# Aesthetic and Stylistic Mediation in Telemann's *VI Ouvertures à 4 ou 6*

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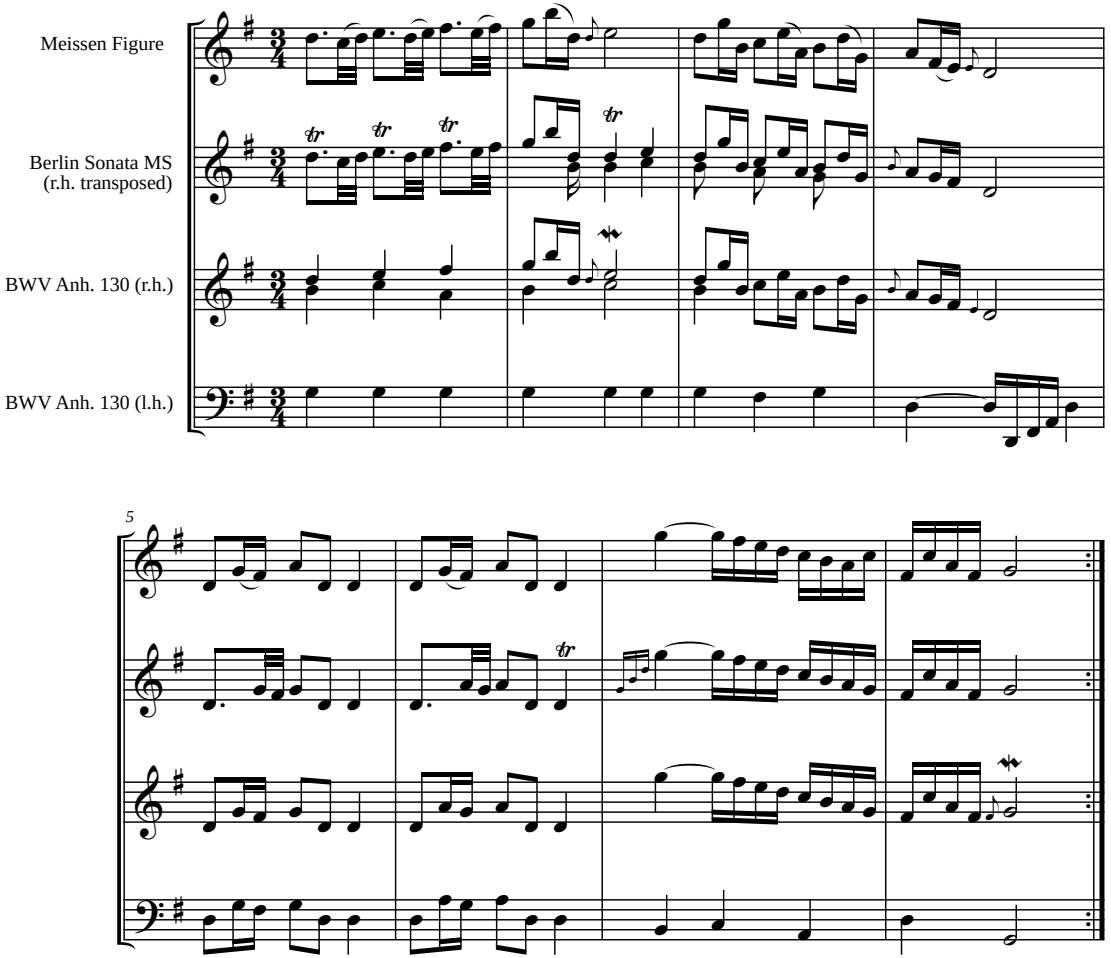
