A detailed portrait of Georg Philipp Telemann, an 18th-century German composer. He is depicted from the chest up, wearing a dark, richly textured coat with a large, ornate gold brooch at the collar. He has a large, white, curly wig and is looking slightly to the right of the viewer. His hands are resting on a book or manuscript. The background is dark and indistinct.

Georg Philipp Telemann

MELODIOUS CANONS
& FANTASIAS



ELYSIUM ENSEMBLE

ON PERIOD INSTRUMENTS

Greg Dikmans (flute) | Lucinda Moon (violin)

Georg Philipp Telemann (1681–1767)

Melodious Canons (Paris, 1738)
Fantasia for violin (Hamburg, 1735)
Fantasias for flute (Hamburg, 1727–28)

Elysium Ensemble

Greg Dikmans *flute*
Lucinda Moon *violin*

About the Elysium Ensemble:

*'The Baroque music connoisseur looking for refined and expertly
crafted performances of neglected musical gems will find
this recording an unalloyed delight.'*

International Record Review
on Quantz: Sei Duetti, Op. 2 (RES10136)

'Their easy rapport guarantees 70 minutes of delight.'

The Sunday Times
on Boismortier: Six Sonates, Op. 51 (RES10171)

Sonata No. 1 in G major, TWV 40:118

1. Vivace [1:44]
2. Adagio [1:55]
3. Allegro [1:55]

Sonata No. 2 in G minor, TWV 40:119

4. Presto [1:31]
5. Largo [1:25]
6. Vivace [1:24]

Fantasia No. 12 in G minor, TWV 40:13

for flute

7. Grave—Allegro—Grave—Allegro—
Dolce—Allegro [3:32]
8. Presto [3:38]

Fantasia No. 7 in E-flat major, TWV 40:20

for violin

9. Dolce [2:00]
10. Allegro [3:41]
11. Largo [2:11]
12. Presto [1:13]

Sonata No. 3 in D major, TWV 40:120

13. Spirituoso [2:15]
14. Larghetto [1:14]
15. Allegro assai [2:18]

Sonata No. 4 in D minor, TWV 40:121

16. Vivace ma moderato [1:46]
17. Piacevole non Largo [2:38]
18. Presto [1:31]

Fantasia No. 6 in D minor, TWV 40:7

for flute

19. Dolce [4:56]
20. Allegro [1:32]
21. Spirituoso [1:04]

Sonata No. 5 in A major, TWV 40:122

22. Vivace [2:18]
23. Cantabile [1:38]
24. Schentando [3:22]

Sonata No. 6 in A minor, TWV 40:123

25. Vivace [2:03]
26. Soave [1:56]
27. Allegro assai [2:17]

Total playing time [59:13]



**Georg Philipp Telemann (1681–1767):
Melodious Canons & Fantasias**

This recording of canons and fantasias by Telemann is the third in a series to be produced as part of a historical performance research project initiated in 2010 by the Elysium Ensemble's principals, Greg Dikmans and Lucinda Moon.

The aim of the project is to identify neglected or newly discovered chamber music from the Baroque and early-Classical periods (1600–1800) with a view to bringing it to a wider audience through historically informed performances and recordings.

An important aspect of the project is to dedicate time to experiment with, explore and reflect on the music in a way that is not often possible in the hectic life of professional music making.

Magdeburg, Hildesheim and Leipzig

Telemann was born in Magdeburg on 14 March 1681. He was a precocious child. At age ten he had singing lessons, organ lessons and taught himself the recorder, violin and zither. By transcribing scores of other composers he learnt the principles of composition and by age twelve he had written arias, motets, instrumental pieces and an opera.

While a student in Hildesheim (1697–1701), Telemann frequently visited the nearby courts at Hanover and Brunswick-Wolfenbüttel. He tells us in the first of his three published autobiographies (1718):

I thus became acquainted with the French style from the former [Hanover], with the Italian and theatrical styles from the latter [Brunswick-Wolfenbüttel], and from both I learned the diverse natures of various instruments, which I spared no effort to master myself.

In addition to violin, keyboard and recorder, he now took up the flute, oboe, chalumeau, viola da gamba, double bass and bass trombone.

