A Tribute to Telemann's Fantasias for flute

The year 2020 will be remembered by all musicians as the year in which everything stopped. Live music has been halted in its tracks and with the Covid-19 virus introducing the necessity for social distancing, ensemble music of any kind is beyond us all. But optimism appears to be on the rise as alternatives to our normal ways of life are found. One simple truth is that solo music making is now a fact of life. And so, with no live concert to look forward to in the immediate future, I find myself naturally drawn back to a volume that has been a source of inspiration to me ever since I was introduced to it aged 16 all those years ago: Georg Philipp Telemann's *12 Fantasias for solo flute*.

These short, two-page works for solo flute can easily be played on any treble wind instrument and, as an oboist, I have long since ceased to worry about stealing them from my flute playing friends - after all they fit perfectly on the oboe and surely we can all share these mini-masterpieces. They are the greatest studies ever written, they are wind players' answers to the Bach cello suites, they are musical gems, technical gymnasiums, tonal guides and imaginative playgrounds.

In fact, these works have travelled with me as treasured companions on tours, trips and holidays over the years - a perfect way to test my playing and musicianship (not to mention my reed) in all circumstances. In addition to performing them, I have played them tentatively in hotel rooms when on tour, in the hope that my colleagues in the rooms next door will forgive me because the music is so good. I have played them on holidays in the same hope that I won't madden the rest of the family, usually banishing myself to the furthest possible spot: an attic, an outhouse or in the garden. They have been played overlooking Hong Kong Harbour and New York's Central Park, on the volcanic island of Stromboli and the cooler Scottish island of Skye, they have been played in airports (try Gate E3 at Schiphol, the acoustic is great), they have been played with views of beaches in hot and cold climates, they have been played in shorts, swimming trunks and pyjamas as well as black tie before departing for the concert. And, of course, they have been played endlessly at home and in conservatoire practice rooms. And I have shared them with generations of students. They are instructional and pleasurable in equal proportion and so here I am recommending them to all as a perfect way for anyone to use the down-time and seize the opportunity.

This is, therefore, a personal tribute to these Fantasias but one that I hope can trigger a wider conversation about them. I hope that this will connect the playing and research that has been done to date, but also encourage further investigation into these works and more advocates of all they have to offer.

First publication

The only surviving copy of the first edition of the Fantasias is in the Library of the Royal Conservatoire in Brussels.[1] It is confusing in being entitled *Fantasie per Il Violino senza Basso,* having no date on it and Telemann's name written in pencil only. There are therefore doubts about the authorship of the work and about its instrumentation, but the evidence that attributes the Fantasias to Telemann and to the flute is compelling.

Barthold Kuijken argues that, despite their attribution for the violin, these Fantasias must be the set of fantasias for the transverse flute that Telemann mentions in his autobiography.[2] This was published in 1740 in his *Grundlage einer Ehrenpforte* by Johann Mattheson but the exact date of publication of the Fantasias is unclear.[3] The first edition was published in Hamburg where Telemann had been working as Kantor of the Johanneum since 1721, a pointer to this composer. Acknowledging inconsistencies in Mattheson's chronology, the first modern edition by Günter Hausswald suggests the date of publication as 1732, but Kuijken proposes that the poor quality of the engraving would suggest a date before 1728 when the composer moved to using copper and later pewter plates of a higher quality.[4] More recently, and in the light of Steven Zohn's work on Telemann's chronology, Kota Sato has clarified the publication date of the Fantasias as 1731.[5]

Another pointer to Telemann is the style of the writing, being lighter and more modern, for example, than that of his great contemporary, J.S. Bach. As Steven Zohn points out in his extensive study on the composer, Telemann was a master of composition using the *'Mixed Taste'* ('*vermischter Geschmack'*) combining Italian, French, German and other styles, uniting the 'Lullists' and 'Corellists' in a forward-looking approach that created music for all the known world.[6] In these Fantasias, the *Mixed Taste* is discernable in works that contain Italian, French and 'rustic' dances, a French Overture and fugal movements that owe much to the German tradition.

---

[1] G.P. Telemann (attrib.), *Fantasie per il Violino senza Basso* (Royal Conservatoire Brussels, littera T 5823. W).

[2] Barthold Kuijken, 1987. Introduction to *Telemann, 12 Fantasias for Flute, TWV 40:2-13* (Musica Rara).

[3] Johann Mattheson, 1740. *Grundlage einer Ehrenpforte* (Hamburg). Reprinted Kassel: Bärenreiter, 1969.

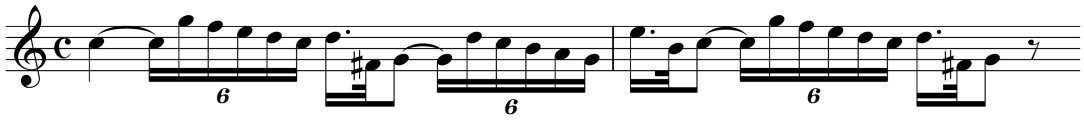
[4] Günter Hausswald, 1955 'Chamber Music without Basso continuo I' in: *G.Ph. Telemann, Musicalische Werke, Band VI* (Bärenreiter BA 2965).

[5] Kota Sato, 'Telemanns Notenstich und die Chronologie seiner Werke', in Carsten Lange and Brit Reipsch (eds.), *Vom Umgang mit Telemanns Werk einst und jetzt: Telemannrezeption in drei Jahrhunderten: Bericht über die Internationale Wissenschaftliche Konferenz, Magdeburg, 15. und 16. März 2012, anlässlich der 21. Magdeburger Telemann-Festtage* (Hildesheim: Olms, 2017), 58–66.

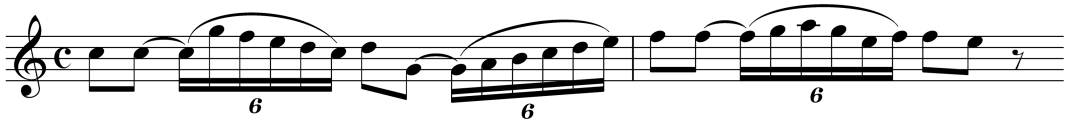
[6] Steven Zohn, 2008. 'Acquiring a Mixed Taste' in *Music for a Mixed Taste* (Oxford), p13ff.

In addition, movements within these Fantasias can be compared with other movements known to be by Telemann. For example, the second *Adagio* movement of the second Fantasia bears a striking similarity with the third *Andante* movement of the A minor oboe sonata:

Ex. 1 *Fantasia II*, **Adagio**

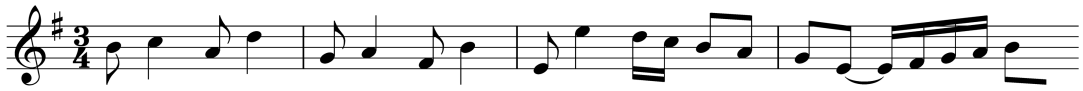


Ex. 2 *A minor Sonata*, **Andante**

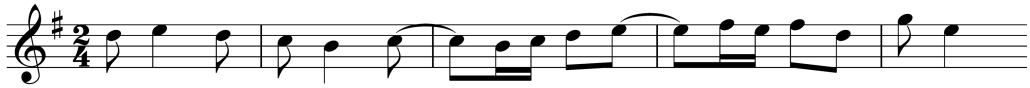


Telemann's fingerprints can also be seen when we compare the last movement of the E minor Fantasia with that of Aria 3 in his G major Partita, both movements where cross-rhythmic play reveals the composer's sense of wit and fun:

Ex. 3 *Fantasia VIII*, **Allegro**



Ex. 4 *Partita 2*, **Vivace**



Telemann's first edition is generally clear and playable but there are a number of misprints and anomalies that are discussed and corrected by Barthold Kuijken in his edition, although many of these are already corrected by Hausswald in his edition of 1955. Kuijken's edition contains facsimiles of the original engravings and it is well-worth looking at these to see Telemann's own corrections on the engravings. More significantly, a question mark relating to the unfinished second bar of the *Adagio* in Fantasia No. XI gives us scope to decide our own solutions as discussed below.

More recently, a number of other editions have been published including the Amadeus edition edited by Peter Reidemeister which also contains good quality facsimiles.[7] These urtext editions are definitive but of course require the player to make her/his own decisions on phrasing. More recently, Paul Edmund-Davies' edition for Buxhall Mayhew provides a very useful choice in relation to the urtext editions.[8]

---

[7] G.P. Telemann, 1992. *Zwölf Fantasien für Flöte,* ed. Peter Reidemeister (Amadeus).

[8] George Philip Telemann, 2002. *Twelve Fantasias for Flute,* ed. Paul Edmund-Davies (Kevin Mayhew).

Editions for alto recorder (*alt blockflöte*), accepting the convention of transposing the Fantasias up a minor third, are published by Schott (Hans Martin Linde, 1962) and Leduc (J.C. Veilchen) amongst others.

There are many more editions available for a variety of instruments including a well-presented set for trumpet by Jay Lichtman.[9] Here, editorial directions depart from Telemann's urtext for practical reasons and offer interesting insights on how the trumpet can bring this music to life.

Instrumentation

That these Fantasias were intended for the baroque flute is backed up by a number of factors. Firstly, the range of the works from d' to e''' cover the exact range of the baroque one-keyed flauto traverso, from its lowest note to its highest comfortable note. Secondly, the idiomatic writing suited to a flute with big leaps and athletic arpeggios and the lack of any double stops as would be typical of unaccompanied violin music would indicate that the composer must have intended the baroque transverse flute. Telemann's own 12 Fantasias for violin (1735) are full of such double-stopping. And finally, as Kuijken points out, the composer does not indicate a transposition sign (the French violin clef) for the recorder as he does in *Der Getreue Music-Meister.*

However, the fact that the first edition is published as a violin work is a possible example of a broadminded view on instrumentation at that time. Many of Telemann's works are designated for one instrument *or* another, as though it was common practice for music to be played in a number of different formats. Wind instruments (especially flute and oboe) were favourites in this respect.

Thus, Telemann fully understood the different qualities of each instrument and wrote extensively for wind instruments. It is worth noting here that of the forty-seven concerti the composer wrote, eleven were for the flute, eight for the oboe, two for the recorder and one each for horn and trumpet. He also wrote concerti involving wind instruments for 2, 3, 4 and 6 instruments, sonatas for flute, oboe and recorder, duo sonatas, canons, and other smaller pieces many of them in collections such as his *Der Getreue Music-Meister* (1728-9), *Tafel Musik* (1733), and *Essercizicii Musici* (1739/40). The list is impressive but we must also not forget Telemann's use of wind instruments in his orchestral music and especially the obbligati in his Passions.

For the purposes of this article therefore, it is reasonable for recorder players and oboists to play Telemann's flute Fantasias and to feel a sense of authenticity in doing so. That said, an awareness that these works do not include low C, that the high e''' would not have been the composer's intention for oboe (can anyone find such a note in his oboe writing?) and that there are distinct differences of tone and articulation between the three instruments,

[9] George Philip Telemann, 2000. *Twelve Fantasias,* ed. for solo trumpet, Jay Lichtman (Hartford).

both baroque and modern, would seem to be important factors to take into consideration. In addition, the alto recorder, pitched in F, normally plays these works transposed up a minor third in the range f' - g''' as opposed to the transverse flute's range of d' - e'''.