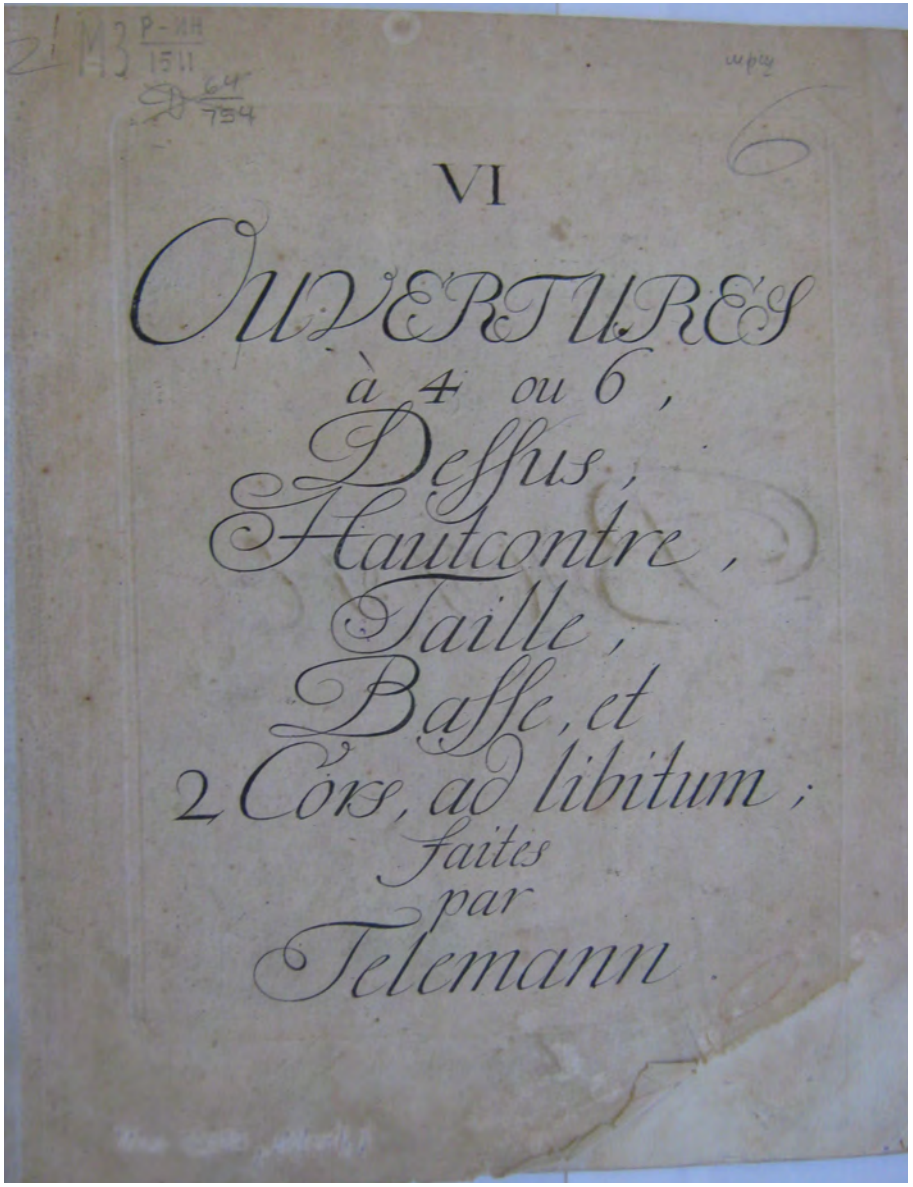
Figures 1–2. Johann Joachim Kaendler, *Actors as a Musical Shepherd Couple* (Meissen, 1744), Museo della Ceramica Duca di Martina, Villa Floridana, Naples