After moving to Leipzig in 1701 (aged twenty) to study law, Telemann had further opportunities to become familiar with the French style through visits to the royal court at Berlin, where the Belgian dancing master Jean-Baptiste Volumier had introduced the French manner of performance.

Sorau (Poland)

By early June 1705 (aged twenty-four) Telemann had taken up the position of *Kapellmeister* to Count Erdmann II of Promnitz at Sorau, Lower Lusatia (now Żary, in Poland). The Count had developed a taste for French instrumental music after recent travels through France and Italy. Telemann immersed himself in the French style, later estimating

that in two years he wrote 200 French suites. At Sorau Telemann was also exposed to Polish and Moravian folk music:

I became acquainted [...] with Polish and Hanakian music in its true barbaric beauty. In the common taverns it consisted of a fiddle strapped to the body and tuned a third higher than usual so that it could drown out a half dozen others, a Polish Bock [a type of bagpipe], a bass trombone, and a regal.

One can hardly believe what wonderful ideas such Bock players or fiddlers have when they improvise while the dancers rest. [...] In eight days an observant person could snap up enough ideas from them to last a lifetime. Suffice it to say that there is very much in this music that is good, if it is handled properly.

Eisenach and Frankfurt

In 1708 Telemann was appointed *Konzertmeister*, and later *Kapellmeister*, of the newly formed court musical establishment of Duke Johann Wilhelm of Saxe-Eisenach. The *Kapelle* was organised in the French manner and Telemann later wrote he considered that it surpassed in quality the orchestra of the Paris *Opéra*, which he had heard in 1737–8. It is presumed that Telemann met Johann Sebastian Bach during his time at Eisenach. Later, in 1714, he was invited to be the godfather of Carl Philipp Emanuel Bach.

Telemann moved to Frankfurt in 1712 (aged thirty-one) to take up the post of city director of music and *Kapellmeister* at the Barfüsserkirche. His duties included writing and directing the music for various civic occasions and two churches, for which he wrote several annual cycles of church cantatas.

Hamburg

In 1721 (aged forty) Telemann was invited to take over the prestigious positions of *Kantor* of the *Johanneum Lateinschule* and musical director of the five main churches in Hamburg. The posts demanded a productivity unheard of today. For each Sunday he was expected to write two church cantatas and for each year a new Passion for Lent. Special cantatas were required for induction ceremonies, and oratorios for the consecration of churches. Still more cantatas had to be written and performed to mark civic celebrations, of which there were many; and, once a year, to entertain the guests of the commandant of the city's militia, Telemann had to provide the 'Kapitänsmusik', consisting of an oratorio and a serenata. And this just represents his sacred output!

In 1725 Telemann began publishing his own music, at first using moveable type and later by engraving on copper and pewter plates.

In a fifteen year period he published forty-three collections of music and established a distribution network of agents and booksellers from Berlin to London.

The Triumphant Visit to Paris

Telemann spent eight months in Paris in 1737–38 at the invitation of some of the leading musicians of the time. He was at the height of his fame in Germany and was received with great acclaim. He regarded this visit as the highlight of his career. While there he obtained a twenty-year royal publishing *Privilège* and used it to issue two of his finest collections of instrumental chamber music: the *Nouveaux quatuors* (also known as the 'Paris' Quartets) and the *XIIX Canons mélodieux* (18 Melodious Canons) recorded here.

It is clear from his autobiography that Telemann had composed these works for the connoisseurs of Paris. Wolfgang Caspar Printz, an older Sorau colleague of Telemann's, suggested that connoisseurs are people who possess not just 'the "cultivated" ear [...] with a taste for the "delicate"', but also 'the "musical" or 7 "noble" ear that makes judgments on the basis of theoretical knowledge and reason.'

Retirement and the Berlin Circle

From 1740 Telemann seems to have gone into semi-retirement, wishing to devote his remaining years to writing theoretical treatises, although he continued with his official duties in Hamburg. He remained interested in developments and innovations in music, and during the 1740s and 1750s exchanged letters and compositions with the younger generation of composers working in Berlin, including C.P.E. Bach, Johann Joachim Quantz, Franz Benda, Carl Heinrich Graun and Johann Friederich Agricola. From the small amount of correspondence that has survived it is clear that Telemann strongly influenced the work of this school of composers.

