

AN ABSTRACT OF THE THESIS OF

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Title: A COMPARISON OF GEORG PHILIPP TELEMANN'S USE OF THE RECORDER
AND THE TRANSVERSE FLUTE AS SEEN IN HIS CHAMBER WORKS

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During the eighteenth century a trend of musical style caused the gradual decline in the use of the recorder and the rise in popularity of the transverse flute. This trend began in France in the late seventeenth century and radiated to Germany and England in the early eighteenth century.

Georg Philipp Telemann is an excellent composer to study in terms of this transition for many reasons. First, his compositional years closely overlapped this transition. Second, he was a prolific composer, providing us with many musical examples for both the recorder and the transverse flute. Finally, Telemann was the most popular and successful composer in Germany during that era, making him an excellent representative of the musical style of the time.

In Chapter I the author examines Telemann's biography. In Chapter II a history of both the recorder and the transverse flute up to Telemann's time serves as a groundwork for a comparison of the two instruments. In Chapter III Telemann's uses of the two instruments are examined and compared, first in overview and then specifically in three of his chamber works. In Chapter IV conclusions are made as to preferences Telemann displayed for either instrument and likely reasons for them.

A COMPARISON OF
GEORG PHILIPP TELEMANN'S USE OF
THE RECORDER AND THE TRANSVERSE FLUTE
AS SEEN IN HIS CHAMBER WORKS

by

Elizabeth Ann Du Bois

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INTRODUCTION

During the eighteenth century a trend of musical style caused the gradual decline in the use of the recorder and the rise in popularity of the transverse flute. This trend began in France in the late seventeenth century and radiated to Germany and England in the early eighteenth century.

Georg Philipp Telemann is an excellent composer to study in terms of this transition for many reasons. First, his compositional years closely overlapped this transition. Second, he was a prolific composer, providing us with many musical examples for both the recorder and the transverse flute. Finally, Telemann was the most popular and successful composer in Germany during that era, making him an excellent representative of the musical style of the time.

In Chapter I the author examines Telemann's biography. In Chapter II a history of both the recorder and the transverse flute up to Telemann's time serves as a groundwork for a comparison of the two instruments. In Chapter III Telemann's uses of the two instruments are examined and compared, first in overview and then specifically in three of his chamber works. In Chapter IV conclusions are made as to preferences Telemann displayed for either instrument and likely reasons for them.

Chapter I

THE LIFE OF GEORG PHILIPP TELEMANN

Georg Philipp Telemann was born on 14 March 1681. He was born in the parish house of the Church of the Holy Ghost in Magdeburg, Germany, where his father, Heinrich, was deacon and preacher. Georg Philipp was preceded by two generations of clergymen on his father's side. His mother, Maria, nee Haltmeier, was of South German background. Telemann himself attributed his musical bent to his mother's side of the family, in which there had been many musicians.¹

The youngest of three surviving children, Georg Philipp was only four years old when his father died. From that time on, his mother was left alone to raise her three children.

By school age Telemann already was displaying musical talent. In one of his autobiographies, he describes his early education and musical development:

In the small [elementary] school, I learned the usual, namely reading, writing, catechism, and some Latin; finally I also took up the violin, recorder [*Flöte*] and zither, with which I amused² the neighbors without knowing at all that written notes existed.

At the age of ten, Telemann entered the Old City School, where

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1. Richard Petzoldt, *Georg Philipp Telemann*, trans. Horace Fitzpatrick (New York: Oxford University Press, 1974), 6.
 2. Georg Philipp Telemann, as quoted by Max Schneider in the Introduction to Volume 28, *Denkmäler deutscher Tonkunst* (Wiesbaden: Breitkopf & Härtel, 1957-61), vii.

he received his first formal musical exposure from the school cantor, Benedict Christiani. Despite Christiani's support, Telemann "was the very model of a musician who had gained most of what he knew through his own efforts and iron-willed tenacity."³ During this period of his life, Telemann received his only instrumental instruction. He studied harpsichord with an organist who insisted on teaching him the old German organ notation or tablature. Telemann was so put off by the old-fashioned and stiff manner of this teacher that he quit after two weeks and never studied from a teacher again.⁴

While still in the Old City School, Telemann began to compose.

At first I wrote ariettas, followed by motets, instrumental pieces, and finally even an opera which was also performed. But because of my untimely youth all this can hardly have failed to be rather monotonous.⁵

His mother, Maria, gradually began to distrust Telemann's musical inclination. She knew that the social status of a musician was less than desirable and felt that Georg Philipp's musical interest was distracting him from more noble pursuits. Friends and relatives also reinforced her doubts. She decided to forbid him all contact with music. Of this Telemann tells us, "No sooner said than done! Music, instruments, and with them half my life were taken away."⁶ In a later autobiography he tells us:

My fire was too strong, and misled me towards an innocent disobedience, so that I spent many nights with pen in hand

3. Petzoldt, *op. cit.*, 8.

4. Telemann, *op. cit.*, vii.

5. *Ibid.*

6. *Ibid.*

because I was forbidden it by day, and passed many an hour in lonely places with borrowed instruments.⁷

When Telemann was thirteen, his mother sent him to Zellerfeld in the Hartz Mountains to study with Caspar Calvör, an associate of her late husband at the University of Helmstedt. It was her hope that "the witches behind the mountains could endure no music."⁸ Indeed, Calvör did help Georg Phillip to develop his foundation in the sciences and classical languages, but, upon recognizing his musical talent, Calvör encouraged its development as well. He taught Telemann the relationship between music and mathematics. He encouraged him to compose regularly and to resume instrumental practice. Telemann continued to study in Zellerfeld for four years.

At the age of seventeen, in 1698, Telemann entered the *Andreanum Gymnasium* at Hildesheim with the goal of preparation for university study. Here he continued his study of natural sciences and languages. In his final year there he achieved third place in a class of 150.

During his time in Hildesheim, Telemann was able to make fairly frequent visits to musical performances at the courts of neighboring Braunschweig and Hanover. He was able to begin to familiarize himself with the French style of composition and had the opportunity to hear many operas in the Italian style. At the same time, his curiosity for musical instruments compelled him to learn more instruments than harpsichord, violin and recorder. To these he added the oboe, transverse flute, chalumeau (the forerunner of the modern clarinet), viola da

7. *Ibid.*

8. *Ibid.*

gamba, contrabass and trombone.⁹ He composed incidental music for plays written by his headmaster, Magister Losius, and for the musical services at the Catholic St. Godehard Monastery.

By the age of twenty, he and his mother decided that it was time for Telemann to begin the study of law at the University of Leipzig. Telemann returned home to Magdeburg from Hildesheim and prepared for his departure to Leipzig. He left all his musical possessions at home with the exception of one setting of the Sixth Psalm which somehow or other got mixed into the contents of his luggage.

While enroute to Leipzig, Telemann passed through Halle. There he met the sixteen-year-old organist, Georg Friedrich Händel. Out of this encounter grew a friendship which was to last until the two became old men. A correspondence ensued that points out a great similarity in general attitudes to the arts as well as a mutual receptiveness to the latest trends in musical thought and expression. Through this correspondence they exchanged musical ideas, and as a result, many melodic and structural similarities can be found in their music.¹⁰

Upon arrival in Leipzig, Telemann began his studies in earnest. Ironically, he shared a room with a student who had the room filled with musical instruments. Even when his roommate frequently gathered students together for evenings of music-making, Telemann said nothing about his musical background. Only when his roommate "accidentally"

9. *Ibid.*

10. Petzoldt, *op. cit.*, 15.

discovered Telemann's Sixth Psalm setting and organized its performance in the St. Thomas Church, did Telemann begin to weaken. Present at the musical occasion was the mayor of Leipzig, a Dr. Romanus, who was greatly pleased with the piece and therefore sent for the anonymous author. Telemann confessed and was commissioned by the mayor to set a new piece for the St. Thomas choir every two weeks. With this external motivation, Telemann at last gave up his other studies and launched totally into the musical life of Leipzig.

Then I thought of my mother, whose wishes I had always respected, just as a transfer of money arrived from her. I sent it back, reported my other affairs as they now stood, and begged her to change her mind concerning my music. She gave my new career her blessing and once again I was firmly a musician.¹¹

Telemann's first musical endeavor was to accept the musical and managerial directorship of the opera house in the Brühl quarter with the assistance of his fellow music students. Because the university rector felt "...the opera stood for all that was disreputable and unseemly,"¹² he expressed displeasure at this collective venture. Johann Kuhnau, the cantor of St. Thomas Church, was unhappy because he had lost the participation of these students in his Sunday church music productions. In his resentment he referred to Telemann as "...the operator."¹³ Despite Kuhnau's disapproval of Telemann's interests, his fellow students supported him even more firmly. Telemann founded a musical ensemble, the *collegium musicum*, that performed at

11. Telemann, *op. cit.*, ix.

12. Petzoldt, *op. cit.*, 12.

13. *Ibid.*

academic ceremonies, for visiting dignitaries, at public concerts, and that opened its rehearsals to the public in the coffeehouses of Leipzig. Among other music, Telemann composed many orchestral suites for the collegium. He describes the ensemble as follows:

Although this collegium consisted purely of music students--often as many as forty strong--it was nonetheless pleasant to hear; and among the mostly good singers, there was seldom an instrument which was not represented.¹⁴

The collegium continued long after its founder left Leipzig. The ensemble was innovative in its performance of public concerts, and it was the forerunner of later series of public concerts in Leipzig.

In August of 1704, Telemann applied to the town council of Leipzig for the post, Organist and Director of Music at the New Church. Within ten days, he received the council's acceptance with the stipulation that he give up his participation in opera performances. During his time in this position, Telemann wrote many solo cantatas--that is, cantatas for solo voice and chamber orchestra--for performance in the New Church.

By the time Telemann left Leipzig, he had achieved a well-rounded variety of musical experiences, having been a church musician, an opera composer and manager, an instrumental composer, and a concert organizer.

At this time in his life, Telemann believed that the best route to fame and responsibility as a musician was to accept a court position. Therefore, in 1704, he left Leipzig and entered the service of the newly

14. Telemann, *op. cit.*, x.

titled Count Erdmann von Promnitz in the city of Sorau in what is today Poland. Count Promnitz knew and favored the French style of composition and he expected Telemann, in the position of *Kapellmeister*, to compose and lead performances of orchestral works in this style. Therefore, Telemann deepened his knowledge of the instrumental music of Lully and Couperin. He tells us that he composed roughly 200 overtures in the French style while in Sorau.¹⁵

Another duty Telemann fulfilled was to accompany the Count on visits throughout his domain. On these trips, Telemann had the opportunity to hear a great quantity of Polish folk music. This folk element left a lasting mark on Telemann, whose subsequent compositions often used Polish folk rhythms and folk melodies. He tells us:

An observer could collect enough ideas in eight days to last a lifetime. But enough; this music contains much good material if well dealt with. Afterwards, I wrote a number of grand concerti and trios in this style which I dressed in an Italian coat with alternating Allegri and Adagi.¹⁶

While in Sorau, Telemann became acquainted with Wolfgang Printz¹⁷, who was organist and music theoretician in Count Promnitz's court. Because Printz was representative of the old style of music which Telemann resisted, he certainly must have provided Telemann with many challenging musical discussions.

In 1706, as the result of political unrest in Eastern Europe,

15. *Ibid.*

16. *Ibid.*

17. Printz is remembered for writing the first German history of music, *Historische Beschreibung der edlen Sing- und Kling-kunst* (*Historical Account of the Noble Arts of Singing and Playing*), published in 1690.

Telemann resigned from his duties at Sorau. From there he travelled west to Eisenach, the heart of middle German musical style as well as the homeland of the Bach family. Count Promnitz was related to the ducal house of Saxony in Eisenach and no doubt his recommendation aided Telemann in obtaining the position of Concertmaster in that court's orchestra in March of 1707. Within two years Telemann managed to advance to the position of *Kapellmeister*. His main duty throughout the time in Eisenach was to compose church music. In four years he composed four cycles of cantatas for the church year. In the realm of secular music, he composed commemorative verse-cantatas for royal birthdays and saint's days, many trio sonatas, and various other violin and wind music.¹⁸

Just after accepting his first post in Eisenach, Telemann returned to Sorau to marry Amalie Louise Juliane Eberlin, the daughter of an independent gentleman. Sadly, the marriage lasted only fifteen months, as Amalie died shortly after childbirth, leaving Telemann a daughter, Maria Wilhelmina Eleonora.¹⁹

While living in Eisenach, Telemann became friends with his predecessor as *Kapellmeister*, Pantaleon Hebenstreit. Hebenstreit composed in the French style, was an excellent violinist and provided Telemann with great musical stimulus. Telemann also became acquainted with Johann Bernhard Bach, cousin of Johann Sebastian Bach and chamber harpsichordist in the court orchestra as well as

18. Telemann, *op. cit.*, xii. 19. *Ibid.*, xvi.

organist at the Church of St. George. J. S. Bach and Telemann developed a sufficiently strong friendship that when Bach's second son was born in 1714, Telemann travelled from Frankfurt-am-Main to Weimar to be present at the christening of his godson and namesake, Karl Philipp Emanuel.

