas by Lully and ‘new’ composers¹⁹ of the anti-Lullian school. Unfortunately we have no record of which performances Telemann may have attended, but he clearly heard the *Opéra* orchestra, as he claimed it had been surpassed by the Eisenach court orchestra of around 1710.²⁰

¹⁴ Weber, “Learned and General Musical Taste”, 71.

¹⁵ Ancelet [pseudonym?], *Observations sur la musique, les musiciens et les instruments*, Paris 1757, 59. Quoted in: *Ibid.*, 76.

¹⁶ [Mayeur de Saint Paul, François], *Le vol plus haut ou l’espion des principaux théâtres de la capitale*, Paris 1784, 26/7. Quoted in: *Ibid.*, 70.

¹⁷ In January 1749 Guillemain’s ballet-pantomime *L’opérateur chinois* was performed here. Castonguay, Gerald R., “Guillemain, Louis-Gabriel”, *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/11989>, 25 Feb. 2011.

¹⁸ Harris-Warrick, Rebecca et al., “Paris”, *The New Grove Dictionary of Opera*, Ed. Stanley Sadie. *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/0005519>, 10 Feb. 2012.

¹⁹ Reipsch, Ralph-Jürgen, “Über Paris, aus zeitgenössischen deutschen Schriften”, <http://telemann.magdeburg.de/ausstellung/inhalt014.html>, 21 June 2011.

²⁰ Telemann, *Telemann*, 361. This orchestra was directed by Hebenstreit.

The general climate of intellectual and artistic foment in Paris at the time of Telemann's visit is outlined by Françoise Bois Poteur:²¹ The Academies fostered literature and the sciences through lectures and presentations. In the *Salons* the intellectual intercourse between gentlemen, writers, sophisticated thinkers and scientists helped shape the *Zeitgeist*.²² Numerous *cafés* were meeting-places for the cultured and the aesthetes; Jean-Philippe Rameau (1683–1764), for example, frequented *cafés* like Gradot and Procope. Telemann very likely visited such establishments but there is no evidence that he and Rameau met.

Another noteworthy socio-musical phenomenon found on the streets of Paris and indeed at court, is the presence of the hurdy-gurdy.²³ This preoccupation with rustic and mechanical instruments was an exclusively French one from 1720 to 1770, and was part of the idealising of Nature and bucolic life. Contemporary composers including Boismortier and Guillemain²⁴ wrote or adapted pieces for this instrument;²⁵ Telemann, with his acquisitive interest in folk music could have absorbed something of the trend into his musical vocabulary.

We know that, at this time Paris boasted many skilled instrumentalists,²⁶ orchestras, instrument-makers and music-publishers. It is clear too that audiences were not lacking, all of which created an enticing prospect for a Francophile composer like Telemann, who had never until now left his country of birth.

2. *Telemann in Paris*

Telemann set out on his journey from Hamburg to Paris in September 1737 and, after a stay of eight months, returned home at Pentecost in May the following year.²⁷ Travelling was undertaken during autumn and spring's more clement weather, and he arrived in

²¹ Bois Poteur, Françoise, "Sozialer Kontext und beliebte Musik in der französischen Hauptstadt in den Jahren 1735 – 1740", in: *Telemann und Frankreich*, 267ff.

²² The spirit of the time.

²³ 'Drehleier' in the German translation.

²⁴ Hertz, *Music in European Capitals*, 640.

²⁵ Bois Poteur, "Sozialer Kontext und beliebte Musik", 269.

²⁶ Zohn, Steven, "New Light on Quantz's Advocacy of Telemann's Music", in: *Early Music* 25/3 (1997), 456.

²⁷ Earlier that month his son, August had died at the age of 16, presumably in Hamburg. In: Telemann, *Telemann*, 367.

Paris for the winter cultural calendar, departing again when the better part of Paris society was moving to country-residences for the summer.²⁸

As seen in Chapter Two, Telemann had a lifelong fascination with French musical style, and was already held in some regard in France. This is evidenced in the subscription list of his *Musique de Table* of 1733. It totals 206 names, 52 of which are from various foreign countries, 33 from France²⁹ – a surprising number considering the generally poor reputation of German composers there.³⁰ The flautist Blavet apparently ordered twelve copies.³¹ Five years later – incidentally when Blavet played in the first performances of the *Nouveaux Quatuors* in Paris – subscriptions to that work reached 294, with 155 being from France and including the finest of French society.³² This increased proportion of French subscribers testifies to Telemann's rising popularity there during the 1730s.

This popularity was due to his own earlier publication efforts as well as at least seven unauthorised editions of his works by Parisian publishers like Le Clerc, including the significant *Quadri* in 1736. To halt this 'pirating' Telemann lost no time in acquiring, in early 1738, a *privilège royal*³³ allowing him a monopoly by which to issue his own works to an eager Paris market.

Another possible motivation for Telemann's trip was the *Concert spirituel* series, which would have interested him as an instigator of public concerts himself, in Frankfurt and Hamburg. He and his friend Handel – now a naturalised Englishman – were the first German composers to have works performed in the predominantly Franco-centric series,³⁴ Handel's *Air italienne* being heard in December 1736.³⁵

²⁸ Reipsch, Ralph-Jürgen, "Telemanns Reise nach Paris", <http://telemann.magdeburg.de/ausstellung/inhalt04.html>, 21 June 2011.

²⁹ Zohn, "Telemann, Georg Philipp", 5.

³⁰ Stewart, *G.P. Telemann in Hamburg*, 138.

³¹ La Laurencie, "Telemann a Paris", 80. Translated by Carol Hartley.

³² Lange, "Georg Philipp Telemanns Nouveaux Quatuors (Paris 1738)", 89.

³³ La Laurencie, "Telemann a Paris", 78.

³⁴ Reipsch, Ralph-Jürgen, "Die Aufführung des *Grand Motet* (71. Psalm) im Concert spirituel", <http://telemann.magdeburg.de/ausstellung/inhalt09.html>, 21 June 2011

³⁵ According to Philippe Lescat, German composers did not have a particularly good reputation in France, seeming like the 'poor relations' in the programmes of the *Concert spirituel*. Among foreigners, the Italians predominate. In Lescat, "Georg Philipp Telemann im Concert spirituel", 58.

A long-standing invitation to Paris had been issued to Telemann, as described in the sizeable autobiographical quotation below, plausibly on the strength of his *Quadri* (for the same instrumentation as the *Nouveaux Quatuors*) first published in Hamburg in 1730. At last his personal circumstances enabled him to accept this invitation.³⁶ The Gänsemarkt Opera in Hamburg, which Telemann managed, was to close in 1738 and it is possible that at this stage it was becoming progressively inactive, reducing his work somewhat. In any case he could have felt that a leave of absence was in order.

This is how, in 1740, Telemann recorded his stay and reception in Paris:

My long-anticipated trip to Paris, where I had been invited several years earlier by some virtuosos who had acquired a taste for a number of my printed works, commenced during Michaelmas 1737 and lasted for eight months. There, in accordance with a twenty-year royal publishing privilege, I had engraved on copper plates new quartets, sold by advance subscription, and six sonatas consisting of melodic canons throughout. The admirable manner in which the quartets were played by [Michel] Blavet, flutist; [Jean-Pierre] Guignon, violinist; [Jean-Baptiste] Forqueray the younger, gambist; and Edouard, violoncellist, would merit a description here if only words were adequate to the task. Suffice it to say that they found exceptionally attentive listeners at court and in the city, and quickly earned me a nearly universal honor, which was accompanied by great courteousness.

Otherwise, I composed for amateurs [*Liebhaber*] two Latin, two-voice psalms of David with instruments; a number of concertos; a French cantata called *Polyphème*; a comic symphony on the popular song by Père Barnabas;³⁷ left behind a score of six trios to be published; at the end set and heard the Seventy-first Psalm as a large motet for five voices and various instruments, which was performed twice in three days at the Concert Spirituel by nearly a hundred select people; and departed thence full of pleasure, in the hope of returning.³⁸

³⁶ His second wife had left him in 1736, having incurred huge debts which were by now sufficiently settled. Their youngest son Benedikt, for whom Telemann was responsible was now 13. In: Lange, "Georg Philipp Telemanns Nouveaux Quatuors (Paris 1738)", 90.

³⁷ '... Modelied vom Pere Barnabas;' The author disagrees with the translation offered, preferring '... popular song "of" or "about" Pere Barnabas'.

³⁸ 'Meine längst-abgezielte Reise nach Paris, wohin ich schon von verschiedenen Jahren her, durch einige der dortigen Virtuosen, die an etlichen meiner gedruckten Wercke Geschmack gefunden hatten, war eingeladen worden, erfolgte um Michaelis, 1737. und wurde in 8. Monathen zurück geleet. 'Daselbst ließ ich, nach erhaltenem Königl. Generalprivilegio auf 20 Jahr, neue Quatuors auf Vorausbezahlung, und 6. Sonaten, die durchgehends aus melodischen Canons bestehen, in Kupffer stechen. Die Bewunderungswürdige Art, mit welcher die Quatuors von den Herren **Blavet**, Traversisten; **Guignon**, Violinisten; **Forcroy** dem Sohn, Cambisten; und **Edouard**, dem Violoncellisten, gespielt wurden, verdiente, wenn Worte zulänglich wären, hier eine Beschreibung. Gnug, sie machten die Ohren des Hofes und der Stadt ungewöhnlich aufmerksam, und erwarben mir, in kurtzer Zeit, eine fast allgemeine Ehre, welche mit gehäuffter Höflichkeit begleitet war.

For the duration of his stay Telemann was the guest of Antoine Vater, publisher and court harpsichord-maker descended from a Hannoverian family of organ-builders.³⁹ Monsieur Vater lived opposite the *Hôtel du Temple* on *Rue de Temple*, this address appearing on the title-page of two Telemann collections published in early 1738. One of these was the *Nouveaux Quatuors en six suites à une flûte traversière, un violon, une basse de viole ou violoncelle et B.C.* engraved⁴⁰ by Denise Vincent.⁴¹ It is not clear, incidentally whether this work was written in anticipation of, or during Telemann's stay in the capital. Details of his other Parisian compositions are to be found in the preceding excerpt. To clarify: he published the *Nouveaux Quatuors*, the *XIIX Canons Mélodieux* (TWV40:118–123), his Psalm 71 *Deus judicium tuum regi da* (TWV7:7) and left six trios – presumably the *Sonates en trio* – to be published by Vater.⁴²

The warmly-received and acclaimed quartets represent the culmination of Telemann's instrumental music; he is thought to have produced nothing more in this area after 1740.⁴³ The setting of Psalm 71 was in the tradition of the French *grand motet*,⁴⁴ with which many *Concert spirituel* programmes began and ended. It was performed on 25th March,⁴⁵ in the presence of the composer. It is unclear whether a second performance

'Sonst verfertigte ich für Liebhaber zween lateinische, zwostimmige davidische Psalmen mit Instrumenten; eine Anzahl Concerte; eine frantzösische Cantate, Polypheme, genannt; eine schertzende Symphonie auf das Modelied vom Pere Barnabas; hinterließ eine Partitur zum Druck von 6. Trii; setzte und hörte, zum Beschluß, den 71. Psalm in einer grossen Motete, von 5. Stimmen und mancherley Instrumenten, die im Concert spirituel von bey nahe hundert auserlesenen Personen, in dreien Tagen zweimahl, aufgeföhret wurde, und schied mit vollem Vergnügen von dannen, in Hoffnung des Wiedersehens.'

In Telemann, *Telemann*, 366/7. Translation by Steven Zohn in: Zohn, *Mixed Taste*, 452. In the original text the names of the four instrumentalists are in bold print, as reproduced above. Zohn however replaces this bold type with italics, and inserts '[sic]' after the apparent misspelling of Blavet's name.

³⁹ Reipsch, Ralph-Jürgen, "Telemanns Reise nach Paris", <http://telemann.magdeburg.de/ausstellung/index05.html>, 21 June 2011.

⁴⁰ The first name indicates that the engraver was a woman.

⁴¹ La Laurencie, "Telemann a Paris", 78.

⁴² Zohn, *Mixed Taste*, 452.

⁴³ Zohn, "Telemann, Georg Philipp", 8.

⁴⁴ Established by the Versailles-employed Delalande. In: Lescat, "Georg Philipp Telemann im Concert spirituel", 65.

⁴⁵ At concert (no. 235) in: Pierre, *Histoire*, 245.

took place as stated by Telemann,⁴⁶ as no conclusive record exists. But the work was reportedly one ‘which was greatly relished’.⁴⁷ Lescat suggests that the uncommon choice of this particular Psalm⁴⁸ springs from a hope that, with its text highly appropriate for a young king, it may have been granted a performance at Versailles.⁴⁹ Further diplomacy on Telemann’s part is his use of a thoroughly French genre, and at the same time, of some Italianisms – thereby promoting the popular *Goûts réunis* ideal. We should note that this was the first presentation of this type of work, so prominent in these *concert*, by a German. And that only Handel had pre-empted him, and with a piece from a different genre, Italian to boot.

From Telemann’s record above, we gather that the quartets must have been presented in other venues in the city and at court in Versailles. Only in 1745 were they heard in the *Concert spirituel* – in programmes 309–313 between 6th and 20th June.⁵⁰ The *Mercure de France* declared these performances to have been executed to perfection.⁵¹ The other ‘Paris’ works listed by Telemann have not survived or are unidentified.⁵²

What else did Telemann do in Paris? We assume that he attended concerts and the *Opéra*. The latter is certain, from his comment on the orchestra cited earlier. As he will have been aware of the growing conflict between the conservative Lullists and the supporters of Rameau’s powerfully dramatic new operas, he must surely have been at the first performance of *Castor et Pollux* on 24th October, soon after his arrival.⁵³ On 7th January the next year (1738) there was a revival of Lully’s *Atys* – possibly as a counter-move by his followers.⁵⁴ In any event, Telemann was to refer to both works during the 1750s in his lively correspondence with C.H. Graun on the merits of Italian and French

⁴⁶ Lescat comments on the matter, attributing the lack of clarity to the magazine *Mercure de France* rather than to Telemann’s memory. In: Lescat, “Georg Philipp Telemann im Concert spirituel”, 62.

⁴⁷ ‘... qui a ete fort goute.’ In *Mercure de France*, March 1738, 590. Translation by Sharon Colback.

⁴⁸ Psalm 72 in the English Bible.

⁴⁹ Lescat, “Georg Philipp Telemann im Concert spirituel”, 64.

⁵⁰ It is unclear whether at these five concerts the same quartet, or (up to) five of the six was/were performed.

⁵¹ *Mercure de France*, June 1745, 134.

⁵² Zohn, *Mixed Taste*, 453.

⁵³ Reipsch, Ralph-Jürgen, “Telemanns Reise nach Paris: Telemann und die Aufführung von Rameaus *Castor et Pollux*”, <http://telemann.magdeburg.de/ausstellung/index06.html>, 6 Feb. 2012.