Telemann died in Hamburg on 25 June 1767.

The Mixed Style

Italian and French were the two dominant styles of music and performance in the seventeenth century. By the 1720s a new 'mixed' style (or taste) emerged which was highly regarded in the German courts and elsewhere.

Peter Czornyj, in his 1988 PhD thesis, describes Telemann's standing as a composer, his influence on Quantz and his influential music treatise, the *Versuch* (1752):

Telemann's influence on Quantz's musical personality and consequently on the ideas

expounded in his treatise, is exceptionally strong. Telemann had long been regarded by his younger contemporaries as the agent of the modern style in music. In his music, Telemann was the first and probably most influential representative of the mixed style in eighteenth century music, a style that combined elements of Italian and French music, and in Telemann's case also Polish music, with native German music.

In the final chapter of the *Versuch*, Quantz explains how to judge a musician and a composition. He describes most of the principal types of composition of the period. He also makes a comparison and evaluation of the Italian and French styles of performance and composition. He enumerates a large number of specific criteria by which an instrumentalist should be judged, concluding with some more general criteria, including: 'you may examine whether an instrumentalist plays in a mixed style or only in a single national style'. Later in the chapter he describes the mixed style in composition:

If one has the necessary discernment to choose the best from the styles of different countries, a mixed style results that, without overstepping the bounds of modesty, could well be called the German style, not only because the Germans came upon it first, but because it has already been established at different places in Germany for many years, flourishes still, and displeases in neither Italy nor France, nor in other lands.

Steven Zohn's *Music for a Mixed Taste: Style, Genre, and Meaning in Telemann's Instrumental Works* (2008) is a fascinating and detailed exploration of Telemann's development as a composer. Zohn tells us of Telemann's interest in poetry and that on occasion he wrote his own librettos. In a recitative to a cantata performed at the opening of his winter *collegium musicum* series in 1721 and 1722, Telemann describes the nature of German music:

The flattery of Italy's pieces,
The unrestrained liveliness
That flows from French songs;
Britain's leaping, obliging nature;
Yes, Sarmatia's exquisite pleasure,
To which the notes' jesting is devoted:
German diligence combines all this
To the honour of its country,
All the more to please the listener here
Through pen, mouth, and hand.

Flattery was one of the principal passions or sentiments discussed by Quantz. The others are gaiety, melancholy, boldness and majesty. Flattery, as used by Telemann and Quantz, refers to that which caresses or gratifies the senses, or to a sensation that is charming or beguiling. 'Sarmatia's exquisite pleasure' is a reference to the Polish style of music. Sarmatia was an ancient name for the region today covering the eastern part of Poland and southern part of Russia.

In a dedicatory poem in Telemann's published collection of Minuets, he compliments the mixed taste of Count Friedrich Carl von Erbach, an amateur musician with whom he had long been acquainted. Telemann could be describing his own brand of mixed style:

You effortlessly combine the French liveliness, melody, and harmony; the Italian flattery, invention, and strange passages; and the British and Polish jesting in a mixture filled with sweetness.

All the characteristics mentioned by Telemann can be heard in the canons and fantasias recorded here.

Melodious Canons

The *XIIX Canons mélodieux ou VI Sonates en duo* (Paris, 1738) were published in a beautifully engraved edition at the time of Telemann's visit to Paris. This was just four years after the *Six Sonates* (Op. 51) for flute and violin by Joseph Bodin de Boismortier, which the Elysium Ensemble has also recorded on the Resonus Classics label (RES10171).

'Being galant, in general', wrote Voltaire, 'means seeking to please'. One might wonder why *galant* composers were also interested in elements borrowed from counterpoint and, in Telemann's case the strictest form

