

J. S. Bach • Ouvertures BWV 1068, BWV 1069 | G. Ph. Telemann • Ouverture TWV 55:D6
Ensemble baroque du Léman **ROBERTO GINI** Conductor and viola da gamba

Johann Sebastian Bach: Ouverture-Suite BWV 1068

01. Ouverture	10:16
02. Air	04:04
03. Gavotte 1&2 alternativement	04:08
04. Bourrée	01:12
05. Gigue	02:44

Georg Philipp Telemann: Ouverture-Suite for Viola da gamba and Strings TWV 55:D6

06. Ouverture	08:38
07. La Trompette	02:07
08. Sarabande (1&2 alternativement)	04:32
09. Rondeau	01:45
10. Bourrée	01:56
11. Courante (1&2 alternativement)	03:44
12. Gigue	02:44

Johann Sebastian Bach: Ouverture-Suite BWV 1069

13. Ouverture	13:05
14. Bourrée 1&2 alternativement	03:11
15. Gavotte	01:53
16. Menuet 1&2 alternativement	03:35
17. La Réjouissance	02:39

Total Time: 72:13



Recorded at Salle Saint-Saëns, Hôtel des Trois Couronnes Vevey (Suisse) 3 february 2013 | Sound Alain Hornung (15prod.ch)
Editing Roberto Gini | Producer manager Rosella Clementi | Publishing supervisor Romano Di Bari | Artwork Chiara Gimmelli
Cover Art The Musicians At The Ducal Chapel Of Mecklenburg-schwerin In 1770, By Leopold August Abel

Nightingale Songs & Lyrics Ltd 17 Demosthenis Severis Avenue - Nicosia (Cyprus)
Representative Office: Circonvallazione Clodia 15 - 00195 Rome (Italy)

Phone +39063722209 | Fax +390637516970 | Email info@aulicusclassics.com | www.aulicusclassics.com