⁵⁴ Reipsch, “Telemanns Reise nach Paris: Die Aufführung von Lullys *Atys*”, <http://telemann.magdeburg.de/ausstellung/index07.html>, 6 Feb. 2012.

recitative styles. He called Rameau the champion of French music⁵⁵ and defended him by means of quotes from *Castor and Pollux*.⁵⁶

There may have been visits to other theatres. Lescat suggests that it could have been at the Théâtre de la Foire Saint Germain that Telemann heard the comic song, *Pere Barnabas*, on which he based a 'comic symphony' (TWV50:8).⁵⁷ Zohn however thinks it was at the *Opéra-Comique*.⁵⁸

Although it was Telemann's intention to write an account of his successful visit to Paris, this was never completed. He did however publish, within a year of his return to Hamburg, his translation of a brief treatise by mathematician Louis-Bertrand Castel – *Beschreibung der Augen-Organ*.⁵⁹ The two men may well have met.

Another contribution on the theoretical front concerns the introduction, mentioned in the 'Avertissement' to the *Nouveaux Quatuors*, of a new figure for the diminished triad. This was adopted by C.P.E. Bach, who named it the 'Telemannischer Bogen' – the Telemann arc.⁶⁰

3. Paris after Telemann's Visit

Three years after Telemann departed Paris, Saint-Mard wrote that symphonies of his and Hasse's were played daily at concerts and that 'even though they [were] German' his countrymen were happy to admire them.⁶¹ Telemann the cosmopolitan and the diplomat had fervently hoped to intervene in a reverse case of resentment – German against the French, and by 1742 is reported to have written a good deal, hoping 'to some

⁵⁵ La Laurencie, "Telemann a Paris", 85.

⁵⁶ Lescat, "Georg Philipp Telemann im Concert spirituel", 61.

⁵⁷ *Ibid.*, 61.

⁵⁸ Zohn, *Mixed Taste*, 453.

⁵⁹ 'Description of an "Eye-Organ"', *Ibid.*, 453. An alternative name in German is *Farbenklavier*. In Lescat, "Georg Philipp Telemann im Concert spirituel", 62.

⁶⁰ Zohn, "Telemann, Georg Philipp", 9. It consists of a '5' with an arc, or 'eyebrow' directly above it.

⁶¹ 'Tous Allemands qu'ils sont, . . .' Reipsch, Ralph-Jürgen, "Dokumente über Telemann: Telemanns 'Symphonies' in Paris", http://telemann.magdeburg.de/ausstellung/inhalt_012.html, 14 Jan. 2011. Translation by Sara Pienaar.

extent to counter the prejudices that are raised here and there against French music'.⁶² As stated above however, this intended report on his Paris experiences never materialised.

In 1745 there were *Concert spirituel* performances of some of the *Nouveaux Quatuors* and in March and April of 1751, three programmes included 'Symphonies' by Telemann.⁶³

Carsten Lange feels that through his *Nouveaux Quatuors* Telemann wished to inspire confidence in French composers who were at the time feeling the effects of the growing domination of Italian style.⁶⁴ He tried to show them with his *vermischter Geschmack* how the foreign could be assimilated, not seen as a threat, and used side by side with other styles. It was Mattheson's opinion that Telemann came to France to teach rather than to learn.⁶⁵

A year or two later Marpurg praised Telemann for enhancing the reputation of German music through his successes in France, particularly through the quartets, still 'resounding on the banks of the Seine'.⁶⁶ As an indication of the esteem and gratitude in which this, the first major German composer to visit Paris was held, he was given the Freedom of the City.⁶⁷

4. Louis-Gabriel Guillemain

At about the time of Telemann's arrival in Paris, a new, highly-talented violinist whose reputation had attracted the king's attention was appointed a *musicien ordinaire* at court in Versailles.⁶⁸ This was Louis-Gabriel Guillemain (1705–1770) who, five years later, was to publish a set of quartets for the same unusual scoring as Telemann's 'Paris'

⁶² '... in einem gewissen Maße den Vorurteilen zu begegnen, die man hier und da gegen die französische Musik erhebt.' In: Lescat, "Georg Philipp Telemann im Concert spirituel", 68 fn. 51.

⁶³ Pierre, *Histoire*, 259f.

⁶⁴ Lange, "Georg Philipp Telemanns Nouveaux Quatuors", 95.

⁶⁵ Mattheson, Johann, *Der Vollkommene Capellmeister*, 345. Quoted in: Lange, "Georg Philipp Telemanns 'Nouveaux Quatuors' – eine Sammlung", 287.

⁶⁶ '... schallet [...] noch immer an dem Gestade der Seine wieder.' In: Zohn, *Mixed Taste*, 453.

⁶⁷ Bollioud-Mermet, Louis, *De la corruption du goût*, 2647 quoted in: Lange, "Georg Philipp Telemanns Nouveaux Quatuors", 95.

⁶⁸ La Laurencie, "Un virtuose oublié", 491. Translated by Carol Hartley.

quartets. We shall briefly review his life and work and then consider the two quartet-collections in Chapter Five.

For some reason Guillemain, born in Paris in 1705, was raised and sponsored in his violin studies by Count Rochechouart who paid for his tuition in Paris, then in Italy and Sardinia⁶⁹ under Giovanni Battista Somis (1686–1763). Torino-based Somis, himself a student of Corelli, also taught Jean-Pierre Guignon (1702–1774) and Jean-Marie Leclair the elder (1697–1764).⁷⁰ By the age of 20 Guillemain was considered a very able violinist. By 1729 he was a *symphoniste* in the opera at Lyon, from where he soon moved to the position of first violinist of the Dijon *Académie de Musique*. As such he gave concerts in the royal quarters of the governor's residence⁷¹ which might have been where Louis XV first heard him perform. Certainly Guillemain was becoming established as a violinist and composer, in the first capacity earning the admiration and generous financial support of the President of the Dijon parliament, Chartraire de Bourbonne. In the second, he wrote his first works in Dijon.⁷² As with Telemann four years later, Guillemain was granted a royal privilege in 1734 under which he published his twelve Sonatas for solo violin and B.C. (op. 1), dedicated to his benefactor the President, also a violinist.⁷³

It is unclear whether Guillemain's appointment in Versailles took effect in late 1737 or early 1738, but whichever the case he was obviously highly-valued as his position was second only to that of the celebrated Guignon whose salary he in fact equalled for certain series of concerts.⁷⁴ Guignon, it will be remembered, was the violinist who first performed the *Nouveaux Quatuors* in Paris in 1738. The two brilliant young players

⁶⁹ Snyder, *The Twelve Quartets*, 7.

⁷⁰ Basso, Alberto, "Somis, Giovanni Battista", *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/26178>, 26 Mar. 2012.

⁷¹ La Laurencie, "Un virtuose oublié", 490.

⁷² Castonguay, "Guillemain, Louis-Gabriel".

⁷³ La Laurencie, "Un virtuose oublié", 490.

⁷⁴ *Ibid.*, 491.

performed together frequently and in the late 1730s undertook a joint concert-tour to Italy.⁷⁵

Guillemain settled in Versailles and whilst his career as a royal court musician flourished, his private life showed the first signs of the financial ruin which appeared ultimately to overwhelm him.⁷⁶ This situation deteriorated so that in 1766 he was appealing to the king via his Controller-General in a poignant letter beginning:

‘Guillemain, first violinist of the King and the oldest symphonist of the orchestra of His Majesty, takes the liberty to request again your generosity, to procure for Him some bonus which He can use to arrange His affairs . . .’⁷⁷

In his professional career however, all appeared to be well. As a Musician to the King, Guillemain moved in the highest circles, attracting patronage and accolades. In addition to public concerts and private performances for the king and queen, he provided music in the *salons* of Paris society and for concerts of, for example, the Duke of Chartres. For two or three years he was leading second violinist in the court orchestra of the Marquise de Pompadour.⁷⁸

Following opus 1, Guillemain’s compositions flowed prolifically between 1738 and 1743, and included the second two of the three solo sonata volumes. But thereafter his work appeared less and less frequently, the last in 1762 – another ferociously demanding work: the unaccompanied Caprices op. 18. Most of his output was instrumental, with one popular theatrical work, a ballet-pantomime.⁷⁹ The violin dominates in solos, duos, trio sonatas called *symphonies*, quartets and concertinos.

Whilst some of Guillemain’s music is almost bizarrely difficult, other works are markedly simple, ‘for the use of more or less skilful people’.⁸⁰ Opus 2 is contrapuntal, and together with his intermittent use of richly-embellished *Fortspinnungsmelodie*⁸¹

⁷⁵ Finscher, Ludwig, entry “Guillemain”, in: *Die Musik in Geschichte und Gegenwart*, ed. by Ludwig Finscher, Personenteil 8, Kassel 2002, col. 246.

⁷⁶ La Laurencie, “Un virtuose oublié”, 491.

⁷⁷ Original French not available. France, *Archives Nationale*, E. 1189. Quoted and translated in: Snyder, *The Twelve Quartets*, 16.

⁷⁸ La Laurencie, “Un virtuose oublié”, 492. The orchestra of the *Théâtre des Petits-Cabinets*.

⁷⁹ Entitled *L’opérateur chinois* in: Castonguay, “Guillemain”.

⁸⁰ ‘pour la facilité des personnes plus ou moins habiles’ in: *Mercure de France* 1 June 1739, 1194. Quoted in: Finscher, “Guillemain”, col. 246. Translated by Carol Hartley.

⁸¹ Melody suitable for development rather than mere repetition. In: Petzoldt, *Telemann*, 196.

represents the old Baroque tradition. Conforming to the vogue at the time and consistent with his training in Italy, Guillemain often adopted Italian style, producing two sets of *symphonies dans le goût italien en trio* for two violins and B.C. (opp. 6 and 14). Traditional in their three-movement construction, they include both homophonic and modest contrapuntal writing. They often featured in the 19 *Concert spirituel* programmes in which Guillemain's music was included between 1743 and 1762. Designated as '*Gde symph.*'⁸² they were probably, as was customary in these concerts, presented with larger forces than their original trio-sonata setting.⁸³

Much of Guillemain's writing belongs, however, to the *galant* style – simple, light, homophonic and appealing to public taste in Paris *salons*, larger concert venues and at court. A glance at the titles of his 18 collections reveals a grasp of what was considered important by his *galant*-inclined audiences; almost half draw attention to taste [*le goût italien* or *goût nouveau*], fashion [*à la mode*], amusement, or diversion [*divertissement*]. The most telling title is that of the op. 12 quartets: the *Six Sonates en quatuors ou Conversations galantes et amusantes . . .* for it encapsulates the interest in conversation as a cultivated art-form, the fondness of amusement as a means of passing the time and all that the *galant* lifestyle offered in the mid-eighteenth century. It seems surprising that these works were not heard at the *Concert spirituel*.⁸⁴

This collection, which will be given detailed attention in the following chapter, is regarded by Ludwig Finscher and Gerald Castonguay⁸⁵ at least, as Guillemain's most significant contribution to French chamber music – along with his op. 13. Here, in six sonatas for harpsichord with accompanying violin⁸⁶ he is, in common with Telemann,

⁸² Indicating 'Grand/big symphony' in: Pierre, *Histoire*, various.

⁸³ Finscher, "Guillemain", col. 245.

⁸⁴ One or more of Telemann's well-received *Nouveaux Quatuors* gained a place in the concert series in June 1745.

⁸⁵ Finscher, "Guillemain", col. 247 and Castonguay, "Guillemain".

⁸⁶ In the foreword Guillemain wrote: 'To conform to the present taste, I felt I could not fail to add this part, which needs to be played with great gentleness/sweetness so that the harpsichord alone is heard, . . .'

' . . . pour me conformer au goût d'-présent, j'ai cru ne pouvoir me dispenser d'ajouter cette partie, qui demande une grande douceur dans l'exécution, afin de laisser au Clavecin seul la facilité d'être entendue; . . .' Quoted in: Finscher, "Guillemain", col. 247. Translated by Carol Hartley.

showing willing to use a new genre in only the third instance in France in 11 years.⁸⁷ These pieces were later re-worked for the same quartet combination as the *Conversations galantes . . .*, becoming its second volume, as opus 17 (1756).

A final example of Guillemain's response to public taste are his two collections – both unfortunately lost – which include hurdy-gurdies and bagpipes, or *vielles* and *musettes*. The craze in mid-century France for street and rustic instruments⁸⁸ characterised the *galant* preoccupation with the idealised pastoral and was perpetuated furthermore at the highest level, namely the Versailles court.

Guillemain's body of work can be described as 'uneven'. La Laurencie called it varied and curious, Finscher says 'colourful' and Daniel Hertz sees 'an interesting mixture of precocity and backwardness'.⁸⁹ The public persona of the composer responsible for the 'charming'⁹⁰ nature of the *Conversations galantes* and other music belies utterly the private individual becoming increasingly – as La Laurencie said – melancholic, misanthropic, timid, depressive and probably alcoholic.⁹¹

Excessive timidity lay behind Guillemain's never having appeared in the *Concert spirituel* as a soloist,⁹² despite the many performances of his works there. Yet from youth he had shown extraordinary talent and became one of the greatest virtuosos of the eighteenth-century French violin school, alongside Guignon and Leclair. Several accounts attest to his great virtuosity as does the acrobatic music he consequently sometimes wrote for the instrument.

Ancelet referred to his astonishing ability to play the difficult passages too often present in his early works.⁹³ The opus 1 Sonatas as well as his last work [op. 18] have an abundance of double and triple stops, difficult string-crossings and leaps, and intricate

⁸⁷ Finscher, "Guillemain", col. 247. The opp. 6 and 14 *symphonies* mentioned above represent another genre which was innovative: the Orchestral Trio had been recently pioneered by Sammartini. In: Hertz, *Music in European Capitals*, 640.

⁸⁸ Hertz, *Music in European Capitals*, 640.

⁸⁹ La Laurencie, "Un virtuose oublié", 500. 'Bunt' in: Finscher, "Guillemain", col. 246. Hertz, *Music in European Capitals*, 421.

⁹⁰ Castonguay, "Guillemain".

⁹¹ La Laurencie, "Un virtuose oublié", 491 and 494. Guillemain apparently took his own life, 489.

⁹² With one possible exception in May 1750. Finscher, "Guillemain", 245.

⁹³ Ancelet, *Observations*, Paris 1757, 15. Quoted in: Snyder, *The Twelve Quartets*, 17.

fast passages.⁹⁴ In 1754 Marpurg denounced Guillemain's compositions as 'fairly [...] bizarre' whilst acclaiming his violin-technique for which 'no difficulty [was] too great'.⁹⁵ Louis-Claude Daquin (1694–1772) similarly praised a man

full of fire, genius and vivacity [...]; perhaps the fastest and most extraordinary violinist to be heard. His hand sparkles, [...] and only he creates learned works which sometimes embarrass his rivals.

He placed Guillemain among the great masters on the instrument and in writing works filled with the most touching beauty.⁹⁶

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⁹⁴ Castonguay, "Guillemain".