These things said and as with all great music, the Fantasias work well on a variety of instruments and we should be happy to include the recorder, the oboe, the soprano saxophone and even the bassoon in today's performances of this great cycle.

Music for a solo instrument

The idea of writing for a solo instrument was not a new one. In the late 1720s, there was already a long tradition of unaccompanied works especially for violin or viola da gamba that Telemann might have been inspired by in writing his Fantasias for violin[10] and gamba.[11] J.S. Bach preceded Telemann's solo writing of the 1730s with many of his partitas and sonatas for the violin (written between 1719 and 1731), his *Partita in A minor* for flute (probably written before 1724) and his cello suites (written before 1724). Earlier still, Jacob van Eyck's recorder solos in the 17th century and Jacques Hotteterre's works for the transverse flute (1708 and 1719) had firmly established the beauty of such solo forms. But nonetheless, Telemann's achievement with his Fantasias is remarkable. They are ambitious in scope, they cover a wide range of styles and techniques and they seem to represent his answer to Bach's monumental works. They are, therefore, ground-breaking in their ambition.

Despite tracing the history of the Fantasias in published form, how these works fared in performance since the 18th century is more intangible. Dennis Dorwick's overview of the history of the music of Telemann in Australia, traces its development in Europe in the early 20th century.[12] Dorwick cites the work of Romain Rolland (*Telemann, A Forgotten Master*) and the contributions of Arnold Dolmetsch, Thurston Dart and Walter Bergman amongst others in the re-emergence of Telemann's music in modern times.[13] But it is not until the beginning of the modern Early Music revolution in the 1960s that the Fantasias began to make their presence truly felt. It is significant to note that performances on the recorder can be traced back at least as far as those on the transverse flute and certainly to the 1950s. The performance history of these works is an area for more exploration.

The Fantasias

Telemann learned the flute from an early age and his intimate understanding of the flute and the art of blowing a wind instrument is apparent throughout

---

[10] G.P. Telemann, 1735. *12 Fantasias for violin* (Hamburg).
[11] G.P. Telemann, 1735. *12 Fantasias for viola da gamba* (Hamburg).
[12] Dennis Dorwick, 2017. MMus dissertation (University of Sydney).
[13] Romain Rolland, 1959. 'Telemann, A Forgotten Master' in *Romain Rolland's Essays on Music,* ed. David Ewen. (New York: Dover), pp. 121-144.

these works.[14] In setting out his twelve Fantasias, as Rachel Brown describes, the composer appears to be introducing us to the flute in easy stages, note by note.[15] Beginning with A, played with two fingers perhaps selected by Telemann as his most stable starting point, he follows a scheme that works stepwise through the keys from A to G, taking care to introduce us to both major and minor modes en route, six majors and six minors:

A; a; b; B♭; C; d; D; e; E; f♯; G; g.

The omission of the single flat key of F major should be noted here. Other keys that Telemann often used and missing from these Fantasias include Eb major (e.g. his *Flute Sonata in E♭*), C minor (e.g. his C minor *Oboe Concerto* and his *Trio Sonata* for recorder and oboe) and F minor (e.g. his F minor Sonata for two flutes). The only explanation for these keys being omitted from this set of Fantasias is that the composer sought to write mainly for the open-fingered key notes of the instrument. In addition, the flat keys on the flauto traverso are much harder to project and Telemann may have deliberately avoided F major as being a less-favoured key for players. Alternatively, there could be a more mundane reason such as not having enough time or space to include more keys. It would be true to say that to cover all 24 keys in a way that Bach achieved in *The Well-Tempered Clavier* would have been unthinkable for the transverse flute in the 1720s.

The grouping of the Fantasias is interesting in that the pattern of a major followed by a minor key is only broken by Fantasias III and IV. One explanation for this anomaly is that Telemann could have wanted to emphasise the important step from A to B (a tone) before introducing us to B♭ followed by another tone to C. This thought endorses the idea that these works were didactic in training players in flute technique.

Despite this apparent pairing of fantasias, the placing of the powerful D major Overture - Fantasia as No. VII, divides the works into two groups of six fantasias which in turn can be seen to be divided themselves into groups of three:

Major-minor-minor; Major-major-minor; Major-minor-major; Minor-major-minor.

Range

The Fantasias fit the range of the 18th Century flauto traverso exactly (d' - e''') and Telemann sets out his works to explore this range. Johann Joachim Quantz gives fingerings up to a''' in his treatise *On Playing the Flute,* but

[14] George Philip Telemann, *Autobiography* tr. Thomas Braatz, 2009, p. 1.
[15] Rachel Brown, 2008. *Telemann's Fantasias, a feat of ingenuity and inspiration.* (rachelbrownflute.com).

refers to e''' as the 'highest usable note'.[16] He also explains that attempts to add a low c' to the instrument had so far been harmful to the intonation.[17] In presenting his Fantasias to cover this range, Telemann appears to have an educational aim in mind. However, this is no tutor book that begins with just a few notes in a progressional way, but rather a set a works that ensures that the player covers the entire range of the instrument and all the notes within it.

Thus, the first Fantasia ensures that A major is thoroughly explored from the key note down to low d' and up to high d'''. It is worth noting, though, that Telemann holds back the instrument's two top notes (d♯''' and e''') until Fantasia VI for E''' and Fantasia IX for d♯''' in a way that contributes to some feeling of progressional difficulty in the cycle. In Fantasia VIII, too, the exploration of chromatics gives us the impression the composer is making sure that all intervals and technical demands are covered where chromatics are relatively sparse earlier in the cycle.

Style

It is clear from Telemann's enormous output of works that he wrote for everyone: professionals (*Kenner*), amateurs (*Liebhaber)*, young people, soloists, ensemble players, in short for all of us. In his wind repertoire alone we have works that demand considerable technical command (concerti, Tafel Musik) as well as works written to encourage (Kleine Kammermusik)[18] and to instruct (Methodische Sonaten).[19] The Fantasias for flute seem to combine all purposes in being endlessly fascinating for the greatest of players whilst also being achievable by all. They are private works designed to be practised but also capable of being made public. But be warned, these slight works are not easy and anyone planning to schedule a performance should be ready for a test in stamina, in technique and in musical judgement!

In terms of style, the Fantasias combine the traditions of baroque music with the fast-emerging lightness of the *Galant* style. In his Epilogue to the first modern edition, Günter Hausswald finds them to be 'a faithful reflection of the age. Delight in playing, freedom in the form, in the time and in the key structure emphasise the improvisatory character of the works.....With regard to melody, Baroque *Pathos* alternate with rococo-like delicacy'.

Steven Zohn makes another important point that, where Telemann is able to depict complex emotions in his vocal music by uniting text and music, his instrumental music tends to use natural phenomena (echoes, bird calls, dancing, sighing) as a starting point to depicting character.[20] But this does not

---

[16] Johann Joachim Quantz, 1752. *On Playing the Flute,* ed. E.R. Reilly (Faber & Faber, 1966), IV, §20, p.57.
[17] Ibid., I, §16, p.34.
[18] G.P. Telemann, 1965. *Die Kleine Kammermusik* (Bärenreiter, *Hortus Musicus 47*).h
[19] G.P. Telemann, 1955. *Zwölf Methodische Sonaten* (Bärenreiter, BA 2951).
[20] Steven Zohn, 2008. 'Telemann's Mimetic Art' in *Music for a Mixed Taste* (Oxford), p. 65ff.

mean the performer has only such mimetic effects to deal with. The slow movements of the Fantasias especially have the feel of being 'wordless arias'.

The custom of the day, that all music was governed by the principles of Rhetoric and *Affekt* portraying its own character, is licence enough to us performers to seek the right emotional response to this wonderful music, just as a singer would do.[21] In the 18th century music was seen as evoking a wide range of moods from happiness and joy to sadness and tenderness, from amorousness to anger, from pride to humility. The Fantasias are highly suggestible works in these terms.

Forms

Because of this all-embracing approach to composition, Telemann's Fantasias are varied in structure and form and demonstrate that, even in a work for solo flute, the composer sets out to show a complete understanding of music and style. Fantasias since the Renaissance were, by general recognition, freely composed in structure and here Telemann appears to use the title in order to give himself enough freedom to demonstrate aspects of technique and style that he sees as important. The table set out below, is a suggested scheme of the forms he used, influenced by the views of Sigrid Eppinger.[22] It also includes observations made by Barthold Kuijken, Rachel Brown, Steven Zohn, Kyoung Joo Min, Antonio da Silva and others all of whom have written about the Fantasias. But it does not seek to be definitive, rather to offer suggestions on Telemann's intriguing approach to structure.

As we would expect, many of the movements are freely composed and very much in keeping with the idea of 'fantasy'. But the composer uses musical forms to give the works shape and organisation. In terms of overall structure, the Fantasias have two, three or four movements some of which follow the template of either a *Sonata da Chiesa* or Church Sonata (in four movements) or a Solo Sonata (in three movements).[23] Seven of the set are structured in such sonata forms. Fantasia No. VII is without doubt based on a French *Ouverture*, a form of which Telemann was a complete master, incorporating a slow duple or quadruple introduction, a fast triple metre and often a fugal movement followed by one or more dances. Sigrid Eppinger argues that Fantasia IX is also a French Ouverture though it is recorded here as a Church Sonata-type.

Of the remaining Fantasias the free approach of the first main movements (in Fantasias I, III, V, XI, and XII) seem to indicate their own fantasia-like forms. Steven Zohn likens these to the alternative form of *Capriccio* that J.S. Bach used for his eponymous work on the departure of his beloved flute-playing

---

[21] Johann Mattheson, 1739. *Der vollkommene Capellmeister* (Hamburg: Christian Herold), tr. Christian C. Harris, 1981 (Ann Arbor: UMI Research Press).
[22] Sigrid Eppinger, 1984. *Georg Philipp Telemann, 12 Fantasien für Flöte solo* (TIBIA 9/2-3).
[23] Sigrid Eppinger, 1984. *Georg Philipp Telemann, 12 Fantasien für Flöte solo* (TIBIA 9/2-3).

brother and that Telemann used in his own Capriccio in *Der getreue Music-Meister.*[24]

However we describe these freely written movements, it is important to note that Telemann moves from slow to quick tempi with ease as though to change thought and character. He likes to repeat short sections usually in different keys (Fantasias III, V and XII for example) which offer plenty of scope to the performer for dynamic and ornamental variation.

Tempi and time signatures

To back up the idea that this set of Fantasias is in part a set of studies, it is interesting to note that Telemann uses a very wide range of tempo indications and time signatures. Of course, the choice of different kinds of movement and dances dictates this range but the twelve individual works show us that Telemann has taken care to cover as wide a choice as possible.

