

## Telemann – Wassermusik - Alster Overture (1998)

Written by bluesever

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Wasser Overture in C major ('Hamburger Ebb und Fluth'), TWV 55:C3 1. *Ouverture* 2. *Sarabande: Die schlaffende Thetis* 3. *Bourrée: Die erwachende Thetis* 4. *Loure: Der verliebte Neptunus* 5. *Gavotte: Spielende Najaden* 6. *Harlequinade: Der schertzende Tritonus* 7. *Der stürmende Aeolus* 8. *Menuet: Der angenehme Zephir* 9. *Gigue: Ebbe und Fluth* 10. *Canarie: Die lustigen Bots Leute*  
Concerto in A major ('Die Relinge'), TWV 51:A4  
11. - 12. *Adagio* 13. *Menuet - alternativement*  
Overture: Alster Echo, TWV 55:F11  
14. *Ouverture* 15. *Die canonierende Pallas* 16. *Das Älster Echo* 17. *Die Hamburgischen Glockenspiele* 18. *Der Schwanen Gesang* 19. *Der Älster Schäffer Dorff Music* 20. *Die concertirenden Frösche (und) Krähen* 21. *Der ruhende Pan* 22. *Der Schäffer und Nymphen eilfertiger Abzug*  
New London Consort Philip Pickett – conductor

“These works capture Telemann the tone-painter at his most inventive and playful, evoking a variety of aquatic tableaux and fanciful marine creatures, from singing swans to love-struck sea-gods.

Both the Wassermusik and the Alster Overture date from Telemann's early years in Hamburg, then a thriving port on the Elbe. The 1723 Wassermusik opens with a grand French *ouverture*, a prelude to a suite of dances that depict nautical scenes such as Naiads at Playe, all sketched by Telemann's deft orchestral colourings. The 1725 Alster Overture follows suit, though with a broader comic touch and with horns rather than flutes and recorders to the fore. Bariolage effects in the charming Frogs concerto supposedly represent croaking sounds, though I have never heard pond life this melodious.

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Philip Pickett elicits vivid performances from the New London Consort. These are delightful performances, full of vitality. ---Graham Lock, BBC Music Magazine

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