⁹⁵ '... ziemlich bizarre,' '... keine Schwürigkeit zu groß [ist],' Marpurg, Friedrich Wilhelm, *Historisch-Kritische Beyträge zur Aufnahme der Musik*, vol. 1, Berlin 1754. Quoted in: Finscher, "Guillemain", col. 246.

⁹⁶ '... plein de feu, de génie et de vivacité [...] peut-être le violon le plus rapide et le plus extraordinaire qui se puisse entendre. Sa main est pétillante, [...] et lui seul en fait naitre dans ses sçavantes productions qui embarrassent quelquefois ses rivaux.' d'Aquin de Château-Lyon, Pierre-Louis, *Lettres sur les hommes célèbres*, Paris 1754, I/136. Quoted in: Finscher, "Guillemain", col. 246. Translated by Carol Hartley.

CHAPTER FIVE
THE QUARTET COLLECTIONS

1. Telemann's 'Nouveaux Quatuors'

The famous *Telemann* has really surpassed almost all other composers with his excellent quartets. [. . .] From them we see that [. . .] one must everywhere take care to observe as exactly as possible the nature and true properties of the instruments employed.¹

The full title of the set² under discussion is:

*Nouveaux Quatuors en Six Suites a une Flûte Traversiere, un Violon,
une Basse de Viole, ou Violoncel, et Basse Continuë.*

Why 'nouveaux'?

The *Nouveaux Quatuors* were to be the companion-set to Telemann's earlier *Quadri*, also consisting of six works³ with the same scoring, self-published in Hamburg in 1730 and again in Paris by le Clerc in an unauthorised edition (1736). His new quartet suites appeared there in 1738, probably soon after the beginning of February which was when the royal privilege was granted him.

As with the *Musique de table* (1733) the *Nouveaux Quatuors* were available by subscription, and the lists of subscribers published. J.S. Bach and Pisendel are among those from Germany, and French musicians include Charpentier, Mondonville and several of the instrumentalists who publicly performed the *Quatuors*. These include

¹ 'Der berühmte *Telemann* hat auch wirklich durch seine vortrefflichen Quadros fast alle andere Componisten übertroffen. [. . .] Wir sehen zugleich daraus [. . .] daß überall die Natur und die wahren Eigenschaften der Instrumente, deren man sich bedient, in Acht genommen, und auf das genaueste bemerkt werden muß.' Scheibe, *Critischer Musikus*, 679f. Quoted and translated in: Zohn, *Mixed Taste*, 232.

² TWV43:D3, a2, G4, h2, A3, e4.

³ TWV43:G1, D1, A1, g1, e1, h1. Only the last two are Suites. Nos. 1 and 2 are entitled Concerto and 3 and 4 are Sonatas. So the *Nouveaux Quatuors* could be seen as resuming where the *Quadri* left off.

Nouveaux
QUATUORS

EN

Six Suites

une Flûte Traversière, un Violon,
une Basse de Viole, où Violoncel,
et Basse Continuë.

COMPOSÉS

G.P.R.

George Philippe

TELEMANN

Gravés par Denise Vincent.

Le prix en Blanc 18.th

A PARIS.

Chez { *L'Auteur, vis à vis la porte, de l'hôtel du Temple, chez*
Monsieur Vater Facteur de Clavessin.
Madame Boivin, rue S.^t. Honoré à la Regle d'Or.
Le Sieur le Clerc, rue du Roulé à la croix d'Or.
Avec Privilège du Roy.

Figure 1: Title page, Telemann, *Nouveaux Quatuors* ["Parisian Quartets" Nos. 7 – 12], Paris 1738, facsimile edition, New York 1998.

the flautist Blavet, the viol-player Forqueray the younger, Edouard the cellist, and Anne Jeanne Boucon, who could have been the harpsichordist in later performances.⁴ The first three players above plus the violinist Guignon were most probably the virtuosi referred to by Telemann in the lengthy quotation in Chapter Four. He tells us that they invited him to Paris, having apparently encountered his quartet-writing through the 'pirated' publication of the *Quadri* in 1736, or its original appearance in 1730.

There is no clarity as to whether the *Nouveaux Quatuors* were written before or during Telemann's long-planned stay in Paris, nor whether he played the harpsichord in their first performances. According to his account of their captivating 'the ears of the court and of the city'⁵ it can be inferred that they were heard in at least two venues, in Versailles and Paris.

As to why he wrote these quartets: Telemann must have been encouraged by the success of the *Quadri* and the enthusiasm of his hosts. He was perhaps inspired to produce some music in France which, rather than merely demonstrating his admiration and mastery of French style could serve to illuminate the way towards *goûts réunis*. Although outwardly French, the *Quatuors* are by no means thoroughly so. Mattheson, in expressing his belief that Telemann went to France to teach rather than learn,⁶ could have had in mind the need for an affirming example of Mixed Taste, at a time when French composers were now free to openly adopt Italian style.

The popularity of the *Nouveaux Quatuors* in France is shown in the fact that seven years later they featured in the *Concert spirituel*, a series heavily favouring French composers. In five successive programmes (309–313) in June 1745 one or more of the set was or were played by 'Forqueray, Blavet, Marrella and L'abbé'.⁷ Clearly Giovanni Battista Marrella (n.d.) – little-known violinist and composer – and cellist L'abbé *l'aîné* (Pierre-

⁴ Marpurg, *Abhandlung von der Fuge*, vol. I, dedication. Quoted in Zohn, *Mixed Taste*, 453. The great number of subscribers from France included 12 women. *Ibid.*, 364.

⁵ '... die Ohren des Hofes und der Stadt...' in: Telemann, *Telemann*, 367.

⁶ Mattheson, *Der Vollkommene Capellmeister*, 345. The passage reads: 'Ob jener seine Pariser-Reise zum lernen oder lehren angestellet gehabt, stehet im Zweifel. Ich glaube mehr zum letzten, als erstem Zweck.' Quoted in: Lange, "Georg Philipp Telemanns 'Nouveaux Quatuors' – eine Sammlung", 287.

⁷ Pierre, *Histoire*, 251.

Philippe Saint-Sévin, c. 1700–1768)⁸ replaced Guignon and Edouard. Unfortunately it is not specified which of the six *Quatuors* featured. Elsewhere in Europe J.S. Bach for one, is known to have presented *Nouveaux Quatuors* at concerts in Leipzig within a year or so of their composition.⁹

The Instruments

Telemann's choice of instruments is traverso,¹⁰ violin, viol or cello, and B.C. Instrumental colour being part of the essence of these quartets, the matter of scoring merits some attention, in particular the choice of viol *or* cello.

It is generally thought¹¹ that this exact combination was not employed before Telemann's 1730 *Quadri*. Whilst this is likely it should be noted that other composers¹² like Johann Gottlieb Graun (1702/3–1771), C.H. Graun, Johann Gottlieb Janitsch (1708–1763) and Quantz produced works close but not identical in scoring, written either after 1740, or in a different genre – like concerto – or offering such flexibility of instrument-choice as to be deemed not exactly analogous.¹³ However, in 1734 Joseph Bodin de Boismortier (1689–1755), post-dating Telemann's *Quadri* wrote six sonatas (wk. 55) for the same instruments, and included the cello/viol option.¹⁴ Unfortunately these are lost. Another French composer, Jean Baptiste Quentin le Jeune (c.1695–c.1750) wrote four works probably for Telemann's scoring, but with no cello option. These also came later than the *Nouveaux Quatuors*,¹⁵ placing Quentin in the same category as Guillemain in terms of possible modelling. Telemann himself had experimented widely with various

⁸ This cellist was from an established family of musicians, and a member of the *Concert spirituel* orchestra. Zaslav, Neal, "L'abbé", *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/15751>, 23 June 2011.

⁹ Wolff, Christoph, et al. "Bach."

¹⁰ Baroque or transverse flute.

¹¹ One example is in: Poetzsch, "Preface", vii.

¹² O'Loghlin, Michael, *Frederick the Great and his Musicians: the viola da gamba music of the Berlin school*, Aldershot 2008, 219, 229.

¹³ Commonly, in these examples the viola replaced the viol on the third *obbligato* line.

¹⁴ Cello though, is placed before viol – a minute but perhaps not insignificant detail. Lescat, Philippe, "Boismortier, Joseph Bodin de", *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/03429>, 14 Apr. 2011.

¹⁵ Vertrees, *The Bass Viol*, 42.

settings,¹⁶ for instance: recorder, oboe, violin and continuo (TWV43:G6) and flute, two viols and continuo (TWV43:G10 and G12). As a young person he had learnt to play numerous instruments and appreciate their diverse natures;¹⁷ he strove to write idiomatically for them all.

In a verse in the 1718 autobiography Telemann describes mediocre and unsympathetic treatment of instruments, continuing as follows:

No, no it is not enough to just sound the notes
[. . .]
Give to each instrument what is appropriate
Thus the player will take pleasure in it, as will you.¹⁸

Wilhelm Seidel¹⁹ speaks of Telemann's close affinity with instruments, each one revealing to him a specific facet of the nature of music. It became a maxim of his to do this justice in his works – as expressed in the autobiography.²⁰

The new transverse flute or *traverso* had replaced the recorder by mid-century and become particularly fashionable in France. It was Michel de la Barre (c.1675–1743/4) who published its first *pièces* in 1702, aiming to perfect flute-writing to the level that Marin Marais (1656–1728) had done for the viol. He said furthermore that these two instruments made perfect partners.²¹ By the 1730's the brilliant flautist Blavet and his instrument were rivalling the popularity of the violin and its exponents Leclair and Guignon, at the *Concert spirituel*.²²

The French violin school flourished however, and whereas its first members trained in Italy – as had Guillemain – by 1740 native experts were emerging. As part of the violin family the cello was also gaining ground. L'abbé, the cellist was jointly responsible for introducing it in Paris, at the expense of the viol. Corette, in 1741 described it as a

¹⁶ The quartet being a somewhat unestablished and indeed marginal genre in the later Baroque, an era devoted to the solo and trio sonata.

¹⁷ Telemann, *Lebens-Lauff*, 172.

¹⁸ '... Nein, nein, es ist nicht gnug/daß nur die Noten klingen/ [. . .] Gieb jedem Instrument das/was es leyden kan/So hat der Spieler Lust/du hast Vergnügen dran.' Ibid. Third line: lit. 'what it likes'.

¹⁹ Seidel, "Georg Philipp Telemann und die französische Musikästhetik", 16.

²⁰ Telemann, *Lebens-Lauff*, 176.

²¹ Robinson, Lucy, liner notes for *French Baroque Flute Music* (Chandos 0544, 1993).

²² Anthony, *French Baroque Music*, 397.

'happy arrival', saying that 'in the King's Music, at the Opéra, and in concerts, it is the violoncello which plays the basso continuo'.²³

The decline of the viol was inevitable in the face of the new, more brilliant sound-ideal. The violin group provided this and represented the progressive, the Italian and the Italianate sonata. Hubert Le Blanc (n.d.) had tried to stay the demise of the old-fashioned albeit once-dominant viol in his somewhat eccentric tract of 1740: *Defense de la basse de viole contre les enterprises du violon et les prétensions du violoncel*.²⁴ But two years earlier an obituary to the viol had already appeared in the *Mercure de France*.²⁵ The viol, it said, had once had the violin's status but, as Italian music increased in popularity, was much neglected, as its sound was not strong enough for performing the new music in concerts. The *basse de violon* or cello was now preferred, and many viol-players were transferring allegiance²⁶ to Le Blanc's 'pretentious' newcomer. When combined with other instruments and the general noise of concerts in larger venues the viol's sound simply could not carry.

The pragmatic and shrewd Telemann, mindful of this situation and of 'giving each instrument what is appropriate to it' and also probably of sales, meticulously prepared alternative cello parts for the *Quatuors*. Rabey believes this to be a purely practical consideration.²⁷ But did Telemann have a personal preference? Several writers imply that the viol was foremost in his planning, and the fact that he had never played the cello, and wrote relatively little for it as solo or *concertante* instrument adds weight to this view.²⁸

Walter Bergmann, in his Preface to the 1965 edition of the *Nouveaux Quatuors*, says that 'Telemann had, first and foremost thought of the gamba'.²⁹ This is echoed by Gordon Kinney in viewing the cello part as being 'simplified' through omissions in chords and

²³ Quoted and translated in: Zaslav, "L'abbé".

²⁴ Garvey Jackson, "Hubert Le Blanc's Defense de la Viole".

²⁵ Unknown author, "La Viole", *Mercure de France* June 1738, col. 1117/8. Translated by Sara Pienaar.

²⁶ Rabey, Wladimir, "Georg Philipp Telemanns Quadri (Hamburg 1730) und die Nouveaux Quatuors en Six Suites (Paris 1738)" In *Zwischen Musikwissenschaft und Musikleben: Festschrift für Wolf Hobohm zum 60. Geburtstag am 8. Januar 1998*, edited by Brit Reipsch and Carsten Lange, Hildesheim 2001, 43.

²⁷ *Ibid.*

²⁸ However, there is, for example, the cello sonata TWV41:D6.

²⁹ 'Telemann [hat] in erster Linie an die Gambe gedacht.' In: Bergmann, Walter, "Vorwort", *Nouveaux Quatuors* by Georg Philipp Telemann, edited by Walter Bergmann, Kassel 1965, vii.

octave transpositions to eliminate 'awkwardness'.³⁰ Zohn points to the wording on the title-page of the *Quadri* – the companion precursor: 'Violoncello, in place of Viol', suggesting the viol occupied the first place.³¹ In 2001 David Schulenberg refers to 'the *original* viola da gamba part and the composer's *adaptation* of it for the cello' [my emphases].³²

The earlier quote from Corette strengthens the argument for the viol taking the third *obbligato* line, leaving the cello to fill the role of continuo, and when Telemann was planning a second volume of quartets following the successful *Quadri* there was no mention of an optional *obbligato* cello in a 1733 catalogue of his proposed publications.³³

Although the viol and cello parts are equally viable one finds, on examining the differences, that in many cases, owing to the cello dropping down an octave it moves closer to the continuo, whilst the viol remains in the higher range, thereby more closely allied to the other two *concertante* voices. This suggests Telemann conceives the viol as more a part of the *obbligato* entity than the cello is able to be.³⁴

This excerpt from the last movement of the sixth Suite TWV43:e4 shows different notes in viol and cello on the first beats of bars 58, 59 and 60. Significantly, the cello doubles the bass note whilst the viol's B in each case supplies a harmony note which would otherwise be missing from the chord formed by the *concertante* lines.

³⁰ Kinney, Gordon J., "Telemann's Use of the Viol as a Solo or Concertante Instrument" in: *Journal of the Viola da Gamba Society of America* 17 (1980), 14.

³¹ 'Violoncello, in luogo della Viola' [da gamba] in: Zohn, *The Ensemble Sonatas*, 328.

³² Schulenberg, David, *Music of the Baroque: An Anthology of Scores*, New York 2001, 359.

