



SCHOOL OF MUSIC

Presents

FACULTY RECITAL SERIES

Dr. Mikhail Galaganov, Viola

Monday, September 18, 2023

7:00 pm

Van Cliburn Concert Hall at TCU

Program

Fantasias for Viola da Gamba (Hamburg, 1735), TWV 40:26-37

First time on viola in one live concert

Fantasia 1 in C minor

- I. Adagio – Allegro – Adagio – Allegro*
- II. Allegro*

Georg Philipp Telemann
(1681-1767)

Fantasia 2 in D Major

- I. Vivace – Andante- Vivace (da capo)*
- II. Presto*

Fantasia 3 in E Minor

- I. Largo*
- II. Presto*
- III. Vivace*

Fantasia 4 in F Major

- I. Vivace*
- II. Grave*
- III. Allegro*

Fantasia 5 in B Flat Major

- I. Allegro*
- II. Largo*
- III. Allegro*

Fantasia 6 in G Major

- I. Scherzando*
- II. Dolce*

III. Spirituoso

Fantasia 7 in G Minor

- I. Andante*
- II. Vivace*
- III. Allegro*

Fantasia 8 in A Major

- I. Allegro*
- II. Grave*
- III. Vivace*

Fantasia 9 in C Major

- I. Presto*
- II. Grave*
- III. Allegro*

Fantasia 10 in E Major

- I. Dolce – Allegro – Dolce – Allegro*
- II. Siciliana*
- III. Scherzando*

Fantasia 11 in D Minor

- I. Allegro*
- II. Grave*
- III. Allegro*

Fantasia 12 in E Flat Major

- I. Andante*
- II. Allegro*
- III. Vivace*



Dr. Misha Galaganov premiered more than thirty compositions for viola alone, viola with piano, and viola in chamber music, written for him by composers from Israel, Russia, Mexico, Peru, Belgium, Italy, Uruguay, and the USA. As Principal Viola of the Dallas Chamber Symphony, he also premiered many pieces written for a small symphony orchestra and for string chamber ensembles. Galaganov is the founder of numerous chamber music programs. He coordinates the New Music Ensemble program at TCU and is the founder of the “NME at the Modern Arts Museum” concert series.

Teaching activities took Galaganov to major conservatories around the world, and he taught and performed in numerous European and American Festivals. His former viola and violin students are principal players in orchestras, university teachers, soloists and chamber music performers.

In addition to teaching and performing, Galaganov wrote articles for major string publications, including *Strad*, served as a reviewer for American String Teachers Association magazine, and gave lectures and presentations at professional conferences. He is working on several research projects and made transcriptions and arrangements. In the first six months since its release his recent album with John Owings, *Charm, Passion, and Acrobatics* received enthusiastic critical acclaim and streamed more than 300,000 times.

Galaganov is the Professor of Viola and the Chair of Strings at Texas Christian University (TCU) in Fort Worth, TX. He has a violin performance degree from Russia; BM in Viola Performance from Israel; and Artist Certificate, MM, and DMA degrees from the USA. He plays on an old French viola by Mansuy a Paris with gut strings by Damian Dlugolecki.

Program Notes

Viola di Gamba. Fantasia I.

The image shows a page of handwritten musical notation for a Viola di Gamba. The title at the top is "Viola di Gamba. Fantasia I." The music is written on 14 staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The word "Allo." appears several times throughout the score, indicating specific performance instructions. The handwriting is in an older style, and the paper shows signs of age and wear.

TELEMANN – A GENIUS

George Philipp Telemann (1681 – 1767) taught himself music theory and composition, acquainted himself with various instruments and did his best to excel on each one. In spite of having almost no professional instruction, he achieved so much as a composer and as musical inventor that it is fair to say he was a genius, and that he was one of the most important musicians in the entire history of music.

It was Telemann who made sacred music more emotional and accessible to the general populace. It was Telemann who founded the first German musical journal. It was Telemann who founded Collegium Musicum in Leipzig and in Hamburg and reorganized Collegium Musicum in Frankfurt. It was Telemann who established concert series that were amongst the first for which admission was charged. It was Telemann who introduced to Germany a process of preparation of the engraved plates made of pewter instead of copper – a process he borrowed from England. It was Telemann who was responsible for the huge popularity in Germany of the orchestral suite, Overture, which was originated by Lully in France. It was Telemann who invented the concept of the “cliff-hanger,” at least in music (see below).

A gifted linguist, Telemann spoke English, French, Greek, Italian, and Latin in addition to his native German, and could deliver lectures in languages other than his own. He famously gave a speech in Latin *De excellentia musicae in ecclesiae* (Concerning the excellence of music in the church) upon his relocation to Hamburg. Telemann was in contact with many important writers and poets of his time and composed poetic verses himself.

