



G. Ph. Telemann

CHANNEL CLASSICS

CCS 5093

Concerti da Camera
Chamber music



Ensemble Florilegium



Lufthansa

DIGITAL



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Chamber Music

DDD

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Ashley Solomon - *treble recorders*
- *traverso*

Rachel Podger - *violin*
Anna McDonald - *violin*

Daniel Yeaton - *cello*
William Carter - *theorbo*

Elisabeth Kenny - *theorbo*
- *archlute*

Neal Peres Da Costa - *harpsichord*

'Corellisierende' Sonata in F Major

two violins, cello, harpsichord, archlute

- | | | |
|---|---------------|------|
| 1 | Largo | 3.54 |
| 2 | Presto | 1.21 |
| 3 | Dolce / Grave | 2.36 |
| 4 | Allegro | 1.13 |

Paris Quartet in e minor (no. 6)

traverso, violin, cello, harpsichord, theorbo

- | | | |
|----|--|------|
| 5 | Prelude: a discrétion / très vite / a discrétion | 4.30 |
| 6 | Gai | 2.36 |
| 7 | Vite | 1.36 |
| 8 | Gracieusement | 2.48 |
| 9 | Distrait | 2.37 |
| 10 | Modéré | 4.44 |

Trisonata in B flat major

recorder, cello, harpsichord, archlute, theorbo

- | | | |
|----|-----------|------|
| 11 | Dolce | 2.11 |
| 12 | Vivace | 1.41 |
| 13 | Siciliana | 2.28 |
| 14 | Vivace | 1.45 |

Concerto in a minor

recorder, two violins, cello, harpsichord, two theorbos

- | | | |
|----|---------|------|
| 15 | Adagio | 2.41 |
| 16 | Allegro | 1.37 |
| 17 | Adagio | 1.38 |
| 18 | Vivace | 3.44 |

Quadro in g minor

recorder, two violins, harpsichord, theorbo, archlute

- | | | |
|----|---------|------|
| 19 | Allegro | 1.53 |
| 20 | Adagio | 2.05 |
| 21 | Allegro | 3.34 |

Total Time: 53.20

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

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recording session, Schloßkirche, Bad Homburg, Germany
photo: Neal Peres Da Costa

Instruments built after period examples:

- | | |
|---|---------------------------------|
| ASHLEY SOLOMON - treble recorders: | <i>F. von Huene, 1988, 1990</i> |
| - traverso: | <i>R. Cameron, 1991</i> |
| RACHEL PODGER - violin: | <i>Roland H. Ross, 1988</i> |
| ANNA McDONALD - violin: | <i>V.T. Panormo, c.a.1790</i> |
| DANIEL YEADON - cello: | <i>Michael Watson, 1991</i> |
| WILLIAM CARTER - theorbo: | <i>K.T. Jacobsen, 1991</i> |
| ELISABETH KENNY - theorbo: | <i>K.T. Jacobsen, 1990</i> |
| - archlute: | <i>K.T. Jacobsen, 1990</i> |
| NEAL PERES DA COSTA - harpsichord: | <i>R. von Nagel, 1991</i> |

ABOUT FLORILEGIUM

Florilegium was co-founded by Ashley Solomon and Neal Peres Da Costa and since its debut recital in 1991, has established itself as one of the most exciting and exuberant Baroque chamber ensembles in Europe. Florilegium has a very individual character which is shaped by its members who are all recipients of prizes and scholarships for the quality and standard of their work in the early music field.

Florilegium is a unique ensemble which readily expands from four to sixteen players, enabling performances of both the large-scale chamber works and the smaller, more intimate, jewels of the repertoire.

In a very short time Florilegium has gained the respect of several important establishments and has thus received sponsorship, funding and assistance from the Arts Council of Great Britain, Westminster City Council, The John Tunnell Trust of Scotland, The David Cohen Family Charitable Trust, and Lufthansa German Airlines. In addition Florilegium were the winners of the 6th International Baroque Ensemble Competition in Utrecht, Holland and prize winners in the 2nd International Baroque Ensemble Competition in Malmö, Sweden.