³³ 'Second volume de Quatuors, à Violon, Traversiere[,] Basse de Viole, & Basse chiffrée'. Note the reversal of the two uppermost voices. In Zohn, *The Ensemble Sonatas*, 338.

³⁴ With its top string a fourth higher than the cello's, the bass viol has a more easily-accessible high range.

Example 1: Telemann, *Quatuor*, Suite VI vi, bars 57–60.

Further reference to differences and the viol's versatility will appear in the analysis to follow.

The final point about scoring concerns the harpsichord. From time to time the harmonic continuo is absent, and it seems the works could possibly be performed without keyboard.³⁵ Apart from Marpurg's reference to the woman harpsichordist Boucon – in Chapter Four – there is no mention of a player. We may suppose, of course that Telemann filled that role. Obviously, in the absence of the harpsichord a melodic instrument of some kind³⁶ would provide the continuo line.

The Scheibe passage with which this chapter opens, deals with his thoughts on quartet-writing, and in fact contains the following recommendation which implies strong approval of Telemann's choice:

In general, it is best if one uses four different instruments. In particular, a flute, a violin, a viola da gamba, and a bass sound best together.³⁷

2. Guillemain's 'Conversations galantes'

The set of six quartets of Guillemain's Opus 12 was published in Paris, just over five years after Telemann's *Nouveaux Quatuors*, under the full title: *Six sonates en quatuors ou conversations galantes et amusantes entre une flûte traversiere, un violon, une basse de viole et la basse continüe*. When the *Mercure de France* chronicled this event in April

³⁵ Zohn, *Mixed Taste*, 453.

³⁶ Cello, viol or possibly even bassoon.

³⁷ 'Man nimmt aber insgemein am besten viererley Instrumente dazu; vornehmlich klingen eine Querflöte, eine Geige, eine Kniegeige, (*viola da gamba*) und ein Baß am besten zusammen.' Scheibe, *Critischer Musikus*, 679. Quoted and translated in: Zohn, *Mixed Taste*, 232.

1743, the last four words were replaced with '& un Violonchelle'.³⁸ Unlike Telemann's *Quatuors*, Guillemain's works were intended specifically for the viol in the third-line *obligato* role, with a cello probably being wholly or partially responsible for the B.C. It clearly was not an alternative to the viol. The harpsichord was obviously not essential, as the composer himself recommended that *if* a harpsichord were used its registration should be set in the Italian manner, that is, lightly.³⁹

Guillemain's choice of instrumentation was in keeping with Scheibe's recommendations of 1740, some of which have been quoted above. Another extract encourages the use of four different instruments as it allows 'more variation and more agreeable working out of ideas [. . .] making the music clearer and more pleasing to the ear.'⁴⁰

Like Telemann, Guillemain sold his *Conversations* by advance subscription. The *Mercur*e reported that subscribers would pay nine instead of sixteen livres and that there were agents in Paris, Lyon, Strasbourg, Toulouse and Dijon.⁴¹

The *Conversations galantes* were written for concerts mounted by the Duke of Chartres to whom they are dedicated.⁴² Guillemain probably was the violinist; other performers could have included Blavet the flautist and viol-player Forqueray, who were colleagues at the Versailles court. As mentioned earlier this music was not heard at the *Concert spirituel*, as were other works of Guillemain's. It was however thoroughly up-to-date in the *galant* concepts espoused in the title and also in its strongly Italianate trends.

The name *Conversation* will have appealed to a Parisian *salon* society devoted to refining conversation into an art-form. As the arts tend to reflect a culture's self-image⁴³ it is understandable that the musical *style dialogué* came into being there in the 1760s and 1770s. This term describes a musical texture in which each instrument of a chamber ensemble at some stage is assigned the melody, or theme,⁴⁴ all four parts being

³⁸ *Mercur*e de France, April 1743, col. 743.

³⁹ La Laurencie, "Un virtuose oublié", 497.

⁴⁰ '... mehr Veränderung und angenehmere Arbeit [...] machet sie auch dem Gehöre deutlicher und angenehmer.' Scheibe, *Critischer Musikus*, 679. Quoted and translated in: Bowers, *The French Flute School*, 292.

⁴¹ *Mercur*e de France, April 1743, col. 743. Translation by Sara Pienaar.

⁴² '... DÉDIÉES A Son Altesse Serenissime Monseigneur Le Duc DE CHARTRES Prince du Sang...'

⁴³ Hanning, "Conversation and Musical Style", 513.

⁴⁴ *Ibid.*, 512.

essential and equal partners in the musical discourse. Was this symbolic of the coming change in social order? The *quatuors concertant* emerged briefly as a genre which accommodated this ideal, as opposed to the first-violin dominated quartet⁴⁵ that became the rich developmental domain of Joseph Haydn (1732–1809). Although the *quatuors concertant* genre and its defining *style dialogué* were a trend⁴⁶ of the last three decades of the century, Guillemain and Telemann seemed to anticipate it three decades earlier, in their contributions towards what Hanning calls ‘a new, “conversational” style of instrumental chamber music.’⁴⁷

Somis, the Torino violin teacher of Guillemain, exerted considerable influence through his students and as a visitor to Paris, in Italianising the French composition-style for the instrument.⁴⁸ The *Conversations galantes* are ‘modern’ sonatas with an Italianate format and tempo-indications as opposed to Telemann’s French-derived suites of mostly dance-inspired *pièces*. Guillemain writes no overt dance movements except a siciliano in Sonata no. III – again, of Italian origin. The arias can often be perceived, however, as menuets – Italian menuets according to Hertz.⁴⁹ The arias are marked *grazioso* (*gratioso*) and, in the three-movement quartets are paired with an altro – precursor of the ‘Menuet II’ or the later ‘Trio’ – always in the parallel key. For further detail on movement-structure and form see Appendix I (pages 119-120).

Guillemain claimed, on the publication of the *Conversations galantes* that ‘each [instrumental] part was within the grasp of anyone’,⁵⁰ – perhaps an unwise assumption. Unlike Telemann, who had at least a working knowledge of the instruments involved, Guillemain, as far as we know, was solely a violinist, albeit a brilliant one. It is notable however that, despite the rapid rise of the violin family – including of course the viola and cello, or ‘bass violin’ – a French violin virtuoso-composer would determinedly use the outmoded, fading viol, not only now but even later, in his *second livre* of quartets op.

⁴⁵ Levy, Janet M., “Quatuor concertant”, *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/22670>, 12 Apr. 2012.

⁴⁶ Adopted by, among others Cambini, Davaux, Jadin, Pleyel and Viotti. In: Levy. “Quatuor concertant.”

⁴⁷ Hanning, “Conversation and Musical Style”, 512/3. She also describes the musical *style galant* as catering ‘to the Parisians’ taste for witty and lively discourse; by eschewing counterpoint [...] it suited their distaste for affectation and their dislike of mental taxation.’ *Ibid.*, 525.

⁴⁸ Tarling, *Baroque String Playing*, 161.

⁴⁹ Hertz, *Music in European Capitals*, 643.

⁵⁰ ‘... chaque partie etait à la portée de tout le monde.’ Translated and quoted in: *Ibid.*

17 (1756). Maybe he was convinced that it appropriately enhanced ‘a well-wrought dialogue [to] stir the sonorous space between treble and bass’.⁵¹

In the *Avertissement* which precedes the op. 12 quartets Guillemain had much advice to offer. His first concern was that the music retain its intimate chamber music character and not be performed ‘à grande symphonie’, but properly, with only one instrument per part, so as to be clear. He specified that the *allegros* should not be hurried and the arias not be slowed. Nothing should be forced but each instrument allowed to show its delicacy. The precise manner of execution was necessary for them to be heard ‘in their true style’.⁵²

3. Instrumental Style

Having noted each composer’s express resolve to treat his chosen instruments with due care and appropriateness, it seems fitting at this point to look at the way in which Telemann and Guillemain used their instrumental forces, individually and in combination. For this purpose and for the ensuing analysis in Chapter Six, references to the *Nouveaux Quatuors* (*Quatuors*) and *Conversations galantes* (*Conversations*) will be identified in the text by the bracketed abbreviations above, and by ‘Suite’ or ‘Sonata’ beneath every musical example.⁵³ The quartet number appears in upper case Roman numerals and the movement in lower case Roman numerals. Bar numbers appear in Arabic numerals and are followed, if applicable, by a forward slash and a beat-number.

⁵¹ Levy, Janet M., *The Quatuor Concertant in Paris in the latter half of the Eighteenth Century* (Ph.D. dissertation, Stanford University, 1971) 204/5. Quoted in: Hanning, “Conversation and Musical Style”, 520 fn. 15.

⁵² ‘... dans leur vrai goût’ in: La Laurencie, “Un virtuose oublié”, 497. Translated by Carol Hartley.

⁵³ Musical examples from the quartet-sets are not acknowledged separately but should be understood to be taken from the following scores:

Guillemain, Louis-Gabriel, *Sonata Op. 12 no. 1 in G*, edited by Yvonne Morgan, Winterthur 2009.

Guillemain, *Sonata Op. 12 no. 2 in b*, edited by Yvonne Morgan, Winterthur 2009.

Guillemain, *Sonata Op. 12 no. 3 in d*, edited by Yvonne Morgan, Winterthur 2009.

Guillemain, *Sonata Op. 12 no. 4 in A*, edited by Yvonne Morgan, Winterthur 2009.

Guillemain, *Sonata Op. 12 no. 5 in F*, edited by Yvonne Morgan, Winterthur 2009.

Guillemain, *Sonata Op. 12 no. 6 in C*, edited by Yvonne Morgan, Winterthur 2009.

Telemann, Georg Philipp, *Nouveaux Quatuors en Six Suites* ‘Paris Quartets’ vol. 2. Preface by Ute Poetzsch, Kassel 2001.

So for example: *Quatuors*, Suite IV iii bars 22/2–26 indicates a passage from the third movement of Telemann's fourth quartet, starting on the second beat of bar 22 and ending with the full bar 26.

Upper-case letters indicate major keys, lower-case, minor keys. 'Parallel key' and the abbreviation B.C. have been clarified. For convenience the alternate cello part in Telemann's suites is generally omitted from excerpts.

Idiomatic use and scoring

... it is only the combination of instruments and their affects which gives emotional colour to a group.⁵⁴

Merely by their choice of instrumentation in the *Quatuors* and the *Conversations* Telemann and Guillemain create a unique sound, subtly different to any previous quartet-medium.⁵⁵

For the flute, Telemann wrote the more soloistic of his two 'concertised' movements (II i), its different timbre setting it apart to contrast naturally with the accompanying string ritornelli. Elsewhere the flute plays its idiomatic part within the *obbligato* texture committed to equality of voices. Occasionally it adopts violinistic techniques such as *Brechung* (in variation 4 of II vi), wide-leaping figures and a 'bowed vibrato' effect (III v) as will be seen in example 42 bar 33. The whole collection opens with toccata-like writing for the flute, appropriate to a prelude. It appears in the following excerpt – which includes other instrumental aspects to be referred to later.

⁵⁴ Tarling, *Baroque String Playing*, 8.

⁵⁵ Guillemain was certainly the first French composer to write quartets for this particular combination. Bowers, *The French Flute School*, 291.

Prélude
Vivement

Flute

Violin

Viol

B.C.

3

Example 2: Telemann, *Quatuors*, Suite I i, bars 1-5/3.

The *cantabile* nature of many of Guillemain's melodies suits the flute well, anticipating the 'cheery aspect [...] characteristic of flute music later in the period'.⁵⁶ Jane Bowers points out that in the *Conversations* the flute is often given more lyricism, smaller leaps and 'less rapid passage-work than ... [in] the previous period'⁵⁷ – and, it seems, than occurs in the violin part. This may reflect Guillemain's personal familiarity with the violin.

As a violinist, Guillemain will have understood idiomatic writing for the instrument. Like Telemann, he liberally uses arpeggio figures. He tends to introduce a lot of double-stopping and includes double trills compounded by an ornament. In I iii there is a rapid ascending flourish in demisemi- and hemidemisemiquavers over a twelfth. Despite the frequent double-stopped thirds – a couple for the viol too – there are no large chords in the *Conversations*.

Telemann however does give the string instruments generous chords to play, not least those for the violin towards the end of the chaconne (VI vi), where their repeated arpeggiation, first in minims then in crotchets serve to intensify and drive the music to its final two *couplets* of greater calm and resignation.⁵⁸ Another example, in which the

⁵⁶ Bowers, *The French Flute School*, 295.

⁵⁷ *Ibid.*, 296.

⁵⁸ The last 13-bar passage of the movement is a superb example of the particular texture described by Quantz and quoted just before example 34.

violin and viol alternately accompany a running flute part with full chords, is found in the quasi-trio of the fifth Suite, *vi un peu gai*.

The very next movement – VI i *A discrétion* has two four-bar fantasia passages for the violin. These are arpeggio-based, partially accompanied by drones and similar to the previous example. They afford the violin a concerto-like moment, as does the *pas vite* of Suite no. V whose first two rondo episodes have solos for violin and viol respectively, as follows:

The musical score consists of two systems. The first system (bars 9-12) shows the Flute, Violin, Viol, and B.C. parts. The Flute part has a running eighth-note melody. The Violin part has arpeggiated figures. The Viol part has a drone accompaniment. The B.C. part has a simple harmonic accompaniment. The second system (bars 13-17/2) continues the same parts. The Flute part has a running eighth-note melody. The Violin part has arpeggiated figures. The Viol part has a drone accompaniment. The B.C. part has a simple harmonic accompaniment. The score is in 3/2 time and D major.

Example 3a: Telemann, *Quatuors*, Suite V v *Pas vite*, bars 9–17/2.

Examples 3b: Telemann, *Quatuors*, Suite V v *Pas vite*, bars 25–33/2.

In the viol passage just quoted the alternative cello part is included so as to illustrate the points of greatest divergence in parts, in the collection. Usually the differences accommodate the cello by octave transposition or thinning or omitting chords more suited to the viol. Sometimes colour and effect are radically different, especially where the viol, in a high-range passage, is placed for instance a third below the violin and the cello – as in the original source of the excerpt below – a compound third.

Example 4: Telemann, *Quatuors*, Suite II ii *Flatteusement*, bars 14–16/2.⁵⁹

⁵⁹ Another illustration of significant difference between viol and cello parts is provided earlier in this chapter, example 1.

The viol is in a most interesting position. Liberated from a purely bass function it has some solos – like the *auf concertenart* movement in Suite no. IV. It also participates fully in the conversing *obligato* group (see many exs to be quoted) yet still sometimes takes on a bass role. A good example of rapid alternation of the two occurs in example 5:

Example 5: Telemann, *Quatuors*, Suite III vi *Gai*, bars 9–13/1.

In another case – below – the viol is assigned a ‘Murki’ bass for most of the movement but is briefly ‘released’ to provide a high bass-line which for two bars becomes quite decorative and almost soloistic. In bar 32 it reverts to bass-role proper.