Example 1. Polonaise in G major, BWV Anh. 130, and Concordant Readings



Figures 3–4. Title page and page 20 of the *Dessus premier* part to the *VI Ouvertures à 4 ou 6* (Hamburg: Telemann, 1736), Russian State Library, Moscow, M3 P-ИН/1511



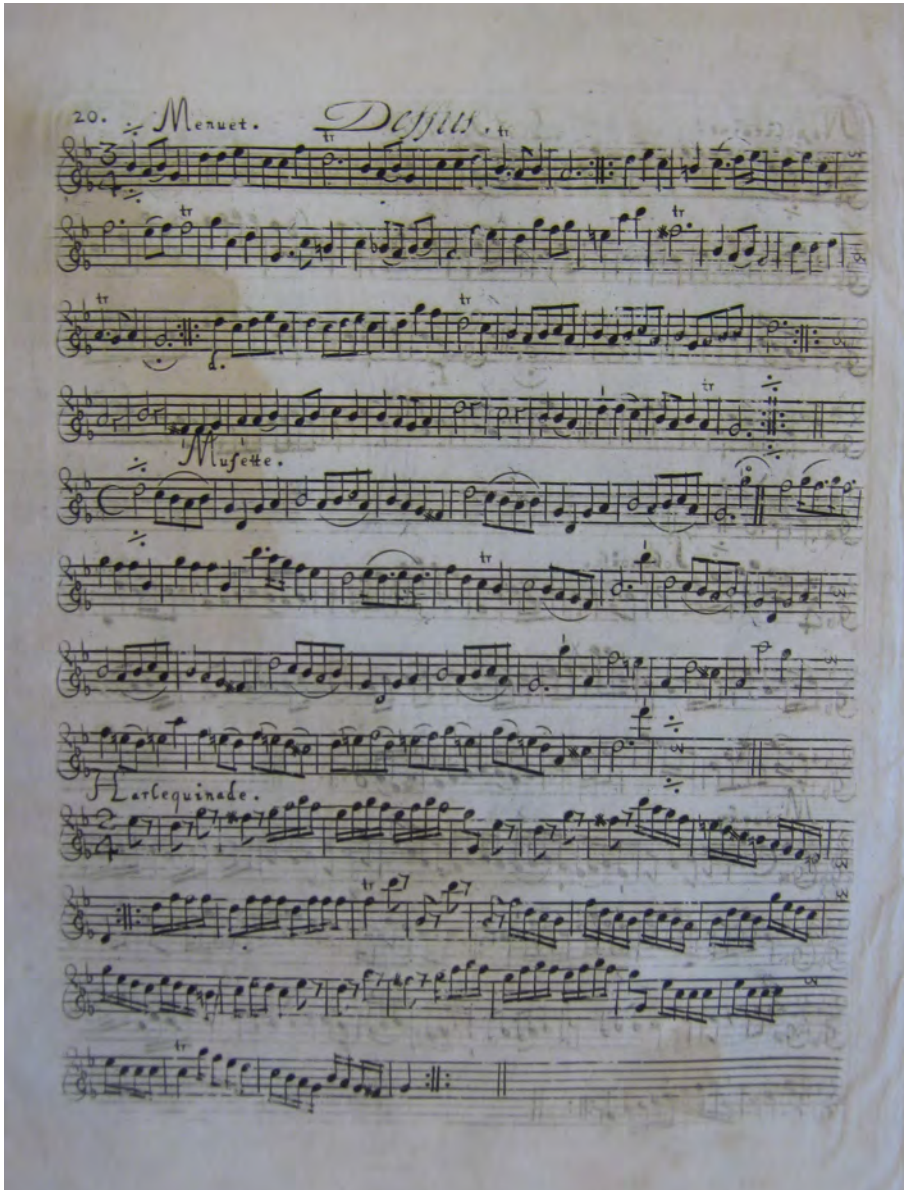



Table 1. Overview of the *VI Ouvertures à 4 ou 6*
(Pastoral/rustic movements in italics)

| 1<br>TWV 55:F1 | 2<br>TWV 55:A1 | 3<br>TWV 55:Es1 | 4<br>TWV 55:a1 | 5<br>TWV 55:D2 | 6<br>TWV 55:g1 |
|---|---|---|---|---|---|
| Ouverture | Ouverture | *Ouverture* | Ouverture | Ouverture | Ouverture |
| *Pastourelle: Modéré* | Branle | La douceur | Rondeau | Hornpipe | *Napolitaine* |
| Rondeau | *Gaillarde* | *Menuet* | Gavotte | Entrée | *Polonoise* |
| Gigue | Sarabande | Les coureurs | Courante | Bour⌈r⌉ée | Mourky |
| *Loure* | Réjouissance | Air | Rigaudon | *Villanelle: Modéré* | Menuet |
| Menuet | Passepied | Les gladiateurs | *Forlane* | Menuet | *Musette* |
| Chaconne | Canarie | Les querelleurs | Menuet | Passacaille | Harlequinade |

Table 2. Structure of the *Chaconne*, TWV 55:F1/vii
(H: horns; S: strings)

