



THE MAGIC OF TELEMANN

March 14 + 16, 2021

HANDEL+HAYDN SOCIETY

THE MAGIC OF TELEMANN

March 14 + 16, 2021
GBH's Fraser Studio

Streamed Online
2,528th Concert

PROGRAM

Violin Sonata in E Minor, JunP IV.1

Largo
Moderato
Scherzando

Susanna Ogata, *violin*
Guy Fishman, *cello*
Ian Watson, *harpsichord*

Johann Georg Pisendel
(1687-1755)

Fantasia for Solo Violin in E-flat Major, TWV 40:20

Dolce
Allegro
Largo
Presto

Aisslinn Nosky, *violin*

Georg Philipp
Telemann
(1681-1767)

Canonic Sonata No. 1 in G Major, TWV 40:118

Vivace
Adagio
Allegro

Emi Ferguson, *flute*
Aisslinn Nosky, *violin*

Telemann

Paris Quartet No. 1 in G Major, TWV 43:G1

Grave - Allegro - Grave - Allegro
Largo
Presto
Largo
Allegro

Emi Ferguson, *flute*
Susanna Ogata, *violin*
Guy Fishman, *cello*
Ian Watson, *harpsichord*

Telemann

This program is made possible in part by the generous support of Judith and Menno Verhave.

This program is dedicated to Joe Flynn on his retirement from Howland Capital Management.

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PROGRAM NOTES DISCOVERIES

According to Georg Philipp Telemann, a composer should not write music mechanically, ("as if taking goods to the market"), but must discover the sound possibilities of each instrument. Telemann went on to say that this will please the performer and composer; however, that pleasure extends to the listener as well. The works on today's program show Telemann to be true to his word; moreover, the same can be said for the Violin Sonata in E Minor by his friend and violin virtuoso, Johann Georg Pisendel.

Violin Sonata in E Minor, JunP IV.1 Johann Georg Pisendel (1687-1755)

Known as the best German violinist of his day, Johann Pisendel's early musical training and career path emulated that of other early 18th-century musicians: by the age of ten, Pisendel was singing in a court chapel (Ansbach) and his musical talent soon emerged in other areas (violin). He studied violin with the Italian virtuoso Giuseppe Torelli, who was working at the Ansbach court. In 1709, Pisendel met J.S. Bach in Weimar while on his way to Leipzig, where he also met Telemann. Pisendel studied at the Leipzig University, but ultimately devoted his time to mastering his instrument. His success in this was marked by numerous performances and a job offer in Darmstadt, which he declined.

In 1712, Pisendel accepted an offer with the prestigious Dresden court. (Telemann was offered and declined a position at the Dresden court a year earlier.) Initially hired as a violinist, Pisendel was named *Konzertmeister* (first violinist and leader of the orchestra) in 1730. He traveled extensively with the court, including a nine-month stay in Venice where he met and befriended Antonio Vivaldi. One account of Vivaldi's regard for the virtuoso explains that while out walking together Vivaldi suddenly guided Pisendel to his house because he noticed they were being followed. Vivaldi asked his friend if he had done anything to arouse the suspicion of the city authorities. When Pisendel said no, Vivaldi investigated further and discovered that Pisendel happened to look similar to someone the authorities were investigating.

On all of his travels, Pisendel collected scores to take back to Dresden. From Vivaldi, he received the manuscripts and subsequent dedications for five sonatas and six concertos. Other composers dedicated works to him as well, including Telemann, who wrote a violin concerto for Pisendel when the composer was visiting Dresden in 1719. Although he wrote only a few pieces, Pisendel's contemporaries regarded his compositions as highly as his playing; his solo violin sonata is believed to have influenced J.S. Bach's own music for unaccompanied violin.

Pisendel's Violin Sonata in E Minor shows his masterful technique as a composer as well as a performer. Unified by key, each movement is finely crafted, with dexterous lines for the violin that sometimes converse with the accompaniment, as in the opening Largo, or take flight from it, as in the final movement, a whirlwind Scherzando. One particularly interesting technique is how Pisendel draws out the end of a movement. Just when we feel the movement is concluding, Pisendel inserts one more burst of musical energy before the actual conclusion is heard.

Fantasia for Solo Violin in E-flat Major, TWV 40:20
Canonic Sonata No. 1 in G Major, TWV 40:118
Paris Quartet No. 1 in G Major, TWV 43:G1
Georg Phillip Telemann (1681-1767)

With his father's death when Telemann was only four years old, his mother worked to ensure that both her sons received a firm educational foundation. Georg Phillip attended a school where courses in Latin and Greek fostered a life-long pursuit of writing, literature, and poetry. Telemann's interest in music began with singing lessons (and two weeks of organ lessons) when he was ten years old. He then taught himself recorder, violin, and zither and soon began studying composition by copying out the music of other composers before trying to write his own, including an opera when he was 12. In an attempt to discourage his musical activities, Telemann was, about this same time, sent to a different school. The result was not what his mother had hoped; the superintendent of the new school introduced Telemann to studies in math and music, all while he continued to compose.