Example 6: Telemann, *Quatuors*, Suite IV ii *Coulant*, bars 27/3–33/2.

In Guillemain’s quartets however, the viol seldom shares the bass-line – a more French arrangement than Telemann’s and a more dated view.⁶⁰ It belongs more clearly

⁶⁰ The viol was seen by the French typically as a solo instrument, and by the Germans as quite versatile. The French view is an old-fashioned one, as can be seen in the Le Blanc writings referred to earlier. [Garvey Jackson, “Hubert Le Blanc’s *Defense de la Viole*.”] Concerning the size of viol: the French

amongst the *obbligati*, whereas in the Telemann quartets the viol has dual roles. Notably, Guillemain's viol and cello⁶¹ occasionally interact e.g. via echoes. A rare doubling, found in VI altro, serves intentionally to emphasise a pervasive folk quality.

Altro più allegro

Example 7: Guillemain, *Conversations*, Sonata VI Altro *più allegro*, bars 1–4.

There are two special descriptive uses to which Telemann puts the viol: firstly, the bowed but guitar-like arpeggio figures⁶² used in III iii to accompany a pastoral melody and secondly, the *pizzicato*⁶³ (*pincé*) later in the same suite. This *pizzicato*, unique in the sets, comes in the Polish-inspired fifth movement *modéré*. It imitates a simple plucking instrument, quite possibly the East European bass lute – the *pandura* – or a folk instrument like the *basetla*.⁶⁴ These were instruments perceived to belong to the lower classes. Combined with crude harmony this device evokes the humblest of music-making.⁶⁵ A substantial segment of the passage appears as example 42 in the following chapter.

Notwithstanding all the ‘conversational’ techniques, the imitation and the *galant* thirds and sixths in the chamber music under discussion, there are occasions when Telemann – and much less often, Guillemain – turns to unison and octave to create, if you like, yet

composer naturally enough writes for a seven-string viol with a deeper capacity, there being a few C¹'s. This is not so in Telemann's case.

⁶¹ Assuming the cello is playing the melodic continuo part.

⁶² Shared by the violin.

⁶³ Pizzicato was characteristic of the *Stylus Phantasticus* of the sixteenth century.

⁶⁴ Simple Polish folk instruments like the *basetla* and *basy* may have, through their tuning, given rise to the ‘Murki’-bass figure. In: Halski, “Murky”, 36f.

⁶⁵ Johan Valentin Meder (1649-1719) paints the following picture: ‘The Polish beggar, playing his bandora – hewn from an old piece of Babylonian willow, speckled with various shriveled eelskins, [and] strung with three and a half pairs of rusted iron strings – with a quill hanging from an old thimble, along with his discantist boy who sings with wretched beauty ...’ Quoted in: Zohn, *Mixed Taste*, 480.

another timbre. This happens between the flute and violin, and although a characteristic of Polish folk idiom the effect of their unison or octave sound is used particularly well in French-style settings. In the themes of the two variation movements Telemann, although reducing his harmony to two parts – the viol is doubling the bass – nevertheless adds a haunting sound-quality which serves to enhance the very French melodies. In II vi the upper voices are an octave apart,⁶⁶ and in variation 3 when they drop an octave, the melancholy is deepened. In IV vi, they play in unison. Another example of this eloquent effect can be seen in example 44 in the rondo theme. The episodes are quite different in texture, and preceding the later themes there is a harmonised version which however gives way to the ‘purity’ of the original unison scoring.

Guillemain’s most noticeable use of octave and unison is in the alto already mentioned. Here he is conjuring Polish folk mood; the *tessitura* is low, accentuating the earthiness of the music. Flute and violin are an octave apart, as shown in example 7.

A favoured means of getting four parts from three instruments is Guillemain’s frequent use of double-stops on the violin, giving the impression of another ‘pairing’ to alternate with the coupled flute and viol. This does not appear in the *Quatuors*.

What Telemann does do however, is to occasionally invert *concertante* parts so that the viol is above its treble ‘neighbour’. This can be seen in bars 35 and 36 of example 43. In the duet of the fourth variation of II vi the violin becomes the bass in the absence of the viol.

As to the B.C., its omission in the Telemann works is a significant feature, adopted for entire B sections of seven *da capo* dances. Apart from its gradually – in general – becoming more dispensable at this time, its absence sometimes increases emotional impact, for instance in the *triste* in bars 5 and 6 of example 8. There is also the simple issue of textural contrast.

⁶⁶ The start of the theme is the first fragment presented in example 41.

Triste

Flute
Violin
Viola
B.C.

5 6 9 8 #

5 #

Example 8: Telemann, *Quatuors*, Suite IV v, bars 1–8/2.

Apart from the sectional blocks of *tacet* referred to above, both composers leave smaller groups of bars without B.C. elsewhere, but it is Guillemain who does this more. Telemann's omissions seem to have greater deliberate effect, often used when the upper voices are involved in 'introspective', even dark interludes of parallel shiftings back and forth between semitones. See example 8, bars 5 and 6 above, and example 4 earlier in this chapter. In IV ii for instance its use is elegantly linked to form – in this case the episodes of a rondo. In the *Conversations* it seems sometimes an arbitrarily-used technique, in my opinion.

Nevertheless the *Conversations* generally have more active bass-parts, enabling the viol to remain part of the *concertante* group for a higher proportion of time. When paired with the cello it seldom doubles but rather forms thirds or interacts in some way.

Andante

Flute
Violin
Viola
B.C.

6 6 5

Example 9a: Guillemain, *Conversations*, Sonata V iii, bar 1.

Example 9b: Guillemain, *Conversations*, Sonata V iv *Allegro, ma non presto*, bars 113–115/1.

The melodic bass in the *Quatuors* has a sparse presence as far as thematic participation goes.

In both collections the exchange of this thematic material is of prime importance. Telemann's ever-changing soundscape results from his particularly original efforts to give all voices an equal say,⁶⁷ and we know that Guillemain placed the concept of instrumental conversation firmly in the title of his quartet-set as well as in the music itself. Their varied distribution of ideas enables the instruments 'in the most pleasant way, to, as it were, converse with one another'.⁶⁸ To illustrate, here are two passages – one from each collection.

Example 10a: Telemann, *Quatuors*, Suite I vi *Vite*, bars 17–22/1.

⁶⁷ See Telemann, *Lebenslauff*, 176.

⁶⁸ '... auf die angenehmste Art gleichsam mit einander unterreden.' Scheibe, *Critischer Musikus*, 676. Quoted in: Lange, "Georg Philipp Telemanns 'Nouveaux Quatuors', – eine Sammlung", 280.

Aria. Grazioso

Flute

Violin

Viol.

B.C.

2 5

7 7

Example 10b: Guillemain, *Conversations*, Sonata II ii, upbeats to bar 1-4/3.

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CHAPTER SIX

ANALYSIS

As the influences shaping Telemann's writing-style constitute a substantial part of this dissertation, the analysis in this chapter again concentrates more on Telemann's quartets than Guillemain's. Traits of the three national styles – French and Italian art-music and Polish folk music – were discussed in Chapter Two, and characteristics of counterpoint, *style galant* and Mixed Taste, in Chapter Three. I studied the *Quatuors* scores in the light of these, alert to common ground shared by both sets. Where interesting or relevant, comparisons were drawn.

It soon became clear that characteristics are frequently common to more than one dimension and can scarcely be separated. For example, Italian compositional style includes much contrapuntal writing. The frequent unisons and pitch repetitions found in *galant* style are also Polish folk-music features. The particular nature of a French melody may lead to a particular trend in chord-progression. Fugue can be viewed as form but simultaneously belongs to the subject of counterpoint. A string technique like stopped consecutive thirds produces *galant* style-writing, as seen in Guillemain's quartets. So there are many interconnections.¹ Even when a trait has been established through repeated use, a composer like Telemann may well break with the convention he himself has established. His unpredictability then becomes part of his personal compositional style.

In preparing the following analysis I consulted Ian Bent's book on the subject,² the relevant entry in Grove Music Online³ and Meyer's *Style and Music*.⁴ The scores used are

¹ For further discussion of stylistic parameters and classification see Meyer, Leonard B., *Style and Music*, Philadelphia 1989, pp. 14f and 39.

² Bent, Ian, *Analysis*, New York 1987.

³ Bent, Ian D. and Pople, Anthony, "Analysis", *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/41862>, 31 May. 2011.

⁴ See fn. 1.

the Critical Edition of the *Nouveaux Quatuors* and the most recent edition of the *Conversations galantes*, in six volumes.

The Telemann works were familiar aurally and through having played some of them; the Guillemain through a recording and studying the scores. Initial auditory impressions served to draw attention to some aspects subsequently investigated.

Apart from the recordings and scores – sometimes read at the keyboard – my observations and inferences came also from consulting scholarly commentary, the two main resources being Steven Zohn and Carsten Lange. To the latter I am indebted for his identification of the sometimes concealed dance-types used by Telemann.⁵

The first section of the analysis deals with form – both overall structure and movement by movement. This is an area in which Telemann and Guillemain can hardly be compared, given the very different formal make-up of their quartets. Next come the national influences in, and the compositional or textural styles of Telemann's writing. The latter includes samples collected under the headings: polyphony, form – as in phrase-structure – rhythm, melody and harmony. Here some clear similarities between the two composers are encountered.

1. Form

Outer structure

It is in the broadest, external structure of the two quartet collections that a comment of Ludwig Finscher's seems most valid. He suggests that Telemann's quartets are stylistically much more 'antiquated' than Guillemain's.⁶ Le Blanc, in his tract⁷ also quoted in the previous chapter, juxtaposes the 'old', French-based suite and the 'new' development from Italy – the sonata. In this sense the *Nouveaux Quatuors* are old-fashioned, comprising suites mainly of dance-type movements, although Telemann introduces a variety of other forms and elements such as the French overture, fantasia,

⁵ Lange, "Georg Philipp Telemanns 'Nouveaux Quatuors' – eine Sammlung", 282f. In two cases I am however not in agreement with Lange.

⁶ '... viel altertümlicher...' in: Finscher, "Guillemain", col. 247.

⁷ *Defense de la basse de viole contre les enterprises du violon et les prétensions du violoncel*, Amsterdam, 1740.

fugue, variation, ‘concerted’ structure, character pieces like the *distrain* (VI v) and the ensemble sonata’s imitative principle,⁸ rich in diverse motivic material. Some of these are about to be discussed.

In contrast to Telemann’s six-movement suites⁹ Guillemain writes sonatas of three and four movements, bearing Italian tempo indications and always including an aria. However, most of these arias are redolent of light, elegant French dances in triple time – usually the menuet. Just as French influence is not far beneath the surface in Guillemain’s supposedly Italianate music, so Italian traditions are easily detected in Telemann’s suites, irrespective of their French titles. Of the five first-movement préludes, four (I, III, IV and V) are clearly Italianate, as will be illustrated. Suite II begins with a Vivaldian concerto-style movement with well-sculpted ritornello and solo passages.

The fact that both composers produced sets of six quartets – bearing in mind that each had also a ‘companion’ set of six¹⁰ – shows a strong adherence to the ubiquitous tradition of the earliest Corellian trio-sonata collections of six or twelve works each. Telemann paid further tribute to Corelli by ending his *Nouveaux Quatuors* with a chaconne, as was customary at the close of the *da camera* sets of the Italian master and his followers¹¹ – a suite imitating the sonata of 50 years earlier. As the chaconne form soon disappeared from instrumental music its inclusion by Telemann could be seen as comparatively old-fashioned.

But looking more closely at the unconventional treatment of ‘standard’ forms in the *Nouveaux Quatuors* we see innovation and atypical ideas at every turn. Before embarking on this we should consider briefly the issue of key-choice.

Telemann used major and minor keys alternately, closing with e minor – incidentally the perfect vehicle for a composer convinced of its rhetorical power – for the above

⁸ Lange, “Alles muss singbar und fließend sein”, 34.

⁹ The exception being Suite III in G major, with seven movements.

¹⁰ Telemann’s *Quadri* (1730) and Guillemain’s vol. II of *Conversations Galantes*. Op. 17 (1756).

¹¹ Pritchard, “Caldara, Antonio”.

profoundly affecting chaconne (VI vi).¹² Carsten Lange has found a neat symmetry in terms of intervallic relationship between the successive keys of the *Quatuors*.¹³

5th	2nd	3rd	2nd	5th
D	a	G	b	A e

There are also two 'relative' pairs, namely G and e; D and b; plus parallel keys A and a.

Guillemain wrote four of his *Conversations* quartets in major keys, which could be regarded as a *galant* trait reinforcing the remark by Joseph DuBose quoted near the end of the discussion of *Galant* Style in Chapter Three.¹⁴ There seems, however, to be no symmetry or significance in their layout.

Keys within each work are usually consistent with Baroque-sonata convention, both composers placing a middle movement in the parallel key in most of the quartets. Guillemain does so in all four altros and in the lone aria of Sonata III. The sixth case – no. V – is the exception, in which all four movements remain in F major.

In his suites Telemann generally chooses one *da capo* dance-movement whose middle section is in the parallel key. But in the first Suite, in D, he defies convention by assigning three inner movements either the parallel minor (d) or the relative (b), resulting in the overall key-plan of D d d D b D – not an 'old-fashioned' arrangement.

Movement forms

Guillemain's three-movement quartets follow the 'modern' concerto rather than the 'old' sonata *da chiesa* plan.¹⁵ The latter he uses twice, but breaks away from the

¹² Composers in the eighteenth century could not agree on whether keys carry certain 'affects'. Quantz was one who did. E minor was regarded as conveying the tender, plaintive and pensive. In: Tarling, *Baroque String Playing*, 7. In my view Telemann probably based his choices more on suitability to the instrument rather than 'affect'.

¹³ Lange, "Georg Philipp Telemanns 'Nouveaux Quatuors' – eine Sammlung", 278.

¹⁴ That major keys may have been preferred to minor owing to the lighthearted quality of the aspirations of the *Style galant*. www.classicalconnect.com/Quartet_Music/Haydn/String_Quartet/3630, 31 May 2012.

¹⁵ For more on the prevalent concept of suites of *pièces* being old-fashioned and needing replacing by the 'modern' sonata, consult for example Le Blanc's tract referred to in Chapter Five. Garvey Jackson, "Hubert Le Blanc's *Defense de la Viole*", *JvdGSA X* (1973), 16ff. Remarkably, in the case of our present subject, the German employs an old French form/genre, and the Frenchman, the new Italian form.

traditional slow-fast-slow-fast configuration. The fact that he tends to moderate tempi is in keeping with the time¹⁶ and consistent with his instructions on tempi, discussed earlier.

By contrast, the variety of dances and moods in the *Quatuors* of Telemann generates a wide range of tempi. He only once, however, names a dance outright – menuet (IV vi). The many others are left to the performer and listener to detect. Telemann had become familiar with dance-types 30 years earlier through close collaboration with Hebenstreit, dancing-master at Eisenach, and probably assumed similar familiarity on the part of his audiences.

