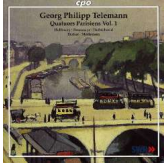


Telemann - Quatuors Parisiens Vol.1 (2009)

Written by bluesever

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Telemann - Quatuors Parisiens Vol.1 (2009)



01 - Concert In D Major TWV 43:D1 | Allegro (03:20) 02 - Concert In D Major TWV 43:D1 | Affettuoso (03:28) 03 - Concert In D Major TWV 43:D1 | Vivace (03:39) 04 - Quatuor In A Minor TWV 43:A2 | Allegrement (02:34) 05 - Quatuor In A Minor TWV 43:A2 | Flatteusement (03:03) 06 - Quatuor In A Minor TWV 43:A2 | Légrement (02:05) 07 - Quatuor In A Minor TWV 43:A2 | Un Peu Vivement (02:59) 08 - Quatuor In A Minor TWV 43:A2 | Vite (01:55) 09 - Quatuor In A Minor TWV 43:A2 | Coulant (05:30) 10 - Sonata In A Major TWV 43:A1 | Soave (02:50) 11 - Sonata In A Major TWV 43:A1 | Allegro (02:16) 12 - Sonata In A Major TWV 43:A1 | Andante (03:35) 13 - Sonata In A Major TWV 43:A1 | Vivace (02:21) 14 - Quatuor In E Minor TWV:e1 | Prélude (04:00) 15 - Quatuor In E Minor TWV:e1 | Gai (02:59) 16 - Quatuor In E Minor TWV:e1 | Vite (01:29) 17 - Quatuor In E Minor TWV:e1 | Gracieusement (02:58) 18 - Quatuor In E Minor TWV:e1 | Distract (03:30) 19 - Quatuor In E Minor TWV:e1 | Modéré (03:53) John Holloway (violin) Linde Brunmayr (flute) Lorenz Duftschmid (viola da gamba) Ulrike Becker (cello) Lars Ulrik Mortensen (harpsichord)

The works that have come to be known as Telemann's "Paris Quartets" are actually two sets of works not meant by Telemann to be considered as one combined work. In 1730 in Hamburg, Telemann published six quadri (the word "quartet" was not in use in Telemann's day) for violin, flute, viola da gamba or cello, and basso continuo, consisting of two concertos, two suites, and two sonatas. In 1736–37, these works were reprinted in Paris as Six Quatuors. In 1737, Telemann was able to fulfill a long-held desire of visiting Paris. During his stay, he published six Nouveaux Quatuors, so-called because of the previous printing of his Hamburg quartets. They were written for the same instrumental group as the 1730 publication. In modern times, these two publications were reprinted together as the "Paris Quartets." This recording, labeled Vol. 1, is presumably the start of a new set of the complete "Paris Quartets." For this beginning volume, the performers have chosen two works from each publication. The Concerto in D and the Sonata in A are the second and third works of the 1730 publication, while the Quatuors in A Minor and E Minor are the second and sixth works from the later publication.

The performers are a very accomplished lot. Most of them have appeared on numerous recordings, individually and occasionally with one or two of their colleagues on this recording, generally receiving high praise from Fanfare's critics. We are not told if they were brought together for this project or if they occasionally perform together as a group. They sound like an experienced ensemble. Their performances are lively without going to extremes. Rhythms, while not stodgy, are steady. These performers do not think the music requires extremes of tempo or fluctuations in tempo, something indulged in by the Musica ad Rhenum in their complete recording of the "Paris Quartets" for Brilliant. The results show that such extremes are not needed in this music.

I look forward to further installments of what will undoubtedly be a distinguished set of the "Paris Quartets." -----Ron Salemi

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