

Georg Philipp  
**TELEMANN**

**Twelve Fantasies for Solo Flute**

**Giovanni Roselli, Flute**



## **Georg Philipp Telemann (1681–1767)**

### **Twelve Fantasies for Solo Flute, TWV 40:2–13**

Georg Philipp Telemann was among the most distinguished composers of his time, a rival to his friend Johann Sebastian Bach in reputation, and the certain preference of the Leipzig authorities for the position of cantor at the St Thomas Choir School, where Bach was eventually appointed in 1723. Telemann had, in 1721, taken the position of cantor of the Johanneum in Hamburg, with musical responsibility for the five principal city churches of the city. His negotiations with Leipzig a year later proved the means to secure better conditions in Hamburg, where he remained until his death in 1767. He was succeeded there by his godson Carl Philipp Emanuel Bach, son of Johann Sebastian.

Born in Magdeburg in 1681, Telemann belonged to a family that had long been connected with the Lutheran Church. His father was a clergyman and his mother the daughter of a clergyman, while his elder brother also took orders, a path that he too might have followed, had it not been for his exceptional musical ability. As a child he showed some precocity, but it was while he was a student at Leipzig University, which he entered in 1701, that a career in music became inevitable. He founded the University Collegium Musicum that Bach was later to direct and in 1703 became musical director of the Leipzig Opera, composing some

20 operas himself. At the same time he involved his fellow students in a great deal of public performance, to the annoyance of the Thomascantor, Bach's immediate predecessor Johann Kuhnau, who saw his prerogative now endangered.

After Leipzig, Telemann went on to become Kapellmeister to Count Erdmann II of Promnitz, a nobleman with a taste for French music, and in 1708 moved to Eisenach, following this with a position as director of music to the city of Frankfurt am Main in 1712. There were other offers of employment elsewhere, but it was to Hamburg that he finally moved in 1721, to remain there for the rest of his life.

As a composer Telemann was prolific, providing an enormous body of work, both sacred and secular. This included 1,043 church cantatas and 46 settings of the *Passions*, one for each of the years he was in Hamburg. He continued to involve himself in public performances of opera in Hamburg, arousing some opposition from the city council, his employers. Once he had strengthened his position he took additional responsibility as director of the Hamburg Opera, while active in publishing and selling much of the music that he wrote. Four years Bach's senior, he outlived him by 17 years, so that by the time of his death Haydn was 35 and Mozart was 11. His

musical style developed with the times, from the characteristically late Baroque to the new *style galant* exemplified by his godson.

Telemann composed a number of sets of fantasies for unaccompanied instruments, including three dozen for keyboard, a set of twelve for solo violin and a further set for viola da gamba. His twelve fantasies for flute – *Zwölf Fantasien für Querflöte ohne Bass* – dates from 1732–33, some ten years after J.S. Bach's *Partita for Solo Flute*, and is among those many compositions written with an eye to the amateur or student market. These unaccompanied flute pieces, in a genre that Bach had taken to a level of much greater complexity in his *Partitas* and *Sonatas* for solo violin, explore the possibilities of solo instrumental writing, with suggestions of polyphony or, at least, of the missing bass. Telemann makes use of current instrumental forms derived from the sonata or suite of the time. The *Fantasies for Solo Flute* follow a pattern of keys starting from A major, moving

thereafter by step to the final *G minor Fantasie* and omitting keys that would have presented a flute player with unmanageable difficulties with the instruments of the period. It has been suggested that *Fantasie No. 7 in D major*, marked *Alla francese* and in the form of a French overture, with a slow, dotted introduction leading to an *Allegro* and with a final *Presto*, marks the opening of a second section, with the following four fantasies containing fugal movements, leading to the final *Fantasie in G minor* with its brilliance and contrasts. There is also fugal writing in the *Fantasie No. 2 in A minor* and in the *Fantasie No. 6 in D minor*, while the fifth of the set brings a *passacaglia*. Throughout the work the solo flute, with contrasts of register and phrasing, suggests the bass line possible for the violin and other string instruments by using chordal implications with double and multiple stopping, devices not available to a flute.