Whilst it is true that Telemann made use of older Baroque forms, he usually modernised or individualised them. Considering the dances first, they are mostly in binary (A B) or binary reprise (A B A) form – the latter also called *da capo* form. In the *flatteusement* of the Suite in a minor (II ii) there is an example of an A B A form modified into A B A¹ A. The movement begins thus, in the key of a minor:

Flatteusement

Example 11a: Telemann, *Quatuors*, Suite II ii, upbeats to bar 1–4/1.

We expect a contrast in B, and indeed find it in texture and in the change to the parallel key of A major:

Example 11b. Upbeats to bar 25–26/2.

¹⁶ Bowers, *The French Flute School*, 297.

However, instead of returning to section A there is an A¹ – a delaying detour to the relative, C major, but with A's texture. This 'false' section ends, unconventionally, in the minor dominant (e) and then returns us to the tonic of a.

Example 11c. Upbeats to bar 39–40/2.

A second instance of unusual treatment of the established A B A pattern comes in the b minor suite (IV iii, a gigue marked *gai*). Here the B section presents two contrasting faces. The *gai* begins with typical gigue-like rhythmic figuration, in b minor. Already being one example of the thirteen 'alternativement dance pairs'¹⁷ in the *Quatuors* collection, this is also one of the smaller number featuring parallel keys for the second part. So B is in B major whilst rhythmically related to A.

A further sub-category is that of second dances or parts, without B.C. accompaniment. The *gai* falls partially into this group, but here again Telemann does the unexpected in introducing a drone accompaniment halfway through B. Incidentally the viol, although an *obligato* voice, joins the droning B.C. here.

Regarding the rondo form, Judy Tarling says its inherited character is one of 'serene longing'.¹⁸ Evolving from French courtly love-songs, it had been cultivated by French composers, whereas Germans in the mid-eighteenth century used it less frequently.¹⁹ Guillemain's almost formulaic application of the rondo-scheme A B A C A in nine out of ten of the *Conversations'* arias and altros is not surprising therefore. Telemann's use of

¹⁷ Zohn, *Mixed Taste*, 454. Although Zohn refers to dance *pairs* these movements appear as single entities comprising two contrasting parts, the first of which is returned to in the manner of the later Classical Menuet and Trio – thus the A B A referred to above.

¹⁸ Tarling, *Baroque String Playing*, 117f.

¹⁹ Cole, Malcolm S., "Rondo", *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/23787>, 5 May. 2012.

the form, however, demonstrates again his individualism in being willing to incorporate the stylistic elements of other nations.

At least two of the rondo movements found in the *Quatuors – I v modérément* and IV ii *coulant* – meet the description above. A third dance in rondo form, the *vite* (VI iii) is identified by Carsten Lange as a ‘hidden’ courante,²⁰ and thus of a completely different nature. Here the theme and two episodes are very closely related yet differentiated in an interesting manner. Simply looking at the flute part starting each section [Examples 12a, b and c] makes this clear: The rondo theme (A)

Flute *Vite*

is inverted and modified in the first episode (B)

Flute

and transposed and modified in the second episode (C).

Flute

Examples 12a, b and c: Telemann, *Quatuors*, Suite VI iii, up to bar 2/1; bars 12/2–14/1; bars 36/2–38/1.

A final example of a Telemann rondo with a difference is the *vite* (IV iv), in which section C offers motivic material of a very disparate nature from the rest of the episode and the movement. Here are the first bars of the rondo theme (A):

Flute *Vite*

Example 13a: Telemann, *Quatuors*, Suite IV iv, up to bar 4/2.

The first episode comprises quaver movement in keeping with the excerpt above, but the second introduces, additionally, two new ideas. The first brings a series of ‘sighs’, altering the mood markedly.

²⁰ Lange, “Georg Philipp Telemanns ‘Nouveaux Quatuors’ – eine Sammlung”, 283.

Example 13b: bars 50/3-54/2.

A few bars of quaver ‘rondo’ material interject, followed by another distinct change of mood, brought about by spirited, imitative falling thirds in Lombardic rhythm.²¹

Example 13c: bars 64/1-70/2.

Like all but one of Telemann’s dance-movements, Guillemain’s do not overtly declare their dance of origin. It is however clear that several of his arias and altros are menuets. The only non-triple time-signature seems to indicate a gavotte. There are two instances of folk influence – in the aria of V and the altro of VI – their inspiration being the French pastoral musette, and Polish or other dance. Guillemain includes a single *larghetto* in Sonata no. III which has the character of a siciliano.

The outer movements of the *Nouveaux Quatuors* cover a much greater diversity of form than those of the *Conversations galantes*. Except for one case, Guillemain applies a predictable binary form, with at best a hint of some characteristics of the coming sonata-form. Telemann, on the other hand draws on the variety of elements and forms listed earlier. We shall examine briefly the *Sonate auf Concertenart* genre – which he

²¹ The short-long Lombardic rhythm is typical of *galant* style; this aspect of this particular movement will feature when combining of styles is illustrated.

helped to launch in Germany – the movements in fugal and canonic manner and the powerfully-emotive chaconne which ends the entire collection.

The two concerto-type movements are found in II i and IV i. The first, featuring the flute as soloist is marked *allègrement* but proceeds in a thoroughly Italian concerto-fashion,²² – in further contradiction of the ‘old-fashioned’ claim.

With limited forces Telemann crafts the ritornelli, adding three- and four-note chords to thicken the ‘orchestral’ texture, and using the flute in a first-violin role. The two solo episodes omit the B.C. and adopt the typical repeated-note accompaniment – marked with one of very few dynamic instructions, in this case *d.* for *douce* – of the Vivaldian solo-concerto model. Another ‘borrowing’ from this model is the forceful ‘orchestral’ interjections, at the octave, which punctuate proceedings.

As a result of re-ordering of material the final ritornello occurs halfway through a bar. Things seem to get curiously out of kilter when after a short cadenza the ‘orchestra’ returns at bar 54 with material not from the start of the ritornello as expected, but from bars 4 – 6. This ‘false’ ritornello then yields at bar 57/3 to the original opening statement in the tonic.

Example 14: Telemann, *Quatuors*, Suite II i *Allègrement*, bars 53–58/1.

The other movement *auf Concertenart* is for viol, and more intimate in layout. The ritornello is thinner-textured, with other *obligato* instruments sharing some solo material, emphasising the chamber music essence.

Although unmistakably advancing the viol-soloist this ‘concertised’ movement is without the distinct blocks of solo and ritornello of the previous example. Moreover Telemann imposes a large-scale A B A form, B being a *flatteusement* with no concerto elements and in marked contrast to A. Here is the opening of each section:

²² This quartet has the lowest number of dance movements, generally leaning very much towards the Italianate.

Prélude
Vivemente

Example 15a: Telemann, *Quatuors*, Suite IV i, bars 1–4/1.

Flatteusement

Examples 15b: Telemann, *Quatuors*, Suite IV i, bars 83/3–87/2.

The *flatteusement* has a gentle French menuet nature, with ornamented conjunct melody, some sinuous harmony and several *style galant* markers such as Lombardic rhythm, sighs [bar 85] and echoes.²³ In contrast, A is obviously energetic – marked *vivement* – driven by its more Italianate leaping figures and passagework.

The opening and closing movements of Suite no. V demonstrate Telemann's interest in perpetuating Baroque counterpoint within a 'newer' framework. The *prélude* – *Vivement* could be called a '*galant* fugue' while the final *un peu gai* is a closely-set two-voice canon. It has a strikingly different B section however,²⁴ which is thoroughly homophonic, the string *obbligati* providing chordal support in the absence of the continuo.

²³ Lombardic rhythm and sigh motifs can be seen in example 33, in the flute part, between bars 114 and 118.

²⁴ Another *da capo* movement, overall.

The first movement of Guillemain's Sonata no. III is certainly fugal, if not a fugue. As such the two composers share this peculiarity of just one such movement in each collection.

Guillemain's imitative counterpoint is interspersed with homophonic writing, but the 'Exposition' lasts for an impressive 33 bars with its eight-bar subject stated by all four voices – not least the cello. Below is that very entry, on the upbeat to bar 26.

The musical score for Example 16 consists of two systems of four staves each. The first system covers bars 26-30, and the second system covers bars 30-33. The instruments are Flute, Violin, Viol, and B.C. (Bassoon/Contrabass). The key signature is one flat (B-flat), and the time signature is 2/4. The Flute part begins with a triplet of eighth notes on the upbeat to bar 26. The Violin and Viol parts enter in bar 27 with a single eighth note. The B.C. part enters in bar 26 with a triplet of eighth notes. The score includes various musical notations such as triplets, slurs, and dynamic markings.

Example 16: Guillemain, *Conversations*, Sonata III i *Allegro*, bars 26–33.

There is a second, octave-leap idea which cannot really be called a counter-subject but does re-appear throughout in modified guises seen above, in bars 29, 30 and 31. Stretto and inversion are devices applied to the material; statements are often truncated.

It appears that Guillemain, like Telemann, was experimenting here with mixing contrapuntal and homophonic styles. Even the impelling *galant* triplets of the main subject recur in different ways in the homophonic 'episodes'. The order of initial entries is the same in both composers' fugal movements, and both end, after much tonic-dominant oscillation, with Vivaldi-type octave scale- and arpeggio-passages – a most unfugal ending.

Telemann introduces the Italo-German form under the French description *prélude – vivement*. His fugue-subject is cheery if naïve and ‘unlearned’,²⁵ lasting three bars. It and a counter-subject are illustrated in the violin-part below, and the flute’s answer is also to be seen.

Prélude
Vivement

Example 17: Telemann, *Quatuors*, Suite V i bars 1–7/1.

Whilst the fugal sections are quite strict, the episodes give full rein to homophony and mixed elements.²⁶ Episodic material is sometimes partially contrapuntal, ‘diluted’ with *galant* style figures like ‘Murki’ bass (example 18a), or it is thoroughly homophonic, incorporating French-ornamented Lombardic rhythms with Italianate *Brechung* technique (18b) or arpeggiated passages with slow harmonic rhythm (18c).

²⁵ Bergmann, Walter, “Telemann in Paris”, in: *The Musical Times* 108 (1967), 1102.

²⁶ There will be a section devoted to Telemann’s application of Mixed Style later, but it is worthwhile noting this example here, in the present discussion of form. Various elements are of course difficult to isolate in a study of this type; this is the nature of a piece of music, especially one by Telemann.

Example 18a: Telemann, *Quatuors*, Suite V i Prélude *Vivement*, bars 14–15.

Example 18b: As above, bars 20/3–22.

Example 18c: As above, bars 42–43.

Here we have bi-dimensional mixing of styles, in a movement beginning as a fugue but becoming freer, an instance of Marpurg's '*freyen Fuge*', during which 'brilliant bridging ideas' are heard in the episodes.²⁷

In the last movement of this, the A major *Quatuor* Telemann indulges in a compact, lively canon.

²⁷ '... brillante Zwischengedanken ...' Marpurg, Friedrich Wilhelm, *Abhandlung von der Fuge*, vol. 1, 19f. Quoted in: Lange, "Georg Philipp Telemanns 'Nouveaux Quatuors' – eine Sammlung", 281,

Un peu gai

Example 19: Telemann, *Quatuors*, Suite V vi, bars 1–4/3.

The violin follows the flute strictly; they are accompanied by a walking-bass and presumably its realisation, whose fuller harmony tends to ‘erode’ the *arbeitsamer* style. On a bigger scale that style is discarded completely in the contrasting homophonic trio-like section which follows, with features including chords, running passages and unison endings. Here Telemann boldly places old and new side by side.

The whole *Quatuors* collection closes with the already-mentioned chaconne *modéré*. Its ground is six bars long and, in the course of 19 *couplets* is transposed twice before returning to its tonic of e. Telemann uses four-bar links of eloquent solos from viol, flute and violin, to seamlessly pass into each new key: e G b e. For the rest, the upper voices weave ‘a series of free variations’²⁸ whose deeply-emotive tone is set by the opening sighing motif.

Modéré

Example 20: Telemann, *Quatuors*, Suite VI vi, bars 1–7/1.

Formally Telemann shows his experimental bent in the *Nouveaux Quatuors*, using old dances modified at will, established Baroque *arbeitsam* techniques subjected to

²⁸ Zohn, *Mixed Taste*, 456.

changing fashions and structures like the ensemble sonata²⁹ and concerto – relative new-comers. These respectively and simultaneously also represent French, German and Italian influence, to which we now turn.

2. National Style

As Italian, French, Polish and ‘old’ German influence is almost constant in the *Nouveaux Quatuors* only a few of the most telling examples of their blended use can be given. In the third Suite Polish folk-idiom is strongly represented alongside the more common Italian and French. Within the first two bars of III iii *gracieusement* we see an ornamented French pastoral melody accompanied by an Italianate arpeggio figure which simultaneously creates a drone suggesting the musette or more probably, Polish bagpipes.³⁰ The modal effect of the flattened seventh in bar 2 also indicates folk input.³¹

Example 21: Telemann, *Quatuors*, Suite III iii, bars 1–2.

The various national influences persist throughout the movement, French *agréments*³² becoming prominent later.

In the same suite the fifth movement *modéré* has an even more striking Polish presence. This triple-time polonaise features variants of its characteristic rhythm. Interestingly, one of them,

²⁹ Zohn suggests that I vi *Vite* is an example of incipient sonata-allegro form. In: Zohn, *The Ensemble Sonatas*, 407.

³⁰ In German, *polnischer Bock*. in: Telemann, *Telemann*, 360.

³¹ Notice that the parallel thirds created between flute and viol are a typically and ubiquitous *galant* characteristic. In a true mix of styles this movement also can be said to incorporate the *stile rustico*.

³² Like written-out *tierces coulés*, *ports de voix* and trills.

Example 22: Telemann, *Quatuors*, Suite III v, bars 29–30.

appears almost identically³³ in Guillemain's *Conversation* no. I, in the alto. A second is seen in bar 7 of example 25 below. Another feature evoking folk-music³⁴ is the drone, illustrated also in III v (example 23), and in another, duple-time polonaise movement of Telemann's, in example 24.

Example 23: Telemann, *Quatuors*, Suite III v *Modéré*, bars 9–12.

³³ Except that the Guillemain figure is in g and 3/8 time-signature [not G and 3/4 as in Telemann.]

³⁴ In Telemann's case we have seen, in Chapter Two, that this usually means Polish folk idiom, whereas Guillemain's use of similar features could be drawn from French or other European traditional music. If Polish, this could be thanks to Telemann's examples.

Example 24: Telemann, *Quatuors*, Suite V iii *Modéré*, bars 5–8.

Note that the impression of a flattened seventh is again created by the viol's first note in bar 6. And in example 23 there is a sudden mode-shift generated by F naturals, and restored in bar 12.