In 1712, Telemann gave up his court position in Eisenach because he felt that a dependency upon the whims and favors of the aristocracy was far too insecure. He tells us:

I don't know what moved me to leave so choice a court as the one in Eisenach was, but I know that I had heard in those days: He who wishes to have a lifetime of security, must settle in a republic.²⁰

Therefore, he moved to Frankfurt-am-Main, a free Imperial city at the crossroads between northern and southern Germany and eastern and western Europe. It was a city with an active mercantile trade and a rich musical life. Here he accepted a post as Director of Municipal Music at the *Barfüßler Kirche* (Church of the Barefoot Friars), where he was required to lead and compose for the musical performances within the church service each Sunday and to attend to musical instruction at the town school.

During this time, Telemann composed prolifically. He wrote cantatas for liturgical services and political solemnities and festival cantatas with texts to suit various occasions.

Gradually Telemann accrued other musical positions and thereby broadened the variety of his musical compositions. In addition to

20. *Ibid.*, xiii.

the *Barfüßler Kirche*, he became Director of Music at the *St. Catharinen Kirche*; *Kapellmeister von Haus aus* (Chamber Music Master at Large) for the Duke of Saxe-Eisenach, from whom he received regular commissions for new church music and chamber cantatas; and Director of Musical Activities and Secretary for the "*Frauenstein*," a club for the merchants, scholars and few nobles in Frankfurt, where he organized and conducted celebrations, banquets, a collegium musicum, and other festivities. Through this variety of positions, Telemann achieved a notable annual income. He continued to compose a great number of works. To his church works he added some twenty wedding serenades and a quantity of instrumental pieces. Eckart Klessman tells us:

It was in Frankfurt that Telemann's first works were printed: 6 Sonatas, 6 Sonatines, 6 Trios, and the *Kleine Cammer-musik* (Little Chamber-music) (1716), of which 6 Partitas for various instruments survive. Other works of this period were disseminated by the more common practice of hand-written copies.²¹

In 1714, after three-and-a-half years as a widower, Telemann was married for the second time, to Maria Catharina Textor. This wife brought him little joy. Less than two years later she chose to remain in Frankfurt when Telemann was summoned to Gotha to consider a court position.²²

In 1716, Duke Frederick, in Gotha, offered Telemann the post of *Kapellmeister* in his court as well as to allow him to continue as

21. Eckart Klessman, *Telemann in Hamburg* (Hamburg: Hoffman und Campe, 1980), 15. (Translation by E. Du Bois)

22. Petzoldt, *op. cit.*, 35.

Kapellmeister von Haus aus for the Eisenach court and to arrange for Telemann to obtain the same post in Weimar. The position in Weimar had recently been left vacant and J. S. Bach also had aspirations towards it. Telemann resisted the offer of such a powerful musical position in three courts and happily returned to Frankfurt. At this time he was given a raise by the city council, which had finally recognized the threat of losing so beloved a musician.

Telemann remained in Frankfurt for another five years. During that time he continued to watch for other positions. He missed the existence of an opera company in Frankfurt. On two occasions he travelled to Berlin opera performances and in 1719 he travelled to Dresden to hear musical performances presented in connection with celebrations for a current royal wedding.

In 1721, at the age of forty, Telemann moved himself, wife and seven children to Hamburg, where he was to spend most of his remaining forty-six years. Here, on 17 September, he was appointed *Städtische Kapellmeister* or Director of Musical Activities at Hamburg's five principal churches. On 16 October, he was appointed cantor at the *Johanneum*, Hamburg's *Gymnasium* or high school, where he was required to supervise musical education.²³

Hamburg, capitol of the Hanseatic League of cities, was at this time a city of some 75,000 inhabitants. Musical life flourished there. Telemann alone conducted public concerts twice a week, cantatas

23. *Ibid.*, 41.

once a week, and seven performances of the Passion liturgy during Lent each year. He usually composed the music for these performances as well. Only a man with Telemann's fluency of composition could have met all these needs. "...Telemann wrote suites, trios, sonatas, oratorios, cantatas, Passions, songs, and operas as well with apparent ease."²⁴

Telemann had had previous contacts with Hamburg's musical life. His Brockes' Passion -- a setting of the Passion poem written by then Hamburg town concillor, Barthold Heinrich Brockes -- had been performed there in 1716, 1719 and 1720, and his opera, *Der Geduldige Sokrates* (*The Patient Socrates*), was premiered at the opera house in the *Gänsemarkt* (Goose Market) in January of 1721.²⁵

Adjusting to life in Hamburg was difficult for Telemann. The cost of living was higher than it had been in Frankfurt. The living space provided at the *Johanneum* was inadequate for a man with a wife and seven children. His wife spent money excessively. In a letter written in 1757, Telemann remarked retrospectively, "I mistakenly left a far better-paid position in Frankfurt than the one I found here."²⁶

When Johann Kuhnau, until then cantor at the St. Thomas Church in Leipzig, died on 5 June 1722, Telemann thought seriously about the position. He travelled to Leipzig in order to appear for an audition

24. *Ibid.*, 55.

25. Klessman, *op. cit.*, 181.

26. Petzoldt, *op. cit.*, 41.

and the town council chose him unanimously. On 3 September of the same year, Telemann applied for a release from his position in Hamburg. He heard nothing, and therefore went again to visit Leipzig. Finally the town council in Hamburg came to its senses and, due to the leverage of Telemann's Leipzig job offer, agreed to give him a fifty per cent increase in income. At last Telemann politely refused Leipzig's offer. That city's council voted again and agreed to offer the cantorship to Johann Christoph Graupner²⁷, court *Kapellmeister* in Darmstadt, near Frankfurt. Graupner was unsuccessful in receiving a release from his royal benefactor and therefore recommended J. S. Bach. After a third election, Bach was chosen as cantor at St. Thomas Church.

In addition to his basic salary from the city council, Telemann received fees from the coffers of Hamburg's five churches, day and evening funerals, Easter services, ordinations and musical settings of the Passion. He added further to his income by fees from other musical engagements as at the theater, and by the sale of textbooks for Passion settings and cantatas, a practice just coming into vogue. He retained his position as *Kapellmeister von Haus aus* for the Eisenach Court and in 1723 he assumed a similar position for the court at Bayreuth.²⁸ One cannot help but admire Telemann's resourcefulness, of which Petz-

27. Graupner was *Kapellmeister* in Darmstadt while Telemann worked in Frankfurt and Hamburg. His name is important to Telemann scholars because he copied many of Telemann's works. These manuscripts survive in large part at the Hessische Landes- und Hochschulbibliothek in Darmstadt.

28. Klessman (*op. cit.*, 185) tells us that Telemann accepted the Bayreuth post in 1723, whereas Petzoldt (*op. cit.*, 55) says he did so in 1726.

oldt says, "Telemann was a good accountant and an adroit businessman when it came to marketing his intellectual wares as well."²⁹

After refusing Leipzig's cantorship offer and having improved his financial lot in Hamburg, Telemann was more content to launch all his energies into Hamburg's musical life. He re-established a dormant collegium musicum and devoted much time to public performances of secular music such as festival cantatas and oratorios. He had much to do with making Hamburg, like Leipzig and Frankfurt before it, one of the early German cities to establish a regular public musical life.

In 1722 Telemann signed a contract with the management of the *Gänsemarkt* Opera accepting the musical direction of that opera house. This opera company had flourished under Reinhard Keiser³⁰ until it suffered bankruptcy in 1718, resulting in Keiser's departure. After Telemann's engagement, the company experienced another fifteen-year period of success. He performed his own operas as well as those of other composers. He especially favored Händel's operas, which, though written in the Italian style, were performed in Hamburg in German, or at least with German recitatives.

Telemann continued to compose quantities of music. In 1728 he began the publication of an innovative musical newspaper, *Der getreue Music-meister* (The Faithful Music-master), which was published biweekly

29. Petzoldt, *op. cit.*, 39.

30. Reinhard Keiser (1674-1739) was a famous operatic composer who helped to develop a distinctly German style of opera.

on a subscription basis and which offered new vocal and instrumental music to its subscribers. The works consisted of compositions by Telemann himself as well as those of many of his contemporaries. Often he would save the final movement of a multi-movement piece for the subsequent edition.³¹

In 1728 as well, he published a group of six sonatas for violin or transverse flute called *Sonata Methodiche*. In 1732 a second set of six sonatas for flute or violin were published under the title, *Sonates methodiques*. An extremely valuable aspect of these sonatas was that Telemann provided the slow movements with two lines for the solo instrument--the first line was the simple, straightforward melody and the second the ornamented version. Thereby Telemann provided contemporary as well as modern performers with excellent examples of the art of ornamentation of his era and style.

In 1729 Telemann was offered a position in Russia, which was of interest to him but which he eventually refused. He explained, "...But the comforts of Hamburg, and the advantage of finally being able to stay settled outweighed the desire for such an outstanding honor."³²

In 1733 Telemann published *Tafelmusik* (Table music), a set of three "productions" as he referred to them, each of which consisted of an opening overture, two pieces for smaller ensemble, one solo concerto, and a movement titled "conclusion." This music was composed as a

31. Dietz Degen, Preface, *Four Sonatas for Recorder and Basso Continuo, Hortus Musicus #6* (Basel: Bärenreiter Verlag, 1963), 2.

32. Telemann, *op. cit.*, xv.

sort of "background music" for prestigious gatherings of the Hamburg society.

In the same year he published his *Singe-, Spiel- und Generalbass Übungen* (*Singing, Playing and Basso Continuo Exercises*) which he intended to fulfill an educational role. In an announcement of the publication, he tells us:

These arias are written in the English, French, and Polish style, and are so exceptionally easy that they can be sung even by one untrained in music without accompaniment; if, however, one does not wish to sing or indeed cannot, they can be played on the harpsichord or other instruments.³³

Also in the same year, his *Fantasies à travers sans Basse* (*Fantasies for Transverse Flute without Bass*) were published.

In 1736 Telemann's wife left him after her affair with a Swedish officer was exposed. Upon her departure, Telemann was burdened with a huge debt that she had incurred. As a sign of support and loyalty, many of his friends and associates in Hamburg made a collection which managed to eliminate about one-fifth of the debt.

In a letter to a friend he says:

I can just about tolerate my situation
My wife is gone, and the extravagance over. ...
... Worthy Hamburg truly has stood by me,
And opened its gentle hands full of generosity.³⁴

33. Petzoldt, *op. cit.*, 111.

34. Hans Grosse and Hans Rudolf Jung, eds., *Georg Philipp Telemann--Briefwechsel--Sämtliche erreichbare Briefe von und an Telemann* (VEB Deutscher Verlag für Musik, 1972), 185.
There are discrepancies in the recounting of this incident. Klessmann (*op. cit.*, 209) tells us Telemann's wife is gone in the sense

A year after this incident, Telemann was able to realize a long-standing wish. In September, 1737, he departed for Paris where he had long been recognized as a vanguard of the *style galant*. This style was begun in France by Couperin and Rameau and exemplified the ideals of the rococo. It was remarkable indeed that a German would be so recognized and honored as Telemann was by the Parisians, who held German culture in general to be backward and uninteresting.

The entire trip took eight months. In the fourth month of his stay, Telemann was granted the royal publishing privilege. This privilege was not dissimilar to modern copyright protection in that it gave Telemann exclusive rights to the profits from anything he composed and published for a twenty-year period. It threatened plagiarists or moonlight printers with legal fines. Under this privilege Telemann published a group of six quartets, later called the *Pariser Quartette* (*Paris Quartets*), for transverse flute, violin, viola da gamba or violoncello and basso continuo; six sonatas in the form of melodic canons for two transverse flutes or two violins; two two-voice Latin Psalms of David with instrumental accompaniment; a number of Concerti; a French cantata, "*Polypheme*," and a witty sym-

of having died. But Schneider (*op. cit.*, xxxiii) tells us that Telemann's wife left him, as do Petzoldt (*op. cit.*, 64), Grosse and Jung (*op. cit.*, 199-200), and Karl Grebe, *Georg Philipp Telemann* (Reinbek bei Hamburg: Rowohlt Taschenbuch Verlag, 1970), 38. All those of the second opinion seem to base their conclusion on a passage from Gotthold Ephraim Lessing, *Kollektaneen zur Literatur* (*Literary Extracts and Notices*), Vienna: Johann Joachim Eschenburg, 1804, Book II, 280: "...die ihm nicht Farbe hielt, sondern einen schwedische Offizier liebte." ("...she [his wife] was unfaithful to him, and loved instead a Swedish officer.").

phony on the current tune, "*Père Barnabas*." He left parts behind for the printing of six trios and he set the 71st Psalm in the form of a large, five-voice motet with instruments. The latter work was performed to large audiences twice in three days. When Telemann left Paris he was a musical hero. It was an unrealized hope that he would someday return. Johann Mattheson says of Telemann's trip, "Whether he [Telemann] made his Paris journey more to learn or more to teach stands in question. I believe more for the second than for the first."³⁵

In either case, Telemann did receive a great deal of intellectual and musical stimulus from his Paris journey. After his return to Hamburg, Telemann, by then 57 years old, recommenced his former duties and continued to compose. His works often reflected the stylistic influences of his recent trip. He continued to compose a healthy output of music including sacred and secular cantatas, passions, serenades, orchestral suites, funeral music and chamber music. Of these a certain number were published in Paris and London as well as Hamburg.

