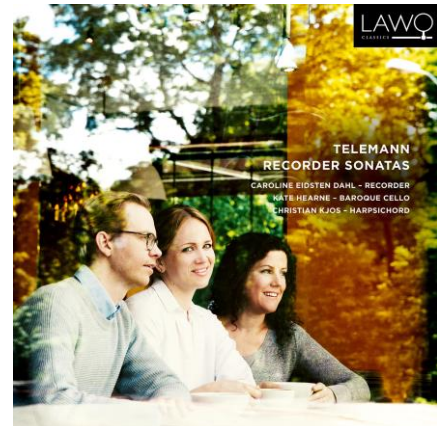


TELEMANN Recorder Sonatas: in C, TWV 41:C2; in f, TWV 41:f1; in F, TWV 41:F2; in B, TWV 41:B3; in C, TWV 41:C5; in d, TWV 41:d4; in f, TWV 41:f2. Recorder Sonatinas: in c, TWV 41:c2; in a, TWV 41:a4 • Caroline Eidsten Dahl (rcr); Kate Hearne (vc); Christian Kjos (hpd) (period instruments) • LAWQ 1181 (64:32)



For serious performers of Baroque music on the recorder, the flute sonatas by Georg Philipp Telemann are almost a rite of passage. Of course, the prolific composer often hedged his bets, for the majority of these are meant either for recorder or transverse flute, or both, since he was quite entrepreneurial in terms of his music. Ever the businessman, Telemann published numerous sets of chamber pieces for use in the home, palace, or even elsewhere, such as the *Getreue Musik-Meister* of 1728 or the *Essercizii Musici* published in 1739. The reason I mention only these two among a steady stream of such sets was that the contents of this disc are mainly drawn from them, with the odd manuscript piece (TWV 41:f2) and the two Sonatinas from a 1730 publication, the continuo part of which turned up about 30 years ago in (where else?) Dresden. All have had frequent recordings, especially the two latter pieces, both on recorder and flute, and of course when one is faced with premiere performers such as Frans Brüggen all the way back to 1995 on Teldec or Michala Petri on RCA from even earlier (with another set in 2014 on OUR with harpsichordist Anthony Newman), the standards of performance have to be quite high. Numerous others have indeed risen to meet these, and it would seem that the market is awash with excellent recordings. And yet, here we are with another, this one with Caroline Eidsten Dahl from Norway, accompanied by Kate Hearne from Ireland on the cello and Christian Kjos, who is active in several Norwegian period instrument groups.

The music needs little introduction. All of the sonatas and sonatinas are in the traditional four-movement Baroque sonata format, with pairs of slow-fast alternating with lyrical moments, counterpoint, and dance finales. As an example, the A-Minor Sonatina (TWV 41:a4) opens with a melancholic lament that evolves into a rather lyrical aria. This in turn is contrasted by a Polish-style *Allegro* with slightly askew rhythms. The second part begins with a lyrical air in which the soloist floats easily above the continuo, and which in turn concludes with another folk style tune, but with some rather nice, if not too complex melismatic passages. The C-Major Sonata (TWV 41:C2), on the other hand, requires some considerable ability, as the second movement is both gnarly and fast-paced. It has a hint of the hornpipe in the skirling passagework, while the sonata ends with a sprightly movement with leaps all over the registers of the instruments. If it was Telemann's intent on providing such music for amateur players, his often challenging lines belayed this. And so it goes. I like the music, given that it is tuneful, has enough interesting musical devices to keep one's mind on it, and shows considerable originality in terms of structure and compositional technique. On the other hand, the works are not unique, as the composer himself kept turning out a plethora of conventional-style pieces. That is not to do Telemann a disservice, for his own popularity during his life was considerable and he was adept at all genres of music equally. It merely states what he himself attempted to do, provide fine and competent works that would appeal both to performers and their audiences.

As for the performance itself, the players all mesh quite well in terms of ensemble. Dahl performs the often difficult lines with clarity and ease, while the continuo is expertly done. The disc is certainly on a level with the many others, and thus one must make a choice as to which one would like in their collection. This performance ranks highly and should be considered. **Bertil van Boer**

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