Bach
Ouvertures BWV 1068, BWV 1069
Telemann
Ouverture TWV 55:D6

Ensemble baroque du Léman
ROBERTO GINI
Conductor and viola da gamba



Georg Philipp Telemann represents, in the Germany of his time, the perfect synthesis of Italian and French styles (the idea of goûts-réunis) in a musical manière that pervades German aesthetics, creating a taste rich in already "European" suggestions. To the same extent, Johann Sebastian Bach makes French and Italian experiences his own while maintaining a personal and unmistakable style. The three compositions presented here well describe this aesthetic in their form: the Overture-Suite. They all begin with a classic French Overture, a slow introduction of dotted notes followed by a fast, fugato movement, followed by the Suite de pièces in which the traditional order of Allemande Courante Sarabande and Gigue is replaced by dances such as the Bourrée, the Gavotte and the Menuet along with character pieces such as Bach's Air and the concluding Réjouissance, or Telemann's La Trompette and Rondeau. Of the four canonical dances of Louis XIV's time - which were the central nucleus of the Suite - there remains the Gigue at the conclusion of the Suite BWV 1068, the beautiful Sarabande that precedes the Courante (now made independent of the Allemande) followed by the Gigue that also in Telemann closes the Suite. This is a pieces' order that in the France of Louis XV (on the throne from 1715) can be found, for example, in the last two Pièces de Viole books by Marin Marais or in many of his contemporaries collections. The three compositions are in D major, a tone classified both by Marc-Antoine Charpentier as joyeux et très guerrier (Règles de composition, Paris 1690) and by Johann Mattheson as strong and capricious, cheerful and warlike, suitable for cheerful things (Das Neu-eröffnete Orchestre, Hamburg 1713). It is the tonality of trumpets and timpani: it is no coincidence that many sonata and concerto grosso collections open with that festive solemnity, as in Corelli (Op. V and Op. VI), Vivaldi (L'Estro Armonico), Geminiani (Op. 3). The main features of these three compositions are energy and humor. Bach's Overtures are striking for the spirit and impetus that a sophisticated writing of the trumpet parts, and especially the timpani, gives to the whole. In fact, the trumpet parts are conceived as a concertante instrument and not merely as a rhythmic support. If the score of the Suite BWV 1068 is compact and characterized by the concertante violin in two of its parts, in the Suite BWV 1069 it is divided into three dialoguing instrumental choirs: one with three trumpets and timpani, one with strings and one with three oboes and bassoon. After the two French-style introductions, the fugato movements launch into rutilant inventions typical of the Stylus Luxurians (or Stylus modernus) already described by Christoph Bernhard. First the concertante parts and then the three choirs testify to the imagination and taste for fun of a forty-year-old Bach at the height of his disruptive creativity, in the years when he invented the six 'Brandenburg Concertos'. In the dances, the sense of humor of this surprising Bach explodes in the three dances that follow the celebrated Air of the Suite BWV 1068, in the second Bourrée of the Suite BWV1069 - in which violins and violas play with a long bassoon solo (almost a perpetual motion) over a languid oboe pattern - in the second Menuet, in pure French style - where the theme is sung by the basses - and in the explosive concluding Réjouissance, whose irregular rhythmic accents draw us into the general uproar of the last measures. The young Bach we find in these two Overtures is a cultured Bach, who ideally travelled through musical Europe studying, playing, elaborating, transcribing and breathing the France and Italy music finding, in his own personal way, that French taste that had become "European", which in 1752 Johann Joachim Quantz would discuss in his Versuch. Georg Philipp Telemann can be considered the model of the aesthetics of the first half of the 18th century German music. The viola da gamba is very present in his works: compositions for viola solo or two violas without bass, sonatas with basso continuo, the most diverse chamber music, cantatas and this unique Overture for viola da gamba concertata and strings in which, as with his colleague Bach, the manière française that influenced the Germanic countries are assimilated and made his own. Here, too, the fugue development of the Overture features concertante interventions by the solo instrument. After opening with all the typical elements of the French Overture, the writing in this second part is rather directed towards Italy, which is not the case in the remaining pieces of the Suite, which are instead typically

French. Apart from the particular character of the Trompette, all the dances are of a clearly French model and, as in Bach's Menuet, invite the interpreter to play them, implying, with notes inégales, a primary detail in the difference in reading French music compared to the Italian's. In fact, it is logical to think that the French model, adopted in Germany and other European countries, included the practice of inégalité no more and no less than it was practiced in the country of origin and as it is clearly codified in the texts of François Couperin, Michel Pignolet de Montéclair, and other authors. "Il y a selon moi dans notre façon d'écrire la musique, des défauts qui se rapportent à la manière d'écrire notre langue. C'est que nous écrivons différemment de ce que nous exécutons, ce qui fait que les étrangers jouent notre musique moins bien que nous ne faisons la leur. Au contraire les Italiens écrivent leur musique dans les vraies valeurs qu'ils l'ont pensée. Par exemple, nous pointons plusieurs croches de suites par degrés-conjoints, et cependant nous les marquons égales." (François Couperin, 1716). In the scant literature featuring the viola da gamba in a solo role within an orchestral ensemble, prior to Johann Gottlieb Graun's later concertos, this Overture must be considered a happy exception.



Photo: Alessandro Guatti

ROBERTO GINI Conductor and viola da gamba • **Ensemble Baroque du Léman**: 1st Violins: Flavio Losco (solo), Ann Rouxpeikert, Anne Millischer, Nadia Rigolet • 2nd Violins: Sandrine Feurer, Clarisse Boraly, Natacha Catusse • Alto: Kathia Robert, Isabelle Gottraux • Violoncello: Esmé De Vries, Oleguer Aymami • Double Bass: Catherine Roy • Oboe: Vivian Berg, Eric Douchy, Seung-Kyung Lee • Bassoon: Jean-Philippe Iracane • Trumpets: Patrick Lehmann, Chantal Meystre, Gabriel Mayer Hetu • Timpani: Nicolas Curti • Harpsichord: Laura Mendy.