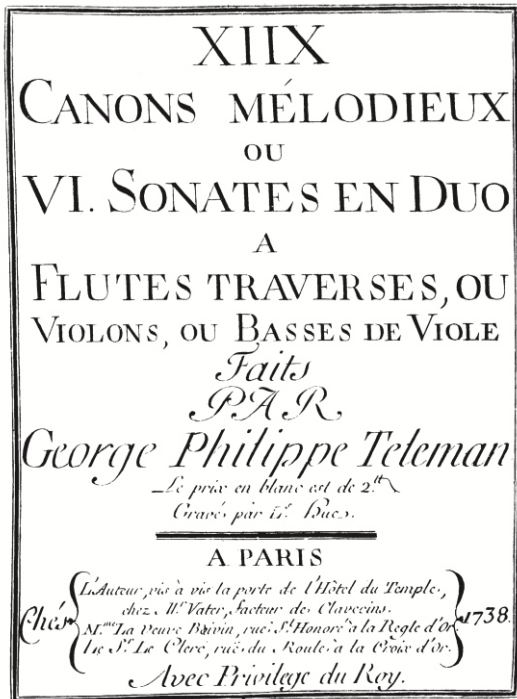
of counterpoint, the canon. In Boismortier's *Six Sonates* (Op. 51) we hear a dialogue – an elegant conversation – between the instruments through the use of the contrapuntal technique of imitation. This is also a notable feature of Telemann's 'Paris' Quartets. During the 1720s and 1730s Telemann seems to have been interested in the combination of strict canonic writing with the *galant* style. He published a number of canons in two, three and four parts, culminating in the *18 Melodious Canons*.

In response to questions about the use of canon Telemann wrote:

[...] even simple canons at the unison with two, three, or four voices produce an effect that is agreeable to the ear and delights the faculty of the intellect. [...] Canons deserve praise; but they are to be compared to individual trees in a great forest or, alternatively, to a room in a spacious palace.

Each of the *18 Melodious Canons* is an exquisitely crafted miniature, like a sonnet or haiku, or, as Telemann has it, an individual tree in a great forest. Simple thoughts and ideas lead to a complex interplay between the two voices.

Telemann groups the canons into six sonatas of three movements each, with the structure fast–slow–fast. In each sonata the two outer



Title page of Telemann's *XIX Canons Méloдиеux* (Paris, 1738)

movements are in the same key and the slow movements are in a closely related key, or, in the case of Sonatas 5 and 6, a more distant contrasting (expressive) key. For example, the 'Soave' (literally 'soft' or 'gentle') slow movement in Sonata 6 is notable, not only for the bird calls that Telemann manages to incorporate into a strict canon, but also for being in the unusual key of B-flat major between two canons in A minor. In harmonic theory this is called a Neapolitan relationship and might be explained by the fact that this movement has many characteristics of a *siciliana*, a pastoral and often melancholic dance with which the Neapolitan chord is traditionally associated.

Most of the canons use the form of the French *rondeau*, which begins with a refrain that then alternates with contrasting sections (*couplets*) of varying length to create structures such as ABA, ABAC and ABACA. Such loose structures are well suited for the writing of canons and give the composer freedom to develop the musical ideas without the constraints of, for example, binary form (AABB). The returns of the refrain help give a sense of unity. Some movements, mainly shorter slow movements, are even less structured, with no refrains (i.e. through-composed) – Sonata I: 'Adagio'; Sonata II: 'Presto' and

'Largo'; Sonata III: 'Larghetto'; Sonata VI: 'Soave'.

The canons were reprinted in London in 1746 and six manuscript copies from the middle of the eighteenth century have been uncovered in Berlin, reflecting the already mentioned connection between Telemann and the members of the Berlin Circle. One of these manuscripts also contains canons by Kirnberger and Quantz.

Telemann's *Melodious Canons* remained popular in Paris for decades after they were published. Two of the canons were even included in the 1770 French edition of Leopold Mozart's treatise *Essay of a Thoroughgoing Violin School*.

Fantasias for Flute and Violin

Telemann uses the term *Fantasia* in the sense described by J.G. Walther in his *Musical Lexicon* (1732): in a *Fantasia* 'one plays what one wills, or composes to please oneself'. There was a rich tradition of keyboard, lute and guitar fantasias, improvised or improvisatory music, going back to the sixteenth century. The flute and violin fantasias continue the tradition of free flights of fancy combined with strict contrapuntal writing.

Each of the twelve flute and twelve violin fantasias is in a different key and has a different format. However they all do have the following overall loose structure: one or more opening movements followed by a dance movement. The opening movement(s) tend to be more serious and the concluding dance movements are lighter in character.