Telemann had repeated confrontations with the Hamburg city press which necessitated correspondences with the city council. These conflicts occurred over the entire period of his life in Hamburg--in 1721, 1725, 1739, 1749 and 1757. He proved to be ahead of his time in terms of his efforts for author protection. Petzoldt tells us, Telemann's lawsuits against the municipal press were fundamental to the

35. Johann Mattheson, *Der vollkommene Capellmeister* (Hamburg: Christian Herold, 1739), Facsimile reprint, *Documenta Musicologica* (Kassel: Bärenreiter, 1954), 345.

development of German copyright law."³⁶

During the last phase of his life in Hamburg, Telemann developed or continued correspondences with some of the most significant musicians and theoreticians of his time. Among the letters surviving are those to or from fellow musicians such as G. F. Händel, C. P. E. Bach, J. G. Pisendel, J. J. Quantz, J. Mattheson, P. Hebenstreit and F. Benda. Other letters which remain for posterity are those Telemann wrote to the city councils of Leipzig, Frankfurt and Hamburg; those written by Telemann fulfilling his role as *Kapellmeister von Haus aus* in Eisenach and Bayreuth; those written between Telemann and music-loving amateurs. Two noteworthy examples in the final category are those with J. F. Armand von Uffenbach, a city councillor at Frankfurt who had been supportive of Telemann's musical activities ever since he had worked in that city, and with J. R. Hollander, a merchant from Riga, in northern Germany near Sweden.

In these later years, Telemann developed an avid interest in gardening and he collected a remarkable variety of rare and exotic plants. Some of his correspondences referred to this hobby. Händel, for example, wrote to him in 1750 from London:

If this passion for exotic plants and so on can prolong your days and sustain the vivacity which is natural to you, then I would offer with a perceptible pleasure to contribute to this sustenance in some manner. Therefore I am giving you a present, and I am sending you a case of flowers which the connoisseurs of these plants assured me to be choice and of a charming rarity.³⁷

36. Petzoldt, *op. cit.*, 39.

37. Grosse and Jung, *op. cit.*, 343.

Telemann's eyesight began to fail in about the last ten years of his life, and no doubt, the inadequate artificial light of those days had something to do with the problem. Nonetheless he continued to write. One of his last completed works was the solo cantata, *Ino*, written in 1765.

Telemann died as the result of "...a chest illness"³⁸ on June 25, 1767, at the age of 86. He was said to have been working at a sacred composition during his last moments.³⁹

Telemann left behind a huge collection of compositions. He had written twelve complete sets of services for the church year; forty-four Passions; around 1500 cantatas; many oratorios and Psalms; about forty operas; thirty-two services for the installation of Hamburg clergy; thirty-three groups of pieces known as the *Hamburger Capitelmusik*⁴⁰; twenty pieces for jubilees, consecrations or coronations; twelve funeral services; fourteen pieces for weddings; over six hundred overtures; many serenades and many trio sonatas and other chamber pieces.

38. Erich Valentin, *Georg Philipp Telemann* (Kassel: Bärenreiter, 1952), 43.

39. Karl Grebe, *Georg Philipp Telemann* (Reinbek bei Hamburg: Rowohlt Taschenbuch Verlag, 1970), 71.

40. The *Capitelmusik* consisted of a collection of oratorio-style pieces, cantatas and instrumental works which were written by Telemann on a commission basis for annual banquets held by various civic and military organizations.

Chapter II
HISTORY OF THE RECORDER AND THE TRANSVERSE FLUTE
TO THE TIME OF GEORG PHILIPP TELEMANN

Throughout Telemann's compositional years, the term recorder (*flûte, flûte à bec, flûte douce, flauto dolce, Blockflöte*) referred to any one of a family of instruments ranging from the bass (in F) through the tenor (in C), the alto (in F), the soprano (in C) to the sopranino (in F). However, by his time, the most commonly employed instrument was the alto, which had a range from F¹ to G³.¹

Until about 1650 all the members of the recorder family had an internal cylindrical bore. They were made in two segments -- a mouthpiece and a body. The mouthpiece contained an enclosed wind channel that directed air against a sharp edge known as a "fipple" (in German, *Block*); it, in turn, created sound vibrations. The body had eight toneholes -- a thumbhole behind and seven toneholes in front. The external appearance suited the taste of the renaissance for simplicity. Karl Geiringer describes it as "...a smooth, uncomplicated staff" (Figure 1).²

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1. Jacques Hotteterre le Romain, *Principles of the Flute, Recorder and Oboe*, trans. & ed. David Lasocki (London: Barrie & Rockliff, The Cresset Press, 1968), 74.
 2. Karl Geiringer, *Musical Instruments -- Their History in Western Culture from the Stone Age to the Present*, trans. Bernard Miall (New York: Oxford University Press, 1945), 137.

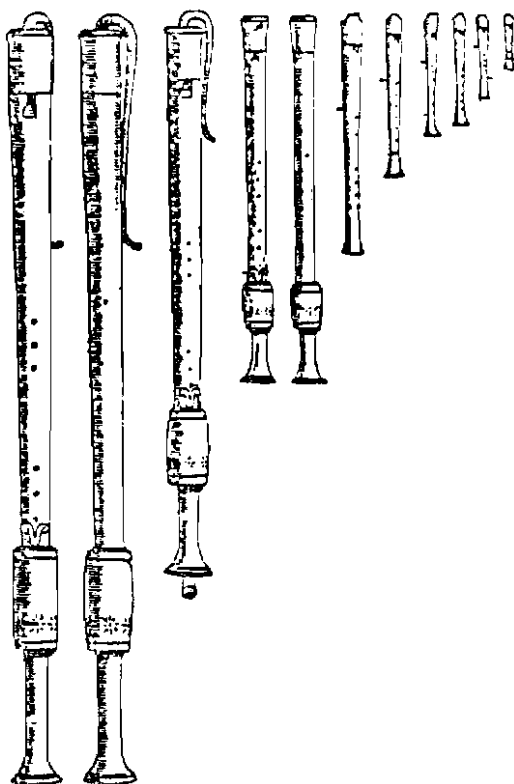


Figure 1. The family of recorders as illustrated in Praetorius' second volume of *Syntagma Musicum*, *De Organographia*.

During the late renaissance several treatises dealing with the recorder and the transverse flute were published. The four of greatest importance were *Musica Getutscht* (1511) by Sebastian Virdung, *Musica Instrumentalis Deudsch* (1528) by Martin Agricola, *Syntagma Musicum* (1619 and 1620) by Michael Praetorius and *Harmonie Universelle* (1636) by Marin Mersenne. All of these are invaluable for their descriptions of the renaissance recorder and transverse flute. They provide information regarding the dimensions and materials of construction as well as fingerings and ranges of these instruments. Today

these treatises show us the point of departure towards later, more developed instruments.

After the mid-seventeenth century, changes were made in the design of the recorder. The internal bore was made conical -- reducing towards the bottom of the instrument. It consisted of three segments -- a mouthpiece and a two-part body connected by tenon and sockets (Figure 2).



Figure 2. Tenon and socket joining of recorder and/or flute segments (Dotted lines in left segment indicate where tenon is inserted into socket.)

The binary segmentation of the body between the two lowest toneholes allowed for the shifting of the lowest tonehole to the right or left, thereby accommodating right- or left-handed players. By the mid-eighteenth century, the lowest tonehole was made into a double hole which facilitated the production of the two lowest semitones on the instrument. Externally, early baroque aesthetics were applied to the recorder which gave it a gracefully-curved profile with expansions at either end of the body (Figure 3).

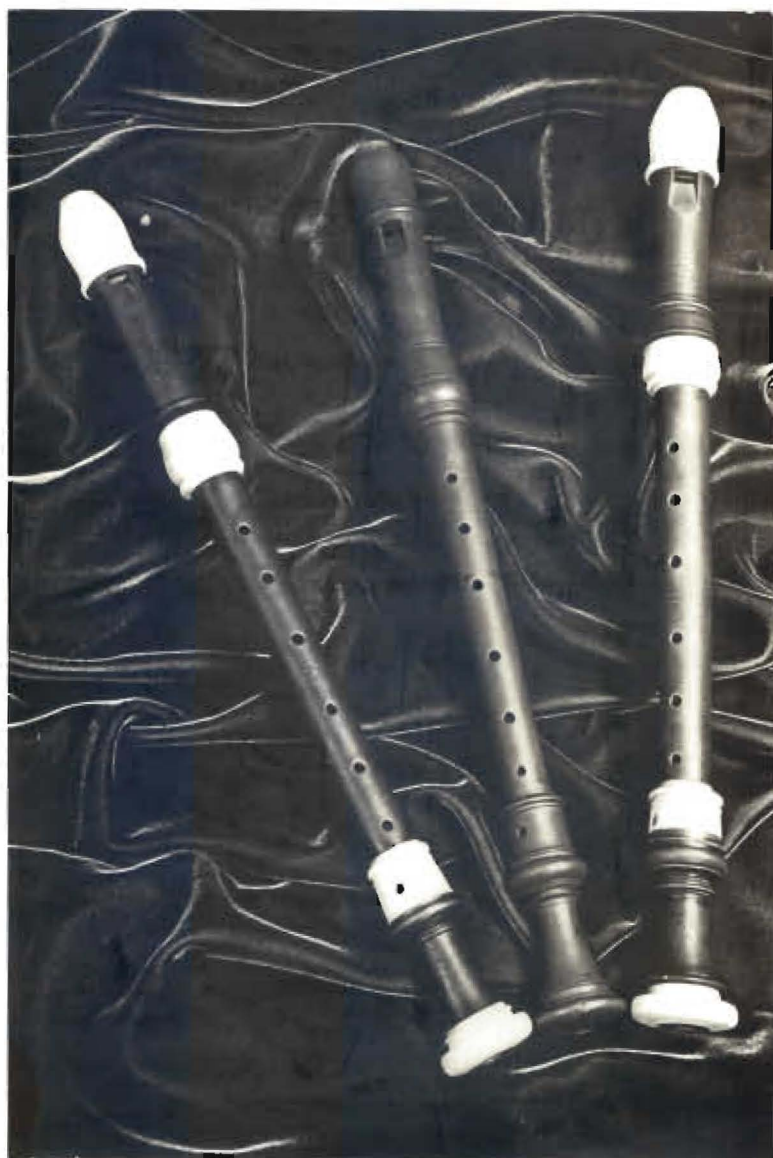



Figure 3. Three boxwood recorders from the baroque.

Left to right:

1. P. I. Bressan, London, c. 1720.
2. H. Schell, place unknown, mid-eighteenth century.
3. Engelbert Terton, place unknown, early eighteenth century.

From the Dayton C. Miller Collection, Library of Congress, Washington, D. C.

These alterations were generally attributed to the Hotterres, a family of French woodwind makers from the village of La Couture-Boussey, about sixty miles west of Paris.³ The best-known member of this family was Jacques Hotteterre le Romain (ca. 1680-1741)⁴, who was a flutist in the court of Louis XIV by the first decade of the eighteenth century. His thesis, *Principes de la Flûte traversière ou Flûte d'Allemagne, de la Flûte à bec ou Flûte douce, et du Hautbois (Principles of the Flute, Recorder and Oboe)*, was published in Paris in 1707. It was one of the first theses to deal with the baroque recorder. Within four chapters it provided fingering and trill charts and basic instructions on how to hold, finger and play ornaments upon the recorder.

As mentioned earlier, the alto, or treble recorder (in F) became the favored instrument of its family during the baroque. In general, baroque music for the recorder was notated with the old French violin clef, with G placed on the first line of the staff [].

Because its wind channel was enclosed, pitch manipulation was impossible by means of changing the embouchure, and was far less possible

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3. Edgar Hunt, *The Recorder and its Music* (London: Herbert Jenkins, 1962), 50.
 4. It is conjectured that Jacques Hotteterre obtained the title, "le Romain," because of a period of time he spent in Rome during his formative years.
 5. C. Max Champion, "Flute," *Grove's Dictionary of Music and Musicians*, 5th ed., 10 vols. ed. Eric Blom (New York: St. Martin's Press, 1954), III, 171.

by means of changing wind pressure than it was by the use of altered fingerings. The recorder favored certain keys -- such as F Major and B^b Major -- but it was technically as facile as the transverse flute, if not more so. In general, its sound quality was rather soft, though it was more homogenous than the transverse flute. Charles Terry, in *Bach's Orchestra*, characterizes the recorder as being:

...tender, plaintive, eloquent of the pious emotions of the soul appropriate to voice the quiet agony of death, or mental sorrow, and by its purity to carry the soul's devotion to the throne of God.⁶

Recorder makers were found throughout the Continent and England during the late seventeenth and eighteenth centuries. The Hotte-terre family and a M. Rippert were well-known makers in the French centers of La Couture and Paris. Haka and Jager were makers in Amsterdam, Rottenburgh and Bockhout in Brussels, Heitz in Berlin, the Denner family and Oberlaender in Nürnberg, and finally the Stanesby family and a M. Bressan in London.⁷ All of these craftsmen also made transverse flutes and sometimes other woodwind instruments as well. Their craft allowed them to make more than one type of wind instrument -- a fact that helped these makers to survive, regardless of a change in musical taste by the public.