Telemann continued his studies at the Gymnasium Andreanum, a prominent school in Hildesheim where he graduated third in his class. He also composed for the school, learned more instruments, and traveled, which introduced him to the latest styles of composition.

In 1701, Telemann went to the University of Leipzig to study law. Later in his life, he offered two different reasons for the move. In his first autobiography (1718), he said he went to the university to please his mother. In his 1740 autobiography, however, he said enrolled because he wanted a university education. No matter the reason, Telemann's musical interests soon overshadowed everything else. A performance of his composition at St. Thomas's Church led to a commission to write more church music. Soon after, Telemann founded the Leipzig Collegium Musicum, a group later led by Bach, and was made music director of Leipzig's opera house. After leaving Leipzig four years later, Telemann took a series of other posts, including *Konzertmeister* at the Saxe-Eisenach court in 1708. It seems likely that he met J.S. Bach during this time and by 1714, when Telemann stood as godfather for C.P.E. Bach, the two were certainly friends.

In 1721, Telemann was named cantor of Johanneum Lateinschule and director *musicus* in Hamburg and, although he held this post for the rest of his life, there was a point when he considered returning to Leipzig. When a position at St. Thomas's became available in 1722, Telemann applied and was the unanimous choice of the selection committee. After some back and forth with his employers in Hamburg, the result of which was greater job security and more money, Telemann turned down the Leipzig position, which would eventually be offered to J.S. Bach.

Telemann began publishing his music in 1715 and continued issuing his music throughout his long career. He also published poetry, including works on the deaths of J.S. Bach (1750) and Johann Pisendel (1755). His most prolific period of publication was from 1725-1740, when he issued some 43 first editions of his works, acting as his own engraver and agent for all but one of them. He ensured further control of his own publications by working directly with agents in major cities, such as London, Berlin, Leipzig, Amsterdam, and Dresden, where Pisendel may have been Telemann's agent. Despite these efforts, Telemann's music was still pirated.

Unauthorized editions of his music being issued in Paris may be one reason why the composer decided to accept an invitation to visit that city in 1737.

Before leaving on that trip, Telemann published a collection for solo violin. The four-movement Fantasia for Solo Violin in E-flat Major is the fifth of this set of twelve pieces. The title suggests a freedom associated with improvisation; however, each work is carefully composed to highlight the flexibility of the violin and the virtuosity of the performer. As with other works for an instrument generally associated with playing a single line of music, Telemann invokes chords by asking the violinist to alternate between low and high ranges and play two and three notes simultaneously (double and triple stops).

Soon after arriving in Paris, Telemann secured the right to publish his works there for the next 20 years, including the Canonic Sonata No. 1 in G Major, part of a larger collection of canons titled *XIII Canons mélodieux*. In its simplest manifestation, a canon, or round, creates a multi-textured composition from a single melodic idea. Knowing when subsequent parts enter is one aspect of performing a canon, as is determining when and how to end a piece that can, theoretically, go on ad infinitum. Each of the four movements of Telemann's sonata for unspecified instruments is a canon built on a single melody; in fact, there is only one line of music in the score. The melodies are complex and extended; for example, the melody of the first movement is 34 measure long. For each movement, Telemann indicates when the second part should enter and how the movement should conclude. The variety of sounds that emerge may cause us to forget that both violin and flute are playing the same notes with just a short time interval separating them.

With the Paris Quartet No. 1 in G Major, from the collection entitled *Nouveaux quatuors* and published about the same time as the Canonic Sonatas, Telemann synthesizes the various styles of composition prevalent in his day. Scored for flute, violin, viola da gamba or cello and basso continuo, the Quartet in G Major begins with a Grave/Allegro pairing and then proceeds to a series of character pieces or movements designed to evoke a particular mood. These are often inspired by dances, following the French style of composition.

Before his trip to Paris, Telemann published a collection for solo violin. The four-movement Fantasia for Solo Violin in E-flat Major is the fifth of this set of twelve pieces. The title suggests a freedom associated with improvisation; however, each work is carefully composed to highlight the flexibility of the violin and the virtuosity of the performer. As with other works for an instrument generally associated with playing a single line of music, Telemann invokes chords by asking the violinist to alternate between low and high ranges and play two and three notes simultaneously (double and triple stops).