The self-published *XII Fantasias for the Flute without bass* (Hamburg, 1727–28) were among Telemann's first attempts at engraving and as such the technical quality of the engraving is not high. This supports the publication date suggested here rather than the later date of 1732–33 that is often used. Along with the solo flute works of J.S. and C.P.E. Bach, the Telemann *Fantasias* are rightfully considered the most significant works for unaccompanied flute from before the twentieth century.

The **Fantasia No. 6 in D minor** for flute begins with a lyrical movement in binary form (AABB). It is marked 'Dolce', which has a variety of related meanings including sweet, tender, charming, gentle and melodious. The second of the opening movements is a strict two-part fugue, quite extraordinary in a piece for solo flute, which demonstrates Telemann's understanding of the capabilities of the instrument. As the flute cannot play two notes at once, Telemann suggests the

presence of the two parts by what can be described as a compound-line technique, whereby the two parts are suggested by leaps between the lower and higher registers. Telemann uses the same technique in other movements, such as the opening 'Dolce' of this fantasia, to provide a bass line for the melody. The final movement is a rustic dance in French *rondeau* form (ABACA), but with a definite Polish folk influence.

The **Fantasia No. 12 in G minor** for flute begins with a series of alternating fast and slow sections, which could be called a *capriccio* (in the early-seventeenth century this word denoted a sudden change of mind). The concluding dance is a pair of rustic *bourrées*, each in binary form, with *bourrée* II in G major. The marking 'Presto' here is more an indication of the fleeting and playful character of the music (as described by Quantz) rather than of a very fast movement.

The **Fantasia No. 7 in E-flat major** for violin has a traditional Italian sonata structure with four contrasting movements in the pattern slow–fast–slow–dance. It begins with a *galant* slow movement marked 'Dolce' that has a cantabile melody with a descending bass line. All the movements of this fantasia use the

compound-line technique to imply the bass lines and counterpoint, with only a few double stops. The following 'Allegro', 'Largo' and 'Presto' are all in binary form, with the 'Presto' being a playful *gavotta*.

Telemann and Quantz

In the only surviving letter between them, Quantz expresses his satisfaction that Telemann approved of his recently published treatise: 'I am pleased [...] that I have differed from your principles only in trifles'. Telemann's approval indicates that Quantz's writings embody an approach to composition and performance that emerged in the first half of the eighteenth century and are not just limited to a 'Berlin' style from the middle of the century. Quantz was an advocate of Telemann's music, with which he was well acquainted. While an oboist and flautist at the Dresden court (1718–41), Quantz had the opportunity to study and perform many instrumental works by Telemann. In the *Versuch*, Quantz praises Telemann's trios, quartets, orchestral suites and church compositions as exemplary.

Quantz on Tempo

One of the most practical topics in the *Versuch* is Quantz's discussion of tempo. He considers the most useful guide to be the pulse beat of a healthy person: 80 beats per minute (plus or minus five beats). He

begins by describing four categories of movement in instrumental music: two fast categories (the *Allegro assai* and the *Allegretto*) and two slow categories (the *Adagio cantabile* and the *Adagio assai*). The *Allegro assai* is the fastest and each one following is twice as slow. In other words, the pulse (75–85) of the minims in the *Allegro assai* is the same as the semi-quavers in the *Adagio assai*. He then assigns the tempo/affect words used at the starts of movements – such as *Allegro non troppo*, *Allegro moderato*, *Arioso*, *Affettuoso*, *Largo*, *Grave* etc. – to the appropriate category.

Quantz goes on to describe various exceptions and refinements to the basic system just described. For example:

There is [...] a kind of moderate Allegro, which is approximately the mean between the Allegro assai and the Allegretto. It occurs frequently in vocal pieces, and is also used in compositions for instruments unsuited for great speed in passage-work [for example, the flute].

In another refinement Quantz explains that:

[...] in former times an Allegro assai or Presto [...] was then written, and would have been played, only a little faster than an Allegretto is written and performed today. [...] Contemporary French musicians have retained this style of moderate speed in lively pieces to a large extent.