Generally recorders were made of wood -- from fruit trees

6. Charles Sanford Terry, *Bach's Orchestra* (London: Oxford University Press, Humphrey Milford, 1932), 67.

7. Hunt, *op. cit.*, 104.

such as the cherry tree or from other hardwood trees such as the boxwood. Often the joints of the three-piece instrument were reinforced with ivory rings; sometimes the entire instrument was made of ivory and was engraved with elaborate ornamentation (Figure 4).



Figure 4. An ivory soprano recorder from the Dayton C. Miller Collection, Library of Congress, Washington, D. C.

The recorder was developed no farther than the changes made in the early baroque. Karl Geiringer says, "The fact that the recorder did not undergo any further technical development may be attributed to the circumstance that it gradually went out of favor."⁸

During the same time span, the transverse flute (*flute traversière*, *flûte allemande*, *flauto traverso*) experienced a considerable development. Until about 1650, it had been a simple one-piece instrument with a cylindrical bore, and an embouchure hole and six finger-holes. Its tone was created by shaping the mouth in such a manner as to direct an air column across the embouchure hole towards its opposite side, thereby splitting the air column and creating sound vibrations.

The transverse flute, as the recorder, existed in families, ranging from the bass (in G) to the tenor (in D) and the treble (in A) (Figure 5).

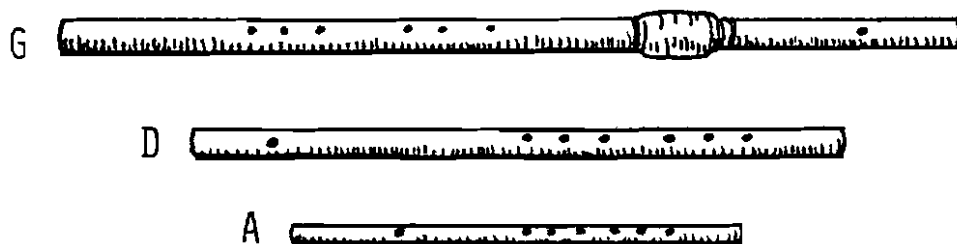


Figure 5. Renaissance flutes in G, D and A, taken from Praetorius's second volume of *Syntagma Musicum, De Organographia*.

8. Geiringer, *op. cit.*, 138.

These early instruments were often associated with military or outdoor music. From medieval times onward, the flute (and later the fife) was paired with a cylindrical drum, and the two instruments lead many an infantry with their rhythms and tunes.⁹ Anthony Baines describes the sound of these flutes:

The sound of the complete consort, with all its instruments played mainly in the lower range of their compass, would have been thicker and heavier than that of recorders, and was evidently held to be effective, even outdoors.¹⁰

Renaissance flutes were made of woods such as plum, cherry or boxwood, and more rarely of ebony, glass and crystal.¹¹

The tenor instrument remained in greatest favor -- perhaps because its key (D) corresponded to that of the oboe, or because of the tone quality of its particular range. Gradually this instrument was put through a series of changes. About 1630, an extra hole with a closed-standing key was added at the bottom of the instrument which allowed for the production of the chromatic tone, D[#] (the first half-step of its natural scale), in all three octaves. This note had been impossible to produce on flutes prior to this addition.

Around 1680 the Hotteterre family made several changes in the flute. It became a three- to four-segmented instrument. The mouth-

9. Curt Sachs, *The History of Musical Instruments* (New York: W. W. Norton & Co., 1940), 288.

10. Anthony Baines, *Woodwind Instruments and their History* (London: Faber and Faber Limited, 1967), 250.

11. Nancy Toff, *The Development of the Modern Flute* (New York: Taplinger Publishing Company, 1979), 15.

piece retained its cylindrical bore, with the taper reducing away from the head.

Hotteterre's already-mentioned treatise seems to be but one harbinger of the gradual trend towards preference for the transverse flute over the recorder. He not only gives the flute preference by enumerating it first in his title, but he also gives the flute segment more than twice the space devoted to the recorder segment. In treating the transverse flute, he discusses how to hold, finger and play ornaments upon that instrument more extensively and he devotes additional explanation to the embouchure and to articulation. In his preface, Hotteterre says, "As the flute is one of the most pleasant and one of the most fashionable instruments, I believed I must attempt this little work."¹² Figure 6 shows an engraving of a fashionable gentleman of the time playing the transverse flute. This engraving is by a Bernard Picart and was included in Hotteterre's treatise. Figure 7 provides us with a more direct view of the flute of Hotteterre's time.

Around 1740, Michel Corrette (1709-1795)¹³ contributed the next important treatise on the transverse flute and flute playing, entitled, *Methode pour apprendre aisément à jouer de la flûte traversière* (*Method for learning easily to play the Transverse flute*). Carol

12. Hotteterre, *op. cit.*, 31.

13. Michel Corrette was a well-rounded Parisian musician who played organ by profession. He wrote other treatises for oboe, violin, violoncello, harpsichord and mandolin. He also composed many flute solos and chamber works.



Figure 6. Bernard Picart's Illustration of a fashionable gentleman playing the transverse flute from Hotteterre's *Principes*.



Figure 7. A transverse flute from the era of Jacques Hotteterre le Romain (ca. 1700).

Ferrar, in an article on this treatise, feels it is a "...significant contribution to historical flute literature and that it stands monumentally between Hotteterre's flute treatise of 1707 and that by Quantz in 1752."¹⁴

In a description of how to play the flute, Corrette describes it as being "...a noble instrument"¹⁵ and Ferrar tells us, "Even in its simple state, it [the transverse flute] boasted improvement over its vertical counterpart, the recorder, and remained in use throughout the century."¹⁶

In 1752, roughly a half century after Hotteterre's treatise, Johann Joachim Quantz (1607-1773)¹⁷ published a treatise entitled, *Versuch einer Anweisung die Flöte Traversiere zu spielen* (*Essay of a Method for Playing the Transverse Flute*), which is an invaluable monument of the baroque era. It discusses primarily, but not exclusively, the transverse flute -- providing a brief history of that instrument as well as a detailed explanation of how to hold, tongue,

14. Carol Ferrar, "Michel Corrette: A New Source on an Old Subject," *Woodwind World* X/5 (November, 1971), 18.

15. *Ibid.*

16. *Ibid.*

17. Johann Joachim Quantz did a great deal to aid in the popularization of the transverse flute in his era. He was a well-respected flutist, composer and flute-maker who spent the last thirty years of his life in the employ of Frederick the Great, King of Prussia. Based in Berlin, he served the King as his flute instructor, composer, and co-ordinator of the court chamber music concerts. His work, *Versuch...*, published in 1752 in German and French, was well-received during his own time. Edward R. Reilly, translator of this monograph, says, "Editions and borrowings make it clear that the *Essay* was known and respected in Holland, England, France, and Italy." (Quantz, *op. cit.*, xxxiv).

finger and blow on the flute. He also describes various ornaments and cadenzas and gives advice regarding practice. He goes beyond the strict realm of the flutist, and instructs musicians in general, when he discusses such issues as the roles of all members of an orchestra and their leader, solo playing in public, and the inter-relationship of song and instrumental performance.

From Quantz's own explanation, the history of the flute continues. Quantz tells us that in 1726 he added an E^b key near the existent D^\sharp key (Figure 8), allowing for a better pitch distinction between that note and the not-quite enharmonic D^\sharp .

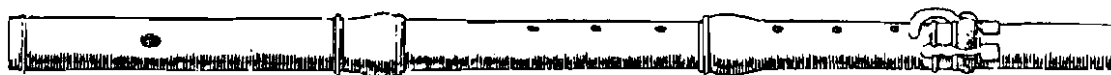


Figure 8. The Quantz flute as depicted in his *Versuch* (1752).

At about the same time, variation of pitch between different ensembles and different cities necessitated the institution of the use of *corps de rechange*. French flute makers originated this term for the use of from four to seven segments, each of varying length, in the upper portion of the body of the flute. Flutists were thereby able to adapt their pitch to whatever ensemble or town they were performing in. Figure 9 shows us a two-keyed flute made by Quantz with *corps de rechange*.

Concurrently, a tuning slide was added, which was pin-threaded and inserted into the cork at the top of the mouthpiece. This slide

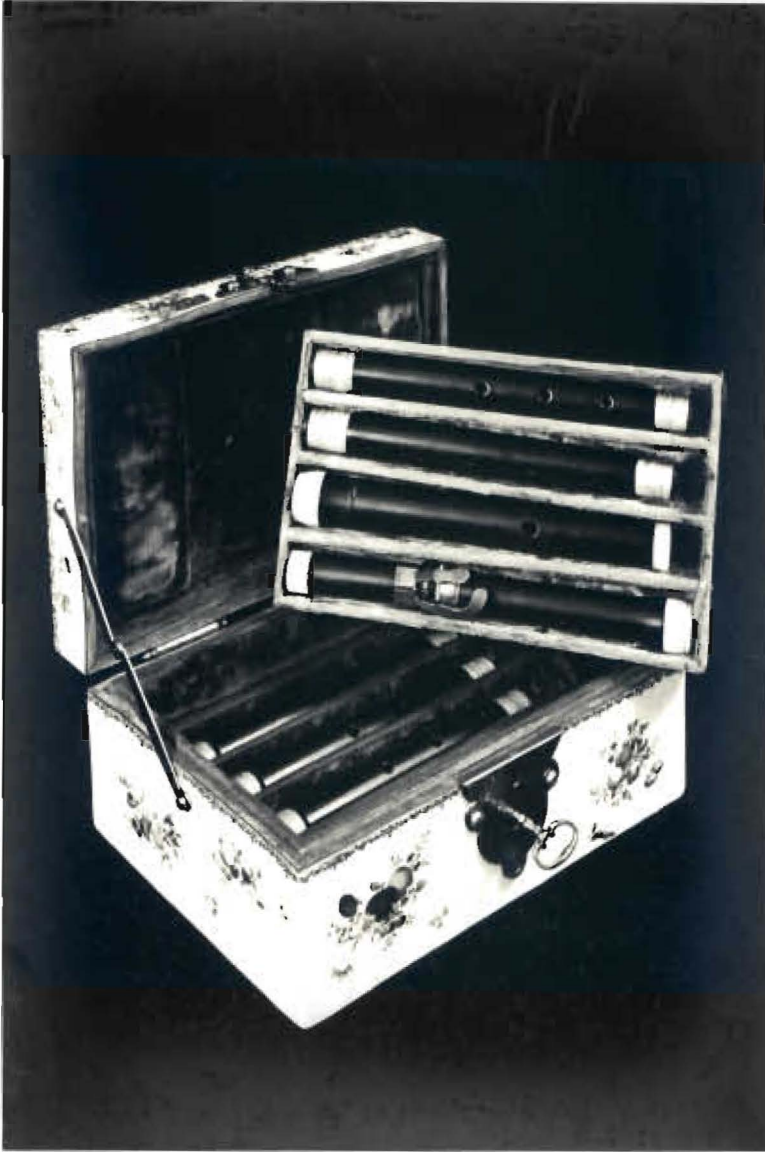


Figure 9. Two-keyed flute by Johann Joachim Quantz
with *corps de rechange*.
(from Dayton C. Miller Collection)

facilitated pitch adjustment corresponding to the total length of the flute (Figure 10). Quantz tells us in his treatise:

When the flute is shortened or lengthened with the middle pieces, the true intonation of its octaves will be lost if the plug always remains in the same position. It must be drawn further back from the mouthhole for each shorter middle piece, and must be pressed in closer to the mouth hole for each longer piece. To manage this more conveniently, a screw must be attached to the plug and the cap; with it the plug can be more easily pushed in or pulled out.¹⁸



Figure 10. The Quantz flute with tuning slide as depicted in his *Versuch*.

In some flutes, an additional joint, called the "register," was placed within the footpiece, where it could be shortened or lengthened in proportion to whatever *corps de rechange* was employed (Figure 11). Quantz did not approve of the use of the register, saying "...this invention must be rejected as most harmful and detrimental."¹⁹

Quantz tells us the eighteenth century flutes were made of hardwoods, such as boxwood, ebony, kingwood, lignum sanctum and grenadilla, but that boxwood was "...the most common and durable wood for flutes. Ebony, however, produces the clearest and most

18. Johann Joachim Quantz, *On Playing the Flute*, trans. Edward R. Reilly (London: Faber and Faber, 1966), 32.

19. *Ibid.*, 33.

beautiful tone."²⁰

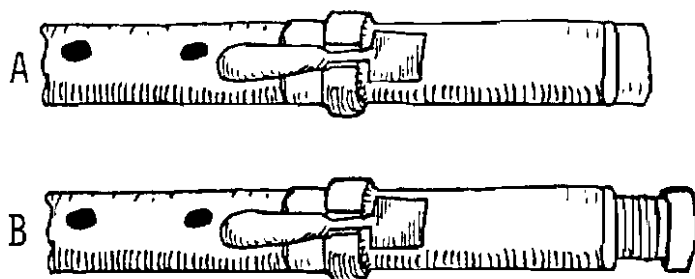


Figure 11. Illustration of the lower one-third of the transverse flute, showing register retracted (A) and extended (B).