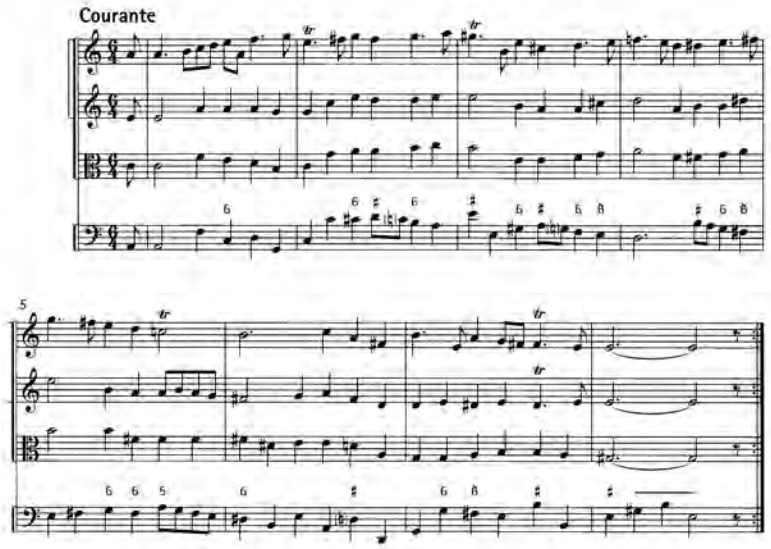
| Couplet pair: | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
|---|---|---|---|---|---|---|---|---|---|---|
| Tonality: | I | I(-V) | I | I | vi | vi | vi | I | I | I |
| Measures per couplet: | 5 | 5 | 5 | 4 | 4 | 4 | 7 | 4 | 6 | 7 |
| Scoring: | (H+)S | (H+)S | S+H | S(+H) | S | S | S+H | S | S+H | S+H |

Table 3. Structure of the *Passacaille*, TWV 55:D2/vii

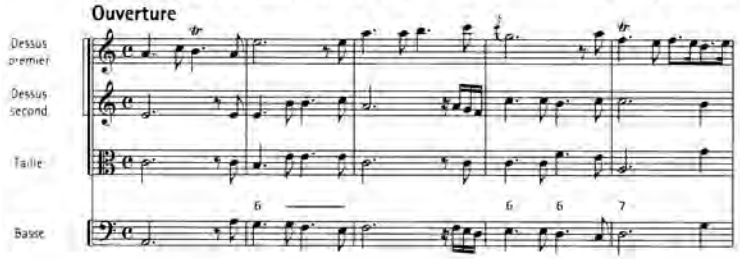
| Section: | A | B | | | | | | | A |
|---|---|---|---|---|---|---|---|---|---|
| Variations: | 1–4 | | 5–6 | | 7–8 | | 9–10 | (11) | 1-4 |
| Tonality: | I | mod. | V | mod. | ii | mod. | vi | mod. | I |

Example 2. a) *Courante*, TWV 55:a1/iv, mm. 1–8; b) *Ouverture*, TWV 55:F1/i, mm. 1–5; c) *Rondeau*, TWV 55:F1/ii, mm. 1–8

a)




b)




c)