Mattheson, one of the most respected musicians of his time, wrote about Telemann in *Grudlage einer Ehren-Pforte* (“Foundation of a Triumphal Arch”) in 1740, “Lully is praised and Corelli is glorified, but only Telemann is elevated above any praise.” J. S. Bach arranged Telemann’s concerti, borrowed movements from his cantatas for his own pieces, and used cantatas by Telemann for church services in Leipzig. (In fact, some of Telemann’s cantatas were initially attributed to Bach.) Handel was one of 206 people from 8 countries who subscribed to the three volumes of Telemann’s *Tafelmusic* (Musique de Table) and used at least sixteen movements from it for his own musical ideas. He marveled that Telemann was capable of writing an eight-part polyphonic motet as easily as anyone else might write a letter. Leopold Mozart included fifteen pieces by Telemann– more works than by any other composer, in the study book for his son, Wolfgang.

C. P. E. Bach thought that Telemann was “a great painter” [in music], and described how he heard Telemann playing “... an air in which he expressed the amazement and terror caused by the apparition of a spirit; even without the words...one immediately understood what the music thought to express.”

Telemann considered melody and singing the basis of all music, and he was a supreme master of melodious inventions. He preferred gracefulness and melodiousness in music and disliked contrapuntal style for its own sake, believing that young musicians should avoid learning from old men how to “write compositions for fifteen or twenty voices where not even Diogenes with his lantern could discover a drop of melody.” His own style combined clarity, depth and intellect with warmth, elegance, and charm, and it formed a bridge between Baroque and Classical styles. He had complete mastery of all contemporary forms of music and synthesized all contemporary musical trends into his own, ever evolving, style that, at the end of his life, led the way to the Classical era of Haydn and Mozart.

FANTASIES

Fantasies, or *Fancies* in England, were very popular in Europe for solo instruments and for small ensembles. The term usually referred to a free style of compositions without formal or precise restrictions; however, there were very organized fancies, as well as works of pure improvisation. For Telemann, the term did not imply absence of steady tempo or pulse, but freedom of forms, and, while the number of movements varied among his Fantasies (usually between two and three), most of the works explored various sonata models.

In the 1730s, Telemann was inspired to compose works for solo instruments: 12 for Flute Solo (1733), 36 for Harpsichord (1733 or 1734), 12 for Violin Solo (1735), and 12 for Basso Viol (1735). The last ones were considered lost until very recently.

In 2000, Christiane and Hans Christoph Homann of the Schloss Ledenburg (Castle Ledenburg) donated a large portion of their music collection to the Lower Saxony State Archive. It took several years for librarians to sort and catalogue the music, and, in 2015, they announced that the only surviving copy of the Fantasies has been found.

The story of the publication of Viol pieces is as follows. One of Telemann’s innovations was the publication of *Der getreue Musik-meister* (“The Faithful Music-master”). Each of the four-page issues, appearing every 14 days, contained compositions by Telemann and others, and included instrumental and vocal works written to be interesting for musicians and amateurs. There were eventually 25 issues of the *Musik-meister*. In each issue, one of compositions was incomplete (“cliff-hanger”), so to know how it ended one had to purchase the next issue.

In the summer of 1735, Telemann published an advertisement that said: “Editions Telemann will publish 12 Fantasies for the viola da gamba without bass and 6 *moralischen Cantaten* without instruments so that they will appear [in *Musik-meister*] alternately on Thursdays: 2 Fantasies the first Thursday and one cantata the next... This will commence on August 4.”

Each Fantasie occupied one page; therefore, one leaf contained two Fantasies on opposite sides. The cover for Fantasies was published at the same time as the last issue – probably in October 1735. It said: *Fantaisies pour le Basse de Violle faites et dedieés à Mr. Pierre Chaunell, par Telemann*. Pierre Chaunell, whose family came to Germany from France in 1680s, was a supporter of Telemann and apparently a very good Viol player.

My personal theory is that the serialized publication of the Viol Fantasies could be the reason why they were lost. It is difficult to imagine many Viola da Gamba players among Telemann's subscribers, especially ones with technical abilities to play the Fantasies. It is much easier to imagine how individual pages containing the Fantasies could be lost during the 4-month period of publication and how, even if one were organized and patient enough to eventually collect all pieces under one cover, the set could be lost or destroyed through subsequent years.

FORMAT AND DIVERSITY OF THE FANTASIES

If one is tempted to compare works for solo instruments by Bach with the Fantasies by Telemann, one must remember that Telemann did not aim to write these pieces in a complex philosophical and monumental manner (though he could have easily done it if he wanted), and he restricted himself to a single page per composition.

In spite of the self-imposed succinctness of the pieces, the variety of music in the Fantasies is astonishing. Each odd-numbered Fantasie features relatively sophisticated fugue or fugue-like polyphonic movements. Fast movement in No. 2, is a “concerto” with clear ritornellos and solo passages. Many movements could be identified as specific dances, and there are also two Scherzando pieces. There is a slow movement that seems to be a Passacaglia; in another Fantasie there is a Sarabande... Among slow movements, the Grave in No. 11 is the most introverted and deep, both compositionally and emotionally. It is hard to believe that it only takes two lines in the manuscript!