An important precept, one that was sometimes ignored in the eighteenth century and also today, can be summarised as: don't play the *allegro* too fast. One of the reasons Quantz gives for attempting to put into writing a way of determining the approximate tempo required for individual pieces is: 'If there were definite rules, and these were properly observed, many pieces frequently garbled through incorrect tempos would be more effective.'

Here is some of Quantz's advice that we kept in mind as we worked on the canons and fantasias recorded here.

Notwithstanding all the liveliness required in the Allegro, you must never lose your composure. [...] Your principal goal must always be the expression of the sentiment, not quick playing.

Play each piece with its proper fire, but avoid immoderate haste, if the piece is not to lose all its agreeableness.

The listener is moved not so much by the skill of the performer as by the beauty which he knows how to express with his skill.

For Quantz, the terms *presto*, *allegro* and *allegretto* are not just indications of tempo, they were also used to indicate an affect, sentiment or character:

You must pay attention to [...] whether the piece is an Allegretto, Allegro, or Presto, the first of which must be played seriously in pieces for instruments, the second in a lively manner, and the third fleetingly and playfully.

Telemann on Tempo

Telemann did not write a treatise on performance, but he did write a preface to his *Harmonische Gottes-Diest* (1725/26), a cycle of seventy-two church cantatas, that contains advice for those intending to perform these works. He explains the Italian words that are found at the beginning of many Arias. He calls them 'hinting' words – an apt description as they hint at the character and appropriate manner of performance – and lists the Italian words and their German equivalents. Here I add the literal English equivalents of the German:

Presto – sehr geschwinde – very rapidly
Allegro – geschwinde – rapidly
Vivace – munter – jauntily
Adagio – sehr langsam – very slowly (steady)
Largo – langsam – slowly (steady)
Affettuoso – beweglich – moving (mobile, flexible)

It is interesting that Telemann equates *vivace* with the German *munter* (jaunty), rather than *lebhaft* (lively, vivacious). It is also clear that *vivace* is slower than *allegro* (and not faster, as became the case in the nineteenth century).

Quantz's Unequal and Articulation

Quantz uses the terms *unequal* and *ungleich* as indications of inequality, the unequal performance of notes notated as equal. He is not specifically describing the related French practice of *notes inégales*, but rather what he considered playing with good taste in the mixed style.

In the works recorded here we sometimes do use the French practice, which is often quite noticeably unequal or 'dotted', for passages that are clearly in the lively French style. These passages sometime alternate with passages in Italian or mixed style to create an engaging variety, for example, Sonata I: 'Vivace'.

In the *Versuch* there are many references to unequal playing in both slow and fast movements. The most important passage is:

Here I must make a necessary observation concerning the length of time each note must be held. You must know how to make a distinction in execution between the *principal notes*, ordinarily called *accented* or in the Italian manner, *good notes*, and those that pass, which some foreigners call *bad notes*. Where it is possible, the principal notes always must be emphasised more than the passing. In consequence of this rule, the quickest notes in every piece of *moderate tempo*, or even in the *Adagio*, though they seem to have the same value,

must be played a little unequally, so that the stressed notes of each figure, namely the first, third, fifth, and seventh, are held slightly longer than the passing, namely the second, fourth, sixth, and eighth, although this lengthening must not be as much as if the notes were dotted.

Articulation is very important for the animation and liveliness of execution and the expression of the passions:

The tongue is the means by which we give animation to the execution of the notes upon the flute. It is indispensable for musical articulation, and serves the same purpose as the bow-stroke upon the violin. The liveliness of the execution, however, depends less upon the fingers than upon the tongue. It is the latter which must animate the expression of the passions in pieces of every sort, whatever they may be: sublime or melancholy, gay or pleasing.

For the flute player Quantz gives many musical examples with detailed explanations of how to achieve a great variety of articulation. He describes two types of single tongue-stroke (*ti* and *di*); for playing *unequal* passages he describes two 'combined' tongue strokes (*tiri* and *diri*); and for very fast passages he describes a type of double-tonguing (*did'll*). Using these tongue-strokes in their different orderings and combinations creates the subtle variety



Flute with two keys: Johann Joachim Quantz (c. 1740). Copy by Philippe Allain-Dupré, Paris.
(Photography: Lilian Dikmans)

of articulation asked for by Quantz.