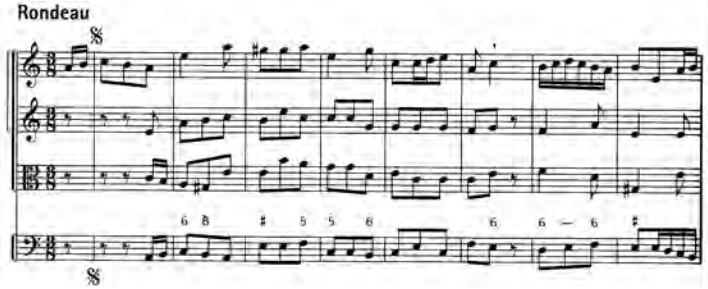


Table 4. Pastoral/Rustic Movements in Telemann's Hamburg-Period Publications

| *Publication* | *Work* | *Work/Movement Title*[1] |
|---|---|---|
| *Harmonischer Gottes-Dienst* (1725–26) | 3rd Sunday in Lent (TVWV 1:1498)<br>2nd Sunday after Easter (TVWV 1:805) | Aria 1: "Wandelt in der Liebe": *Dolce mà non largo*<br>Aria 1: "Hirt und Bischof unsrer Seelen": *Presto* |
| *Essercizii musici* (1727 or 1728) | Trio 10/ii (TWV 42:D9) | *Pastorale* |
| *Der getreue Music-Meister* (1728–29) | Lection 4 (TWV 41:D5)<br>Lection 9 (TWV 41:E3)<br>Lection 10 (TWV 41:B3) | "Pastourelle"<br>(For "Flauto Pastorale, ò altri stromenti")<br>"Napolitana" |
| *Fortsetzung des harmonischen Gottesdienstes* (1731–32) | 2nd Sunday after Easter (TVWV 1:1659)<br>Christmas Day (TVWV 1:1020)<br>3rd day of Pentecost (TVWV 1:924) | Aria 1: "Weide mich auf grünen Auen"<br>Aria 1: "Göttlichs Kind, laß, mit Entzücken": *Dolce*<br>Aria 3: "Himmlicher Hirte der gläubigen Herde!": *Tempo giusto* |
| *12 Fantaisies à travers. sans basse* (1732) | No. 12/iii (TWV 40:13) | *Presto* |
| *Singe- Spiel- und General-Bass-Übungen* (1733–34) | No. 10 (TVWV 25:48)<br>No. 14 (TVWV 25:52)<br>No. 28 (TVWV 25:66)<br>No. 32 (TVWV 25:70) | "Die durstige Natur"<br>"Der Spiegel"<br>"Pastorell"<br>"Sommer-Lust" |
| *Musique de table* (1733) | Ouverture-Suite 3/ii (TWV 55:B1) | "Bergerie": *Un peu vivement* |
| *Scherzi melodichi* (1734) | No. 3/iv (TWV 42:G5) | *Moderato* |
| *Sonates corellisantes* (1735) | No. 6/i (TWV 42:D8) | "Pastorale": *Moderato* |
| *VI moralische Cantaten* (1736) | *Die Land-Lust* (TVWV 20:33) | Aria 1: "In euch, ihr grünen Auen": *Hirten-mässig* |
| *XIIX Canons mélodieux* (1738)[2] | No. 6/ii (TWV 40:123) | *Soave* |
| *Vier und zwanzig theils ernsthafte, theils scherzende Oden* (1741) | No. 4 (TVWV 25:89)<br>No. 18 (TVWV 25:103) | "Der Schäfer": *Unschuldig*<br>"Das vergnügte Schäferleben": *Angenehm* |
| *VI Ouverturen nebst zween Folgesätzen* (1745)[3] | No. 6/ii (TWV 32:10) | "Pastorello": *Tempo giusto* |

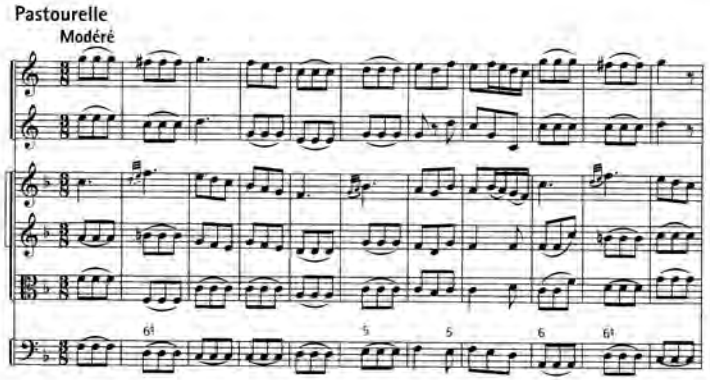
[1] Work and movement titles are given in quotation marks, tempo and expression indications in italics.

[2] Published in Paris.

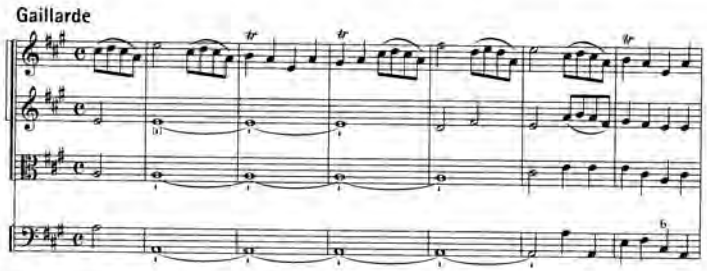
[3] Published in Nuremberg by Balthasar Schmid.