From the forty tempo indications (excluding repeated ones within a movement), *Allegro* is predominant with thirteen, whilst *Vivace* and *Presto* have five each and *Spirituoso* has two. The slower tempi are more specially chosen with three for *Adagio*, three for *Grave* and three for *Largo*, two for *Dolce* and one each of *Andante*, *Affettuoso*, *A tempo giusto* and *Moderato*. The *Alla Francese* first movement is not included but would most likely carry the tempo markings of *Maestoso* followed by an *Allegro*, but these are not indicated.

Of the thirty-three different time signatures, Common Time is the most used with twelve (noting that Telemann never uses split C time although some of these movements could be interpreted thus). 3/4 time has seven movements, 3/2 and 3/8 have four each and 2/4 has two. There are two movements in 6/8, and one each in 9/8 and 12/8.

Thus, the Fantasias offer a comprehensive range of speeds and time signatures including quadruple, triple and duple time and a nice mix of simple and compound signatures.

[24] Steven Zohn, 2008. 'The Fantastic Style' in *Music for a Mixed Taste* (Oxford), p. 428.

Fantasia	Structure	Movement and key	Form	Comment
Fantasia I	Fantasia + dance	i Vivace A ii Allegro A	Toccata-Fugue Passepied	Capriccio?
Fantasia II	Church sonata	i Grave a ii Vivace a iii Adagio C iv Allegro a	Prelude Fugue Aria Bourrée	
Fantasia III	Fantasia + dance	i Largo b vivace b largo D/e vivace e/b ii Allegro b	Prelude Fugato Gigue	Capriccio?
Fantasia IV	Solo sonata	i Andante B♭ ii Allegro B♭ iii Presto B♭	Aria Polonaise Tambourin?	 Air?
Fantasia V	Fantasia + dances	i Presto - C largo - C presto - G largo - G ii Allegro C iii Allegro C	Toccata - Sarabande Chaconne Canarie	Capriccio?
Fantasia VI	Solo sonata	i Dolce d ii Allegro d iii Spirituoso d	Aria Fugue Rondeau	 Hornpipe?
Fantasia VII	French Ouverture	i Alla Francese - D allegro D ii Presto	Introduction Fugue Bourrée	
Fantasia VIII	Solo sonata	i Largo e ii Spirituoso e iii Allegro e	Allemande Gigue (fugue) Polonaise	 Passepied?
Fantasia IX	Church sonata	i Affettuoso E ii Allegro E iii Grave B iv Vivace E	Sarabande Fugato Sarabande Bourrée	 Rigaudon?
Fantasia X	Solo sonata	i A tempo f♯ giusto ii Presto f♯ iii Moderato f♯	Corrente Fugue Minuet	 Gavotte
Fantasia XI	Fantasia + dance	i Allegro G ii Adagio G Vivace G iii Allegro G	Toccata Prelude Fugue Gigue	
Fantasia XII	Fantasia + dance	i Grave - g allegro - g grave-all. d dolce-all. g ii Presto g	Capriccio Bourrée	 Polish - rustic?

Articulation and Phrasing

Telemann's original edition, a facsimile of which appears in Barthold Kuijken's edition and Peter Reidemeister's edition, includes few slurs or other articulation marks.[25] This is very much in keeping with the traditions of the era where performers were required to make their own articulation decisions. Much has been written on this subject in general and, in terms of these Fantasias, observations on articulation have been made in a number of publications notably by Barthold Kuijken, Rachel Brown, Steven Zohn and Antonio da Silva.[26] The use of different tonguings (*di, ti, ti-ri, di-ri, ti-dl, di-dl* etc.) as expounded so famously by Johann Joachim Quantz is central to any flautist's interpretation of baroque music and offers a feast of experimentation here.[27]

For oboists, the practice of playing with paired tonguings using *tu* and *ru* or *du* was widely used in the 17th and 18th centuries and often linked with the practice of playing *notes inégales* in both 'pointed' pairs (*'Humpty-Dumpty'*) and 'Lombardic' or 'Scotch Snap' (*'Hubble, bubble'*) rhythms.[28] This is something that all of us must take account of when playing this repertoire. In practical terms and on a modern oboe, the judicious use of slurs as well as the tongue is most common but experimentation is to be encouraged to bring out the true character of the music.

In addition to articulation, phrasing is paramount to effective performance of baroque music and this is especially the case in relation to such unaccompanied music as these Fantasias. Comparisons with the vocal music of the period will reveal the close connection between word setting and the shapes of musical phrases generally.

The principle of the *hierarchy of the bar* as set out by Nikolaus Harnoncourt, is an important element of performance practice and essential to the effective realisation of these Fantasias.[29] In a 4/4 bar, for example, that the first beat is more important than the third which is more important than beats two and four is a rule that can be applied and broken according to other factors relating to dance metres or to set text. In addition, groups of bars are subject to hierarchy principles as well: in a four-bar 'sentence', one and three tend to be more stressed than two and four. And Minuets, for example, follow a two-bar pattern:

---

[25] G.P. Telemann, 1992. *12 Fantasien für Flöte solo*, ed. Peter Reidemeister (Amadeus).

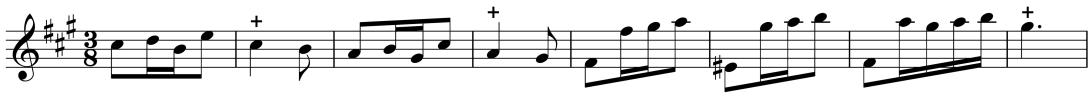
[26] Antonio da Silva, 2012. *A Performance Guide to Three of Telemann's Fantasias for solo flute* (University of Alabama).

[27] Johann Joachim Quantz, 1752. 'On the Use of the Tongue in Blowing upon the Flute' in *On Playing the Flute,* ed. Edward Reilly (Faber and Faber, 1966), VI, pp. 71ff.

[28] Geoffrey Burgess and Bruce Haynes, 2004. *The Oboe* (Yale University Press), pp. 56 - 57.

[29] Nikolaus Harnoncourt, 1995. *Baroque Music Today: Music as Speech* (Timber Press).

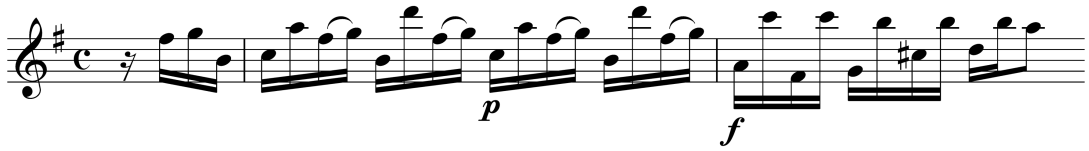
Ex. 5 *Fantasia X*, **Moderato**, bars 1-8



Dynamics

Telemann makes some dynamic markings but they are few in number. He offers us a *piano* when he wants the effect of an echo (Fantasia I, first movement, bars 27 - 31; Fantasia II, second movement, bar 16; Fantasia IV, last movement, bar 5) and he puts a *forte* when he wants that dynamic re-established. He marks *dolce* in Fantasia V for the extended arioso of the first movement and this surely implies playing softly. In some places repeated phrases are marked p. to create a sense of light and shade:

Ex. 6 *Fantasia VIII*, **Largo**, bars 3-5



But in many Fantasias there are no dynamic markings and it is therefore incumbent on the player to make the necessary dynamic and tonal contrasts. Dynamic levels are discussed by Quantz in *On Playing the Flute* where he provides a footnote to emphasise the nuances that can be applied to both piano and forte: *mezzo* (half), *poco* (little), *meno* (less), *piú* (more) and *assai* (very).[30]

In his treatise of 1791, *The Virtuoso Flute-Player,* Johann Georg Tromlitz goes into greater detail in describing 'the alternation of strength and weakness' in playing and, in addition to Quantz's levels of dynamic, discusses the use of *crescendi* and *decrescendi* as 'discretionary ornaments' in performance.[31] Tromlitz goes on to suggest that 'The other degrees lying between these are *nuances* which can really only be decided by feeling'. He adds: 'In performance one should seek out the places where these alternations or shadings have the greatest effect, and one will find the right way. That everyone feels differently can be proven by having a few people play the same piece, and each one will perform it differently.'

Tromlitz's views remain true to this day as we shall see.

---

[30] Johann Joachim Quantz, 1752. *On Playing the Flute,* ed. E.R. Reilly (Faber & Faber, 1966), XVII, §19, p.274.

[31] Johann Georg Tromlitz, 1791. *The Virtuoso Flute-Player,* ed. Ardal Powell (Cambridge, 1991), 10, §27-28, pp.231-234.

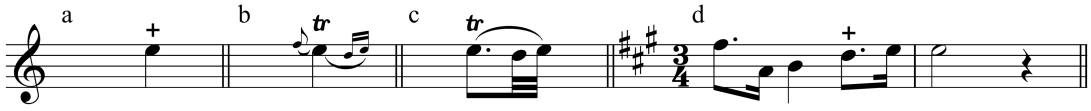
Ornamentation

As we can see from Telemann's Method Sonatas (see footnote 11), scope for ornamentation in the Fantasias is considerable. The presence of so many repeats in the dances cries out for some kind of variation to the text and so we should make the most of the opportunities given. However we should always be reminded to balance embellishment with simplicity as Quantz so eloquently sets out:

> Hence it is apparent that embellishments may both improve a piece where it is necessary, and mar it if used inappropriately. Those who wish to display good taste but do not possess it are the first to fall into this error. Because of their lack of sensitivity they are unable to deal with a simple melody. They are, so to speak, bored with noble simplicity. Those who would avoid such blunders should early accustom themselves to singing and playing neither too simply nor too colourfully, always mixing simplicity with brilliance. The little embellishments should be used like seasoning at a meal; if the prevailing sentiment is taken as the guiding principle, propriety will be maintained, and one passion will never be transformed into another.[32]

So it is perfectly possible to play the Fantasias with few ornaments, but arriving at the right balance requires investigating the ornaments that can be used. Of the many ornaments available, detailed sources of advice come from both Quantz and Tromlitz. In the Fantasias, the trill (marked by Telemann with the sign +, Ex. 7a), is the commonest, always to be played on the beat, from the upper note appoggiatura that precedes it and, according to Quantz and Tromlitz, with a *termination* usually of two notes (Ex. 7b).[33] As can be seen in a number of the Fantasias (e.g. the Adagio of Fantasia I, 4 - 7), the termination can be already written out as explained by Quantz (Ex. 7c). In addition to the two-note termination of a trill, a single-note can be used especially in cadences as exemplified by the end of the first movement of Fantasia IX (Ex. 7d).

