

Georg Philipp Telemann

Twelve Fantasias
for solo flute

SAMI JUNNONEN

Georg Philipp Telemann (1681–1767)

Twelve Fantasias for solo flute, TWV 40:2–13

Sami Junnonen *flute*

Georg Philipp Telemann (1681–1767)

Fantasia No. 1 in A major, TWV 40:2

- 1. Vivace [2:23]
- 2. Allegro [1:10]

Fantasia No. 2 in A minor, TWV 40:3

- 3. Grave [0:56]
- 4. Vivace [1:23]
- 5. Adagio [1:21]
- 6. Allegro [1:48]

Fantasia No. 3 in B minor, TWV 40:4

- 7. Largo – Vivace – Largo – Vivace [2:21]
- 8. Allegro [1:43]

Fantasia No. 4 in B-flat major, TWV 40:5

- 9. Andante [1:23]
- 10. Allegro [1:36]
- 11. Presto [1:16]

Fantasia No. 5 in C major, TWV 40:6

- 12. Presto – Largo – Presto – Dolce [1:19]
- 13. Allegro [1:28]
- 14. Allegro [1:41]

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

- 15. Dolce [3:47]
- 16. Allegro [1:13]
- 17. Spirituoso [1:07]

Fantasia No. 7 in D major, TWV 40:8

- 18. Alla francese [5:09]
- 19. Presto [0:53]

Fantasia No. 8 in E minor, TWV 40:9

- 20. Largo [1:45]
- 21. Spirituoso [1:10]
- 22. Allegro [1:31]

Fantasia No. 9 in E major, TWV 40:10

- 23. Affettuoso [3:24]
- 24. Allegro – Grave [1:25]
- 25. Vivace [1:47]

Fantasia No. 10 in F-sharp minor, TWV 40:11

- 26. A tempo giusto [2:54]
- 27. Presto [1:08]
- 28. Moderato [1:12]

Fantasia No. 11 in G major, TWV 40:12

- 29. Allegro [1:01]
- 30. Adagio – Vivace [1:28]
- 31. Allegro [1:33]

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

- 32. Grave – Allegro – Grave – Allegro – Dolce – Allegro [3:08]
- 33. Presto [2:38]

Total playing time [60:19]



Georg Philipp Telemann by Georg Lichtensteger (1700–1781)

**Georg Philipp Telemann:
Twelve Fantasias for solo flute**

Georg Philipp Telemann was one of the most successful and wealthiest German Baroque composers. He had a bold and seemingly impossible idea: writing a collection of polyphonically conceived solo pieces for flute, even though the flute is a monophonic melody instrument. Scholars estimate that Telemann's Twelve Fantasias for solo flute, TWV 40:2–13 were written between 1727 and 1732. Apparently the composer engraved the copper plates for the sheet music himself, and the first printed edition was published in Hamburg in 1732–1733.

Like many other Baroque composers, Telemann liked to bring together pieces in as many keys as possible. Johann Sebastian Bach, a close friend and colleague of his, is known for his two collections of keyboard pieces in every major and minor key, ascending by semitones: *Das Wohltemperierte Klavier I & II*. Telemann applied a similarly systematic structure in his collection of Fantasias for flute, with the pieces in alphabetical order by key, A to G, major and minor.

The only surviving original copy of the Fantasias is an undated copy now at the

Royal Conservatoire of Brussels in Belgium. The title on its front page is in Italian: *Fantasia per il Violino, senza Basso*, ('Fantasias for violin, without bass [instrument]'). This may have been a deliberate error, since the violin was a far more popular instrument than the flute, and sheet music for violin sold well. However, the way in which the music is written strongly suggests that the pieces were written for the traverso, the wooden eighteenth-century ancestor of the modern concert flute. The music never goes below the range of the traverso, and there are no double stops or arpeggios, unlike in the collection of *Fantasias for solo violin* which Telemann wrote in 1735.

In the aforementioned original copy, Telemann's name is entered modestly by hand in pencil. This has led some scholars to doubt the provenance of the music, but flautist and early music expert Barthold Kuijken has concluded that this must be the collection of flute fantasias that Telemann lists in the biographical composer catalogue published by Johann Mattheson in 1740, *Grundlage einer Ehrenpforte*. Kuijken's conclusion is supported by the fact that it is generally agreed that the Fantasias are written in a style very much typical of Telemann.

In these solo Fantasias, Telemann combines secular and sacred music using a variety of forms. Solemn courtly dances and rhythmic central European country dances engage in dialogue with pieces that are more akin to the serious and strictly polyphonic musical tradition of the Catholic Mass. The illusion of polyphony can be created by the performer through skilful management of tonal colour, dynamics, expressive phrasing and articulation. The best effect can be achieved in a reverberant acoustic where the harmonies traced by the melodic lines linger for a few seconds.

Playing early music on a modern instrument – threat or opportunity?