The violinist uses the bow in down- and up-strokes. While the down-stroke is naturally stronger or heavier than the up-stroke, to achieve variety and clarity of articulation Quantz advises the violinist to develop a supple control of the bow-stroke in both directions:

The equal strength and dexterity of the up-stroke and down-stroke [...] is most necessary in the current musical style. For anyone who intends to perform the refined ideas that appear in this style will give them an offensive harshness rather than a pleasing and light execution if he does not have this skill.

The bow-strokes do not map directly to the various tongue-strokes, however a skilled violinist can match the effect of a 'ti' or 'diri' with either bow-stroke. So while the flute player has more 'strokes' to work with the violinist has more freedom and versatility with the bow to achieve similar musical effects.

Quantz's Flute and the Vocal Ideal

In 1792 C.F. Nicolai, in his *Anecdotes of King Frederick of Prussia*, laments the passing of Quantz and the instruments he made, and describes the relationship between the pitch and characteristics of an instrument, the style of the composition and the manner

of performance:

The low tuning of Quantz is no longer used; departed with it are Quantz's flutes, Quantz's concertos, and the true art of playing them, without which they suffer indescribably.

The sound of a 'Quantz' flute, because of its wider bore and lower pitch (A=392/400 rather than A=415), has a rich, dark sonority that has the vocal quality of a contralto singer (rather than a soprano). The consequent tonal qualities of the low pitch also relate to the importance Quantz placed on vocal ideals and models. He was not alone in holding up good singing as a guide for instrumental performance.

This vocal ideal fits in well with Quantz's admonition to 'avoid immoderate haste' in the *allegro*. Clarity of diction is very important for a singer, just as clarity of articulation is important for instrumentalists. If the tempo is too fast, the text could get garbled and the clarity and variety of articulation would be lost.

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Elysium Ensemble

Greg Dikmans (flute) and Lucinda Moon (violin) have been working together for over thirty years. In this time they have developed a fruitful collaboration built around an approach to historically informed performance based on careful scholarship combined with subtle and tasteful musicianship. They aim to craft moving and convincing performances.

Greg and Lucinda have both undertaken postgraduate studies in Europe, working with leading exponents of early music including Barthold Kuijken (flute) and Sigiswald Kuijken (violin).

In recent years they have focused on the rich and varied genre of the eighteenth-century instrumental duet, as well as the quartets and trios of Haydn and Mozart.

Greg founded the Elysium Ensemble in 1985 with the aim of bringing together musicians with an affinity for the music of the Baroque and Classical periods and an interest in historically informed performance. His masters thesis (1991) was on the performance of eighteenth-century French flute music and he continues to research and write about historical performance practices.

After completing her formal studies, Lucinda was appointed concertmaster of the Australian Brandenburg Orchestra (1995–2008). She has performed and recorded with Baroque orchestras and ensembles in Australia, New Zealand, Mexico, Japan, Europe, Canada and Scandinavia.

www.elysiumensemble.com

About the Instruments

Flute with two keys: Johann Joachim Quantz (c. 1740).

Copy by Philippe Allain-Dupré, Paris.

Violin: presumed Italian (c. 1700).

Bow: Eighteenth century 'Sonata' bow (Michelle Speller, Vancouver).

Pitch:

A = c. 400 Hz. Known as *ton de chambre*, this was the normal pitch for chamber music in France and elsewhere, and was used from about 1680 to 1750 (and to the 1770s in Berlin).

Acknowledgements

Elysium Ensemble gratefully acknowledges the financial support of the Cameron Foundation (www.cameronfoundation.org).

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RES10136

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Joseph Bodin de Boismortier: Six Sonates, Op. 51
Elysium Ensemble
RES10171

'The playing is very accomplished [...] with clear articulation, neat ornaments and sense of space to the phrasing.'
Early Music Review

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The recording was made in the crystal clear and resonant acoustic of The Salon at the Melbourne Recital Centre, Australia on 16–17 May, 1–2 June and 21 October 2016. The original recording was made in ultra-high resolution DXD (352.8kHz) using Sonodore microphones and preamplifiers and monitored on B&W 802 loudspeakers.

Recording and post-production by Thomas Grubb (www.manomusica.com).

Executive producer: Adam Binks

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