



Georg Philipp

TELEMANN

FANTASIES

TW 40 : 26-37

ÁSDÍS

VALDIMARSDÓTTIR

viola solo



E247HR

GEORG PHILIPP TELEMANN, (1681-1767)

12 FANTASIES TWV 40: 26-37

original for viola da gamba

Transcription for solo viola: Ásdís Valdimarsdóttir

ÁSDÍS VALDIMARSDÓTTIR, viola

FANTASIE 1 C minor TW 40:26

- 1.- Adagio-Allegro.....3:16
2.- Allegro.....2:21

FANTASIE 2 D major TW 40:27

- 3.- Vivace-Andante-Vivace.....7:32
4.- Presto.....1:19

FANTASIE 3 E minor TW 40:28

- 5.- Largo-Presto.....4:03
6.- Vivace.....1:17

FANTASIE 4 F major TW 40:29

- 7.- Vivace.....4:14
8.- Grave-Allegro.....2:08

FANTASIE 5 Bflat major TW40:30

- 9.- Allegro.....2:28
10.- Largo-Allegro.....2:24

FANTASIE 6 G major TW 40:31

11.- Scherzando.....	2:28
12.- Dolce.....	2:52
13.- Spirituoso.....	1:12

FANTASIE 7 G minor TW 40:32

14.- Andante.....	3:39
15.- Vivace.....	1:30
16.- Allegro.....	1:38

FANTASIE 8 A major TW 40:33

17.- Allegro.....	1:50
18.- Grave.....	2:17
19.- Vivace.....	1:43

FANTASIE 9 C major TW 40:34

20.- Presto.....	2:19
21.- Grave.....	3:38
22.- Allegro.....	1:48

FANTASIE 10 E major TW 40:35

23.- Dolce-Allegro.....	2:30
24.- Siciliana.....	2:04
25.- Scherzando.....	1:47

FANTASIE 11 D minor TW 40:36

26.- Allegro.....	2:23
27.- Grave.....	1:47
28.- Allegro.....	2:22

FANTASIE 12 Eflat major TW 40:37

29.- Andante.....	3:13
30.- Allegro.....	1:54
31.- Vivace.....	2:16



Viola di Gamba.

Fantasia I.

A handwritten musical score for Viola di Gamba, titled "Fantasia I." The score is written on 12 staves. The notation is in a historical style, featuring a treble clef and a key signature of one flat (B-flat). The music is characterized by a complex, flowing melody with many sixteenth and thirty-second notes, creating a dense texture. There are several dynamic markings, including "Allegro" and "Allegro" with a fermata. The score is written in a cursive hand, typical of 17th or 18th-century manuscripts. The paper is aged and slightly discolored.



Ásdís Valdimarsdóttir comes from Reykjavík, Iceland. She is based in the Netherlands and enjoys a varied career as a violist and teacher. Ásdís has been a member of many well known ensembles; most notably as principal viola of the Deutsche Kammerphilharmonie Bremen and the violist of three major string quartets; The Miami, Chilingirian and Utrecht string quartets. She has made numerous cd and radio recordings with these ensembles.

More recently she has recorded with the Dutch label Zefir records. Her double cd with the title 'The Voice of the Viola in times of oppression' with the pianist Marcel Worms was chosen as cd of the year 2019 and given a 10 by the Dutch music magazine Luister. They include works by some less well known Jewish composers and some better known great masters such as Shostakovich, Weinberg and Mendelsohn. With her string trio, the Brunsvik String Trio, she recorded the complete String Trios of Beethoven for the composer's 250th anniversary. Her recording with the title 'Stolen Schubert' contains her transcriptions for viola of works by Schubert; the Arpeggione Sonata, Hirt Auf dem Felsen, Auf dem Stom and songs from the Winterreise. It is recorded with gut strings on the viola and an Erard piano from 1851, with the pianist Edward Janning and the soprano Katharine Dain.

Her latest project is the publication and recording of her arrangement of the recently discovered Fantasies for Gamba by G. F. Telemann. The arrangement is published by the French Publisher Billaudot and the recording was made with the Spanish Label HR Recordings in high resolution for streaming.

Ásdís Valdimarsdóttir has previously been on the faculty of the Trinity College and the Royal College of Music in London and the Royal Northern College of Music in Manchester. She is currently on the viola and chamber music faculty of the Royal Conservatory in The Hague. She is a member and a qualified teacher Body Mapping and a member of the Association of Body Mapping Educators (ABME). Body Mapping is a method for preventing physical injuries in musicians that is informed by the Alexander Technique, and is an integral part of her teaching.