By observing the history of the transverse flute, one can conclude that the instrument of the baroque was in D. Its most reliable range was two octaves plus one step from D^1 to E^3 . Hotteterre includes fingerings up to G^3 , Corrette and Quantz to A^3 . Quantz tells us, "The highest usable note that you can invariably produce is E''' ". Those which are higher require a particularly good embouchure."²¹ Anthony Baines says, "People today who have heard the one-keyed flute in the hands of players who understand it have always been struck by the tender beauty of its sound."²²

Because the flute's embouchure hole was open, the wind channel could be manipulated by altering the relationship of the mouth -- and thereby the wind channel -- to the embouchure hole. By this technique, the flute was capable of a remarkable dynamic range exceeding that of the recorder.

20. *Ibid.*, 35.

21. *Ibid.*, 57.

The one-keyed flute had many limitations which were overcome only by the most outstanding performers of the time. Intonation problems were very real -- even when changing the embouchure or employing alternate fingerings. The latter was often made difficult by awkward cross-fingerings and unevenly-spaced fingerholes. The tone quality was not consistent -- some notes would respond easily and with clarity while others, such as most cross-fingered notes, were muffled or unfocused; octaves were sometimes undependable. Many higher notes easily sounded shrill or strained and were not predictably manageable.

Contemporary critics lodged many complaints about poor pitch in the transverse flute. Charles Burney, in *A General History of Music* (1789) commented that the transverse flute was all too often out of tune. John Hawkins made the following scathing remarks:

The German or traverse flute still retains some degree of estimation among gentlemen, whose ears are not nice enough to inform them that it is never in tune.

For these reasons some are induced to think, notwithstanding what we daily hear of a fine embouchure, and a brilliant finger, terms equally nonsensical applied, as they are, to the German flute, that the utmost degree of proficiency on any of these instruments is scarcely worth the labour of attaining it. ²³

Carl Dolmetsch responds nearly two centuries later by saying:

Let us not be influenced by these sweeping statements, but rather form our own opinions and realise that, within reasonable

23. John Hawkins, *A General History of the Science and Practice of Music*, 2 vols. (London: J. Alfred Novello, 1853/ Facsimile Edition: New York: Dover Publications Inc., 1963), II, 739.

limits, any wind instrument can be in or out of tune according to the ear or skill of the performer.²⁴

The flute's best keys were those in close proximity to its natural scale of D Major. G and D Major were its best keys, and A and C Major were slightly more remote. Keys of several flats were generally avoided. Quantz says the following about more remote keys:

Pieces set in very difficult keys must be played only before listeners who understand the instrument, and are able to grasp the difficulty of those keys on it; they must not be played before everyone. You cannot produce brilliant and pleasing things with good intonation in every key, as most amateurs demand.²⁵

Some eighteenth-century flute-makers known today (some of whom already have been mentioned in connection with the recorder) were the Hotteterre family, Delusse and Thomas Lot in Paris; Boie, Denner and Tromlitz in Germany; and Paul Bressan, Kuscher and Richard Potter in London.

Having observed the separate histories of the recorder and the transverse flute, a comparison of these histories is appropriate. At the beginning of the eighteenth century the recorder and transverse flute were of nearly equal status and were in simultaneous use.

Jeremy Montagu tells us this about the early eighteenth century:

The recorder was still the respectable flute -- the flute that was used for serious music, and the instrument that we

24. Carl F. Dolmetsch, "Recorder and German Flute During the 17th and 18th Centuries," *Proceedings of the Royal Musical Association*, Vol. 83 (1956-57), 54.

25. Quantz, *op. cit.*, 200.

call flute today was only just beginning its rise towards respectability from being the common people's and the soldier's instrument.²⁶

However, the trend in that century was for the transverse flute gradually to gain supremacy. Many factors -- having to do with both the technical qualities of each instrument and a changing musical taste -- influenced this trend. As the baroque era developed, many qualities of the transverse flute better suited these emerging stylistic preferences.

The flute was more capable of a large dynamic range than the recorder, which allowed it to express quickly-changing and contrasting affects more successfully. In larger ensembles the flute was more capable of being heard than the recorder. Karl Geiringer tells us:

[The recorder] could not satisfy the growing demand for subjective expression, for dynamic and tonal contrast. Little by little it was ousted from its position during the first half of the eighteenth century by the transverse flute.²⁷

Hans-Martin Linde says, "The ability of the flute 'to lament and sigh' and the possibility of the performance quickly changing and strong affects awoke the interest of a larger number of composers from all directions of style."²⁸

The recorder was more capable of a clear beginning and end to

26. Jeremy Montagu, *The World of Baroque and Classical Musical Instruments* (Woodstock, N. Y.: Overlook Press, 1979), 39.

27. Geiringer, *op. cit.*, 138.

28. Hans-Martin Linde, "Die Gegenüberstellung von Block- und Querflöte in einigen Werken des Spätbarocks," *Musica* (September-October, 1968), 416. (Translation by E. Du Bois)

its tone which made it more suitable to a non-legato style of playing. The flute tended to speak with less clarity, but was thereby more capable of a legato, singing style of playing, in which smoothness was more valued than distinctness.

With a qualified performer, the tessitura of the flute was two octaves and a sixth, whereas the recorder was limited to just more than two octaves. Above this, notes on the recorder (specifically F^{#3}, A³, B^{b3}, or C^{#4}) were, "...either impossible, out of tune, or ugly."²⁹

The recorder had register breaks in the second octave which were more closely spaced than on the flute. Because of the inflexibility of the recorder's tone, these breaks were less easily mitigated on the recorder than on the flute.³⁰

The recorder was an F instrument with a higher range than its woodwind relatives, the flute and oboe in D, or the violin, a C instrument. Because recorder music was written a fourth higher and because it employed the French violin clef, it was not immediately interchangeable with music for the instruments mentioned. Edgar Hunt says in

Grove's Dictionary:

Considered for change, but abandoned, was the key of the treble recorder. Being an F instrument served to eventually set it apart from its counterpart treble instruments -- in D --

29. Daniel Waitzman, "The Decline of the Recorder in the 18th Century," *The American Recorder*, VIII/2 (Spring, 1967), 48.

30. *Ibid.*, 47.

and thereby to diminish its usability in orchestras which at that time were taking shape.³¹

In order to try to facilitate an interchangeability, most baroque composers treated the range of the alto recorder as if it were equal to the range of the flute. As a result, composers did not utilize the upper range of the recorder which projected far better than its lower notes.

Other factors related less directly to the specific characteristics of the two instruments and reflected instead the change of musical taste of the society of the time. Musical style moved toward the sentimental and romantic and enlarged its scope from the chamber to the concert room. This demanded greater expressiveness and dynamic range than the recorder could provide.

The influence of operatic elements, which had been freely introduced into instrumental music, made the demand that the woodwinds in general be as flexible and singing as the human voice. This influence gave the flute a particular advantage in slow, expressive movements.

The transverse flute gradually gained popularity throughout the Continent and England because of its noble associations. Certainly Frederick the Great's special fondness for this instrument must have advanced its cause. Rowland-Jones explains, "Fashion, too, had some-

31. Edgar H. Hunt, "Recorder," *Grove's Dictionary of Music and Musicians*, 5th ed., 10 vols., ed. Eric Blom (New York: St. Martin's Press, 1954), VII, 76.

thing to do with it, for in the late eighteenth century, proficiency on the German flute was the mark of a gentleman."³² And Edgar Hunt tells us:

This was the German flute or *traversa*, which was eventually to wrest the English flute or recorder from its position as the favourite instrument of the gentlemen of fashion and take its place in the growing orchestra.³³

Also influencing the recorder's demise was the fact that there was no significant class of professional players. There were many amateurs but few professionals. Furthermore, Daniel Waitzman observes, "...most professional recorder playing appears to have been done by men whose main instrument was not the recorder. ... There was no Quantz of the recorder."³⁴

However, there were many top-rate professional flutists throughout the eighteenth century, many of whom were French. Representative of this group were Descoteaux, Philibert, de la Barre, Buffardin (who played in Dresden), Loeillet (who emigrated to London where he introduced the new Hotteterre flute), Quantz, and J. B. Wendling.³⁵

32. A. Rowland-Jones, *Recorder Technique* (London: Oxford University Press, 1959), 7.

33. Hunt, "Recorder," *op. cit.*, 49. 34. Waitzman, *op. cit.*, 49.

35. Champion, "Flute," *op. cit.*, III, 171, and Richard Shepherd Rockstro, *A Treatise on the Construction, the History and the Practice of the Flute*, 1st ed., 1890 (London: Musica Rara, 1967), 226.

Daniel Waitzman concludes:

All these factors interacted with one another, giving the recorder a bad reputation and discouraging serious students from studying the instrument. This in turn discouraged serious composers from writing for it. ... The whole process was probably circular in nature. The recorder declined because of the conditions outlined above. Because the recorder was declining, these conditions grew worse. And so on and on.³⁶

As the baroque era came to its close, the recorder had given way to the transverse flute. However, it enjoyed one last moment of glory in the compositions of Georg Philipp Telemann, as will be seen in the following chapter.

36. Waitzman, *loc. cit.*

Chapter III

TELEMANN'S USE OF THE RECORDER AND THE TRANSVERSE FLUTE

Georg Philipp Telemann is said to have composed 600 instrumental works alone. Among these is a large number of trio sonatas. He seemed to favor this medium and felt that some of his best composition was found in the trio setting.¹

Placing all of these works chronologically or geographically is virtually impossible. Some works, those printed and published, are easily enough dated, and can therefore be placed geographically because of our accurate biographical knowledge of Telemann. However, some publications were made years after Telemann actually composed the works, thereby clouding their accurate placement.

Among the works that can be placed according to publication are the following:

Frankfurt: (1712-1721)²

- Six trios for various instruments (1718).
- Kleine Cammer-musik* (1716 & 1728)--six suites (partitas) for violin, transverse flute or oboe and cembalo.

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1. William S. Newman, *The Sonata in the Baroque Era* (Chapel Hill: University of North Carolina Press, 1967), 286.
 2. These works are mentioned by Telemann in his first autobiography, written 10 September 1718 and published in Mattheson's *Grosse Generalbassschule* in 1731. They are among his first printed and published works.

Hamburg: (1721-1767)

- After 1720 (Hamburg) -- *Essercizii Musici ouvero 12 Soli 12 trii a diversi stromenti*
 - Two sonatas and four trio sonatas for recorder.
 - Two sonatas and four trio sonatas for transverse flute.
- 1727--Six sonatas without bass for two transverse flutes or two violins (op. 2).
- 1728--Newspaper, *Der getreue Music-meister*, which included many chamber works:
 - Three sonatas for recorder and continuo.
 - One sonata for violin, flute or oboe and continuo.
 - Two duets for two recorders without bass.
 - One duet for transverse flute and violin.
- 1730--Six quartets for violin, transverse flute, viola da gamba or violoncello and basso continuo.
(Published in Paris in 1736)
- 1732--*Sonates methodiques*--six sonatas for transverse flute or violin and cembalo.
- 1733--Twelve fantasies for transverse flute without bass.
 - Tafelmusik (Musique de Table)*--Set of three "Productions," each consisting of an ouverture with suite, quartet, concerto for many instruments, trio, solo, and conclusion.
- 1738--Six sonatas in canon for two transverse flutes or two violins.
 - Six *Pariser Quartette* for violin, transverse flute, viola da gamba or violoncello and basso continuo.

Works unpublished during Telemann's lifetime are known to us through the manuscript collections in libraries throughout Europe.

Among those libraries housing manuscripts of Telemann's music, the following have the largest collections of his instrumental music:

Brussels--Bibliotheque du Conservatoire Royal du Musique
 Darmstadt--Hessische Landes- und Hochschulbibliothek
 Dresden--Sächsische Landesbibliothek
 Rostock--Universitätsbibliothek
 Schwerin--Mechlenburgische Landesbibliothek
 Stockholm--Kunliga Musikaliska Akademiens Bibliothek
 Vienna--Bibliothek der Gesellschaft der Musikfreunde

As a point of interest, Telemann had positions at none of these cities, another fact supporting the difficulty of placing his works.

According to C. Max Champion, "The treble [alto] recorder was used extensively and brilliantly by Telemann.³ He was one of the last composers of the eighteenth century to write to any extent for the recorder. Loreu Anderson states:

...he [Telemann] is probably the most important composer of music for that instrument [recorder] in the baroque era. ... The intimate knowledge Telemann had of the recorder enabled him to compose unusually well for it. ... He employed the alto recorder almost exclusively and knew its capabilities perfectly.⁴

This fact had much to do with a revival of his chamber music in the twentieth century, when a renewed interest in the recorder engendered a quest for expanded repertoire. Rowland-Jones substantiates this by saying, "Telemann has almost been appropriated by recorder players as their own private composer, so much and so well did he write for the instrument."⁵

Among his compositions for recorder are two sonatas and four trio sonatas from *Essercizii Musici* (ca. 1720); three sonatas with continuo and two duets from *Der getreue Music-meister* (1728); trio sonatas for recorder in combination with violin, oboe, treble viol, bass viol or a second recorder; and various quartets including one from *Tafelmusik* (1733). Alexander Silbiger says:

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3. C. Max Champion, "Recorder," *Grove's Dictionary of Music and Musicians*, 5th ed., 10 vols., ed. Eric Blom (New York: St. Martin's Press, 1954), VII, 77.
 4. Loreu H. Anderson, "Telemann's Music for Recorder," *The American Recorder*, VIII/1 (Winter, 1967), 3.
 5. A. Rowland-Jones, *Recorder Technique* (London: Oxford University Press, 1959), 20.