Ex. 7 Trills



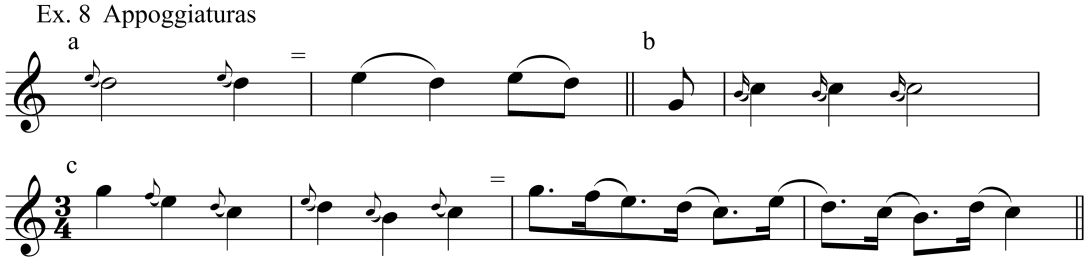
Quantz and Tromlitz give important space to the appoggiatura and its many forms including upper-note, lower-note, long and short. There is much variation of opinion on appoggiaturas, but the general rule, that the small appoggiatura note should be on the beat and last half the length of the note to which it belongs is a start (Ex. 8a). However, there are occasions when the appoggiatura should be shorter such as if marked by a semiquaver (Ex. 8b) and passing appoggiaturas can be before the beat in descending passages (Ex. 8c):

---

[32] J.J. Quantz, 1752. *On Playing the Flute,* ed. E.R. Reilly (Faber & Faber, 1966), pp. 99-100.

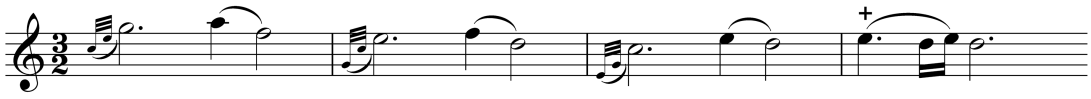
[33] Ibid: Chapter IX, 'Of Shakes', p101ff.

Ex. 8 Appoggiaturas



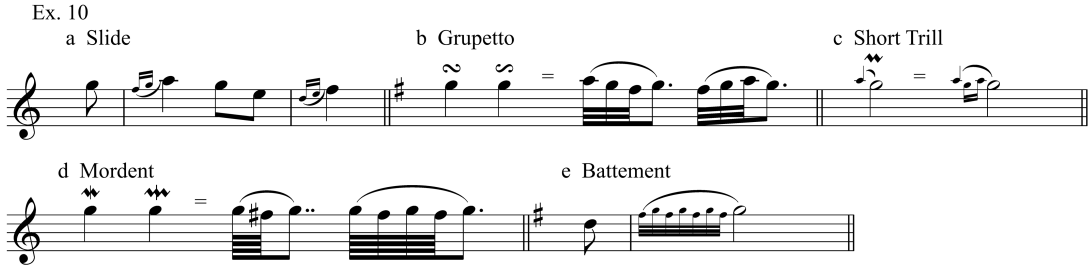
Note should be made of the chord-like double appoggiaturas that Telemann uses too as though to imitate the playing of a stringed instrument for instance in the opening of Fantasia V:

Ex. 9 *Fantasia V*, **Presto - Largo**, bars 5-8



Other ornaments according to Tromlitz include the *flattement* (a same-note trill) , the *slide* (Ex. 10a), the *gruppetto* or turn (Ex. 10b), the short trill (Ex. 10c), the mordent or *pincé* (Ex. 10d), the *battement* (Ex. 10e) and the *glide* or glissando between two notes that came into vogue towards the end of the 18th century.[34]

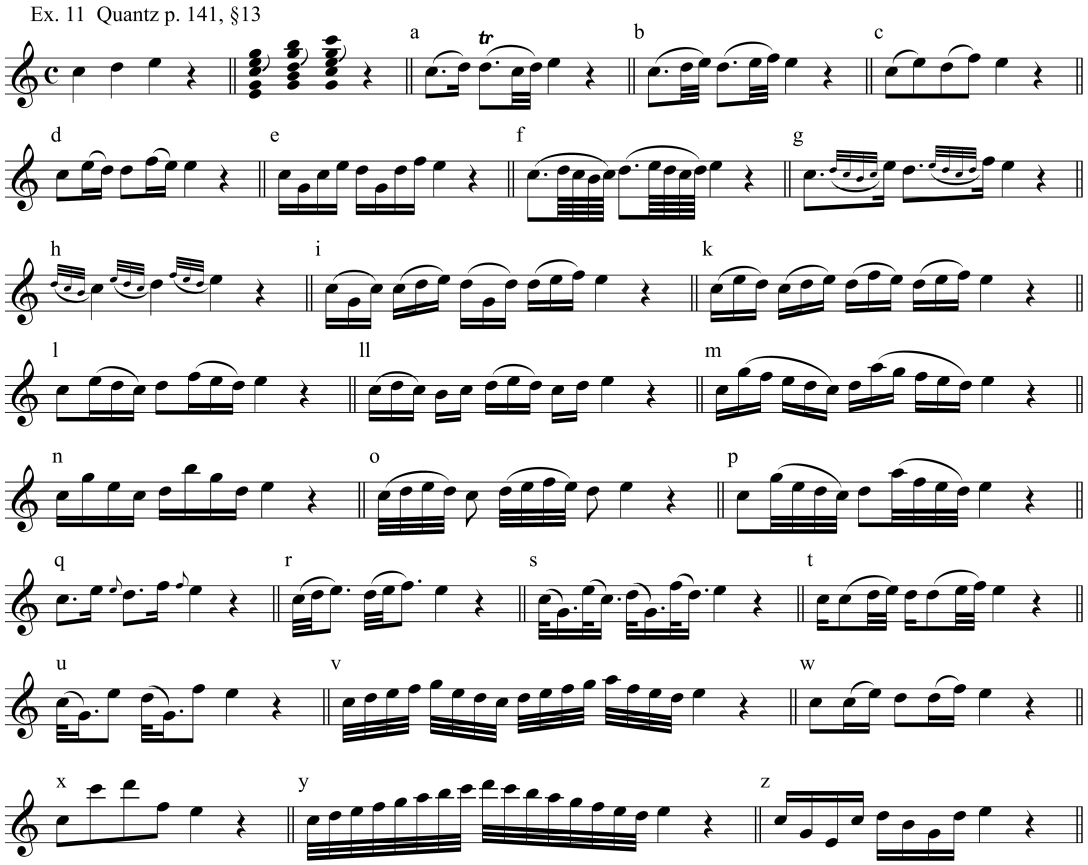
Ex. 10



And finally, much can be done with what Quantz calls 'Extempore Variations on Simple Intervals'.[35] This involves filling in the gaps between and around intervals with careful understanding of the harmony. Telemann's own examples can be found in this Method Sonatas but Quantz's tables of examples can spur us to some effective and stylish ideas. To show the richness of his ingenuity, Quantz's suggestions for a simple three note sequence are reproduced in full, though note should be taken that only (a), (h), (s), (t) and (u) work if the bass line has melodic notes ascending or descending. The reader is advised to acquaint themselves with the rules of thorough-bass:

[34] Johann Georg Tromlitz, 1791. 'The ornaments' in *The Virtuoso Flute-Player,* ed. Ardal Powell (Cambridge, 1991), X, p.212ff.

[35] J.J. Quantz, 1752. 'Of Extempore Variations on Simple Intervals' in *On Playing the Flute,* ed. E.R. Reilly (Faber & Faber, 1966), XIII, p.136ff.



Playing and performing the Fantasias

So far, we have discussed the Fantasias in looking at what Telemann wrote (the score) and how we might make sense of this. We have also looked at why he might have written this work, with the conclusion that the joint purposes of providing top players with show pieces, giving amateurs delightful works to play and instructing less experienced players on how to play make the works very special. But the Fantasias present us with another side of the composer which demands even more effort from us: Telemann's imagination. In the Fantasias, the composer seems to be urging us to go beyond the notes and to evoke pictures and feelings: he is providing us with a framework to let go and make these pieces our own.

So, I here set out my stall, that my lifelong fascination with these works is firstly to get as close to understanding the rules by which the composer worked in the prevailing styles of the day but more importantly to portray what the composer pictured and felt as he composed this music. Combining both of these aims is the task in hand and a challenge for us all. So for me, Fantasia I explores the natural phenomenon of the echo and the sheer delight in playing with it. The opening of Fantasia VII evokes the grandness of the 18th century orchestra and of the French Court. And the *Bourrée* in Fantasia XII evokes the world of birdsong and the feelings that hearing birds calling to each other brings to us. The dances are not only miniatures of their forms but also make us imagine the grace, the energy and the delight in dancing them. They are distillations of the dances that we are asked to bring to life. There are slow

movements (I/ii, IV/i, VI/i, VIII/i and especially X/i) that invoke an emotion or *affekt* that we performers need to find. And many of the fast sections (II/iii, III/ii, IV/iii, V/i and so on) ask us not only to display brilliance and virtuosity but to imagine what character this virtuosity will take.

In playing these works, there is also the matter of tonality. It is beyond the scope of this discussion to fully explore the 18th century beliefs about tonality and the character of music (the principles of *Rhetoric* and *Affekt*) but, because Telemann has chosen a scheme of keys, it is important to consider how the composer might have viewed these keys in relation to the instrument he was writing for. In short, whilst some keys were known to suggest character or *Affekt* in their own right (partly because of the tuning systems of the day), the physical 'feel' of a key on the transverse flute (or oboe) is worthy of discussion. For example, on both the flute and the oboe, the note D with six holes covered, means that the whole instrument resonates whilst the note B, with only one hole covered has a totally different 'feel'.

The 18th century flauto traverso was a tapering instrument with different sized tone holes. The instrument therefore produced an uneven scale with notes of different characters or colours. In general, the notes of the sharp keys were stronger and brighter than those of the flat keys which tended to use more 'fork' fingerings. The baroque oboe, too, was subject to such variation of quality of tone and thus different keys could take on very different characters or moods. Baroque oboist, Gail Hennessy, assesses the differences between flute and oboe:

> The physical feel of the instruments do make a difference to the character communicated by different tonalities, But there are differences in fingerings between the traverso and the baroque oboe due to their different bores and acoustics, so the two instruments actually favour different tonalities. Telemann would have been aware of the different characters of the tonalities as when played on traverso, and would have had that in mind when writing the Fantasias. When played on oboe, some of the tonalities may have a similar characteristic to traverso, but others will feel quite different.
>
> F♯ on traverso is a very straightforward note, fingered as a modern oboe. The mid-range c♯' on the flute is all holes open, so it is just as easy to go from c♯'' to d♯'' as it is to go from c' to d', and g♯ is a simple cross-fingering, so E major is quite approachable. D Major and B minor are the most favoured keys for early flute repertoire.
>
> On the baroque oboe, the flute fingering for f♯' is too flat, so we have the double-hole, and a more complicated fingering. And the mid-range c♯'' uses the low C key, so c♯'' to d♯'' involves sliding between the two keys and is therefore much more awkward than on the flute. And the cross-fingered G♯ does not work, so we have a double-hole instead.
>
> Although baroque oboists can and do play in D major, B minor, A major, F♯ minor and E major, the most highly favoured keys for baroque oboe repertoire are F major, B♭ major, D minor, G minor and C minor. On traverso, B♭ and F are rather difficult notes to project and F major is probably their least favourite key.[36]

[36] Gail Hennessy, 2020. E mail to George Caird.

