

Georg Philipp Telemann  
Sonate Metodiche

Hans-Dieter Michatz ✂ baroque flute  
Linda Kent ✂ harpsichord





*Hans-Dieter Michatz & baroque flute*  
*Linda Kent & harpsichord*

*Georg Philipp Telemann*  
*Sonate Metodiche*  
*(1728)*



**Sonata 1 in g minor**

- 1** Adagio 2'10"
- 2** Vivace 2'09"
- 3** Grave 2'03"
- 4** Allegro 1'52"

**Sonata 2 in A major**

- 5** Adagio 3'20"
- 6** Vivace 2'44"
- 7** Cortesemente 2'21"
- 8** Vivace 2'55"

**Sonata 3 in e minor**

- 9** Grave 2'51"
- 10** Vivace 2'31"
- 11** Cunando 1'52"
- 12** Vivace 2'39"

**Sonata 4 in D major**

- 13** Andante 3'23"
- 14** Presto 3'10"
- 15** Con tenerezza 2'28"
- 16** Allegro 2'37"

**Sonata 5 in a minor**

- 17** Largo 2'46"
- 18** Allegro 3'51"
- 19** Ondeggiando 1'54"
- 20** Allegro 1'44"

**Sonata 6 in G major**

- 21** Cantabile 2'36"
- 22** Vivace 3'20"
- 23** Mesto 2'55"
- 24** Spirituoso 2'14"





especially about ... Mr. Telemann I hear praise, that he knows how to please the taste of all music lovers. He follows at times the Italian, sometimes the French, and often also a mixed taste in the way of composing his pieces. He avoids all overladen difficulties which could only be pleasing to masters, and prefers the sweet modulations to the far fetched ones, even though these might be more thought out. And what could stand more to reason than that? As music serves as pleasure to man, an artist earns greater

credit for causing a smile and a pleasurable condition in his listener rather than a face wrinkled in anxious admiration.” (J.C. Gottsched, 1728)

When the ‘Sonate Methodiche’ were published in 1728, Georg Philipp Telemann was at the peak of his career. Securely employed by the city of Hamburg as Cantor and Director Musices, he had left behind the limitations of the responsibility towards a single sovereign, and was catering for a more open, ‘democratic’ musical public. The City of Hamburg had established the first Opera Company in Germany as early as 1678, and its position as an international port gave it a highly tolerant and informed social climate,

ideally suited to a composer whose biography suggests a heightened sensitivity for the connection between art and popularity. Largely self-taught, Telemann acquired instrumental and theoretical skills throughout a life-long learning process. He was equally at home in the French and Italian idiom. Also, the introduction of Polish folk music elements, which he had experienced during his time at the Sorau court, can be regarded as one of his trademarks, and is clearly evident in many final movements of his Sonatas and Concertos.

At this time in his career, Telemann started to become interested in a more systematic way of addressing his public. Publications around the end of the 1720s include: the first volume of the cantatas of the ‘Harmonische



1. Das alte St. Nikolai Kirch. 2. Das alte Michaelis Kirch. 3. Das Waisenhaus. 4. Das H. Geist Kirch. 5. S. Nicolai Kirch. 6. S. Marien Kirch. 7. Das Roth. Henk. 8. Die Post. 9. S. Catharinen. 10. S. Johani. 11. S. Petri. 12. S. Petri. 13. Das Thom. 14. S. Gertrud. 15. S. Laurentii. 16. S. Georg. 17. S. Georg. 18. S. Anna. 19. Das Bism. Henk. 20. S. Petri. 21. S. Petri. 22. Das Horn. Werk. 23. S. Petri. 24. S. Petri. 25. S. Petri. 26. S. Petri. 27. S. Petri. 28. S. Petri. 29. S. Petri. 30. S. Petri. 31. S. Petri. 32. S. Petri. 33. S. Petri. 34. S. Petri. 35. S. Petri. 36. S. Petri. 37. S. Petri. 38. S. Petri. 39. S. Petri. 40. S. Petri. 41. S. Petri. 42. S. Petri. 43. S. Petri. 44. S. Petri. 45. S. Petri. 46. S. Petri. 47. S. Petri. 48. S. Petri. 49. S. Petri. 50. S. Petri. 51. S. Petri. 52. S. Petri. 53. S. Petri. 54. S. Petri. 55. S. Petri. 56. S. Petri. 57. S. Petri. 58. S. Petri. 59. S. Petri. 60. S. Petri. 61. S. Petri. 62. S. Petri. 63. S. Petri. 64. S. Petri. 65. S. Petri. 66. S. Petri. 67. S. Petri. 68. S. Petri. 69. S. Petri. 70. S. Petri. 71. S. Petri. 72. S. Petri. 73. S. Petri. 74. S. Petri. 75. S. Petri. 76. S. Petri. 77. S. Petri. 78. S. Petri. 79. S. Petri. 80. S. Petri. 81. S. Petri. 82. S. Petri. 83. S. Petri. 84. S. Petri. 85. S. Petri. 86. S. Petri. 87. S. Petri. 88. S. Petri. 89. S. Petri. 90. S. Petri. 91. S. Petri. 92. S. Petri. 93. S. Petri. 94. S. Petri. 95. S. Petri. 96. S. Petri. 97. S. Petri. 98. S. Petri. 99. S. Petri. 100. S. Petri.