It is perhaps on the basis of some of these sonatas [trio sonatas for recorder by Telemann] that the recorder can make its strongest claim for acceptance as a real chamber music instrument.⁶

When composing for the recorder, Telemann -- like his contemporaries -- employed the French violin clef.

Among the compositions which are still in existence (see Appendix A), Telemann composed six sonatas for recorder and continuo, twenty-one sonatas for recorder in combination with one soprano instrument and continuo and two sonatas for recorder in combination with two soprano instruments and continuo. Telemann favored the alto recorder and its traditional keys. This statement is supported by appraising collectively the keys of Telemann's compositions for recorder. Of the chamber works, seven sonatas are in F Major, four in D Minor, one in B^b Major, five in C Major, three in A Minor, three in G Minor, two in C Minor, one in F Minor, two in E Minor and one in B Major. In other words, Telemann leans towards F Major, D Minor, C Major and A Minor.

Telemann tells us in his autobiography in Mattheson's *Ehrenpforte* (1740) that he learned the recorder between the ages of eight and ten years, and that later, at about seventeen years, he also learned to play the transverse flute. Therefore, we know that he had a firsthand awareness of both instruments. Because Telemann played the recorder longer, it is possible that his ability on that

6. Alexander Silbiger, "The Trio Sonatas of Georg Philipp Telemann," *The American Recorder*, V/1 (February, 1964), 3.

instrument reached a higher level than that on the transverse flute.

Hans-Martin Linde states:

Telemann took advantage of all the possibilities of the recorder -- even beyond the normal practice of his time. ... Thereby, the boundaries of performance technique were not only broadened, but they were never again exceeded.⁷

By comparison, the demands Telemann made on the transverse flute were not necessarily less than those made on the recorder, but they were less distinctly different than those of other composers of his time. Most composers of Telemann's era were beginning to favor the transverse flute.

Telemann composed several works specifically designating the transverse flute, among which are the following: six trio sonatas (1718); two sonatas and four trio sonatas from *Essercizi Musici*; one sonata and one duet from *Der getreue Music-meister*; twelve sonatas for two flutes or two violins without bass (six in 1727 and six with no date); six methodic sonatas for violin or transverse flute (1737); one sonata for transverse flute and basso continuo and two trio sonatas from *Tafelmusik*; twelve Fantasies for transverse flute without bass (1733); six sonatas in canon for two transverse flutes or two violins (op. 5, 1738); and twelve quartets (1736 and 1738).

Telemann's extant works for transverse flute are listed in Appendix B. He wrote twelve fantasies for flute without continuo;

7. Hans-Martin Linde, "Die Gegenüberstellung von Block- und Querflöte in einigen Werken des Spätbarock," *Musica* (September/October, 1968), 417. (Translation by E. Du Bois)

twenty-two sonatas for flute and continuo; nineteen sonatas for two flutes without continuo; twenty-three sonatas for flute, one soprano instrument (such as violin, oboe, dessus de viole, a second flute or cembalo) and continuo; and eighteen sonatas for flute, two other instruments and continuo. Again, Telemann favored the traditional keys of G Major, E Minor, D Major and B Minor for the transverse flute, although he reached farther afield for it than for the recorder. Of the chamber works listed, fourteen sonatas are in G Major, eight in E Minor, six in D Major, eight in B Minor, seven in A Major, one in F[#] Minor, five in E Major, one in B Major, three in C Major, six in A Minor, four in F Major, six in D Minor, four in B^b Major, six in G Minor, two in C Minor and two in F Minor.

From these works the author has chosen the following three for closer examination:

Sonata in F Major for two recorders and continuo.

Sonata in A Minor for transverse flute, tenor viola da gamba and continuo.

Quartet in D Minor for recorder, two transverse flutes and continuo [*Tafelmusik* (1733)].

These works were made available to her in photocopies of manuscripts written by Johann Christoph Graupner (see Chapter I, fn. 27). These manuscripts are housed at the Darmstadt Library. With the exception of the D Minor Quartet, which was published in Telemann's lifetime, they can be considered as primary sources. None were dated by Graupner.

The author will examine each of these works to see if Telemann shows a distinct idiomatic treatment of the recorder or of the transverse flute.

Sonata in F Major for two recorders and continuo (Darmstadt Ms. 1042/32). This sonata consists of four movements -- *Affetuoso*, *Allegro*, *Adagio* and *Allegro vivace* -- which fit into the standard slow-fast-slow-fast format of the baroque *Sonata da chiesa*, or church sonata. All movements are in F Major except the third which is in D Minor. Within all movements Telemann modulates no farther than to closely related major and minor keys (C Major, A Minor, D Minor, B^b Major, G Minor). All of these keys fall easily for the alto recorder.

Of the three works to be examined, this work is the shortest. Telemann may have preferred brevity because he felt the lack of tonal contrast between the two like instruments should not be over-exposed.

The range of the first recorder is two octaves from the lowest

note of its range, F¹, to F³ (). The second recorder's

range is only a half-step less, from F¹ to E³.

In all movements Telemann writes for the recorders either in close imitation or in parallel thirds. There is much voice-crossing between the two recorders and neither instrument has a dominant role.

The first movement opens with a stepwise theme in parallel thirds for the recorders:

Affettuoso

(M. 1.)
(Recorder 1)

(Recorder 2)

Example 1.

Telemann's articulations are infrequent, but are in evidence in the first measure between two thirty-second notes and one sixteenth note and between two sixteenth notes.

In measures 13 to 15, Telemann composes a sequence of alternating suspensions for the two recorders over a series of falling fourths in the bass part:

(M. 13.)
(Recorder 1)

(Recorder 2)

(Cembalo)

Example 2.

This device recurs throughout Telemann's compositions.

The second movement opens with the first recorder playing the following dance-like motive:



Example 3.

It is imitated by the second recorder in C Major and then by the bass line, again in F Major.

In measure 18, the cembalo introduces a falling motive which is an inversion of the first five notes of Example 3:



Example 4.

This motive recurs in all the voices. Throughout the movement, the

two recorders are generally independent, with the exception of the parallel thirds in the last four measures of the piece. No articulations are indicated.

The third movement opens with a four-note motive in the first recorder part which is imitated by the second recorder and the bass voice and which recurs throughout the fourteen-measure piece:



Example 5.

There are no articulations in this movement other than ties, though the piece is by nature legato and lyrical. The range of the recorders is lower in this movement than in the other three. This is probably attributable to the fact that the key is a minor third lower and that the mood is darker than those of the other movements.

The fourth movement opens with an F Major arpeggio played first in the bass and then carried on by the two recorders:

Allegro vivace

(m.1.) (Recorder 1)

(Recorder 2)

(Cembalo)

Example 6.

The movement is light and lilting in character. The two recorders play many sixteenth-note passages in thirds and are not very independent. The only articulations are the occasional pairings of sixteenth notes.

The basso continuo is figured throughout the sonata. Its function is purely one of accompaniment in the first and last movements, but it shows more independence in the second and third movements, where its role is more contrapuntal.

Sonata in A Minor for transverse flute, viola da gamba and continuo (Darmstadt Ms. 1042/87). This sonata is also in four movements -- *Andante*, *Allegro*, *Adagio*, *Allegro* -- or again slow-fast-slow-fast. The first, second and fourth movements are in A Minor and the third movement is in E Minor. Within the movements Telemann again

stays close to home, modulating only to the closely related keys of C Major, G Major, E Minor, F Major and D Minor. A Minor is a fairly easy key for the transverse flute, being two keys removed from its basic scale of D Major. The flute covers a two-octave range in this

piece, from D^1 to D^3 (), and the range of the viola

da gamba is two octaves and a sixth, from G (an eleventh below middle C) to E^2 . This range and the original notation of the gamba part with bass and alto clefs tells us that Telemann intended the part for a tenor viola da gamba.

In the first movement a six-measure melody is stated first by the transverse flute:



Example 7.

Then the viola da gamba restates this theme in E Minor.

The two articulations found in this movement are the slurring of two thirty-second notes to a sixteenth note and pairs of sixteenth

notes as seen in measures 2 and 3. The movement closes on the dominant, that is, a half cadence, which serves to link it to the following *Allegro*.

The second movement opens with the following motive in the flute:



Example 8.

It is imitated by the cembalo and it is contrasted by the following falling motive in measure 18:



Example 9.

The second motive is also treated imitatively. There are no articulation marks in this movement.

The third movement, *Adagio*, is in the contrasting key of E Minor. The tenor gamba opens with a motive of falling sevenths which serves as a secondary bass line. In the second measure the flute enters with a short lyrical motive which contrasts the leaps of the gamba:

Example 10 is a musical score for three instruments: (m.l.), Transverse flute, and Cembalo. The score is written in treble clef with a common time signature (C). The (m.l.) staff has a whole rest in the first measure, followed by a melodic line in the second measure. The Transverse flute staff begins with a melodic line in the first measure, which continues into the second measure. The Viola da gamba staff has a melodic line in the first measure, which continues into the second measure. The Cembalo staff has a rhythmic accompaniment consisting of eighth notes in the first measure, which continues into the second measure.

Example 10.

Later the flute and gamba trade motives. The only articulations seen in this movement are the pairing of sixteenth notes. The movement closes in A Minor, serving to connect it to the final *Allegro*.

The fourth movement opens with an octave-leaping motive in the flute:

Example 11 is a musical score for two instruments: (m.l.) and Transverse flute. The score is written in treble clef with a common time signature (C). The (m.l.) staff has a melodic line in the first measure, which continues into the second measure. The Transverse flute staff has a melodic line in the first measure, which continues into the second measure.

Example 11.

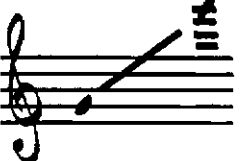
The viola da gamba plays the same motive in E Minor. These leaps are easier for the flute than for the gamba, reflecting a favoritism for the flute on Telemann's part. Otherwise the two instruments are treated equally. Telemann has indicated no articulations in this movement.

The continuo part functions in a purely accompanying role in movements one and three. In the second movement the bass line functions as a totally independent voice and in the fourth movement it alternates between an accompanying function and a contrapuntal function. There are no figures in the unrealized continuo line. Because the trend as the baroque era came to a close was to omit figures in the bass line, this could imply that this work is a later work than the previously examined F Major Sonata or the following D Minor Quartet.


Quartet in D Minor for recorder, two transverse flutes, violoncello (bassoon) and continuo (Darmstadt Ms. 1042/83). This quartet also falls into the four-movement, slow-fast-slow-fast format with movement titles, *Andante*, *Vivace*, *Largo* and *Allegro*. The keys follow the same pattern as the A Minor Trio Sonata with the first, second and fourth movements in D Minor and the third movement in A Minor. Within movements Telemann modulates to closely related keys. In the *poco meno mosso* of the fourth movement, Telemann reaches farther afield with a modulation from D Minor to D Major. Within this segment of the movement he passes through G Major, E Minor, B Minor and A Major. The piece's basic key of D Minor is easier for the recorder than for the

transverse flute. The *poco meno mosso* mentioned is Telemann's only concession to the transverse flute in that D Major is an easier key for that instrument.

The range of the recorder is two octaves, from G^1 to G^3

(). The range of the two flutes is two octaves and

a second, from D^1 to E^3 with rare leaps to G^3 in the third movement

(). The recorder dwells mostly in its high range

whereas the two flutes are predominantly in their middle and low ranges. The recorder's role in this piece is more soloistic than the two transverse flutes which are often treated in pairs as an accompaniment.

The first movement opens with a falling arpeggio motive played by the recorder:



Example 12.

It is immediately imitated by the first flute and then the second

flute. In measure 3 the two flutes answer the first motive in parallel thirds in a rolling figuration of sixteenth and thirty-second notes:



Example 13.

A new motive is introduced in measure 18 by the second flute:



Example 14.

It is imitated by the recorder in the following measure. Telemann indicates *staccato* only in the first three sixteenth notes of the second flute. However, he probably intended for all the following sixteenth notes in that voice as well as those in the recorder to

be articulated in the same manner.

The second movement opens with the first flute playing a slurred, falling triad and the second flute continuing with sixteenth notes:

Vivace

(m. 11) (Transverse Flute 1)

(Transverse Flute 2)

Example 15.

In measure 13 a new motive with octave leaps is introduced by the two flutes in parallel thirds:

(m. 13) (Transverse Flute 1)

(Transverse Flute 2)

Example 16.

The flutes continue to play alternately or in parallel thirds until measure 26 when the recorder enters. From then on the pair of flutes alternate with or accompany the solo recorder which plays virtuosic sixteenth-note passages throughout the movement.

In measure 65 a contrasting motive is introduced by the recorder:

(m. 65) (Recorder)

Example 17.

The above passage is more legato than the answer of the two flutes four measures later (a restatement of the motive first seen in measure 13):

(m. 69)
(Transverse flute 1)

(Transverse flute 2)

Example 18.