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CHRISTOPHER HOGWOOD HISTORICALLY INFORMED PERFORMANCE FELLOW

THE WORLD BEYOND



Maria Teresa Agnesi Pinottini

Portrait by Benigno Bossi



Olaudah Equiano

from *The Interesting Narrative of the Life of Olaudah Equiano*



José Maurício Nunes Garcia

Portrait by José Maurício Nunes Garcia, Jr.

- 1683** Mennonites begin settling in Pennsylvania, attracted by William Penn's Great Law (1682), allowing for religious freedom in that colony.
- 1698** At the request of Swahili leaders, Omani nobility help to drive out Portuguese colonizers from Zanzibar and Mombasa.
- 1707** Mughal emperor Muhi-ud-Din Muhammad and more commonly known as Aurangzeb or Alamgir, who commissioned religious scholars to assemble a comprehensive compilation of Hanafi law called the Fatawa al-Alamgiriyya, dies at the age of 88.
- 1720** Maria Teresa Agnesi Pinottini, a composer, singer, and harpsichordist whose compositions include opera, keyboard, and vocal music, is born in Milan.
- 1731** An article in *The Boston Weekly News-Letter* announces "a Concert of Music on sundry Instruments at Mr. Pelhams' great Room" on December 30, believed to be the one of the first chamber music concerts in Boston.
- 1745** Olaudah Equiano is born around this time in present-day Nigeria. Enslaved as a child, Equiano purchases his freedom in 1766. Nine editions of his influential autobiography, *The Interesting Narrative of the Life of Olaudah Equiano* (1789), are published in England. The book was also published in the United States and translated into Russian, Dutch, and German.
- 1749** Louis XV of France purchases a clock designed to record the date in any year up to 9999 CE. Built three years earlier by the well-known clock-maker Monsieur Passemont, the millennium clock has more than a thousand interconnecting wheels, including a single wheel that adjusts the date for the leap year. The clock still stands in Versailles and is wound once a month.
- 1761** *Fingal, an Ancient Epic Poem in Six Books*, a cycle of poems attributed to the medieval poet Ossian (or Oisín), but actually a forgery by James MacPherson, is published.
- 1767** Brazilian composer José Maurício Nunes Garcia is born in Rio de Janeiro. A priest and Master of the Royal Chapel for John IV of Portugal, Nunes Garcia composed hundreds of pieces and a book on harmony and counterpoint.



PHOTO BY EMI FERGUSON

INSTRUMENT SPOTLIGHT THE FLUTE

From ancient instruments to modern ones, flutes come in many shapes and sizes. But all share one common characteristic: sound is produced when air, controlled by the player's lips, passes over an opening and through a tube.

Flutes in the 18th century were made of wood and designed to maximize flexibility as well as dynamic nuance. Sometimes referred to as traversi to distinguish them from recorders, these instruments often had only one or two keys to extend the range of the instrument.

With a sound often described as "sweet," the flute was a popular instrument in the 18th century. In Telemann's Paris Quartet No. 1 in G Major, the flute blends and balances with the strings and in the Canonic Sonata No. 1 in G Major, it enriches the interchange with the violin.



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Join us for gems from a unique time when the new rules of music were invented by young upstarts like Mozart and CPE Bach, but also by a pair of Brits you may not yet know but will thoroughly enjoy - Charles Avison and William Boyce.

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ARTIST BIOS



Emi Ferguson, *flute*

As a native of Brookline, Massachusetts, Emi Ferguson grew up listening to the Handel and Haydn Society. She stretches the boundaries of the modern-day musician as a flutist, singer, and composer, performing with groups including the American Modern Opera Company, New York New Music Ensemble, the Manhattan Chamber Players, and with period ensembles including Tafelmusik, Les Arts Florissants, the American Classical Orchestra, Trinity Baroque Orchestra, and Juilliard415. She has spoken and performed at several TEDx events and has been featured as an ambassador for classical music on media outlets including The Discovery Channel, Vox's "Netflix: Explained" series, Amazon's "The Marvelous Mrs. Maisel," and various TouchPress apps. Her debut album, *Amour Cruel*, described as "baroque pop" by the Washington Post, features Emi as a singer, flutist, composer, and arranger, and spent four weeks on the Classical, Classical Crossover, and World Music Billboard Charts. She is passionate about developing new work, has collaborated with many of today's most exciting composers, and is currently on the faculty of the Juilliard School and the Bach Virtuosi Festival.



PHOTO BY LIZ LINDER

Aisslinn Nosky, *violin*

Aisslinn Nosky was appointed Concertmaster of the Handel and Haydn Society in 2011. With a reputation for being one of the most dynamic and versatile violinists of her generation, Aisslinn is in great demand internationally as a soloist, leader, and concertmaster. Recent collaborations include the Thunder Bay Symphony, the Lameque International Baroque Festival Orchestra, Arion Baroque Orchestra, the Calgary Philharmonic, Collegium Musicum Hanyang, and Tafelmusik Baroque Orchestra.