Gottesdienst’, which included detailed instructions on performance, the fortnightly Musical Journal ‘Der getreue Music Meister’ and the stylistic tour de force ‘Sept fois Sept et un Menuet’. These publications – and many more – must have been very successful with musical amateurs as well as professionals, as quite a number of them including the ‘Methodical Sonatas’ (in 1732) were followed by a second volume.

It is surprising that the Methodical Sonatas have not yet become part of the mainstream repertoire, and the number of recordings is relatively small compared to similar repertoire. After all, they are rather large-scale works, extremely varied and full of the most inspired writing known from this period. Perhaps the title is slightly prohibitive in our time, when ‘method’ might too easily become associated with ‘arid, constructed or uninspired’. However, nothing is further from the truth. The title refers as much to the care that has gone into the composition of the two sets of six Sonatas, as it points to the examples of high baroque ornamentation practices (which Telemann provides for each of the slow first movements). He hereby follows a rich tradition which includes Corelli (op. V, 1700), Albinoni (1710), and others who tried to capture the practice of improvised ornaments through written-out passage work. The resulting visual impact is uncharacteristically complex for the Baroque (according to J.A. Scheibe, J.S. Bach’s instrumental writing obscured the clarity of the melody by written-out ornamentation) and marks the transition to the highly charged period of *Empfindsamkeit*.

Also, the necessity to provide this ‘methodical’ approach points towards an evident lack of artistry in contemporary instrumental practice.

For our own time, this kind of ‘instruction’ provides some of the most poignant insights which enable us to bring this music alive in the true sense of the word. Telemann, like anyone else providing their own ornaments to their music, really goes to absolute extremes, even in movements that according to contemporaries ‘do not support a lot of ornamentation’ (Quantz’s reference to ‘Siciliano’, 1752. Behold Sonata 5!). Unlocking the effect of the simple melody and the complexities of the written-out version, while attempting to make it sound like the improvisation it is meant to be, is a truly inspiring and ‘methodically’ invaluable way towards learning to speak a historical musical language more adequately. At the same time, one discovers a liveliness and individuality that prevents any two versions from ever being identical, which gives the works a timeless actuality.

As the acoustics in the recording venue were quite live – similar to what we can expect from a larger Baroque music room – the two instruments come across as equal partners rather than solo and accompaniment, which also reflects the intention to use as little technical manipulation as possible.

We hope that our enjoyment during the recording process will reach the listener of the final product.

*“I have nothing further to bring forward, than to ask from the music lovers that they may show a favourable judgement about this, as*

*well as my remaining works, as I remain Yours humble and obedient TELEMANN.”* (Preface to ‘Der getreue Music=Meister’)



**Hans-Dieter Michatz** migrated to Australia in 1983 after obtaining Diplomas in Music Education in Hanover, and the Solo Performance Diploma from the Royal Conservatorium, The Hague, where he specialised on Baroque Flute under the guidance of Barthold Kuijken.

In Australia, he has appeared at the Barossa and Huntington Festivals, the Melbourne International Festival of Organ



and Harpsichord, for Musica Viva, and has conducted large scale Baroque Works, most recently as assistant chorus master for Sydney Philharmonia Choirs.

Hans-Dieter was a founding member and Musical Director of the Melbourne Collegium Baroque Orchestra, and has appeared with artists such as Walter van Hauwe, Michala Petri, Geoffrey Lancaster, Paul Dyer, and with many of Australia's foremost Early Music Ensembles.

Playing modern and baroque flute as well as recorder, he has performed and recorded with The Australian Opera and Ballet Orchestra, The Sydney Chamber Choir, Sydney Philharmonia Choirs, the ABC, the Australian Brandenburg Orchestra, as well as in the Musica Viva Education Project.

Hans-Dieter Michatz has taught at the Universities of Melbourne, Western Australia, Sydney, Newcastle, New England and Geelong, and also at the International Australian Recorder Festivals and the UWA's International Baroque Summer School. He is also the editor of the very successful Flute Books for the Australian Music Examinations Board.