TRANSCRIBING BASS VIOL (Viola da Gamba) MUSIC FOR VIOLA

Instrumentation choices played an important part in Telemann's music. He wrote that it is necessary for composers to know characteristic features of each instrument; otherwise, the violin would be treated like an organ, flute and oboe would feel like trumpets, and gamba would “saunter along” like a [regular] bass. “One should write in the nature of every instrument in order to delight performers and composers.”

The Fantasies for Bass Viol are very idiomatically composed for the instrument, but, at the first glance, it seems the pieces should be easy to adapt for the modern viola. The music is mostly in the alto clef; viola's tonal qualities are similar to these of the Viol; and two of the strings on both instruments – C3 and D4, match exactly.

Nevertheless, there are problems that need to be resolved before violists can play the Fantasies.

Viol has six strings (D2, G2, C3, E3, A3, and D4), and its range reaches almost an octave below that of the viola, which is tuned to C3, G3, D4, and A4. Furthermore, Viol is tuned mostly in perfect fourths, with a major third in the middle, while viola is tuned in perfect fifths. The difference in tuning makes some intervals and chords either difficult or impossible to play on a viola.

The range between the lowest and the highest strings on Viol is exactly two octaves, and it is a m3 (minor third) larger than that on the viola. The highest notes in the Fantasies are E5, which is M9 (major ninth) above Viol's highest string.

Consequently, the diapason (the entire range of notes, from the lowest to the highest) of the Fantasies, as conceived by Telemann, is three octaves plus a major second – a wide range of registers and colors that includes many expressive possibilities. If violists simply transpose notes below viola range an octave higher and play all other notes as written, the voicing and contrasts would suffer and the tonal diapason would be lost.

It is unnatural to transpose melodic lines in the middle of a phrase or out of context. Polyphony would be distorted and the composer's intentions would be lost if voices are inverted for the sake of transposition or for convenience (for example, making the lowest voice the highest).

To make a transcription of these pieces effective and natural, violists must consider open strings, positions, fingerings, and range that is idiomatic specifically for viola. For example, I am sure that Telemann would not have been opposed to extending the range of the viola up to note B5, which is M9 above the highest string on the instrument. This would extend the diapason of notes for Viol Fantasies on viola to almost three octaves, and would allow for similar contrast and color possibilities as on the original instrument.

INTERVALS AND CHORDS

Major third, C3 – E3, that is formed on open strings of the Viol is not possible on the viola, whose open strings are C3 and G3. The lowest possible third on the viola is E-flat3 – G3. In order to play the thirds written lower than that, a violist has to make a choice, depending on the context and phrasing, of either 1) transposing the entire melody up an octave (the most unnecessary option), 2) omitting upper or lower voice in the range of the low thirds, or 3) playing a grace-notes ornamentation that begins on the lowest note of the third and ends on the highest. Most often, omissions work very well, because an omitted voice is usually implied by preceding harmonic or polyphonic context. On rare occasions, grace-note solution seems the most suitable.

For three- or four- or six-note chords that are impossible on viola, a violist can 1) move some voices up or down an octave to utilize an open string, 2) reduce a chord to an octave, 3) redistribute the voices to make it natural on viola, and 4) transpose entire chords to another register. There are also many chords that are possible to play on viola as written, with a little stretch.

TRANSPOSITIONS

In situations when fingering or melodic use of intervals seems unnatural on viola, a transposition of entire melodies or sections up an octave solves the problem, and these sections feel a lot better and more natural on the instrument. Other considerations for transposition include the use of open strings. For example, music that makes use of the open A3 string on Viol might feel uncomfortable for a violist in the original range because of the absence of the open A string in that range, but it would be natural and more resonant an octave higher, where viola's open A4 string could be utilized.

Finally, an important reason for transposing a long phrase or section up an octave on viola is to utilize an entire original diapason composed by Telemann.

FINGERING

One has to be ready to be creative with fingerings when adapting a Viol music for the modern viola. Some combination of melodic lines and intervals that work well on an instrument tuned to perfect fourths are not common on an instrument of the violin family. A violist needs to be open minded and come up with fingerings that involve contractions, expansions, extensions, and a blend of positions.

ORNAMENTATION

I have decided to present all Fantasies without repeats, as much as possible. The exceptions are movements where a different music is written in the first and second endings or when Da Capo is written. Because of this, I am not ornamenting the original very much – it should be important to present the pieces in the way that Telemann wrote them.

I improvise when some parts are repeated or to fill in a space between chords. When I use ornaments, my inspiration for this project is another work by Telemann, *Zwölf Methodische Sonaten*, in which Telemann provided optional written-out ornamentation in each slow movement.

I hope that you enjoy listening to the Fantasies on viola and be inspired to seek other pieces by Telemann. His music deserves to be performed often.

Dr. Mikhail Galaganov