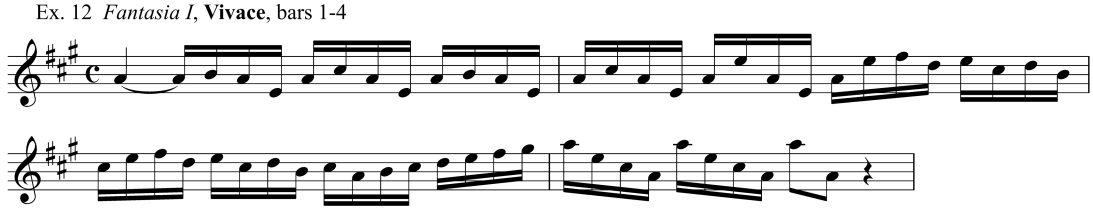
These Fantasias reveal that Telemann understood the qualities of each note not only as an absolute pitch but also as a fingered note on the instrument, in the character of each work. For this reason, performances on the transverse flute and the oboe are more closely related than those on the alto recorder, where because of transposition up a minor third to fit the range of the instrument, the music is fingered in an entirely different way. It should be noted that Bärenreiter transposes Fantasias IV, V and XII up a perfect fourth for alto recorder.[37]

Of course, the actual pitch that we hear varies as well because of modern and baroque pitch. For example, using A=440 as a yardstick, a baroque flute or oboe pitched at A=415 will therefore sound a G♯ for the first note A of Fantasia 1, a modern flute will sound A, a baroque alto recorder pitched in F and transposing up a third will sound a B (up a third and down a semitone) and a modern alto recorder will sound a C. Whatever pitch we are at, the character of the keys and the fingered notes that we are playing are still relevant factors.

Fantasia I in A major

Telemann starts his first Fantasia with an interesting clue - he announces the key note with plenty of time to establish it in pitch and tone.

Ex. 12 *Fantasia I*, **Vivace**, bars 1-4



On a baroque flute and oboe this note played by two left-hand fingers is a straightforward one to start on and it is perhaps no coincidence that the note that modern custom has established as the one that we all tune up to is the one that Telemann begins with. So the first point for us all is that these Fantasias give us the opportunity to listen to and improve every note in our scale, beginning with A.

Telemann then follows this freely with a passage that covers the arpeggio of A major from e' to a'', as well as the octave scale, downward scales in thirds and ending with the octave a' to a'', a perfect way of establishing our facility over the notes of the key without yet seeking to cover the lowest and highest notes. In fact, the range of the first Fantasia as a whole is from d to c♯'' so we cover the whole range as the work progresses.

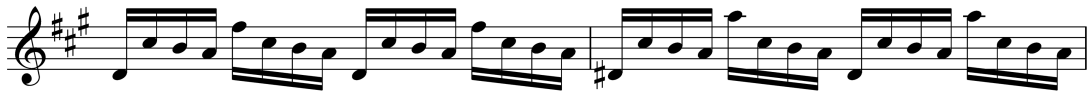
The opening four-bar warm-up is followed by a six-bar passage that is fascinating and indicative of another major point about these Fantasias: that Telemann is asking us to address dynamics and colours as well as to use our

[37] Manfred Harris, 1983. 'Epilogue' to *Georg Philipp Telemann: Zwölf Fantasien für Altblockflöte solo* (Bärenreiter 6440).

imaginations in our playing. The two-bar embellished trills on d' and c♯' are effectively repeated notes that take shape according to the 'hierarchy of the bar' rules of importance of notes: beat one must be stronger than beat three which is stronger than beats two and four. In addition, the 'Lombardic' snapped rhythm requires a solution in articulation.

But what about the following passage where semiquaver shapes on d' and d♯' (a new note) are repeated, implying some kind of contrast? Although it is perfectly allowable to play these repeated figures with no contrast (and many do), using light and shade here introduces the big idea of this Fantasia: the echo:

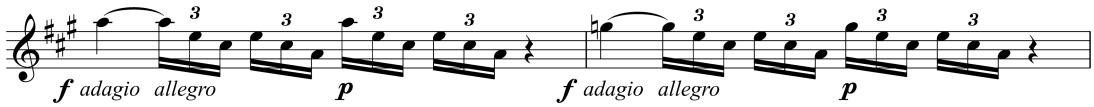
Ex. 13 *Fantasia I*, **Vivace**, bars 7-8



After two bars of arpeggiation where the direction of travel gets us to a close in E major, Telemann then introduces another device for us: the implied fugue or fugato. Here again he is asking us, in just a few bars, to exercise our dynamic and colouristic control to bring out the fugal entries in bars 11, 13, 17 and 21 as well as the linking passages in 12, 15/16 and 18ff. With echo-like fanfares thrown in, this is a tour de force of technique and imagination.

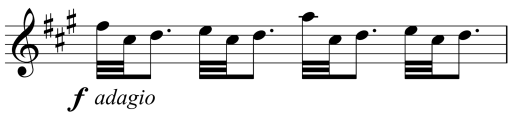
The fugato passage concludes firmly back in A major and provides us after an implied interrupted cadence with a reiteration of the opening A to get us back on terra firma. But what follows is a defining masterstroke for his first Fantasia: Telemann puts us imaginatively in the open-air, calling out with our instrument and hearing the echoes come back at us:

Ex. 14 *Fantasia I*, bars 27-28



After two experiments with the echo effect, Telemann introduces an embellished figure marked *forte* on a single d' in bar 29. This is often interpreted in an open and expressive way, but could it imply a fading note in another echo effect?

Ex. 15 *Fantasia I*, bar 29



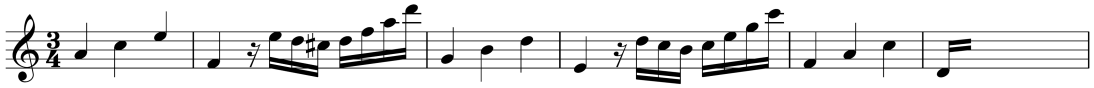
Whatever we decide, this is indicative of a golden opportunity for us to individualise Telemann's ambiguity. The movement ends with an adagio section that seems to bring us back to reality and a calm finish on the dominant. Could this ending be highlighting our feelings after experiencing the natural phenomenon of the echo?

Telemann concludes his first Fantasia with a single dance: a *passepied*, a dance originating in Brittany that became popular from the 17th century onwards. In three time, but faster than a minuet it became associated with pastoral scenes in opera and is thus highly appropriate for this open-air work. In binary form, its repeats give the player plenty of scope for ornamentation and, in addition, the repeated arpeggio figures in both parts (bars 8ff and 20ff) seem to demand dynamic contrast and hark back to the idea of echo that has occupied the composer's mind. The Fantasia ends significantly on a held a' - the note where we began.

Fantasia II in A minor

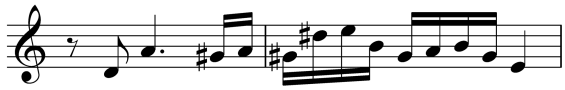
By staying on the same keynote as his first Fantasia, Telemann demonstrates another vital matter of contrast for the player: the use of both major and minor modes to communicate style, emotion and idea. Again this gives this cycle a feeling of method to it and the contrasting *Affekt* from the first Fantasia is immediately apparent. Telemann changes the mood from its predecessor with a sad, minor arpeggiated figure that he then repeats in G and F to enable us to measure our control over simple arpeggios. The accentuation of the F natural in this opening figure is most expressive:

Ex. 16 *Fantasia II*, **Grave**, bars 1-5



Marked *Grave* this movement acts as a slow introduction to a fugal Vivace which, argues Sigrid Eppinger, contributes to a work in the overall form of a four-movement Church Sonata.[38] The expressive use of semitonal figuration from g♯' to a' and from d♯'' to e'', heightens the '*Affekt*' here as the music arrives on an E major dominant to the following fugato in A minor:

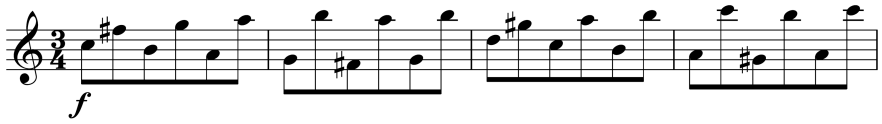
Ex. 17 *Fantasia II*, **Grave**, bars 10-11



This fugato seems to be more directional than its A major predecessor with the entries in A minor and E minor driving us towards the keys of C major and D minor and then kaleidoscopically towards G major before returning to A minor and a hectic and determined finish. After its use in the first Fantasia, the use of large leaps in quaver passages repeats the composer's wish to emulate part-writing as though two or more instruments are playing:

[38] Sigrid Eppinger, 1984. *Georg Philipp Telemann: 12 Fantasien für Flöte solo,* in TIBIA, S. 86-99 und 172-179.

Ex. 18 *Fantasia II*, **Vivace**, bars 28-31



This is powerful and driven music, which enables Telemann to create his first real moment of repose in his cycle: a C major Adagio, seemingly a simple aria. As already mentioned, the *Andante* third movement of the A minor oboe sonata (TWV 41: a3) is recalled with its combination of duple quavers and sextuplet semiquavers in a gentle and beautiful movement. By contrast, this slow movement is marked *Adagio* but is nonetheless most comfortable at a flowing pace.

The A minor Fantasia ends with a quick Bourrée, full of vitality and characterised by its upbeat rhythm and the exciting semitonal passages that increase the rhythmic tension in a movement that returns us finally to A in a pair of Fantasias devoted to that tonality. Now it is time for Telemann to take us out on our journey through the keys!

Fantasia III in B minor

There is something very special about the sonority of the single finger b' on a flute and on an oboe. With so few fingers down, there is a translucent quality to this note that Telemann seems to understand both here and in his extraordinarily beautiful B minor *Method Sonata*. B minor is a strong and expressive key on the flauto traverso and, whilst harder to play, also has a special poignancy on the baroque oboe as exemplified by the 'deeply moving adagio from Bach's *Easter Oratorio* which is like a memory of the tragedy of the crucifixion and a perfect expression of that'. [39]

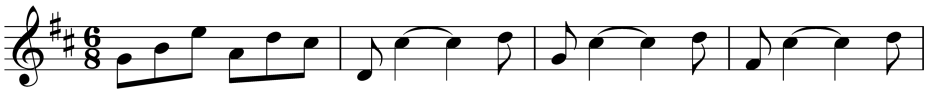
The composer opens his third Fantasia with an arpeggio of B minor, a key that is another world to the A major and minor that he has been concentrating on so far. There is a refinement to B minor that is like no other key.

The Capriccio-style opening movement alternates between an introductory *Largo* and a fugal *Vivace.* The fugal opening, however, expands into a looser construction which highlights the use of leaping semiquavers that seem, as we have seen in the first two Fantasias, to imply a duet. Here the uses of articulation and dynamics can result in many different interpretations and moods. The *Largo* is reflective and even pensive whilst the *Vivace* has a determined character that drives it firmly towards a powerful ending.