Example 3. Pastoral/Rustic Movements in the *VI Ouvertures à 4 ou 6*: a) *Pastourelle*, TWV 55:F1/ii, mm. 1–11; b) *Gaillarde*, TWV 55:A1/iii, mm. 1–6; c) *Villanelle*, TWV 55:D2, mm. 1–5; d) *Napolitaine*, TWV 55:g1/ii, mm. 25–29; e) *Polonoise*, TWV 55:g1/iii, mm. 1–7; f) *Musette*, TWV 55:g1/vi, mm. 1–8.

a)




b)

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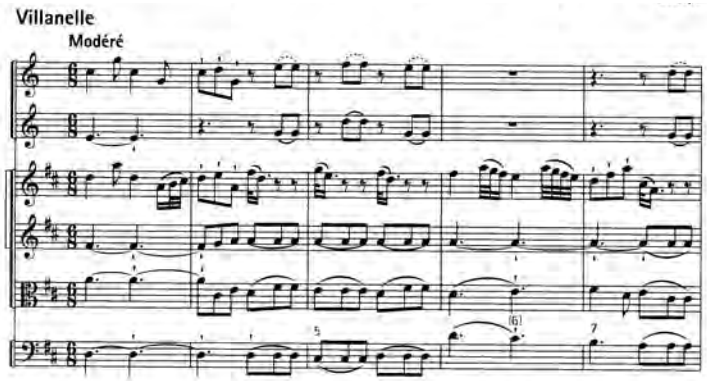
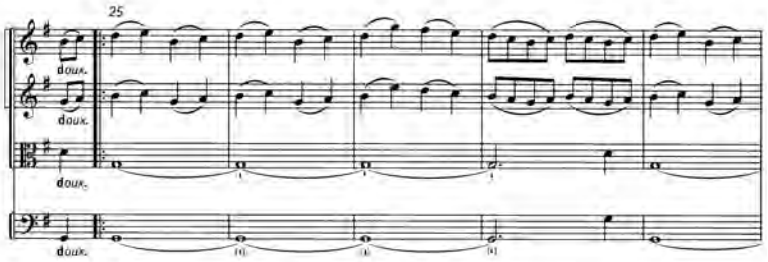
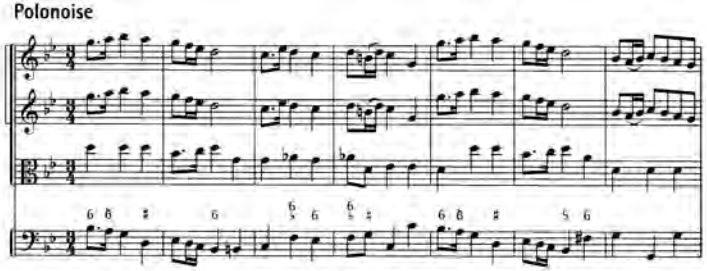


Example 3 (Continued)

d)




e)




f)

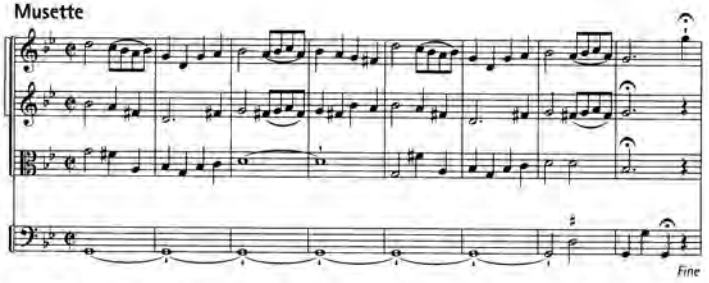


Figure 5. J.S. Bach, *Allemanda* from Partita VI, BWV 830, *Clavierübung* I (Leipzig: Bach, 1731).