Florilegium's engagements have included tours and concerts in Festivals throughout Great Britain. It is scheduled to tour Italy, Holland, the Canary Islands and Australia and there are plans to visit Japan and the USA.

ASHLEY SOLOMON

Ashley Solomon has performed as a soloist in England, Germany, Holland, Portugal, Scandinavia and the Far East. In 1992 he made his London South Bank debut. Born in 1968, Ashley won a recorder and flute scholarship to the Royal Academy of Music in 1986. While studying there, he won several prizes and scholarships including the City Livery Club Prize for the most outstanding graduating student and awards from the Craxton Memorial Trust and the Countless of Minster Musical Trust. Since graduating with a first class honours music degree, he has won the Moeck-Schott National Solo Recorder Competition. Ashley is also very active as a teacher and at the age of 21 he was appointed Lecturer at Middlesex University. Since 1986 he has taught regularly on music courses in England and Portugal.

RACHEL PODGER

Rachel Podger was born in England and received her education from a Rudolf Steiner school in West Germany. She returned to London to study the violin at the Guildhall School of Music with David Takeno and Micaela Comberti. During her studies she developed a keen interest in baroque performance practice and subsequently became the first baroque violinist to win the prestigious Bach-prize. Rachel plays and tours regularly with new London Consort, Gabrieli Consort, London Baroque, King's Consort and Taverner Players. She is frequently invited to perform and direct concertos and has appeared as a soloist with the Hanover band, Gabrieli Consort and the Guildhall Chamber Orchestra.

ANNA McDONALD

Anna McDonald was born in Canberra in 1967 and studied at the Canberra School of Music, where she won the 'Student of the Year' Prize in 1988. After graduating with a Bachelor of Music Degree, Anna studied with David Takeno at the Guildhall School of Music in London. She received scholarship from the Australia Council, Queen Elizabeth II Trust, Robert Pikler Memorial Fund and the Ernest Llewellyn Memorial Fund. She has developed a varied career in London, playing in ensembles ranging from English Baroque Soloists, London Classical Players and English Concert to the Academy of St. Martin in the Fields and City of London Sinfonia, as well working as a recitalist and chamber musician.

ELIZABETH KENNY

Elizabeth Kenny graduated with a first class degree in English at the University of Cambridge. She then spent a year studying classical guitar at the Royal Academy of Music and developed an interest in the lute, which she furthered by studying with Nigel North at the Guildhall School of Music. In 1992 Elizabeth was awarded a series of concerts from the Countess of Munster Trust, which were followed with further solo appearances in concerts and on radio. She has also appeared with distinguished European ensembles such as the Gabrieli Consort, René Jacob's 'Concerto Vocale' and Les Arts Florissants. She has won several prizes as an accompanist.

WILLIAM CARTER

William Carter gained both Bachelor and Master of Music degrees on the classical guitar from Florida State University. After holding the post of Professor of Guitar at Pennsylvania State University, William was awarded a Fullbright Scholarship in order to study the lute in England. He completed a two year postgraduate course at the Guildhall School of Music under the direction of Nigel North. He currently lives and works as a lutenist in London and performs and records regularly with established ensembles such as the King's Consort, Gabrieli Consort and the New London Consort. He also devotes an increasing amount of time to several chamber music activities.

NEAL PERES DA COSTA

Neal Peres Da Costa was born in 1964 in Bahrain (U.A.E.), grew up in Sydney and his ancestry is Goan. After graduating with first class honours in music from the University of Sydney, Neal studied historical performance practice and early keyboards at the Guildhall School of Music and Drama in London and subsequently attained a Masters in Music Performance from the City University, assisted by his parents, a Guildhall Scholarship, Queen Elizabeth II Silver Jubilees Award and Australia Council Award. Neal has appeared with celebrated artists including Anthony Halstead, Monica Huggett, Sarah Cunningham and Sir Yehudi Menuhin, with other ensembles, including Musikfreunde and the Academy of Ancient Music, he has performed throughout Europe and Australia. Neal holds the post of Teacher of Fortepiano and Lecturer in Performance Practice and Repertoire at the Royal Academy of Music in London.