The Fantasia ends with a Gigue in 6/8 time, that plays with the contrast between 'pointed' and 'Lombardic' rhythms in a most distinctive figure:

[39] Gail Hennessy, 2020. E mail to George Caird.

Ex. 19 *Fantasia III*, **Allegro**, bars 13-16



Here again duet-like part-writing is in evidence and much fun can be had in bringing out the various lines.

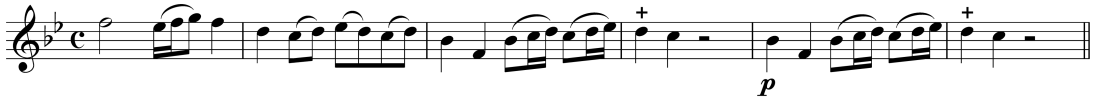
Fantasia IV in B flat major

Telemann decides to take a side-step in his progress of the tonalities by visiting the key of B flat, a semitone lower than that of Fantasia III. The keys used in the entire work reach four sharps but two flats is his limit. Fingered on a baroque flute with a fork fingering in the left hand and two fingers of the right, B flat has its own gentle quality that Telemann captures immediately in a lyrical opening movement. The music asks to be played softly at the beginning partly because the keynote of B flat is only reached on a down beat in the eighth bar where the music finally celebrates the full range of the flute from high B♭' to low d, a passage that the composer repeats with a marking of *piano* that returns us to the gentle and lyrical mood of the opening.

The second movement is a *Polonaise*, a triple metre dance with no upbeat, of Polish origin and highly popular from the seventeenth century on. Telemann visited Poland in 1704 and was very much taken by the dance. Bach made use of the Polonaise notably in his *French Suite No. 6* and the second orchestral suite where the flute plays a very stylised version of the dance with decorated 'double'. In this Fantasia, the rhythmic drive of Telemann's Polonaise is characterised by the second beat accent in the fourth bar.

The final dance is a quirky *Presto* in common time that Steven Zohn cites as an *Air*, but could be a *Tambourin,* a fast duple metre dance accompanied by drum beat and involving foot stamping. With marked echoes, this most exciting dance brings the fourth Fantasia to a virtuoso close:

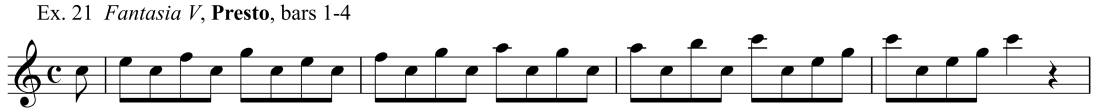
Ex. 20 *Fantasia IV*, **Presto**, bars 1-4



Fantasia V in C major

Beginning on the open and bright note of c'', Telemann continues his exploration of the keys with an inventive presto '*Capriccio*' opening that takes the player to high c''' in an extrovert technical opening:

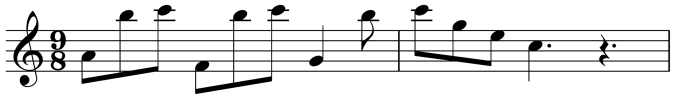
Ex. 21 *Fantasia V*, **Presto**, bars 1-4



The responding largo makes use of arpeggio ornaments that emulate string double stops in accompanying a beautiful theme, interrupted by a return to the opening presto, now in G. This enables the full aria to be played out in the dominant key of G. Marked *dolce*, this beautiful melody opens up in the second phrase which Telemann then repeats marked *piano* to end in a reflective way. Yet again, the key of C creates a completely new tonal world.

The second movement is a *Chaconne,* an energetic, triple time dance with the defining characteristic of being built over a continually repeating bass-line figure. This chaconne is in 9/8 time in which the opening theme in C major is repeated in A minor, D minor and E minor before returning to C major in both octaves. En route, the music is allowed to rise and fall before reaching a brilliant close. Note should be made of the correction in the penultimate bar made first by the Kuijken edition, reversing the f' and a' on the first and third notes:

Ex. 22 *Fantasia V*, **Allegro**, bars 53-54



The final movement is a *Canarie* in 6/8 time, full of energy and including lombardic 'snaps' in the third and fourth measures to add character. The *Canarie* was an energetic dance that contained leaps and even stamping of feet with music that could also be syncopated.

Fantasia VI in D minor

Telemann now moves on to the keys of the right hand notes of the flute and, in a methodical way, starts with all holes covered on the lowest note of the transverse flute, D. It's interesting to note, too, that he decides to begin with an upbeat dominant A, as though to fix the tuning of his key note.

The opening movement, a lyrical *Dolce* aria is another moment for quiet reflection in which the melody explores the full two-octave range of the instrument - a perfect tonal study that imitates a two-part style most effectively. Judging from available recordings, this is a favourite amongst players reflecting Quantz's statement that a true musician may distinguish themselves in 'the manner in which they play the Adagio'. [40]

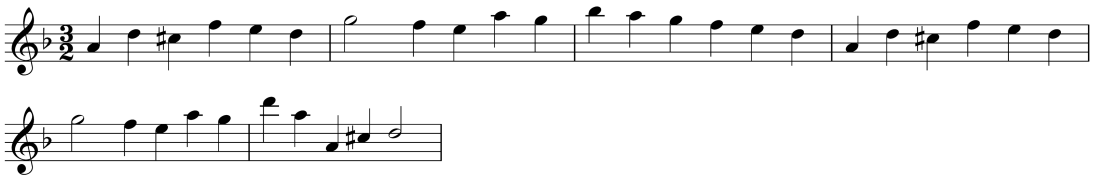
The following *Allegro* is another fugal construction that excitingly takes the theme from D minor, via C and G major to arrive triumphantly at the top of the instrument with the theme, offering a chance to show off a high e''. In fact this is the most formal miniature fugue of all such movements in this cycle as tabulated by Rachel Brown.[41]

---

[40] J.J. Quantz, 1752. *On Playing the Flute,* ed. E.R. Reilly (Faber and Faber), p. 162.
[41] Rachel Brown, 2008. *Telemann's Fantasias, a feat of ingenuity and inspiration.* (rachelbrownflute.com), pp.9-10.

This movement precedes one of the most original movements of the set, a rondo marked *Spirituoso* in 3/2 and very much with the feel of a fast Hornpipe.

Ex. 23 *Fantasia VI*, **Spirituoso**, bars 1-6

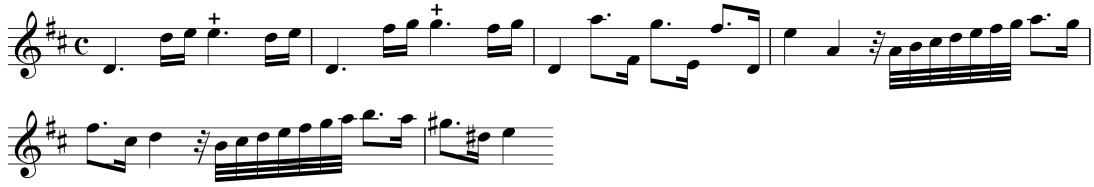


The quick crotchet motion of this offers wonderful opportunities to make 'hemiola puns' by switching the feel between 3/2 and 6/4 in music that contains deliberate ambiguity in this respect. The lack of any dynamic suggestion from the composer also enables the performer to decide what to do and how funny to be. A gem!

Fantasia VII in D major

One solution to the dynamic lay-out of No. VI is to end the D minor Fantasia quietly, thereby giving greater contrast still to the start of the cycle's grandest movement, the *Alla Francese 'Ouverture'* in D major. This brilliant key is exploited to the full in an extrovert movement of double-dotted gestures and quick upward '*tirade'* runs (possibly requiring double tonguing if articulated) in the slow introduction:

Ex. 24 *Fantasia VII*, **Alla Francese**, bars 1-6



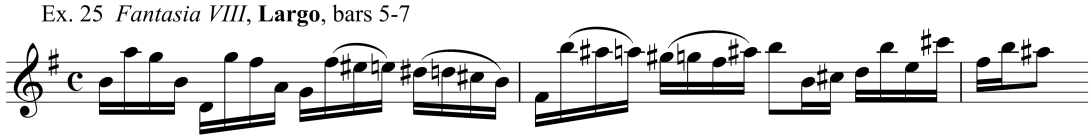
This grand opening is followed by a virtuoso *Allegro* and a final return to the grandeur of the opening. Both sections are repeated providing the longest movement in the set and also brilliant chances to exploit *piano* and *forte* as well as added ornamentation.

The concluding dance is equally virtuoso: a *Bourrée* marked *Presto* and asking for the utmost energy and brilliance in performance. However, this brief movement has a comical quality to it and ends with the repetitious theme abruptly bringing the music to a halt. A vanishing diminuendo over these last bars provides one answer.

As has already been stated, this striking Fantasia opens the second set of six and introduces us to the exploration of the other keys offered by the right hand notes of the instrument.

Fantasia VIII in E minor
The key of E is introduced by a beautiful *Allemande* (without an upbeat as often occurs with this dance), marked *Largo* and in the minor. Again, involving the idea of simulated part-writing, the most distinctive feature of this movement is its chromaticism, perhaps suggested by the need for the semitone from D♯ to E but also remembering the A♯ leading note of B and looking forward to the E♯ leading note in F♯. It seems that Telemann wants to include every semitone on the instrument in these Fantasia-Studies. Notice too, that the chromaticisms are marked by Telemann with slurs:

Ex. 25 *Fantasia VIII*, **Largo**, bars 5-7



This movement is surely one of the truly reflective moments of the cycle and leads to a Gigue marked *Spirituoso* which again is typically fugal in writing. The entries in B minor, G major and A minor are punctuated by passages that come to an abrupt halt, the final halt offering a single, lone phrase with echoed answer before Telemann ends with a colourful final flourish.

In the closing *Polonaise*, Telemann exercises quirky cross-rhythms as already discussed (see Ex. 3 and 4). Here, apart from the rhythm, dynamics and articulation, the occasional ornament can contribute to a light-hearted close.

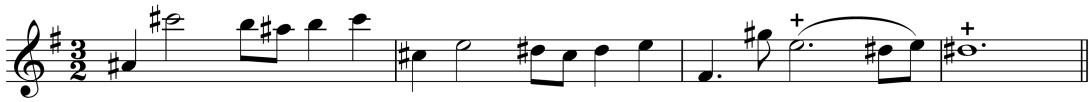
Fantasia IX in E major
Telemann gives us another beautiful opener in his E major Fantasia, here a stately *Sarabande* marked *affettuoso.* The typical lean on the second beat is very apparent here in a movement that is full of lyricism especially as the music moves through C♯ minor and returns to the tonic in the second half.

The following Allegro makes use of the Lombardic scotch snaps over implied pedal notes in a rustic, though fugato-like movement. The two-bar theme is interestingly lengthened to three bars when it appears again in bars 7 and 19 contributing to the energetic forward propulsion of the music.