In measure 135 a half cadence signals a cadenza for the recorder, further emphasizing its solo capacity. The two flutes close the movement with similar passage work in parallel thirds.

The articulations in this movement are less sparse than in many other movements. In measure 43 Telemann indicates a detached playing of the eighth-note accompaniment by the two flutes. He indicates the legato nature of the recorder motive in measure 65 by binding four sixteenth notes to an eighth note. He slurs sixteenth notes in pairs in some of the solo recorder passages. In measure 74 the sixteenth notes in the recorder part are in groups of three plus one articulated note. In general, Telemann pays greater attention to the solo recorder part than the transverse flute part. This may be due in part to the fact that Telemann was striving for a legato quality in this movement which was naturally inherent in the transverse flute but which he felt necessary to indicate for the recorder.

In the third movement the three soprano instruments resume more equal roles. The first flute opens the movement with a *cantabile* motive which is answered by a swaying motive in the second flute and recorder parts in measure 2:

Largo

(M. 1.)
(Transverse flute 1)

(Transverse flute 2)

(Recorder)

Example 19.

Later the recorder takes the solo voice and the two flutes play the rocking motive.

A half cadence and a *fermata* in measure 28 imply a cadenza, played by the recorder. Afterwards the first flute resumes the solo voice with the recorder and second flute accompanying it. A second cadence and *fermata* in measure 53 signal another, perhaps simpler cadenza, played by the first flute.

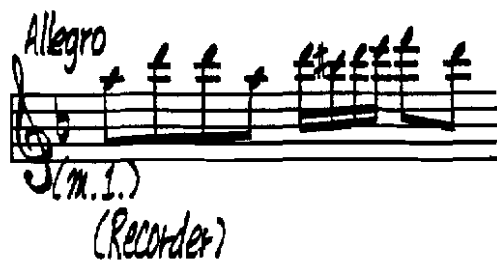
A falling motive in the first flute occurs in measure 52:

(M. 52.)
(Transverse flute 1)

Example 20.

It is treated imitatively and leads to a final cadence in A Minor. The articulation in this movement shows no distinction between the recorder and the two transverse flutes.

The fourth movement opens with a light and detached motive. The recorder, with its slightly higher range, plays the first voice:



Example 21.

All three soprano instruments are paired in various combinations, playing sixteenth-note passages in parallel thirds.

In measure 15, the second flute introduces a more legato motive in quarter notes:



Example 22.

This motive is accompanied by one in the other two voices which is rhythmically identical to the opening motive of the recorder. In measure 29 the first flute repeats the legato motive; the recorder plays it in measure 34.

In measure 65 Telemann shifts to a slower tempo, *poco meno mosso*, and to D Major, a key more favorable to the transverse flute:

The image shows a musical score for three instruments: Transverse Flute 1, Transverse Flute 2, and Recorder. The score is in D Major (one sharp) and 4/4 time. The first two staves show a legato passage with triplets and a trill. The recorder staff shows an arpeggiated sixteenth-note passage.

Example 23.

The two flutes open this segment with a legato passage which is answered by an arpeggiated motive in the recorder. The second motive contrasts the first rhythmically and uses a larger range.

The recorder continues with arpeggiated sixteenth-note passages accompanied by the two flutes with sustained suspensions. This section is repeated with the second flute playing the solo voice and the first flute and recorder accompanying it.

In measure 89 Telemann modulates to A Major. Once again the two flutes are paired and accompany the recorder. This section closes with a cadence to A Major which serves as the dominant of

D Minor when a *da capo* indicates a return to the beginning of the movement and the key of D Minor.

The articulations in this movement are the same for the three soprano instruments. The bass line is figured throughout the sonata. Its function, in both the violoncello and the cembalo, is purely one of accompaniment.

A comparison of Telemann's treatment of the recorder and the transverse flute will be made first by examining and comparing the F Major Sonata and the A Minor Sonata and second by examining the D Minor Quartet.

The overall structure of the F Major and A Minor Sonatas is similar, both with four movements in slow-fast-slow-fast sequence. As mentioned, the A Minor Sonata is longer than the F Major Sonata, because its contrasting soprano voices allow for longer development. Modulations in both sonatas are only to closely related keys. The key of each sonata suits the instruments involved. The range of the two recorders in the F Major Sonata is two octaves from F^1 to F^3 ; the range of the transverse flute in the A Minor Sonata is also two octaves, but a third lower, from D^1 to D^3 . The flute occupies its middle and lower registers whereas the recorder dwells more in its middle and upper registers. The two recorders in the F Major Sonata are treated equally. Their timbre is the same, their range is the same, they generally play in close imitation or in parallel thirds, and they cross voices frequently. On the other hand, although neither

instrument dominates in the A Minor Sonata, the flute's range is an octave higher than the tenor viola da gamba and its timbre is quite different. Therefore, these two voices generally alternate or occasionally play in parallel sixths. Telemann makes little distinction in the two works between the treatment of articulation for the recorder or the transverse flute. The melodic treatment of the instruments is generally similar, with either stepwise passages or intervals oriented to triads of the harmony. However, the octave leaps of the flute in the fourth movement of the A Minor Sonata are noteworthy. The recorder seldom has intervals larger than a sixth.

Within the D Minor Quartet the treatment of the recorder and the transverse flutes displays both similarities and dissimilarities. The key of D Minor favors the recorder. The recorder plays mostly in its middle and upper registers whereas the flutes play in their middle and lower registers. The recorder and flutes are treated more or less equally in the first, third and fourth movements whereas the recorder is definitely the solo instrument in the second movement. Telemann pays more attention to articulation in the recorder part, the only exception to this being a *staccato* indication for the second flute in measure 18 of the first movement. This indication would likely be transferred to similar passages later for the first flute and the recorder.

Melodically, both instruments are treated similarly, with two notable exceptions. The recorder is favored with many sixteenth-note passages, particularly in the second movement. In the same

movement the two flutes play a motive similar to the one in the A Minor Sonata based on octave leaps (measures 13 and 69). The same motive is played later by the recorder only one time. The only other octave leaps played by the recorder are heard in measure 101 at the close of the *poco meno mosso* portion of the fourth movement.

Chapter IV

SUMMARY AND CONCLUSIONS

In summarizing, it is seen that the recorder's favored keys were F Major, D Minor, B^b Major and G Minor. The best keys for the transverse flute were D Major, B Minor, G Major and E Minor. The range of the transverse flute was approximately a fifth greater than the recorder.

The timbre of the recorder was softer than that of the transverse flute, with the exception of its upper register; moreover, it was more homogenous than that of the transverse flute. However, the transverse flute had greater expressive capabilities than the recorder, which aided it in gaining favor during the baroque era.

Technically, the recorder was as facile as the transverse flute, even though it underwent no developments after the early baroque. The transverse flute, however, went through a series of gradual changes which were only beginning in the baroque. Some of these changes, such as the E^b and D[#] keys, *corps de rechange*, adjustable mouthpiece cork and register, were necessitated by the more pronounced pitch problems of the transverse flute, which for a time endangered its rise to popularity.

Because of its greater dynamic range and more compatible key, the transverse flute became the preferred instrument of the emerging orchestra of the late baroque. The quality of flute playing was prob-

ably better than that of recorder playing because of the existence of more specialized professional flutists than recorder players.

Socially, the transverse flute gradually became the more accepted instrument. Mastery of the flute -- in all degrees of the term -- became the acceptable thing to do for those of social status.

In his works for the recorder, Telemann arrived at the zenith of composition for that instrument. He generally chose a higher range for the recorder and made greater technical demands on the instrument than did his contemporaries. This resulted in better projection and a more virtuosic display of the recorder. The D Minor Quartet examined in Chapter III is a particularly good example of Telemann's treatment of the recorder.

Telemann himself played the recorder from about age eight, roughly nine years before he started to learn the transverse flute. This fact cannot help but make one wonder if a greater proficiency on the recorder might have resulted in Telemann's making greater demands on that instrument or even in his displaying a favoritism for it. Nonetheless, his writing for the transverse flute was no less demanding than that of his contemporaries; it was simply closer to the norm of the baroque.

Telemann composed three times as many works for the transverse flute as for the recorder.¹ This statement is somewhat modified by the fact that Telemann himself indicated that many of his works

1. This statement is based on the numerical appraisal found in Appendix D, page 85.

could be adapted for the recorder simply by substituting the French violin clef for the standard treble clef, thereby transposing the piece up a minor third to a key more appropriate for the recorder.

However, the change imposed by the transposition was not always sufficient to adapt a piece, as is evidenced by the fact that not all works for the transverse flute have been transposed and made available for the recorder in modern editions. That is, not all pieces for the transverse flute adapted so easily to the idiom of the recorder. Sometimes the new keys resulted in fingering sequences too difficult or indeed impossible for the recorder; sometimes the new range did not fit that of the recorder; sometimes lyrical passages or inappropriate articulations rendered the piece impossible.

Based on works dated and published in his lifetime, Telemann not only wrote more chamber music involving the transverse flute, but he also wrote more of this music during his Hamburg years than he did earlier. His dated works for the recorder range from 1720 to 1733. Those dated for the transverse flute range from 1718 to 1738 and rest heavily between 1727 and 1738.

The final conclusion made from these observations is that Telemann arrived at the final peak of composition for the recorder in the baroque era but that he displayed a preference for the transverse flute chronologically and in terms of quantity of music. It is impossible to conclude whether Telemann's preference was his own or the result of catering to the tastes of his musical public, but it is apparent that Telemann reflects the trend of his time in a

gradual preference for the transverse flute over the recorder.

Telemann is to be thanked for a generous contribution of chamber music for both instruments. If this music is not always of the very highest artistic quality, it is pleasant and listenable music. It suited many functions and occasions in Telemann's time and is appreciated today by recorder players and flutists in quest of broader and more-varied repertoire.

APPENDIX A*

WORKS FOR RECORDER BY G. P. TELEMANN

A. Sonatas

1. FM--Alto recorder, basso continuo.
[Nagels-#8]
2. FM--Alto recorder, basso continuo (from *Der getreue Music-Meister*, 1728).
[Hortus Musicus #6]
3. FM--Alto recorder (bassoon), basso continuo (from *Der getreue Music-Meister*, 1728).
[Hortus Musicus #6]
4. dm--Alto recorder, basso continuo (*Essercizii Musici* #4).
[Peters 551; Sikorsky]
5. CM--Alto recorder, basso continuo (from *Der getreue Music-Meister*, 1728).
[Hortus Musicus #6; Peters 4550]
6. CM--Alto recorder, basso continuo (*Essercizii Musici* #10).
[Peters 551; Sikorsky]

B. Trio Sonatas

1. FM--Sonata--2 Alto recorders, cembalo.
Ms. -- Darmstadt (1042/32).
[Breitkopf & Hartel--Collegium Musicum #66; Schott 4727;
Schirmer; Zimmerman]
2. FM--Trio Sonata--Alto recorder, violin, basso continuo.
[Moeck--Kammermusik #1010]
3. FM--Trio Sonata--Alto recorder, viola da gamba, basso continuo
(*Essercizii Musici* #7).
Ms. -- Darmstadt (1045/1) [Nagels #131]
4. FM--Alto recorder, oboe, basso continuo.
[Moeck--Kammermusik #10]
5. dm--Sonata--Alto recorder, dessus de viole, cembalo.
Ms. -- Darmstadt (1042/33) [Schott-3654]
6. dm--Sonata a 3--Alto recorder, violin, continuo.
[Moeck-1067]
7. B^bM--Alto recorder, concertizing cembalo, basso continuo (*Essercizii Musici* #8). [Hortus Musicus #36]

*Upper case letters indicate major keys; lower case indicate minor keys.