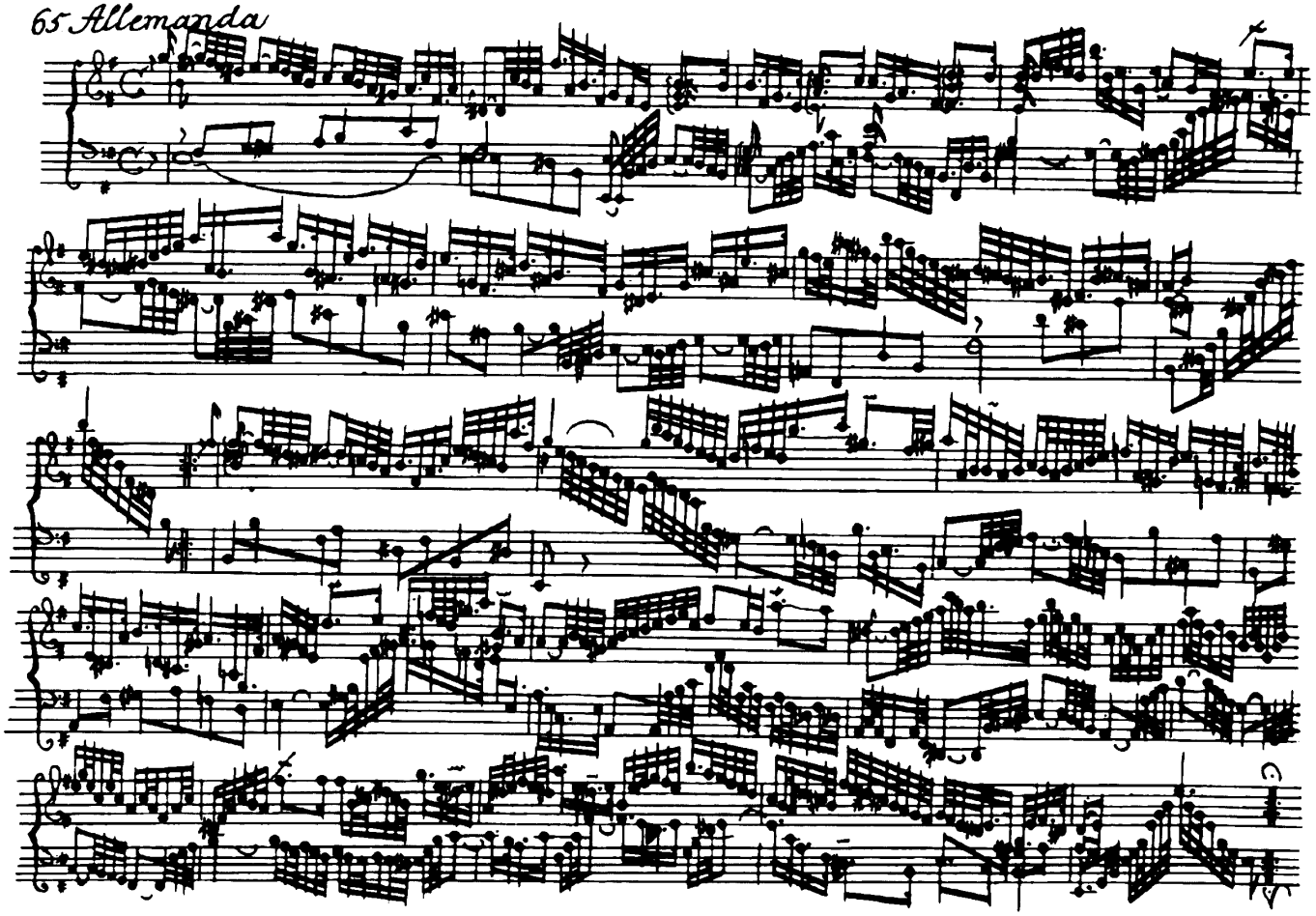
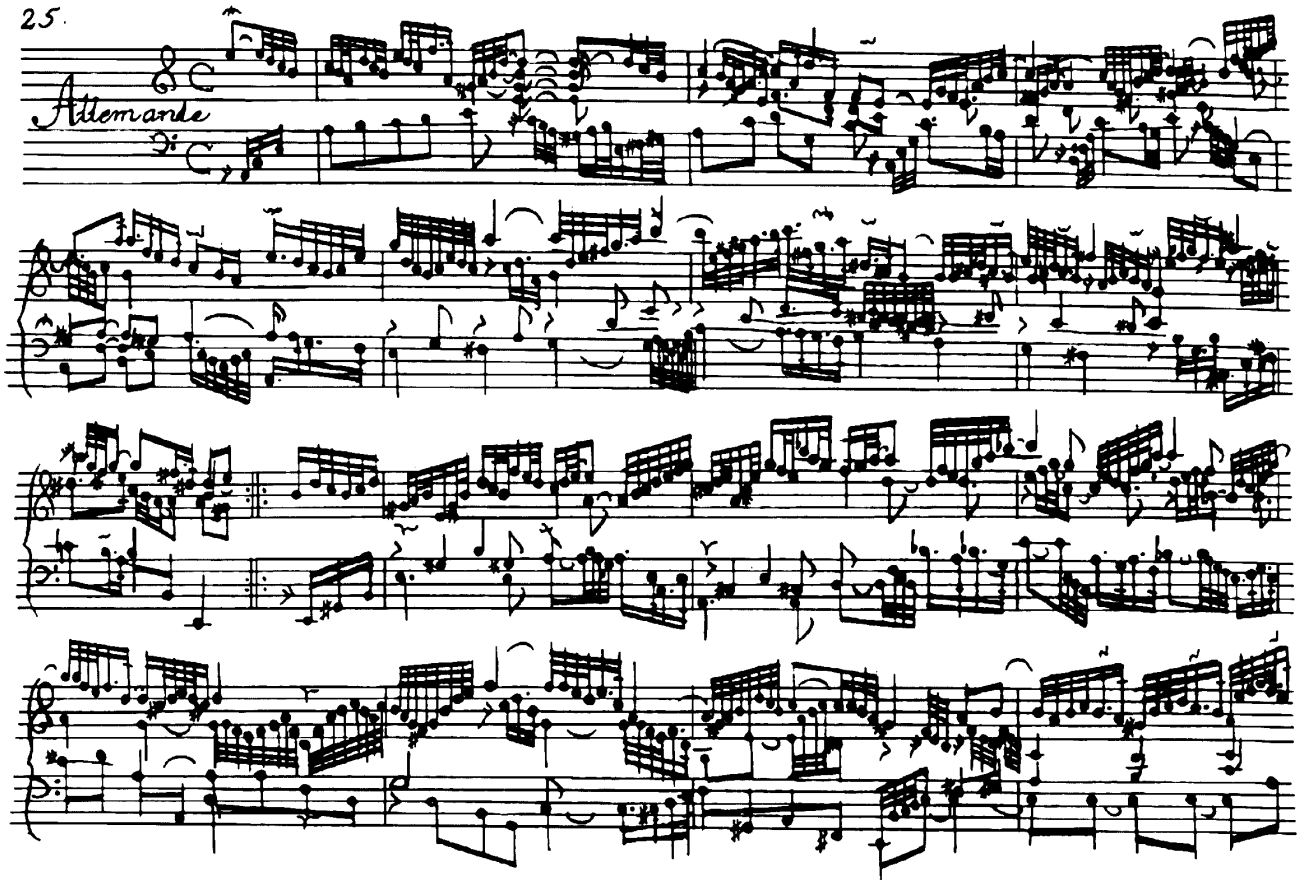


Figure 6. J.S. Bach, *Allemande* from Partita III, BWV 827, *Clavierübung* I (Leipzig: Bach, 1731).




*Acknowledgements*

Figure 1 is reproduced from *Triumph of the Blue Swords: Meissen Porcelain for Aristocracy and Bourgeoisie, 1710–1815*, ed. Ulrich Pietsch and Claudia Banz (Dresden: Staatliche Kunstsammlungen; Leipzig: E.A. Seemann, 2010), 318.
Figure 2 is courtesy of the Museo della Ceramica Duca di Martina, Villa Floridana, Naples.
Figures 3 and 4 are courtesy of the Russian State Library, Moscow.
Examples 2 and 3 are reproduced from Georg Philipp Telemann, *VI Ouvertures à 4 ou 6*, ed. Peter Huth (Beeskow: Ortus, 2009).
Recorded examples are taken from Georg Philipp Telemann, *Complete Orchestral Suites*, vol. 2, Pratum Integrum Orchestra, Caro Mitis CM 0022008-2 (2009).