The sudden move by a tritone to A♯ in a four-bar *Grave* in 3/2 time would be included in what Rachel Brown refers to as 'rhetorical outbursts' which the composer also used in Fantasia III and XII to 'pose questions or make exclamations'.[42] Here Telemann's awareness of tonality is astute. In a Fantasia that is predominantly in the key of E, he starts these four bars in the dominant (F♯) of the dominant (B):

[42] Rachel Brown, 2008. *Telemann Fantasias: a feat of ingenuity and inspiration.* (rachelbrownflute.com), p.11.

Ex. 26 *Fantasia IX*, **Grave**, bars 1-4

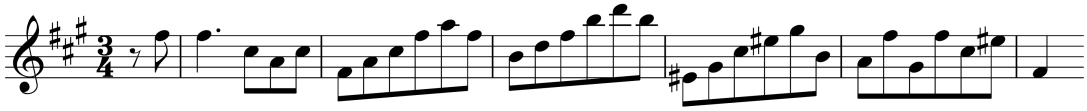


This move is so striking that it seems he may have wished there to be a more extended movement inserted to end in this way. But as it stands, this is an opportunity to show inventiveness in 'bringing off' this particular 'outburst'! The final movement, a quick *Bourrée,* brings Telemann's pair of Fantasias in E to a lively and distinctive close with top e'" to crown it all.

Fantasia X in F♯ minor

Telemann curiously avoids writing in the key of F major and continues his journey to F♯. He begins with arguably the most beautiful movement of the entire set, a *Corrente* (or *Courante)* that seems to pay homage to the cello suites of his great contemporary, J.S. Bach. Marked *A tempo giusto,* this triple-metre dance has a lyrical flow from its opening repeated F♯s and graceful arpeggios that is especially moving:

Ex. 27 *Fantasia X*, **A tempo giusto**, bars 1-6



Described by Johann Mattheson as "chiefly characterised by the passion or mood of sweet expectation.... For there is something heartfelt, something longing and also gratifying in this melody", the *Corrente* was a favourite in suites of the 18th century and was often preceded by an *Allemande*. It is interesting to note the juxtaposition of this movement, therefore, with the Allemande of the previous Fantasia.[43]

Telemann follows this with a quick *Gavotte,* marked Presto and like many of his quick movements, treated fugally. The final, simple *Menuet,* marked *Moderato* ends this remarkable Fantasia in an enchanting way.

Fantasia XI in G major

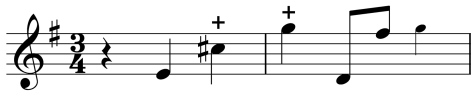
Telemann finishes his cycle with two Fantasias in G and this time he begins with the major. The opening Allegro is a Toccata-like Prelude that provides a technical work out, more like a study than any other movement. With rapidly repeated arpeggios and scalic runs, this is a real test for the fingers and tongue.

---

[43] Quoted in Alfred Dürr, preface to Johann Sebastian Bach, *Französische Suiten: die verzierte Fassung / The French Suites: Embellished Version: BWV 812–817,* new, revised edition, edited by Alfred Dürr. Bärenreiter Urtext (Kassel: Bärenreiter-Verlag, 1980).

The second movement begins with a cadenza-like pair of bars that open on E minor and close on the dominant of G, inviting the performer to embellish appropriately or even improvise in a more extended way. Telemann does not complete the second bar here, writing a feint grace note g' at the beginning of the second beat and then an equally feint bar line. We can only speculate at what was intended:

Ex. 28 *Fantasia XI*, **Adagio**



This two-bar interjection could have a basis for a more extended improvisation over the chords of E minor, A7 and D or at least would have filled up the incomplete bar with a cadential embellishment.

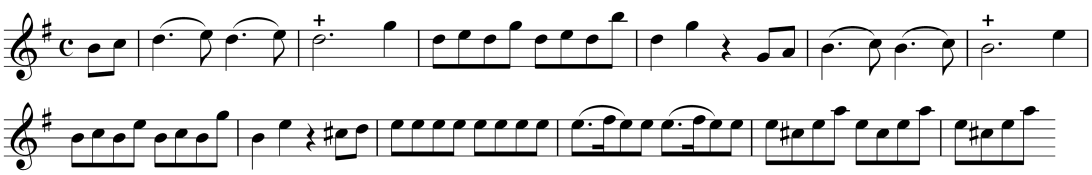
The following *Vivace* is another fugato-style that makes much of scalic passages in thirds contributing to this technical work-out in G major. The concluding *Gigue* plays on the contrast between upbeat and downbeat quavers (in 6/4) that drives the music forward in a most appealing way, but ending in a way that introduces us to its companion Fantasia in G minor, almost demanding a *segue.*

Fantasia XII in G minor

Telemann opens his last Fantasia in this set with a six-section Capriccio-style movement that contrasts slow introductory statements with fast, toccata-like music, and a touching *dolce* before the final race to the end. These last two sections are interesting in moving away from the tonic-dominant axis towards F major and B♭ major to end the movement in the relative major. Note should be made of the F♮ at the end of the first bar of the *dolce,* missing from some editions.

The final *Presto* is a wild *Bourrée,* possibly a rustic dance, framing a middle section that obviously sets out to imitate bird-calls. This middle section must surely be taken slower and given plenty of time to make the necessary contrasts of space and time, and it offers the performer much leeway in creating something personal to end the final Fantasia:

Ex. 29 *Fantasia XII*, **Presto**, bars 17-28



That said, Barthold Kuijken and Claire Guimond take no licence with the tempo in their stylish and effective performances of this movement. So too, Rachel Brown adopts a very fast speed throughout this movement and points the rhythms to add energy. Mutsuyuki Motomura (recorder), whilst taking a

little time in the middle section of the last movement, introduces the idea of an accelerated finish to the work in the da capo of the *Presto.*

With these thoughts in mind, and as illustration, it is now time to listen to the many amazing performances that have been made to date. Some follow more the path of historical performance practice, whilst others follow the equally important path of instrumental playing traditions and all offer their own unique qualities into the mix.

Recordings

There are now a great number of recordings of the Fantasias available to us with more and more being made each year and with the added advantage of easy download from the internet. It is surprising then that recordings from the past are harder to find. One of the earliest comes from the great recorder player and conductor Frans Brüggen (1934 - 2014) and is exemplified by his inspiring filmed performance from 1967 playing the B minor Fantasia on the alto recorder.[44] Seating himself on a dais, Brüggen plays this work from memory with effortless fluency, bringing out the harmonic motion of the music with finely shaped phrasing. This readily available film can point us to Brüggen's complete recording of all Telemann's sonatas and fantasias and the knowledge that a player who was so influential in the Early Music movement was certainly a major influence in the performance history of Telemann's Fantasias.[45]

Jean-Pierre Rampal (1922 - 2000) deserves his place in the discography of the Fantasias in apparently having recorded the first complete cycle on the modern flute, recorded in 1972.[46] One of the greatest players of the 20th century, Rampal's discography is extensive. This recording shows him at his very best, full-toned, technically brilliant and full of invention and contrast. His interpretations are not greatly informed by the Historical Performance revolution that was already underway in the early 1970s but they nevertheless include stylish understanding of baroque dance, judicious use of double dotting, upper note trills and really inventive, and at times lavish, ornamentation. Rampal's fast tempi can be very fast indeed and, in comparison with later recordings, they tend to the metronomic rather than the flexible.

It is remarkable that only six years separate Rampal's recording with that of Barthold Kuijken (b. 1949) on the transverse flute and fully informed historically.[47] This recording is compelling in illustrating the many points that Kuijken's edition mentions (see footnote 4 above): an understanding of the dance forms involved, the use of varying note-lengths to shape phrases and above all a deep understanding of the harmonic structure of each movement.

---

[44] Frans Brüggen, 1967. *Telemann Fantasia No. 3* (YouTube film).
[45] Frans Brüggen, 1995. *Telemann Recorder Sonatas and Fantasias* (Teldec), reissued from the 1960s.
[46] Jean-Pierre Rampal, 1972. *Telemann 12 Fantasias* (Denon OX-7007-nd).
[47] Barthold Kuijken, 1978. *Telemann: 12 Fantasias* (Accent).

By comparison, Kuijken plays these works in an understated way, with discreet ornamentation, and not always ornamenting repeats. In Kuijken's hands, this allows Telemann's music to speak for itself.

Whilst giving a mention to the 1963 recording of Fantasia 7 by Hans-Martin Linde (b. 1930),[48] a fine complete cycle on the transverse flute from Claire Guimond brings out the individual character of the keys to great effect.[49] For example the contrast between the expressiveness of the B minor Fantasia and the spare, veiled sonority of the B♭ major *Andante* is especially effective. And then, a finely judged *Presto* at the end of this Fantasia leads on to the brilliance of the C major opening of Fantasia V. Mention should also be made of Jed Wentz's insightful cycle from 2007.[50]

More recently, a most important recording on the transverse flute is that of Rachel Brown which, like Kuijken, is informed by her own research.[51] Beautifully recorded in a clear but ringing acoustic, Brown's playing is distinctively stylish, spacious, at times intimate and full of contrast. The music is articulated with a great range of note lengths and attacks to shape the music appropriately. Brilliant playing as exemplified by the Presto *Bourrée* in the 12th Fantasia is balanced by some really beautiful and controlled playing including a still and haunting account of the opening Andante of the D minor Fantasia No. VI.

Brown's understanding of the Fantasias which she calls 'a feat of ingenuity and inspiration' in her article (see footnote 14 above) represents the 'go-to' source of the moment for anyone wishing to absorb a historically informed performance. That said, there are some excellent and fascinating recordings on the alto recorder available. Ashley Solomon's performances very much reflect those of Rachel Brown in their fidelity to performance practice.[52] Richly sonorous and full of stylish inflection of the music, this playing proves that great invention can take place within perceptive boundaries.

Tabea Debus takes a more creative view of these works in *Fantasie XIV* by providing stylishly aware performances of the Fantasias in a cycle with commissioned works, inspired by Telemann, interleaved between the Fantasias.[53] Some of these, as with Oliver Leith's *Bendy Broken Telemann* which improvises on the opening of the B minor Fantasia or Max de Warderer's improvisations on the D minor Fantasia, are closely connected to Telemann's music, whilst others, as with Fumiko Miyachi's *Air,* Moritz

---

[48] Hans-Martin Linde, 1963. *2 Sonaten für Blockflöte & Fantasie für Traversflöte* (Bibliothèque National Francais).
[49] Claire Guimond, 1996. *Telemann: Twelve Fantasias for flute without bass* (Analekta FL 2 3084).
[50] Jed Wentz, 2007. *Telemann 12 Fantasias for Flute* (Brilliant Classics, ASIN B000RL8L62).
[51] Rachel Brown, 2007. *Telemann Fantasias for solo flute* (Uppernote CD001).
[52] Ashley Solomon, 2017. *Telemann: Twelve Fantasias for solo flute* (Channel Classics).
[53] Tabea Debus, 2015. *Fantasie XIV per il Flauto* (TYXart).