Aisslinn is also a member of I FURIOSI Baroque Ensemble. For over a decade, this innovative Canadian ensemble has presented its own edgy and inventive concert series in Toronto and toured Europe and North America, while drawing new audiences in to Baroque music. With the Eybler Quartet, Aisslinn explores repertoire from the first century of the string quartet literature on period instruments. The Eybler Quartet's latest recording of Haydn's Opus 33 string quartets was released to critical acclaim in 2012.

Since 2005, Aisslinn has been a highly active member of Tafelmusik Baroque Orchestra and has toured and appeared as soloist with this internationally renowned ensemble.



Susanna Ogata, *violin*

Susanna Ogata enjoys an active performance schedule in greater New England and beyond. She has been a soloist and participant in concerts presented by Arcadia Players, The Bach Ensemble, Sarasa, Connecticut Early Music Festival, and Boston Early Music Festival. She is a founding member of the Boston Classical Trio.

With fortepianist Ian Watson, Susanna has embarked on “The Beethoven Project”, a venture to record Beethoven’s Sonatas for Fortepiano and Violin on period instruments for the CORO label. They have received accolades for the CDs released thus far, including praise in the New York Times for “elegant readings that are attentive to quicksilver changes in dynamics and articulation.” Their performances this season include appearances on The Cambridge Society for Early Music series and an MIT residency.

Susanna’s teachers have included Charles Castleman, Laura Bossert, and Dana Maiben on baroque violin. She studied extensively with Malcom Bilson and Paul O’Dette while attending the Eastman School of Music.



Guy Fishman, *cello*

Guy Fishman is principal cellist of the Handel and Haydn Society, and is heard as a soloist, recitalist, chamber, and orchestral musician on period and standard cello. Guy has performed in recital with Dawn Upshaw, Gilbert Kalish, Eliot Fisk, Daniel Stepner, Lara St. John, Vadim Gluzman, Richard Egarr, Kim Kashkashian, Mark Peskanov, and Natalie Merchant, and appears at prestigious summer festivals such as Boulder Bach, Connecticut Early Music, Rockport, and the Colorado Music Festival. His teachers include David Soyer, Peter Wiley, Julia

Lichten, and Laurence Lesser of the New England Conservatory, where he earned a Doctorate and also serves on the faculty. In addition, he is a Fulbright Fellow, mentoring with famed Dutch cellist Anner Bylisma in Amsterdam. His recordings appear on Olde Focus, Centaur, CORO, Telarc, Titanic, and Newport Classics labels. Guy plays a rare cello made in Rome in 1704 by David Tecchler.



Ian Watson, *director and harpsichord*

Multi-talented Ian Watson has been described by *The Times* in London as a “world-class soloist,” performer of “virtuosic panache” and by the *Frankfurter Allgemeine Zeitung* as “a conductor of formidable ability.” He is Artistic Director of Arcadia Players Period-Instrument Orchestra, Music Director of the Connecticut Early Music Festival, and Associate Conductor of the Handel and Haydn Society.

Ian won a scholarship at age 14 to the Junior School of the Royal Academy of Music in London, later winning all the prizes for organ performance. He completed his studies with Flor Peeters in Belgium.

Ian has appeared with most major UK orchestras and also the Polish and Stuttgart Chamber Orchestras, Bremen Philharmonic, Rhein-Main Symphony, Colorado Symphony, Komische Oper Berlin, and Darmstadt State Opera among numerous others. He is featured on many film soundtracks including *Amadeus*, Polanski’s *Death and the Maiden*, *Restoration*, *Cry the Beloved Country*, *Voices from A Locked Room*, and the BBC’s production of *David Copperfield*.



Emily Marvosh, *host*

Emily Marvosh has been a frequent soloist with the Handel and Haydn Society since 2011. She has also received praise for her “plum-wine voice,” and “graceful allure,” on the stages of Carnegie Hall, Jordan Hall, Disney Hall, Lincoln Center, Prague’s Smetana Hall, and Vienna’s Stefansdom. Recent solo appearances include the American Bach Soloists, Charlotte Symphony, Tucson Symphony Orchestra, Phoenix Symphony, Chorus Pro Musica, Princeton Festival, Music Worcester, and Cantata Singers.

She is a member of the Lorelei Ensemble, which promotes innovative new music for women. With Lorelei, she has enjoyed collaborations with composer David Lang, BMOP, and the BSO.

She supports Common Cause and Rosie’s Place as a member of Beyond Artists, a coalition that donates concert fees to organizations they care about.

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