8. gm--2 Alto recorders, continuo.
[Schott-4729]
9. gm--Sonata--Alto recorder, dessus de viole, cembalo.
Ms. -- Darmstadt (1042/63)
[International Music Company #2680; Schott 2665]
10. cm--Sonata--Alto recorder, oboe, cembalo (*Essercizii Musici* #1).
Ms. -- Darmstadt (1042/36)
[International Music Company #1248]
11. cm--Sonata--Alto recorder, oboe, basso continuo.
Ms. -- Darmstadt (1042/79)
[Hortus Musicus #195; Peters 4560]
12. fm--Sonata a 3--Alto recorder, violin, basso continuo.
[Moeck 1001]
13. CM--Sonata--Alto recorder, dessus de viole, cembalo.
Ms. -- Darmstadt (1042/35)
14. CM--Sonata--2 Alto recorders, basso continuo.
[Hortus Musicus #10]
15. CM--Alto recorder, violin, basso continuo [in canon].
[Breitkopf & Härtel, 1968]
16. am--Sonata--Alto recorder, oboe, cembalo.
Ms. -- Darmstadt (1042/83)
[Schott 2625; Peters #4560; Häussler; DDT 61/62; Bärenreiter-
Gesamtausgabe-Band 13]
17. am--Sonata a 3--Alto recorder, violin, cembalo (*Essercizii Musici*
#5).
Ms. -- Darmstadt (1042/34) [International Music Company #1247]
18. am--Alto recorder, viol, cembalo.
[Schott-2664]
19. em--Sonata--Alto recorder (flute, violin), oboe (flute, violin),
basso continuo.
[Hortus Musicus #25]
20. em--Sonata--Alto recorder (flute, violin), oboe (flute, violin),
basso continuo.
Ms. -- Darmstadt (1042/13) [Hortus Musicus #13]
21. BM--Sonata--Alto recorder (flute, violin), Concertizing cembalo,
basso continuo.
Ms. -- Darmstadt (1042/13)? [Hortus Musicus #36]

C. Quartets

1. dm--Quartett--Alto recorder, 2 flutes, cembalo, violoncello
(*Tafelmusik*).
Ms. -- Darmstadt (1042/83) [Bärenreiter #3539]
2. gm--Quadro--Alto recorder, violin, viola, basso continuo.
[Moeck Kammermusik #42]

D. Solo Concertos

1. FM--Alto recorder, 2 violins, viola, basso continuo (same as DM Concerto for flute--#7).
Ms. -- Darmstadt (1033/34) [Hortus Musicus #130]
2. gm--Alto recorder, violin I, violin II, cembalo.
Ms. -- Darmstadt (1033/49) [Schott-2663]
3. CM--Alto recorder, 2 violins, viola, cembalo.
Ms. -- Darmstadt (1033/23) [Moeck #65]
4. am--Alto recorder, strings, basso continuo.
[Moeck #64]

E. Double & Group Concertos

1. FM--Alto recorder and bassoon, 2 violins, viola, basso continuo.
Ms. -- Darmstadt (1033/32) [Pegasus-Locarno]
2. FM--Alto recorder and viola da gamba, cornett(ino), 3 trombones, oboe, violin, 2 violas, basso continuo.
Ms. -- Darmstadt (1034/43) [Heinrichshavens Verlag]
3. FM--Alto recorder, 2 violins, viola, cembalo.
Ms. -- Darmstadt (1033/34) [Bärenreiter #130]
4. dm--Alto recorder, violin, basso continuo.
[Moeck #67]
5. B^bM--2 Alto recorders, 2 violins, viola, cello, basso continuo.
[Mösel Verlag]
6. B^bM--*Concerto grosso*--2 Alto recorders, 2 oboes, strings.
7. CM--*Concerto grosso*--2 Alto recorders, 2 transverse flutes (oboes), strings, basso continuo.
8. am--Alto recorder and viola da gamba, violinogrosso, viola, basso continuo.
Ms. -- Darmstadt (1033/59) [Moeck #64]
9. am--Alto recorder, violin, basso continuo.
[Moeck #66]
10. GM--Alto recorder, violin, oboe, basso continuo.
Ms. -- Darmstadt (1033/5) [Rieter & Biedermann]
11. em--Alto recorder, flute, 2 violins, viola, cembalo.
Ms. -- Darmstadt (1033/84) [Hortus Musicus #124]

APPENDIX B

WORKS FOR TRANSVERSE FLUTE BY G. P. TELEMANN

A. Sonatas

1. GM--flute (violin), cembalo (*Essercizii Musici* #8).
[Antiqua Edition]
2. DM--flute, basso continuo (*Essercizii Musici* #2).
[Nagels #]63]
3. bm--flute, cembalo (*Tafelmusik*).
[Bärenreiter]
4. B^bM--flute (oboe), violin, cembalo (from *Der getreue Musik-Meister*).
5. 6 Sonatas--violin or flute, basso continuo (*Sonata Metodiche, opera XIII, 1728*).
gm (Darmstadt Ms. 1041/1)
AM (" " 1041/2)
em (" " 1041/3)
DM (" " 1041/4)
am (" " 1041/5)
GM (" " 1041/6)
6. 6 Sonatas--flute or violin, basso continuo (*Sonates Methodiques, 1732*).
bm
cm
EM
B^bM
dm
CM
7. 6 Partitas (Suites) for violin (or flute, oboe, recorder), basso continuo from *Die kleine Kammermusik, 1716*.

B. Flute Alone

- 12 Fantasies -- flute without bass.
AM -- am -- bm -- B^bM -- CM -- dm
DM -- em -- EM -- f[#]m -- GM -- gm

C. Duets

1. GM--flute and violin (from *Der getreue Music-Meister*).
[Nagels-#16]
2. "6 Sonaten, in 18 melodischen Canons für 2 Trav. oder Viol.
ohne Bass."
GM -- DM -- am -- dm -- AM -- gm.
[Peters #4394]
3. 6 Sonatas without basso continuo for 2 flute (2 violins),
1727, op. 2).
GM -- em -- DM -- bm -- AM -- EM.
[Bärenreiter #2980]
4. 6 Sonatas for 2 flutes without bass.
GM -- am -- bm -- fm -- B^DM -- EM.
[Bärenreiter #2978]

D. Trio Sonatas

1. GM--flute, violin, "Basson," cembalo.
Ms. -- Darmstadt (1042/80)
2. GM--flute, violin, viola da gamba (violoncello), cembalo.
Ms. -- Darmstadt (1042/91) [Bärenreiter #3335]
3. GM--flute, violin, viola da gamba (violoncello), cembalo.
Ms. -- Darmstadt (1037/1)
4. em--flute, oboe, violoncello, cembalo.
Ms. -- Darmstadt (1042/61) [Hortus Musicus #219]
5. em--flute, violin, violoncello, cembalo.
Ms. -- Darmstadt (1042/75)
6. bm--flute, viola da gamba, cembalo (*Essercizii Musici* #6).
Ms. -- Darmstadt (1042/43) [Schott]
7. AM--flute, violin, cembalo.
[Peters-#4798]
8. AM--flute, cembalo obbligato, cembalo (*Essercizii Musici* #4).
Ms. -- Darmstadt (1042/41) [Hortus Musicus #36]
9. EM--flute, violin, continuo (*Essercizii Musici* #9).
Ms. -- Darmstadt (1042/40 [= 's 1045/2]) [Nagels #47]
10. BM--oboe (flute), violin, basso continuo.
[Hortus Musicus #179]
11. am--flute, viola da gamba, cembalo.
Ms. -- Darmstadt (1042/87) [Heinrichshaven Verlag-4750]
12. FM--flute, viola da gamba, cembalo.
Ms. -- Darmstadt (1042/11)
13. FM--flute, dessus de viole, basso continuo.
Ms. -- Darmstadt (1042/26) [Moeck #3346]
14. FM--flute, violin, cembalo.
Ms. -- Darmstadt (1042/69) [Schott-#4728]
15. FM--flute, oboe, cembalo.
Ms. -- Darmstadt (1042/70) [Bärenreiter #3993]

F. Solo Concertos

1. GM--flute (oboe), 2 violins, viola, basso continuo.
Ms. -- Rostock-Mus. Saec. XVII-45¹⁶
2. GM--flute, 2 violins, basso continuo.
Ms. -- Darmstadt (1033/68)
3. GM--flute, 2 violins, viola, basso continuo.
Ms. -- Rostock-Mus. Saec. XVII-45¹⁰
[Hortus Musicus #131]
4. em--flute (violin) solo, 2 violins, viola, basso continuo.
Ms. -- Darmstadt (1033/9)
5. DM--flute, 2 violins, viola, cembalo.
Ms. -- Darmstadt (1033/35); Stockholm
[Sikorsky 496]
6. DM--flute, strings, basso continuo (*Concerto Polonoise*)
Ms. -- Stockholm; Vienna (62IX); Rostock-Mus. Saec. XVII-45¹⁸
7. DM--flute, strings, basso continuo (same as FM Concerto for Recorder, #1).
Ms. -- Paderborn--Erzbishöfliche Bibliothek
[Leuckart, Munich]
8. DM--flute, 2 violins, viola, cembalo.
Ms. -- Darmstadt (1033/39) [Eulenburg-#1263 (1967)]
9. DM--flute, 2 violins, viola, cembalo.
Ms. -- Darmstadt (1033/45); Brussels (5600)
10. bm--flute, 2 violins, viola, basso continuo.
Ms. -- Darmstadt (1033/45)?
11. AM--flute, 2 violins, viola, basso continuo.
Ms. -- Stockholm
12. EM--flute, 2 violins, viola, basso continuo.
Ms. -- Darmstadt (1033/1)
13. CM--flute, viola da gamba, bassoon, cembalo.
Ms. -- Darmstadt (1033/70)

G. Double & Group Concertos

1. GM--flute, 2 violins, basso continuo.
Ms. -- Darmstadt (1033/68)
2. em--flute and recorder, strings, basso continuo.
Ms. -- Darmstadt (1033/84) [Hortus Musicus #124]
3. em--flute, violin concertante, violin, viola, cembalo.
Ms. -- Darmstadt (1033/21); Schwerin-Mechlenburg (5400/7);
Rostock-Mus. Saec. XVII-18-14¹⁵
4. em--2 flutes, 2 violins, viola, calchedon, basso continuo.
Ms. -- Darmstadt (1033/37); Dresden (2392/0/21)
5. em--2 flutes, violin concertante, 2 violins ripieno, viola,
violone, basso continuo.
Ms. -- Darmstadt (1033/11) [Eulenburg]

6. DM--2 flutes, solo violin and violoncello, 2 violins, viola, basso continuo.
Ms. -- Darmstadt (1033/15)
7. AM--2 flutes, 2 violins, viola, bassoon (violoncello).
[Hug]
8. AM--flute, solo violin and violoncello, 2 violins, viola, basso continuo (*Musique de Table*).
Ms. -- Darmstadt (1033/31) [DDT I. Vol. 61/62, pp. 36-64]
9. EM--flute, oboe d'amore, viola, 2 violins, viola, basso continuo.
Ms. -- Darmstadt (1033/43); Dresden (2392/0/33)
[Peters]
10. BM--2 flutes, 2 violins, viola, basso continuo.
Ms. -- Darmstadt (1033/87); Dresden 2392/0/19)
11. BM--2 flutes, oboe, violin, strings, basso continuo.
Ms. -- Darmstadt (1033/26)
12. am--2 flutes, 2 violins, viola, basso continuo.
Ms. -- Dresden (2392/0/20) [Nagels-#167]
13. am--flute, oboe, violin, basso continuo.
Ms. -- Darmstadt (1033/6) [Moeck #66]
14. B^bM--2 flutes, oboe, violin, strings, basso continuo.
[Peters, Leipzig]

APPENDIX C

WORKS FOR RECORDER AND TRANSVERSE FLUTE BY G. P. TELEMANN --

ACCORDING TO CATEGORY AND KEY

RECORDERA. Sonatas (solo)

FM - 3 (6)
 dm - 1
 CM - 2

D. Chamber

FM - 4	cm - 2	em - 1	(22)
dm - 3	fm - 1	BM - 1	
B ^b M - 1	CM - 3		
gm - 3	am - 3		
cm - 2			

FLUTEA. Sonatas (solo)

GM - 2	AM - 1	dm - 1	(16)
em - 1	EM - 1	B ^b M - 2	
DM - 2	CM - 1	gm - 1	
bm - 2	am - 1	cm - 1	

B. Flute alone

GM - 1	AM - 1	CM - 1	(12)
em - 1	f#m - 1	am - 1	
DM - 1	EM - 1	dm - 1	
bm - 1		B ^b M - 1	
		gm - 1	

C. Flute duets

GM - 4	AM - 2	B ^b M - 1	(19)
em - 1	EM - 2	gm - 1	
DM - 2	am - 2	fm - 1	
bm - 2	dm - 1		

D. Chamber

GM - 7	AM - 3	FM - 4	(36)
em - 5	EM - 1	dm - 3	
DM - 1	BM - 1	gm - 3	
bm - 3	CM - 1	cm - 1	
	am - 2	fm - 1	

(RECORDER)E. Solo Concertos

FM - 1 (4)
 gm - 1
 CM - 1
 am - 1

F. Double & Group Concertos

FM - 3 am - 2 (11)
 dm - 1 GM - 1
 B^bM - 2 em - 1
 CM - 1

(FLUTE)E. Solo Concertos

GM - 3 AM - 1 (13)
 em - 1 EM - 1
 DM - 5 CM - 1
 bm - 1

F. Double & Group Concertos

GM - 4 EM - 1 (14)
 em - 4 BM - 2
 DM - 1 am - 2
 AM - 2 B^bM - 1

APPENDIX D

NUMERICAL LIST OF WORKS FOR RECORDER & TRANSVERSE FLUTE

BY G. P. TELEMANN ACCORDING TO KEY

A.) Chamber WorksRECORDER

FM - 7	CM - 5
dm - 4	am - 3
B ^b M - 1	em - 1
gm - 3	BM - 1
cm - 2	
fm - 1	

(total-28 pieces)

FLUTE

GM - 14	CM - 3
em - 8	am - 6
DM - 6	FM - 4
bm - 8	dm - 6
AM - 7	B ^b M - 4
f#m - 1	gm - 6
EM - 5	cm - 2
BM - 1	fm - 2

(total-83 pieces)

B.) Chamber Works and ConcertosRECORDER

FM - 9	CM - 7
dm - 5	am - 6
B ^b M - 3	GM - 1
gm - 4	em - 2
cm - 2	BM - 1
fm - 1	

(total-41 pieces)

FLUTE

GM - 17	CM - 4
em - 12	am - 8
DM - 12	FM - 4
bm - 9	dm - 6
AM - 11	B ^b M - 4
f#m - 1	gm - 6
EM - 7	cm - 2
BM - 3	fm - 2

(total-108 pieces)

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