**Keith Anderson**

## Giovanni Roselli

Photo: Giacomo Orlando



Born in Italy, Giovanni Roselli graduated with honours from the Conservatorio di Musica Giovan Battista Martini Bologna in 1984. He subsequently graduated summa cum laude from the Collège Hector Berlioz, and also studied at the Conservatoire de Malakoff and the Conservatoire de musique de Genève, where he was awarded the Premier Prix. In 1989 he was appointed first flute at the Teatro Massimo Bellini, Catania, a position he still holds. He has performed as first flute with the orchestra of Teatro alla Scala, the Filarmonica Arturo Toscanini, the Milano Chamber Orchestra, the Orchestra dell'Accademia Nazionale di Santa Cecilia and the Orchestra del Maggio Musicale Fiorentino among many others. Roselli has performed worldwide, and in 2009

was invited to play at the concert for Sir James Galway's 70th birthday celebrations at the Teatro alla Scala. Roselli has taught at the Istituto Musicale Vincenzo Bellini, the Conservatorio di Musica 'Stanislao Giacomantonio', the Conservatorio di Musica Giovan Battista Martini Bologna, the Istituto Superiore di Studi Musicali P.I. Tchaikovsky, and the Conservatorio di Musica 'Giuseppe Verdi' di Milano among others, and has led many international masterclasses at prestigious institutions. He currently teaches at the Conservatorio di Musica Arrigo Boito in Parma.

In memory of Guido Paoli, my first maestro.

Telemann wrote a portfolio of fantasies for unaccompanied instruments, and in addition to those for violin, keyboard and viola da gamba was the set of *Twelve Fantasies for Solo Flute*, dating from 1732/33. Although written with an eye to the amateur or student market, these are highly inventive and original works. With their eloquent melodies, fugal writing, and contrasts of register and phrasing they make an enchanting set, played here by Giovanni Roselli on a conical ring-key flute.

**Georg Philipp  
TELEMANN**  
(1681–1767)

**Twelve Fantasies for Solo Flute, TWV 40:2–13 (1732–33)**

- |  |             |  |             |
|--|-------------|--|-------------|
| <b>❶</b> Fantasia No. 1 in A major<br>Vivace – Allegro                                       | <b>3:04</b> | <b>❷</b> Fantasia No. 7 in D major<br>Alla francese – Presto   | <b>5:44</b> |
| <b>❸</b> Fantasia No. 2 in A minor<br>Grave – Vivace – Adagio – Allegro                      | <b>4:48</b> | <b>❸</b> Fantasia No. 8 in E minor<br>Largo – Spirituoso – Allegro                                     | <b>4:17</b> |
| <b>❹</b> Fantasia No. 3 in B minor<br>Largo – Vivace – Largo –<br>Vivace – Allegro           | <b>3:22</b> | <b>❹</b> Fantasia No. 9 in E major<br>Affettuoso – Allegro –<br>Grave – Vivace                         | <b>6:33</b> |
| <b>❺</b> Fantasia No. 4 in B flat major<br>Andante – Allegro – Presto                        | <b>4:03</b> | <b>❺</b> Fantasia No. 10 in F sharp minor<br>A tempo giusto – Presto – Moderato                        | <b>4:59</b> |
| <b>❻</b> Fantasia No. 5 in C major<br>Presto – Largo – Presto –<br>Dolce – Allegro – Allegro | <b>4:11</b> | <b>❻</b> Fantasia No. 11 in G major<br>Allegro – Adagio – Vivace – Allegro                             | <b>3:32</b> |
| <b>❼</b> Fantasia No. 6 in D minor<br>Dolce – Allegro – Spirituoso                           | <b>4:36</b> | <b>❼</b> Fantasia No. 12 in G minor<br>Grave – Allegro – Grave – Allegro –<br>Dolce – Allegro – Presto | <b>5:10</b> |

**Giovanni Roselli, Flute**

Performed on a conical ring-key flute in ebony

Recorded: February and March 2018 at the TRP Music Studio, Catania, Italy

Producer: Giovanni Roselli • Co-producer, engineer and editor: Riccardo Samperi

Studio assistant: Valerio Scirè • Booklet notes: Keith Anderson

Cover image: *Antique music stand, made of bronze, on white background* by Lambros Kazan ([www.iStockPhoto.com](http://www.iStockPhoto.com))

© & © 2019 Naxos Rights (Europe) Ltd