

## Telemann – 6 Paris Quartets (Sonnerie) [2000]

Written by bluesever

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Quatuor No.1 In D Major / D-Dur / En Ré Majeur 17:45 1-1 I. *Prélude: Vivement* 2:25 1-2  
II. *Tendrement* 2:11 1-3 III. *Vite* 3:14 1-4 IV. *Gaiement* 4:22 1-5 V. *Modérément* 2:18 1-6  
VI. *Vite* 3:10 Quatuor No.2 In A  
Minor / A-Moll / En La Mineur 19:49  
1-7 I. *Allègrement* 2:59 1-8 II. *Flatteusement* 3:46 1-9 III. *Légèrement* 2:15 1-10 IV. *Un  
Peu Vivement* 3:35 1-11 V. *Vite* 1:46 1-12 VI. *Coulant* 5:24  
Quatuor No.3 In G Major / G-Dur / En Sol Majeur 22:58  
1-13 I. *Prélude* 2:32 1-14 II. *Légèrement* 3:32 1-15 III. *Gracieusement* 2:24 1-16 IV. *Vite*  
3:42 1-17 V. *Modéré* 3:42 1-18 VI. *Gai* 1:57 1-19 VII. *Lentement* 4:58  
Quatuor No.4 In B Minor / H-Moll / En Si Mineur 20:35  
2-1 I. *Prélude* 6:27 2-2 II. *Coulant* 2:46 2-3 III. *Gai* 1:29 2-4 IV. *Vite* 1:40 2-5 V. *Triste*  
3:11 2-6 VI. *Menuet* 4:56  
Quatuor No.5 In A Major / A-Dur / En La Majeur 16:52  
2-7 I. *Prélude: Vivement* 2:15 2-8 II. *Gai* 2:20 2-9 III. *Modéré* 4:19 2-10 IV. *Modéré* 3:29  
2-11 V. *Pas Vite* 4:23  
Quatuor No.6 In E Minor / E-Moll / En Mi Mineur 20:03  
2-12 I *Prélude* 4:40 2-13 II *Gai* 3:10 2-14 III *Vite* 1:32 2-15 IV *Gracieusement* 2:50 2-16  
V *Distrait* 3:04 2-17 VI *Modéré* 4:44  
Wilbert Hazelzet - Flute [Flauto Traverso] Sonnerie: Monica Heggett - Violin Sarah  
Cunningham - Viol [Viola Da Gamba] Gary Cooper – Harpsichord (Nos. 1,5) Mitzi Meyerson –  
Harpsichord (Nos. 2,3,4,6)

Six quartets for flute and continuo were composed by Telemann [1681-1767] as early as 1730 in Germany and achieved enough success to be "pirated" and printed in 1736, without his knowledge, by the unscrupulous French publisher Le Clerk. Undaunted, the increasingly popular Telemann "refurbished" the works during a brief sojourn in Paris in 1738, re-titled them the "Nouveaux quatuors en six suites a une flute traversiere, un violon, une basse de viole ou violoncelle et basse," vastly more impressive, and proceeded to publish them himself. The impetus to improve his lot obviously forced the composer to stretch the boundaries of his creative abilities, as well. The six "Paris Quartets," as they have been nicknamed, are pinnacles

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not only of Telemann's oeuvre, but also of the entire Baroque chamber repertoire.

The bi-centennial anniversary in 1967 of Telemann's death, launched by record companies such as Telefunken and Nonesuch, sparked an incredibly overdue renaissance of the composer's neglected output. Music heretofore unheard came before an omnivorous classical public, of which I was one. And such music! Grand productions (Tafelmusik, Water Music, Overtures), glorious concertos for almost every instrumental combination, and a vast assortment of chamber works, most notably the "Paris Quartets."

I would expect that the Quattro Amsterdam two-LP version of these works (with Bruggen, Schroder, Bylsma and Leonhardt) was the introduction for the majority of us, and it was elucidating. These performances, which have since been transferred to a mid-priced "twofer" on Teldec, have remained without competition; that is, until the arrival of this beguiling new bargain set with Hazelzet, Huggett and the ensemble Sonnerie. Did I say, "bargain"? With playing as attuned, charming and intimate as this, and with music as attractive, melodious and seductive, this set is a bonafide steal.

There is no easier, nor alluring way to come to know Telemann's chamber works, than through his endearing, perky, warm and memorable "Paris Quartets." I envy all his or her first hearing.  
--- Melvyn M. Sobel, amazon.com

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