Eggert's *Fantasia in stereo* and Colin Matthews' *Meditation,* are more freely connected. Using singing, multiphonics and other contemporary techniques, the commissions provide fascinating comparisons. Telemann's Fantasias themselves are characterised by some very fluent ornamentation as in the Minuet of the A major Fantasia and the opening *Sarabande* of the E major work. Here the music sings in a most expressive way. Overall *Fantasie XIV* represents a remarkable and powerful statement of Telemann's forward-looking inventions.

Other performances on the recorder include Michala Petri,[54] Pamela Thorby,[55] Dan Laurin,[56] Mutsuyuki Motomura [57] and Erik Bosgraaf whose cycle on the alto recorder moves to the soprano for Nos. XI and XII ending in a dazzling display of birdcalls.[58] In addition, Sarah Jeffrey's *Introduction to the Fantasias* promotes these works on the recorder in an informative way.[59]

On the modern flute, Paul Edmund-Davies' cycle from 2001 is effortless, poised and beautifully ornamented, backed up by its own performing edition.[60] Thomas Robertello's cycle, recorded in 2014, is warm, virtuosic and full of immediacy and individuality.[61] Emanuel Pahud's recording is one that stands out as a recent release.[62] Brilliant and stylish, this pursues the same thinking as Tabea Debus in juxtaposing works for solo flute alongside the Fantasias. In two CDs, Pahud includes works from Marin Marais' *Les Folies d'Espagne* to Luciano Berio's *Sequenza 1* with works by Varèse, Takemitsu, Widmann, Pintscher and Ferroud in a complete statement on the solo flute. Telemann is quite rightly presented as the frame into which all others are placed. By contrast, Elizabeth Walker chooses a modern wooden flute to play the Fantasias in seeking tonal authenticity.[63]

Jean-Louis Beaumadier is to be applauded for his complete cycle on the piccolo.[64] A pupil of Joseph Rampal and later his son Jean-Pierre Rampal, Beaumadier's playing follows a distinguished French tradition. Here the piccolo is particularly suited to the character of many of these Fantasias - a most interesting comparison.

---

[54] Michala Petri, 1976. *Recital* (Menuett 160006-2) and 1981, *Telemann, Sonatas, Fantasies and Partita* (Philipps/BBC Records).
[55] Pamela Thorby, no date. *Telemann Recorder Sonatas and Fantasias.* Linn Records, CKD 476).
[56] Dan Laurin, 1994. *Telemann: Twelve fantasias/J.S. Bach: Solo/C.P.E. Bach: Sonata* (Bis CD-675).
[57] Mutsuyuki Motomura, 2017. *Telemann, 12 Fantasias* (Waon Records WAONCD300)
[58] Erik Bosgraaf, 2008. *Telemann Fantasias - Bach Partita* (Brilliant Classics 93757).
[59] Sarah Jeffrey, 2018. *Intro to Telemann Fantasias* (Team Recorder, YouTube).
[60] Paul Edmund-Davies, 2001. *Twelve Fantasias, Telemann,* (Kevin Mayhew).
[61] Thomas Robertello, 2014. *Telemann: Fantasies for Flute.* (Delos DE3396).
[62] Emanuel Pahud, 2018. *Solo* (Warner Classics, 9029570175).
[63] Elizabeth Walker, 2008. (Quartz Records 2063).
[64] Jean-Louis Beaumadier, 2015. *Telemann: Douze Fantasies* (Calliope).

On the oboe, Heinz Holliger gives a complete cycle of the Fantasias and as with everything from this great oboist sets the standard for all of us.[65] Stylish, effortless and brilliant, Holliger always keeps us enthralled.

François Leleux's performances are characterised by a fine attention to different articulations and note lengths, lyrical lines, inventive ornaments, vital rhythmic drive and tonal contrasts in a rich acoustic.[66] The echoes in Fantasia No. I are effectively done and Leleux joins Rachel Brown in finding the especial beauty of the first movement of Fantasia VI in D minor.

More recently, the Czech oboist Vilém Veverka's performance of the complete cycle is characterised by a beautiful oboe sound, effortless agility and a communicated delight in the music.[67] Generally observing the conventions of style with upper note trills and graceful ornaments, Veverka is not shy to add a 21st century twist as exemplified by his abandoned enjoyment of the asymmetric rhythms in the *Allegro* of Fantasia III in B minor. These brilliant and deeply felt performances have their own currency for us all to consider.

Hansjörg Schellenberger's cycle is lyrical and stands out for its singing lines throughout.[68] The characters of each key are also well-marked, for example the reflective quality of the E minor Fantasia as set beside the warm and open lyricism of the E major that follows it. This is beautiful playing that brings to mind the legacy of Schellenberger's own teacher, the great German oboist Helmut Winschermann now enjoying his 100th year.

Performances on oboe d'amore and cor anglais should also not be overlooked and I for one have been known to perform some on either instrument. The F# sharp minor Fantasia works especially well on the cor anglais, for instance. But recorded performances are harder to trace. The E minor is available on YouTube thanks to one RaMaG.

The baroque oboe, too, is as yet less well-represented in recorded performances although Antoine Torunczyk has recently posted an impressive set of video performances on YouTube entitled The Living Room Concerts. We hope that more recordings will emerge over time to support the baroque oboe's relationship to the Fantasias.

Recorded performances of the Fantasias on saxophone remain rarer than those on flute, recorder or oboe and here there seems to be another gap in the marketplace to produce a distinctive cycle. Nevertheless, the playing of

---

[65] Heinz Holliger, 1984. *G. Ph. Telemann - Twelve Fantasies for oboe solo* (Denon 38C37-7089).
[66] François Leleux, 2000. *Telemann Douze Fantasies* (Syrius SYR 141318).
[67] Vilém Veverka, 2013. *Telemann Fantasias, Britten Metamorphoses* (Supraphon, SU 4121-2).
[68] Hansjörg Schellenberger, 2014. *Telemann, Fantasien und Partiten* (Campanella C130182).

David Hernando Vitores [69] and Tom Bergeron [70] on alto saxophone demonstrate just how this instrument lends itself to Telemann's music. And Styliani Tartsinis offers a rather personal view of the cycle on the soprano saxophone, an instrument that is pitched and tonally so apt for this music.[71] David Hernando Vitores also offers Fantasia XI on the soprano saxophone. Let's hope for responses from our amazing saxophone colleagues!

Mention has already been made of performances of the Fantasias on the trumpet, but note must be taken of Christian Lindberg's sensational playing of Fantasias II and V on the alto trombone (including one or two interesting transposed notes!).[72] Effortless and lyrical, these performances make the point brilliantly that this music is adaptable to many instruments and formats.

A mention here should be given to the violinist Peter Sheppard Skaerved who has recorded the flute Fantasias in addition to his recording of Telemann Violin Fantasias.[73] His lifelong interest in these works provides a useful window for wind players into all of Telemann's Fantasias to provide a broader context including matters of articulation. All 24 Fantasias from both sets can be accessed online.[74]

Recordings of individual Fantasias are also worthy of mention. Jeremy Polmear's performance on the oboe of Fantasia VIII in E minor, is spacious and with long singing lines in the first movement *Allemande.*[75] Following a rhythmic and vital second movement his *Polonaise* is stately and poised. Nicholas Daniel has also eloquently recorded five Fantasias (II, VI, VII, X and XI) on his CD, *Oboe Alone.*[76] Here, Daniel's authoritative playing offers a spacious tempo for the F♯ minor Fantasia *a tempo giusto* which is especially distinctive.

Finally, Christopher Weait (bassoon) is to be applauded for introducing the Fantasias to the bassoon in his CD built around Telemann's famous F minor sonata.[77] Weait includes Fantasias I, III, VIII and IX in this recital and significantly recognises the F♯ minor work (now transposed to A minor) as cello-like writing and therefore suited to the bassoon.

---

[69] David Hernando Vitores, 2016, 2019 (YouTube).
[70] Tom Bergeron, 1996. *Saxophone alone.* Mark MCD-2204.
[71] Styliani Tartsinis, 2005. 12 Fantasias by G.P. Telemann (Wisteria Records).
[72] Christian Linberg, 1998. *Unaccompanied* (Bis-858 CD).
[73] Peter Sheppard Skaerved, 2010. *Telemann: 12 Fantasias for Violin* (Meridian Records BO1MRJ201R).
[74] Peter Sheppard Skaerved, 2013. *Telemann - 24 Fantasias!* (peter-sheppard-skaerved.com).
[75] Jeremy Polmear. *Telemann Fantasia No 8 in E minor* (Oboe Classics).
[76] Nicholas Daniel, 1991. *Oboe Alone* (Léman Classics LE 42801).
[77] Christopher Weait, 1995. *Telemann for Bassoon* (d'Note Classics).

Conclusion

This study has sought to reveal just how much interest there has been in Telemann's remarkable flute Fantasias but also to suggest that this interest is nowhere nearly enough. Is this the time to raise them beyond their niche-interest amongst players of wind instruments to a wider appreciation? As this article goes to press, this certainly seems to be happening with performances during Covid-19 lockdown being issued by Antoine Torunczyk (YouTube). Maria Sournatcheva (YouTube), Katherine Needleman (Facebook) and with the organisation by Wouter Verschuren of a Telemann Fantasias Marathon for Bassoonists. The Telemann Fantasias Zeitgeist is upon us.

What has certainly emerged is a reverence amongst many for Telemann, the composer and imaginer of these works and a thirst for accurately finding out all there is to know about him and them. The work of Günter Hausswald, Sigrid Eppinger, Frans Brüggen, Barthold Kuijken, Steven Zohn and Rachel Brown amongst others is to be thanked here. The journey of enquiry into the *flauto traverso,* into the worlds of baroque form and dance and into musing about Telemann the man and what made him tick is a very fruitful one.

What is also apparent is that the Fantasias are an exceptional work in the repertoire for the flute, recorder, oboe and other instruments. Not only are they musically original but they serve the dual purpose of being remarkable works for performance and also studies. As studies they stretch our technique but also our musical judgement and in this respect they are truly unique.

How to approach playing and performing these works is a personal matter for us all, but what this study has found is that we are bound to balance historical and musical accuracy on the one hand with our own sensibilities about the music on the other. And in this balance lies the magic. This study has revealed some highly individual realisations and also some examples of close stylistic scrutiny. And all insights bring with them their own validity. For example, comparison of the performances of oboist Vilém Veverka and flautist Rachel Brown will illustrate this point.

But there is also a sense of inspiration that has emerged from Telemann's own example. The creator of these miniature masterpieces has inspired improvisations and compositions to continue his ideas into the 21st century. Emmanuel Pahud and Tabea Debus are on to something here. And generations of young players invest in their copy of Telemann's Fantasias and, I imagine, make these works their own with many selecting their own favourites to play and play again.

And so will I. I hope that this heartfelt tribute will open up new conversations about these works, more exploration, musing, performances and.....enjoyment.

Thank you, Georg Philipp. Thank you for these wonderful Fantasias.

George Caird
25 June 2020