Guillemain uses a drone twice, the first being in the aria of the third quartet:

Example 25: Guillemain, *Conversations*, Sonata III iii Aria. *Grazioso*, bars 4/3–8/2.

and far more sustainedly, for nine bars, in the fifth quartet:³⁵

Example 26: Guillemain, *Conversations*, Sonata V ii, bars 1–10.

³⁵ The irregular phrase-lengths in example 26 will be discussed in the next section and compared to similar instances of Telemann's.

Whilst this may be in imitation of the French pastorale it at least shares in general Telemann's use of folk qualities. A highly individual case of the flattened seventh is to be seen in the opening of the aria of *Conversations* no. IV.

Aria. Grazioso

6 6/4 5 6 6/4 5 6 6 5

Example 27: Guillemain, *Conversations*, Sonata IV ii, up to bar 4/1.

A return to Telemann's *modéré* (III v) in the next section, on Compositional Style, will reveal further facets of his Polish mode, as did some examples in Chapter Five, when instrumental writing was dealt with.

As to the French and Italian elements, they appear separately, in combination and as part of the fabric of the new German style – *vermischter Geschmack* – cultivated by Telemann and others.

An example of 'neighbouring' yet separate French and Italian passages is the first part of *Quatuor* no. 6, composed of eight bars in French Overture manner and a four-bar Italian *perfidia*.³⁶

³⁶ A passage of brilliant treble-part figuration over a pedal-note. The term has been applied to some works of Torelli and Corelli. In: Zohn, *Mixed Taste*, 510.

Prélude
A discrétion

Flute
Violin
Viol
B.C.

5 9 8 6 # 5 9 8 4# 6

8

5 #

Example 28: Telemann, *Quatuors*, Suite VI i, bars 1-12.

In the *lentement-vite* which ends the third *Quatuor* the French overture section is followed by Italian imitative entries.

Next is an example of a menuet movement starting in French style, then becoming increasingly Italianate. This theme starts thus:

Menuet
Modéré

Flute
Violin
Viol
B.C.

6 6 5

Example 29: Telemann, *Quatuors*, Suite IV vi, bars 1-4.

It is a simple, stylishly-decorated conjunct melody – typically French – with *galant*, homophonic accompaniment. Flute and violin play in unison, emphasising the theme's subtle simplicity. By the third and fourth variations, driving Italian semiquaver movement has taken over – with syncopation, sequence and *galant* triplets.

In a *tendrement* (I ii) we see elegant French melody accompanied by the 'walking bass' of the early Italian sonata, representing two styles simultaneously.

Tendrement

Example 30: Telemann, *Quatuors*, Suite I ii, up to bar 4/2.

Later, the same quartet's fifth movement *modérément* offers an assortment of national and textural styles: in a movement governed by rondeau form, winding French melody and harmony adjoin canon, which leads to parallel thirds and sixths and the slow harmonic rhythm of *style galant* and thereafter, to Italian scale passages and a change of mood from languid to agitated – effected by syncopation.

Guillemain's *Conversations* have more Italian than French input, plus two or three examples of folk-inspired writing. The Italian is seen in frequent scale and arpeggio figures, sometimes in unison or octaves, twice appearing as fanfares. Sequences and passages derived from string-technique abound. There is occasional counterpoint, though generally, texture is homophonic. French influence is apparent mostly in typically-ornamented melodies, several gracious menuets and the use, melodically and harmonically of the diminished seventh chord.³⁷ In the use of drones, parallel octaves and the flattened seventh a Polish, or at least folk idiom of sorts, is introduced.

In the *Quatuors* Italian and French influence is present in nearly equal measure, although Italian dominates in the longer outer movements and is also found together with the Polish in III and V. The former is by far the most Polish. Generally and predictably, inner dance-movements have a more French inclination. Suite no. V, having the two most contrapuntally-inspired movements, gives a prevailing Italian impression.

³⁷ This chord in fact being an incomplete dominant minor ninth without the root.

3. Compositional Style and Techniques

A *quartet*, or a sonata with three concertante instruments and a bass, is the true touchstone of a genuine contrapuntist, and is often the downfall of those who are not solidly grounded in its technique.³⁸

This passage by Quantz continues with a list of nine requirements to be met in producing ‘a good quartet’, referring to some ‘excellent and beautiful models’ written by Telemann.³⁹ The writer clearly felt that composers ought to apply particularly their contrapuntal skills when working in this genre. Telemann used tactics which Quantz had in mind, such as ensuring ‘a discerningly devised mixture of the concertante instruments’ and ‘ideas that can be exchanged with one another’ and no apparent ‘preference for one part’. This is virtually a description of the *style dialogué* practised by both Telemann and Guillemain.

One of Telemann’s many examples of dialogue is this ‘remark’ passed by the viol and commented upon by flute and violin.

Example 31: Telemann, *Quatuors*, Suite I iv *Gaiment*, bars 112/2–116.

Sometimes a thicker texture is created when motivic material is re-distributed among all three *obligato* instruments in varying combinations. As a result of this *durchbrochene Arbeit*⁴⁰ the new pairings generate ever-changing texture and instrumental colour.

³⁸ Quantz, *On Playing the Flute*, 316f.

³⁹ Admittedly these do not include the present *Quatuors* but refer to trios and six earlier quartets.

⁴⁰ Zohn, *The Ensemble Sonatas*, 328.

Example 32: Telemann, *Quatuors*, Suite III iv *Vite*, bars 4/4–10/4.

The following, longer excerpt illustrates the same aspect, but includes rare thematic participation in the bass, at bars 110–113, and ‘exchanging’ of parts in flute and viol at bars 116 and 118.

Example 33: Telemann, *Quatuors*, Suite IV i *Flatteusement*, bars 109/3–123/1.

As the musical examples in this chapter show, the *Nouveaux Quatuors* range texturally-speaking, from fugal to homophonic. In between comes the combination of these two as well as the common ‘conversational’ texture of shared material being passed amongst the participants in more or less equal measure. It is the French dances which tend toward homophony and outer movements towards more expansive textures of dialogue or counterpoint. Most movements contain passages of homophonic writing; certainly half – spread evenly throughout – are ‘conversational’ to some degree, and counterpoint is present strongly in two movements, less so in a few more. All told, the *Quatuors* demonstrate the Mixed Taste.

As to the arrangement of blocks of motivic material, 'permutation' technique⁴¹ may be demonstrated, for example, in the first movement of Suite III – *un peu vivement* – showing the re-ordering and modification of the six motifs:

Bars: 1–12	motifs 1 and 2; repeat of 1 and 2
13–21	3
22–26	4 sequence, repeated by alternating instruments
27–32	1 and 2
33–38	5
39–41	1
42–47	5
48–56	3
57–59	2
60–63	4 sequence extended; two instruments in canon
64–68	6
69–70	4 briefer; canon in different instrumental pair
71–76	6

The wealth of motifs in this movement is a characteristic of the *style galant* which, as we have seen in this study, makes up a considerable part of Telemann's individual language. Contrapuntal practice is concentrated chiefly in the fugue and canon of Suite no. V, but of course occurs elsewhere. Mixed Style is present all the time, as Telemann blends and juxtaposes ideas. In Suite I i he mixes Italian styles with each other: toccata-like writing, then typical driving, fast-movement texture with a little counterpoint and a lot of leaping and string-crossing violinistic figuration. Two movements later he contrasts two bars of striding Italianate octaves with introverted French *tierces coulés* which are at the same time *galant* in their parallel thirds and rhythm.

National and textural styles can hardly be separated, so closely are they interwoven. However, here are two final illustrations:

The canarie dance (iv of Suite no. III) is in 'conversational' mode (see example 32) and is thoroughly homophonic. Its B section, as if to 'smooth out' the dotted rhythms of A, adopts a completely different style – one upheld by Quantz as engendering 'sublime,

⁴¹ 'Permutation technique', named by Jeanne Swack is the re-shuffling of melodic or harmonic segments. In: Zohn, *Mixed Taste*, 397.

majestic, heavenly feelings'.⁴² This is a case of Corellian suspensions and walking bass following a persistently dotted-figure dance. Here are the first bars of the B section.

The image shows a musical score for four instruments: Flute, Violin, Viol, and B.C. (Bass Continuo). The music is in 3/4 time and G major. The Flute part has long notes with suspensions and a walking bass line. The Violin and Viol parts have similar melodic lines. The B.C. part provides a steady walking bass line.

Example 34: Telemann, *Quatuors*, Suite III iv *Vite*, bars 32/4–38/3.

In the first eight bars of the *triste* from the fourth *Quatuor*, *stile antico*-writing is smoothly succeeded by *style galant*. Again there are French written-out *coulé* features, recurring in every possible instrumental combination including where the viol is above the flute or violin. This demonstrates Telemann's attention to fine detail. See bars 5 and 6 of example 8 in the previous chapter.⁴³

Compositional details

Having considered broader textural styles and techniques, we now examine a few instances of rhythm, phrase, melody and harmony. In some of these, expressive means common to both Telemann and Guillemin will occur.

As with melodic motifs, a wealth of rhythmic motifs is a sign of *galant* style. Over 12 bars⁴⁴ Telemann uses at least eight variants in subdividing a basic polonaise crotchet-minim configuration. Guillemin however, surpasses Telemann in that there are eight different motifs in six bars of the *allegro moderato* of Sonata IV.

⁴² Quantz was describing the affect of long notes with a walking bass beneath – a Corellian device. In: Quantz, *On Playing the Flute*, 133. Quoted in: Tarling, *Baroque String Playing*, 4.

⁴³ The trademark first-inversion chords of bars 5 and 6 will be noted presently.

⁴⁴ In *Quatuor* III v.

Example 35: Guillemain, *Conversations*, Sonata IV i *Allegro moderato*, bars 16–21.

More generally typical of *style galant* are frequent triplets, short-long Lombardic figures and the limping *alla zoppa*.⁴⁵ The first two are especially well-represented in the *Quatuors*.

An unusual feature which obviously appealed to Telemann is the use of five upbeats to a movement with six units per bar – in other words, constituting almost a complete bar. In the rhythmically subtle *modérément* I v in three-four, the upbeats are quavers, as in example 44 below. Elsewhere, (in example 12) the *vite* in Suite VI begins with five crotchets in a six-four courante⁴⁶ which, incidentally displays the typical ambiguity between two and three main beats in the bar. This metric shifting also appears in VI i *très vite* where two three-four bars are introduced in the midst of three-eight territory.

Concerning phrases, Telemann creates very few irregular ones in the *Quatuors*.⁴⁷ Two five-bar structures deserve mention: in V iv, in the wake of a bustling gigue the five-bar phrase helps create a more introspective B section. Interestingly the phrases ‘regulate’ to four bars in the second half.

⁴⁵ Short-long-short.

⁴⁶ Identified as a ‘concealed’ courante by Carsten Lange in: “Georg Philipp Telemanns ‘Nouveaux Quatuors’ – eine Sammlung”, 283.

⁴⁷ In some of his trio-sonatas, for example, regular phrase-length is the exception rather than the rule.

Example 36: Telemann, *Quatuors*, Suite V iv *Modéré*, bars 47–53/1.

In the following quartet, no. VI, a *gracieusement* begins with a three-bar comment plus a two-bar ‘echo’⁴⁸ – five altogether. Guillemain uses the idea in the *Conversations*, to mesmerising effect. The structure is however 4+1 and then 3+2, lending a strong folk-music impression, together with its long drone (see example 26). In Guillemain’s third quartet there is much irregularity, such as three-bar structures in the last movement and, more oddly, phrases of two and a half bars in ii – the *larghetto*:

Example 37: Guillemain, *Conversations*, Sonata III ii *larghetto*, bars 35/4–40/1.

Melody in Telemann’s *Quatuors* tends to be clearly Italian – with a wide register, big leaps and violinistic figurations – or clearly French, with its stepwise, elegant simplicity and tasteful ornamentation as often encountered in the more homophonically-set dance tunes. Guillemain’s outer, fast movements generally show more Italianate, and the dance-like Arias more French influence. As with his rhythmic motifs he is likely to present many short, dissimilar melodic motifs. Both composers divide melodic segments between instruments, the extreme form of this being the *vite* of Telemann’s which contains rapid alternation of flute and violin in creating a melody.⁴⁹

⁴⁸ Another *galant* and rustic-style feature.

⁴⁹ This may be related to the *hocket* technique of the Middle Ages.

Vite

Example 38: Telemann, *Quatuors*, Suite II v, bars 1–2.

Guillemain favours the harmonic minor in several scalic passages, as well as arpeggiated diminished sevenths. In the following example he is at his most chromatic:

Example 39: Guillemain, *Conversations*, Sonata V iv *Allegro, ma non presto*, bars 29–32.

The first two bars illustrate the diminished seventh chord – or rootless dominant minor ninth, which he uses repeatedly – and its resolution.

In the first of two examples of Telemann's use of chromaticism, he treats light-heartedly a segment of the descending chromatic scale which traditionally was felt to convey 'suffering or other deep emotions'.⁵⁰

Example 40: Telemann, *Quatuors*, Suite II v *Vite*, bars 24–25.

On the other hand, the series of rising chromatic steps in example 46 [bars 13, 14 and 15] powerfully contribute to the melancholic impact in arriving at bar 16.

⁵⁰ Tarling, *Baroque String Playing*, 6.

Both composers, in their French melody-writing mode, explore the attraction of the area between the seventh and the third of the minor scale, especially, the ‘pull’ of the interval: mediant to tonic. Below are two short excerpts from each collection – all from the start of their respective movements and all transposed into the key of a, so as to facilitate comparison.

Coulant



Modérément



Aria. Grazioso



Aria. Grazioso, un poco allegro



Example 41: Telemann, *Quatuors*, Suite II vi.

Telemann, Suite I v.

Guillemain, *Conversations*, Sonata II ii.

Guillemain, Sonata VI ii.

Finally, we consider harmony. Telemann's highly individual style presents itself in the programmatic representation of abrupt, artless harmony when evoking Polish folk style. Another tactic of his is to introduce a sudden mode-change, usually major to minor key, then just as suddenly revert to the original. A relevant example of both above-mentioned points is in III v *modéré* (example 42). Bars 33–36 are virtually a repeat of the previous four bars. At bar 37 comes the surprise shift up one key – from G to A. Later, at bar 45 we return abruptly to G. The change of mode occurs at bar 41.

The image shows a musical score for Telemann's *Quatuors, Suite III v*, bars 33-45/1. The score is in 3/4 time and D major. It features four staves: Flute, Violin, Violoncello (B.C.), and Viola (Viol). The Flute and Violin parts are melodic and rhythmic, while the B.C. part provides a drone accompaniment. The Viola part is marked 'pincé'. The score starts at bar 33 and ends at bar 45/1.

Example 42: Telemann, *Quatuors*, Suite III v, bars 33–45/1.

To heighten the rustic simplicity of this music Telemann uses a drone-derived accompaniment, placing the B.C.'s contribution comically on every third beat.⁵¹

Next is another example of sudden change of mode, in bar 33, reverting in bar 38. The extract also includes the *style galant* characteristic of slow harmonic rhythm, which is clear in bar 33, incidentally the third consecutive one of static D major harmony.