Telemann wrote over 3000 compositions! He enjoyed great popularity throughout most of his life, traveled extensively and was intrigued with music from other countries. The fact that he was such an extraordinarily industrious composer may have contributed to the strange fact that his music has enjoyed less popularity over the centuries than that of his contemporaries Händel and Bach. The sheer volume of his compositions may have led people to believe that such a huge volume of works could not possibly have been written with as much care and be of comparable quality to the work of his above mentioned contemporaries. While his style evidently differed, this could not be farther from the truth! Thankfully, this attitude began to change in the 1980's and now that his life and works have been thoroughly researched, his oeuvre is finally getting the recognition it deserves. Telemann's music speaks the same Baroque period language as that of his peers, but is certainly his very own dialect.

This recording contains 12 *Fantasies*, titled in French '*Fantaisies pour la Basse de Violle*'. They were dedicated to the Hamburg merchant, amateur Gamba player and music lover, Pierre Chaunell. Telemann wrote them between August and October of the year 1735, the very same year that he wrote the 12 fabulous Fantasies for violin and, less fabulously, divorced his wife of 21 years, who had apparently gambled much of his money away and had an extra marital affair! In the 1730's he also wrote 12 Fantasies for solo flute and 36 Fantasies for harpsichord. Telemann was one of the first composers to actually print his own music. A print from this famous year, 1735, of the original Gamba version was rediscovered in 2015, in a private collection in Hamburg, after having been lost for nearly 300 years. The Gamba world was obviously delighted, and already there are several recordings available of the original version.

My own journey with these wonderful pieces began during the pandemic, when I found a transcription of them that someone had made for my instrument, the viola. There is very limited repertoire for the viola from the Baroque period, so we have to make do with transcriptions of Bach's solo works for cello and violin, and indeed we also play the Fantasies that Telemann wrote for the violin. So I was very happy to find something new to work on during that strange time of no concerts, bought a copy and started practicing. As I worked through them I often wondered if the text could be arranged differently over the octaves. The viola only has 4 strings, whereas the gamba has 6, so there were many choices to be made regarding how to adjust the music to accommodate this lack of two extra strings! The original print from 1735 is mostly written in the viola clef, and is available on line, so I was able to refer to that as I worked. Thus, I gradually found myself actually making a completely new transcription, and to cut a long story short, in January 2024 my version was published by the French publisher Billaudot. I have tried to respect the original text as far as possible and I included every note and every chord that Telemann wrote, even if some of them are barely possible to play on the viola! As was common practice in the Baroque period, I decided in my transcription that it would be more interesting for each player to make their own choices in regard to leaving notes out and adding their own ornaments.

So in this recording you will hear my own 'playing version', which I am sure will keep evolving over the years to come! A recording is like a snapshot of a moment frozen in time and can never replace a live performance, but with the wonderful high resolution technology used in this recording the listener can be as if in the same space where I was playing. We recorded in a church with a wonderful acoustic in a small town just north of Madrid. Making this edition and recording has been an incredible journey of discovery; from the opening arpeggio of the first fantasy in C minor to the last note of the twelfth in the relative key of E flat major! These fantasies are appropriately named; they travel through many tonalities with extreme peaks and valleys; quirky fast movements full of folk music, joy and surprises; slow movements full of wonder and sorrow, some marked Grave, others simply Dolce. Each fantasy has a character of its own, full of humanity and unique stories to tell. I feel very humbled, honoured and grateful that I have had the opportunity to delve so deeply into these wonderful Fantasies and to make this recording.

Ásdís Valdimarsdóttir



Georg Philipp TELEMANN

Douze fantaisies

TWV 40 : 26 - 37

original pour viole de gambe

pour alto seul

Transcription : Ásdís VALDIMARSDÓTTIR

Twelve Fantasies

original for viola da gamba

for viola solo

Transcription: Ásdís VALDIMARSDÓTTIR



Collection
Frédéric LAINÉ

Éditions
Billaudot



Recorded by Sean Murray February 2024.
Soundfield Microphones. 32/DXD Recording.
Viola by Giovanni Pistucci, Napoli ca. 1920
Baroque bow by Luis Emilio Rodriguez Carrington.
2012.
Strings Pirastro Passione, covered gut strings.