He returns to Europe annually, to perform with the Carl Philipp Emanuel Bach Ensemble from Hannover.



**Linda Kent** arrived in Melbourne in 1984 after completing a Bachelor of Music degree from the University of North Carolina as an organist. She received the degree of Master of Music from the University of Melbourne and furthered her studies at the Early Music Institute (University of Indiana) with Elisabeth Wright. Linda has been a core member of the Elysium Ensemble and has performed with such notable artists as Walter van Hauwe, Han Tol, Eva Legène, and Stanley Ritchie. She has participated in many Australian and American music festivals as soloist and associate artist and regularly records for the ABC. Her playing has been critically acclaimed for its sensitivity,

insight, and sense of style. Her teaching appointments in Australia have included the University of Melbourne, the Victorian College of the Arts and La Trobe University.

**Baroque flute** after G A Rottenburgh by Rudolf Tutz, Innsbruck

**Harpsichord** by Alan Todd, Kyneton Australia, after Christian Zell

**Thanks** to Martin Wright, Vaughan McAlley, and the Team at Move Records, David Agg, Emily, Ann Murphy and everyone whose continued encouragement made this recording possible.

**Notes** Hans-Dieter Michatz

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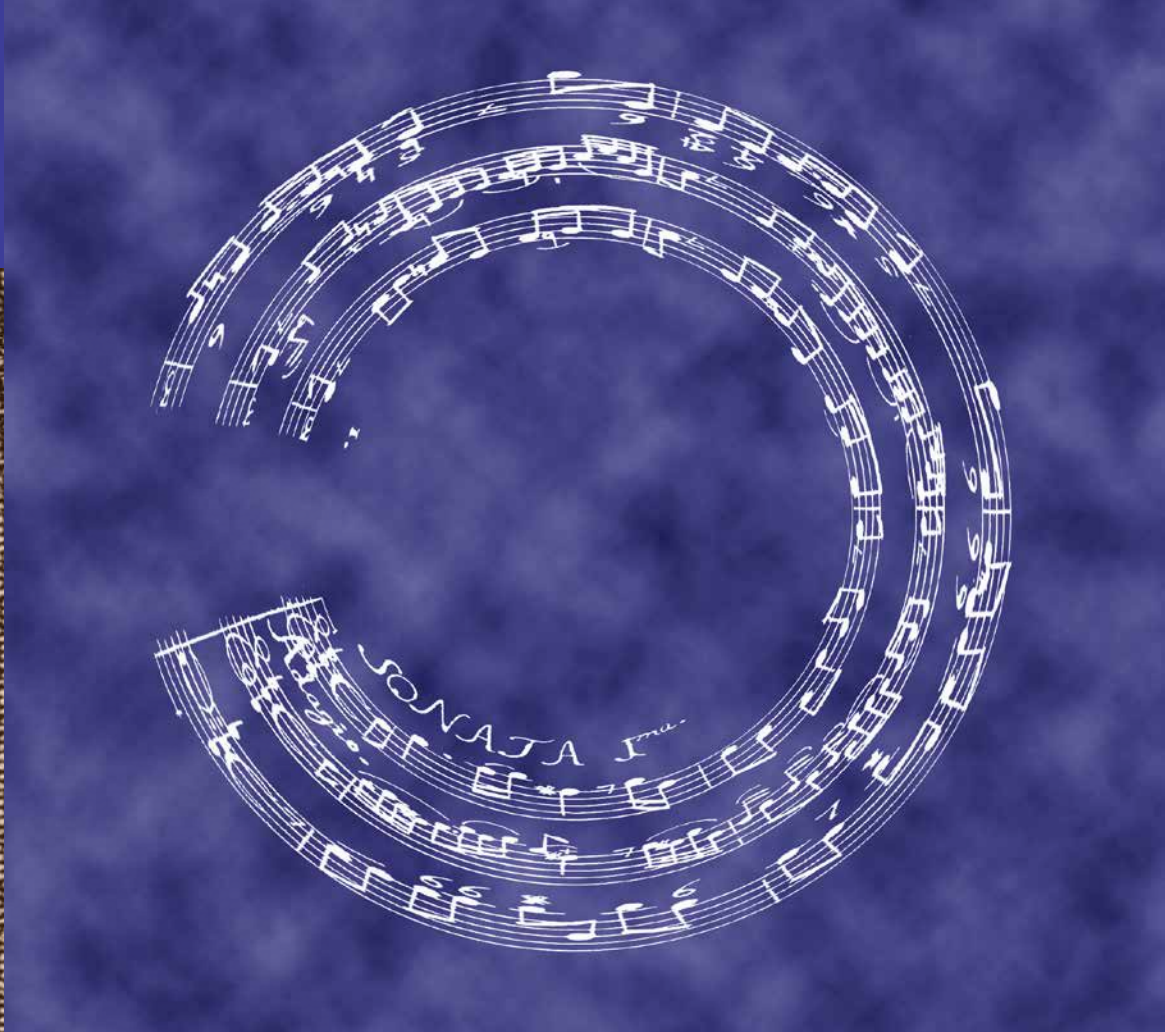
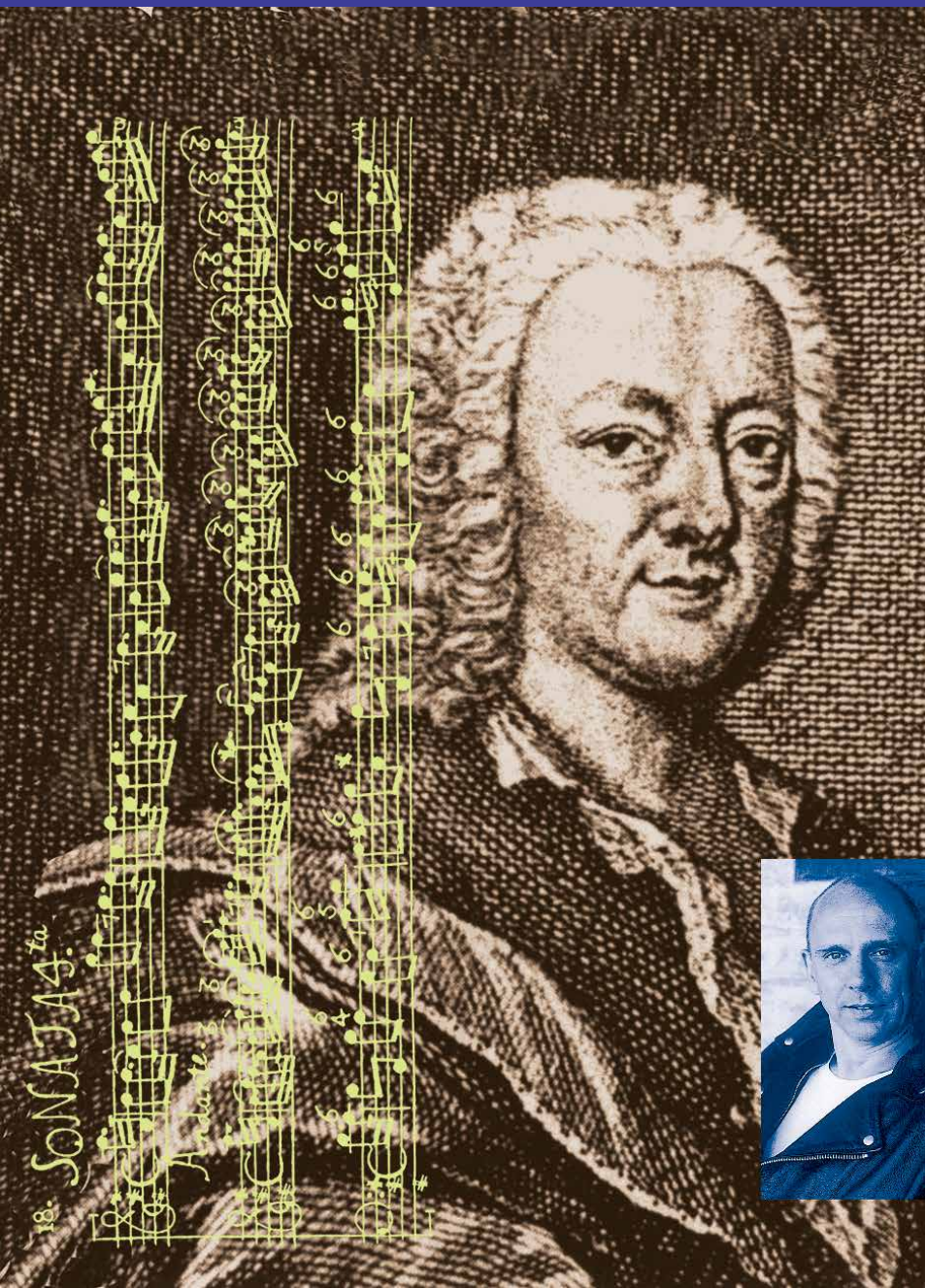
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**Telemann Duo Sonatas** — a first recording of the second book of six duos played on two recorders. Lesley Lewis and Joanna Dudley perform these witty, lighthearted and entertaining pieces.

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18. SONATA<sup>ta</sup>

Andante