⁵¹ Carsten Lange describes it as 'stampfend' [stamping] in: Lange, "Alles muss singbar und fließend sein", 44. It could refer to the nature of an East European dance, or be a humorous allusion to a simple country musician making a mistake and not correcting it.

33

Flute

Violin

Viol

B.C.

6 6 5

35

6 5 #

Example 43: Telemann, *Quatuors*, Suite I vi *Vite*, bars 33–38/1.

Guillemain's harmonic language in the *Conversations* is generally more conservative than Telemann's, its most striking feature being frequent use of the diminished seventh chord, a favourite of French composers of the time. Nearly half of Guillemain's movements contain at least one instance, as for example in bar 29 of example 39, in this case in the third inversion.

A hallmark of Telemann's harmony, in these works at least, is his fondness for consecutive step-wise first-inversion chords – creating a sometimes mesmerising effect when assigned to the three *obligato* instruments. Here it is seen in bar 3, and also in bars 114 and 115 of example 33.⁵²

Modérément

Flute

Violin

Viol

B.C.

6 6 # 6 6 # 6 6 4x 6 # 6 6 6 6 6 # 4x 6 5 #

Example 44: Telemann, *Quatuors*, Suite I v, up to bar 5/1.

⁵² Also in this example there is a most arresting 'arrival' on the chord of C[#] major in bar 113 for viol and bass.

13

Flute

Violin

Viol

B.C.

5 5 6

16

6 9 6 5 5

d. *f.*

d. *f.*

d. *f.*

Example 46: Telemann, *Quatuors*, Suite VI vi *Modéré*, bars 13–19/1.

CHAPTER SEVEN

CONCLUSION

I have studied the *Nouveaux Quatuors* of Telemann from the perspective of the styles to which he was exposed and which he cultivated in his writing. Here is chamber music composed by a German in an outwardly French framework, but incorporating Italian and folk influences too. Distinctively-ornamented French melodies, Italian violin arpeggiations, *style galant* rhythmic figures and homophony exist alongside German fugal writing, and Polish folk characteristics.

Guillemain, the Italian-trained Frenchman, adopts more closely an Italian style, certainly in the outer structure of his quartets. In this respect he is indeed more 'modern' than Telemann.¹ Of the French composers possibly influenced by Telemann's Parisian publication of the *Quatuors* Guillemain was selected for the distinction of having, within five years, written for the same instrumental group and of apparently being the first – or one of the first – to do so. The inevitable question of modelling arises; equally inevitable is the inclination to hope for common elements which suggest influence.

Were the *Nouveaux Quatuors* known to Guillemain before he wrote his own *Six Sonates en quatuors* for the same rare scoring? Stephen Zohn says in 1995 that 'it is unlikely that he could have remained ignorant of [Telemann's] collection, given the excitement it apparently generated'.² In the 1970s doctoral researchers Jane Bowers, Robert Charles Snyder and Julie Anne Vertrees all had speculated with initial caution that Telemann could have provided a model. Vertrees writes, in 1978 that his quartets 'must have inspired Jean-Baptiste Quentin le jeune [...] and Louis-Gabriel Guillemain ...'³

Daniel Hertz says more recently that Telemann was Guillemain's model, and points out that the latter's colleagues Mondonville, Guignon and Blavet were subscribers to the *Nouveaux Quatuors*.⁴ A stronger reason for believing that knowledge may have come via a court colleague is the fact that shortly after the *Quatuors* were first heard, Guignon and

¹ This refers to a remark by Ludwig Finscher (Finscher, "Guillemain", col. 247) recorded near the outset of Chapter Six and recalled later in the present Chapter.

² Zohn, *The Ensemble Sonatas*, 413 fn. 61. Zohn re-iterated this view in 2008.

³ Bowers, *The French Flute School*, 291; Snyder, *The Twelve Quartets*, 4; Vertrees, *The Bass Viol*, 42.

⁴ Hertz, *Music in European Capitals*, 641.

Guillemain travelled to Italy together, presumably to give concerts.⁵ Having recently performed these quartets of Telemann's, Guignon could very well have introduced his newly-appointed colleague to the works themselves or at least to knowledge of their existence. Failing that, Blavet or Forqueray⁶ might have mentioned them, and in any case the remarkable nature of their reception amongst Paris concert-goers would not go unnoticed by a new arrival from the provinces, alert to his musical environment. We should remember that Telemann reported success in what I understand to mean both Paris and Versailles.⁷

George Houle states that Telemann was 'certainly' the inspiration for the *Conversations galantes*,⁸ while Ludwig Finscher revises an earlier opinion of his⁹ to agree that Guillemain's 'opus 12 sonatas were presumably indebted in their setting to Telemann's *Quadri* [...] and especially the [...] successful *Nouveaux Quatuors*'. He adds however – as mentioned before – that the *Quatuors* are stylistically much more 'antiquated' than Guillemain's *Conversations*.¹⁰

In the absence of clear historical evidence it is necessary to examine the music itself for clues as to possible modelling. Are there signs of Telemann's influence to be found in Guillemain's music? My analysis revealed a degree of general similarity – mostly in the manner of distribution of thematic material and its resultant tone-colour – and a few cases of more specific resemblance. These revolve around the following: Folk elements are introduced into art-music mainly through the use of unison and octave, the drone and a few irregular phrase-lengths. Common descriptive folk-related features are the echo and an accompanying figure reminiscent of a guitar or similar strummed instrument. There is a certain similarity in the construction of French-type conjunct melodies with a limited range. Both composers devote one movement each to the fugue,

⁵ Zaslav, Neal, "Guignon, Jean-Pierre", *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/11971>, 23 June 2011.

⁶ Both played in the first performance/s of the *Quatuors* and were court colleagues of Guillemain's.

⁷ Telemann, *Telemann*, 367.

⁸ Houle, George, liner notes for *Conversations Galantes* (Ensemble Mirable 666449432422, 2005).

⁹ In: Finscher, Ludwig, *Studien zur Geschichte des Streichquartetts: Von den Vorformen zur Grundlegung durch Joseph Haydn*, Kassel 1974, 66. Cited in: Zohn, *The Ensemble Sonatas*, 413 fn. 61.

¹⁰ 'Die Sonaten op. 12 [...] verdanken ihre Besetzung vermutlich Telemanns *Quadri* [...] und vor allem dessen in Paris so überaus erfolgreichen *Nouveaux Quatuors*.' Finscher, "Guillemain", 247.

'... viel altertümlicher ...' Ibid.

or at least to fugal writing. Harmonically, Telemann's hallmark succession of first-inversion chords occurs once or twice in Guillemain's works. But the most compelling and direct case of likeness is seen in a particular figure appearing at the exact same point in two of their first movements.¹¹ This figure involves falling, decorated, parallel stepwise movement between varying instrument-parts, usually paired. Additional suggestive evidence of Telemann's possible influence is, of course, in the almost identical instrumentation, as observed in Chapter Five.

Without wider, comprehensive research one cannot regard these observations as conclusive evidence of modelling, but the common features suggest to me a strong possibility of emulation, either conscious or subliminal, on Guillemain's part. Further study of chamber music by other contemporary French composers would be essential in resolving the question more satisfactorily.

Personal and prevailing national style combine to produce the stylistic make-up of any piece of music, and somewhere along the continuum between individuality and universality are the not-always-identifiable influences of other composers. Paradoxically, Telemann himself is an uncommon example of somebody whose style became highly individual *because* of its wide, universal reach.

An important investigation to pursue in the future would be the place of his *Quatuors* – and Guillemain's *Conversations* – in the emergence of the quartet genre.¹² Looking retrospectively, it would be similarly valuable to consider the ubiquitous Baroque trio sonata genre and its possible role as precedent to the quartet. While Jane Bowers believes that the *Conversations galantes* probably contributed in a general way to the development of the later flute quartet,¹³ Carsten Lange sees Telemann's *Nouveaux Quatuors* as having brought radical changes to eighteenth-century chamber music and earned a significant place in the pre-history of the string quartet.¹⁴

¹¹ See examples 45 a and b.

¹² Ute Poetzsch recounts: 'According to Ludwig Finscher, the title *quatuor* was devised by the Parisian publisher Leclerc, who adopted Telemann's own coinage *quadro* as a generic term for any compositions "with three *concertante* instruments and a fundamental bass" (by analogy with "trio" for any composition with two parts and thoroughbass). Only after the appearance of Telemann's *Nouveaux Quatuors* did another French composer use the term for his own compositions.' Poetzsch, "Preface", vii.

The Finscher work is: *Studien zur Geschichte des Streichquartetts*.

¹³ Bowers, *The French Flute School*, 299.

¹⁴ Lange, "Alles muss singbar und fließend sein", 48.

APPENDIX I – DETAILS OF THE QUARTETS

TELEMANN'S NOUVEAUX QUATUORS

No. ¹	TWV	Key	Movements	T.S.	Tempo/mood	Dance ²	Form/other
I (VII)	43:D3	D	i D	C	<i>Vivement</i>	Prélude	AB AB
			ii d	3/4	<i>Tendrement</i>	[Menuet]	AB
			iii d	2/4	<i>Vite</i>		AB
			iv D	3/8	<i>Gaîment</i>	[Menuet]	ABA
			v b	3/4	<i>Modérément</i>		Rondo
			vi D	12/8	<i>Vite</i>	[Gigue]	AB
II (VIII)	43:a2	a	i a	C	<i>Allègrement</i>		Concerted
			ii aAa	3/4	<i>Flatteusement</i>	[Menuet?] ³	B.C. tacet in B
			iii a	C	<i>Légèrement</i>	[Gigue]	AB
			iv a	3/8	<i>Un peu vivement</i>	([Passepied])	AB
			v a	C	<i>Vite</i>		B.C. tacet in B
			vi a	C	<i>Coulant</i>		Variations
III (IX)	43:G4	G	i G	3/4	<i>Un peu vivement</i>	Prélude	A
			ii GgG	C	<i>Légèrement</i>	[Bourrée]	ABA
			iii G	6/8	<i>Gracieusement</i>		Rondo
			iv GeG	6/8	<i>Vite</i>	[Canarie]	B.C. tacet in B
			v G	3/4	<i>Modéré</i>	[Polonaise]	ABA
			vi G	2/4	<i>Gai</i>		B.C. tacet in B
			vii G	C	<i>Lentement-Vite</i>		AB : AB :
IV (X)	43:b2	b	i bDb	3/2	<i>Vivement-Flatteusement</i>	Prélude	Concerted ABA
			ii b	C	<i>Coulant</i>		Rondo
			iii bBb	6/8	<i>Gai</i>	[Gigue]	B.C. tacet in B
			iv b	C	<i>Vite</i>	([Bourée]) ⁴	Rondo
			v b	3/2	<i>Triste</i>	[Sarabande]	A (unitary)
			vi b	3/4	<i>Modéré</i>	Menuet	Variations
V (XI)	43:A3	A	i A	C	<i>Vivement</i>	Prélude	Fugal
			ii A	3/8	<i>Gai</i>	([Menuet])	ABA
			iii A	C	<i>Modéré</i>	[Polonaise]	ABA
			iv AaA	6/8	<i>Modéré</i>	[Gigue]	B.C. tacet in B
			v A	3/2	<i>Pas vite</i>		Rondo
			vi A	C	<i>Un peu gai</i>		B.C. tacet in B
VI (XII)	43:e4	e	i e	C 3/8	<i>A discrétion très vite</i>	Prélude	ABA
			ii eEe	C	<i>Gai</i>	[Gavotte]	B.C. tacet in B
			iii e	6/4	<i>Vite</i>	([Courante])	Rondo
			iv E	3/4	<i>Gracieusement</i>	[Loure]	AB
			v e	3/4	<i>Distrain</i>		ABA
			vi e	3/2	<i>Modéré</i>	[Chaconne]	19 couplets

¹ First is the number in the *Nouveaux Quatuors*; the bracketed one relates to the set of 12 so-called 'Paris Quartets'.

² Dance-types in square brackets are regarded by Lange as obvious, in: "Georg Philipp Telemanns 'Nouveaux Quatuors' – eine Sammlung", 282f. Added curved brackets indicate an element of obscurity.

³ According to the author.

⁴ In Günter Fleischhauer's opinion this is a Gavotte. In Fleischhauer, Günter, "Zur Aufführungspraxis und Interpretation einiger Kammermusikwerke Georg Philipp Telemanns", *Annotationen*, 194.

GUILLEMAIN'S CONVERSATIONS GALANTES Opus 12

Opus 12 no.	Key	Movements	T.S.	Tempo	Form	Other
I	G	i G	2/4	<i>Allegro moderato</i>	AB	
		ii G g	3/8	Aria: <i>Grazioso</i> Altro: <i>Un poco piú allegro</i>	ABACA DE A (in G)	
		iii G	6/8	<i>Allegro, ma non presto</i>	AB	
II	b	i b	3/4	<i>Allegro moderato</i>	AB	
		ii b B	6/8	Aria: <i>Grazioso</i> Altro	ABACA ABACA	Ext. menuet form. R.C.S. ⁵
		iii b	2/4	<i>Allegro</i>	AB	
III	d	i d	2/4	<i>Allegro</i>	Fugal	
		ii d	6/8	<i>Larghetto</i> [Siciliano]	Monothematic R.C.S. ⁵	<i>Plainte</i> G.H. ⁶
		iii D	3/4	Aria: <i>Grazioso</i>	ABACA	no Altro
		iv d	3/8	<i>Allegro</i>	AB	
IV	A	i A	3/4	<i>Allegro moderato</i>	AB	Polythematic
		ii A a	2	Aria: <i>Grazioso</i> Altro	ABACA ABACA	Gavotte-like? ⁷
		iii A	2/4	<i>Allegro</i>	AB	
V	F	i F	2	<i>Allegro moderato</i>	AB	
		ii F	3/4	Aria: <i>Grazioso</i>	ABACA	no Altro pastoral
		iii F	2/4	<i>Andante</i>	AB	
		iv F	6/8	<i>Allegro, ma non presto</i>	AB	pastoral
VI	C	i C	3/4	<i>Allegro moderato</i>	AB	
		ii c C	3/8	Aria: <i>Grazioso, un poco allegro</i> Altro: <i>piú allegro</i>	ABACA ABACA	French-style Menuet. Polish? ⁷
		iii C	2/4	<i>Allegro</i>	AB	

⁵ According to Robert C. Snyder in: *The Twelve Quartets*, pp.61 and 65.

⁶ According to George Houle in: liner notes for *Conversations Galantes*.

⁷ According to the author.

APPENDIX II
PLACES IN WHICH TELEMANN LIVED, STUDIED AND WORKED

Magdeburg	1681 – 1701	
Zellerfeld	1694	
Hildesheim	1697	
Leipzig	1701 – 1705	
Sorau	1705 – 1708	
Eisenach	1708 – 1712	
Frankfurt	1712 – 1721	
Hamburg	1721 – 1767	PARIS visit 1737 – 1738

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