In the Baroque era, it was commonplace to play any given music on a variety of instruments according to availability and preference, and in view of this it does not seem too much of a *faux pas* to play this music on a modern instrument. Indeed, it is not unreasonable to assume that many Baroque composers would have been inspired by the technical and expressive potential of modern instruments. Yet there are downsides too: the tuning systems used in period-authentic instruments facilitate a scheme where certain keys sound relaxed and harmonious while others sound tense and discordant. This places significant

challenges on a modern instrument that is essentially tuned to equal temperament, where all keys have the same interval ratios. Moreover, the overall pitch standard has tended to rise over the centuries, which also detracts from the actual or perceived authenticity of the music.

Historically informed performances of early music are often seen as widely differing from the technical demands and expressive goals of music written after the eighteenth century. This has created a gulf between the period-instrument camp and modern instruments. The drive to modernise performances of early music was at its strongest before extensive research into the music of Johann Sebastian Bach began just before the Second World War: at that time, an artist's interpretation was considered more important than authenticity.

Even today, early music is typically segregated from other genres of classical music. However, it is slowly beginning to be understood that exploring the aesthetics and performance practices of Baroque music can open up wide perspectives on how to perform music written later. Indeed, the major works written in the eighteenth century can be regarded as the foundation and roadmap for all

subsequent Western classical music.

The instrument played on the present recording is a modern Japanese Muramatsu flute, handcrafted in twenty-four carat gold in the 2000s. Its solid, rounded and mature sound combines old and new as it bends to the stylistic ideals of Baroque music in general and Telemann's language in particular.

© Sami Junnonen 2023
Translation: Jaakko Mäntyjärvi

Sami Junnonen (flute)

Sami Junnonen (b. 1977, Finland) enjoys a varied and successful career as an internationally acclaimed flautist. His virtuosity, musicality, and comfort within a wide and diverse repertoire has led him to collaborate with an impressive mix of celebrated artists, composers and ensembles.

His 2012 debut recital at the Helsinki Music Centre in his native Finland and his 2018 solo debut with the Houston Symphony Orchestra in Texas, USA received outstanding reviews. Junnonen officially represented Finland on its centenary as an independent republic on a tour to Russia in December 2017. The Complete W.A. Mozart Flute Quartets recorded by him with Chamber Domaine and released by Resonus Classics won the Audience Award in The Finnish Album of the Year 2018 promoted by the Finnish Broadcasting Company.

Junnonen records for Resonus Classics, Alba Records, and Siba Records. He has recorded for the Finnish Broadcasting Company, Radio Television Hong Kong, and Radio New Zealand, as well as for the Sony BMG, BR-Klassik, Naxos, and Ondine labels. He has won awards at

and sat on the juries of numerous international competitions and his artistic work has been sponsored by major cultural institutions.

In addition to his artistic career as a flautist, Junnonen has been principal flautist in various orchestras, among them the Iceland Symphony, the Cairo Symphony, the Hong Kong Sinfonietta, the Auckland Philharmonia in New Zealand, and the Royal Northern Sinfonia in the UK. He is the founder and Artistic Director of the Art Town Flute Academy in Pirkanmaa, Finland, has taught flute and chamber music performance both at the University of Auckland in New Zealand and at the Fordham University in New York, USA, and has conducted masterclasses throughout the world.

Sami Junnonen studied at the Sibelius Academy in Finland, the Conservatoire national supérieure musique et danse de Lyon, the Royal Danish Academy of Music, and in various masterclasses. He holds an MMus degree (2008) with Distinction and Special Prize from the Sibelius Academy and plays 24-carat and 14-carat gold flutes handcrafted by the Muramatsu Flute MFG. Co., Ltd.

Translation: Susan Sinisalo



Photography: Esajuhna Posti



Photography: Teemu Källi

More titles from Resonus Classics



Wolfgang Amadeus Mozart: Flute Quartets
Chamber Domäne, Sami Junnonen (flute), Thomas Kemp (violin), Robert Smissen (viola), Richard Harwood (cello)
RES10216

'[...] clean modern flute technique with not too much vibrato; crisp or suave string ensemble according to musical character – all recorded with bright immediacy'
BBC Music Magazine



Johann Joachim Quantz: Flute Concertos
Elysium Ensemble – Greg Dikmans (flute), Lucinda Moon (violin)
RES10252

'Every note's function [is] painstakingly thought through [...] It's true that there's not a lot of recorded competition when it comes to this repertoire, but even if there were I'd wager this would still sit near the top.'
Gramophone

© 2023 Resonus Limited

® 2023 Resonus Limited

Recorded in Ayriel Studios, Westerdale, North Yorkshire on 15–17 February 2022

Producer, engineer & editor: Adam Binks

Recorded at 24-bit/96kHz resolution

Cover image: Leaves of *Spathiphyllum cannifolium* by Nabodin (Shutterstock)

RESONUS LIMITED – UK

info@resonusclassics.com

www.resonusclassics.com