DANIEL YEADON

Daniel Yeadon was born in 1966 in London and studied modern cello with Pauline Dunn and Anna Shuttleworth in the North of England. After graduating from the University of Oxford with a degree in Physics and subsequently working as an educational book editor, he studied baroque and classical cello with Richard Tunnicliffe as part of the postgraduate Early Music course at the Royal College of Music in London. His experience was enhanced while touring Europe as a member of the European Community Baroque Orchestra. Daniel has performed with several leading London based period instrument ensembles such as the Orchestra of the Age of Enlightenment and the Gabrieli Consort, as well as with Les Arts Florissants in Paris. His chamber and orchestral commitments take him all around the world.

CHAMBER MUSIC BY GEORG PHILIPP TELEMANN

Telemann was a composer of astonishing versatility, and nowhere is this quality more evident than in his trios and quartets for wind and string instruments. He composed in both the Italian and French styles, sometimes very distinctly in one or the other, and at other times blending them together. He was influenced by such diverse elements as the galant style and 'barbaric' Polish folk music. The results are truly impressive, for Telemann clearly loved and understood these various styles and used them as sources of inspiration rather than strict guidelines for moulding musical content.

CORELLISIERENDE SONATA IN F MAJOR

This work is the first in a group of six sonatas in which Telemann pays tribute to the great Italian master, Arcangelo Corelli. The work contains several of the hallmarks of Corelli's style such as walking basses, series of suspensions, and energetic contrapuntal writing. However the work is undeniably Telemann's own as exemplified in the air of sweetness of the first movement, and the 'jazzy' contrary motion of the two violins over a pedal point at the close of the final movement.

PARIS QUARTET NO. 6 IN E MINOR

Telemann was an acknowledged master of the writing of quartets in which the top two parts are balanced by an obbligato bass instrument and continuo. This work is the final of his last published set, and contains some of the most inspired music of this period in his life. A passionate Prelude is followed by a series of elegant French dances, culminating in a Rondeau Chaconne of such tragic intensity that it seems to transcend the boundaries of the 18th century style. This masterpiece places Telemann firmly in the league of supreme composers of the Baroque era.

TRIO SONATA IN B FLAT MAJOR

Telemann was the first composer to write chamber music in which the keyboard is assigned an obbligato role with support from a separate continuo. Here the continuo role is taken by archlute and cello. There are several works from the 1730s in which the keyboard shares the melodic role with a treble instrument, and this Trio is a particularly fine example. The first and third movements have the sweet tenderness of the best of

Telemann's galant music, and the two Vivace movements abound in humour and high spirits.

CONCERTO IN A MINOR

This work contains the rhythms and wild atmosphere of the Polish folk music that Telemann loved so much. It is scored for the relatively unusual combination of three treble instruments and continuo. In the opening Adagio, Telemann interweaves quaver and semiquaver rhythms in the treble parts with relentless crotchets in the bass. This creates a brooding sense of expectation before a more straightforward contrapuntal Allegro. The third movement is a tranquil and expansive Adagio. The final Vivace, is an astonishing triple concerto movement, with solo episodes of virtuoso passagework requiring great bravura.

QUADRO IN G MINOR

This Italianate work, with its use of sequence and headlong semiquaver motion, is reminiscent of Vivaldi. Two whirlwind Allegros, the first almost menacing and the second playful, surround a central Adagio of great pathos and beauty.

THE CONTINUO

Telemann demonstrated an exceptionally keen interest in the various tone colours of instruments. Although no works survive for the lute, Telemann did score for a related instrument, the calichon (tuned like a bass viol but plucked), as a continuo instrument when it was available. Bearing this in mind, Florilegium has not hesitated to add the distinctive tonal colours of the archlute and theorbo to the basic continuo combination of harpsichord and cello. The exact continuo combination for each piece has been chosen on the piece's own merits. For example, a single archlute has been added in the Corellisierende Sonata, as this was common practice in Italy, while the Paris Quartet benefits more from the deep tones of the theorbo, so cherished by French musicians of the time.

William Carter and Elizabeth Kenny, 1992

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CHANNEL CLASSICS

COLOPHON

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