



Bach

Flute and Harpsichord Sonatas vol. 2

CHANNEL CLASSICS

CCS 18498



Ashley Solomon traverso

Terence Charlston harpsichord

J.S. BACH (1685-1750)

Flute and Harpsichord Sonatas vol. 2

Sonata in E flat major BWV 1031

- | | |
|--------------------|------|
| 1 Allegro moderato | 3.37 |
| 2 Siciliana | 2.13 |
| 3 Allegro | 4.21 |

Trio in g minor BWV 584

- | | |
|------------|------|
| 4 untitled | 2.51 |
|------------|------|

Sonata in g minor BWV 1020

- | | |
|-----------|------|
| 5 Allegro | 3.52 |
| 6 Adagio | 2.33 |
| 7 Allegro | 4.54 |

Sonata in A major BWV 1032

- | | |
|--------------------------|------|
| 8 Vivace | 5.48 |
| (completion T.Charlston) | |
| 9 Largo e dolce | 2.50 |
| 10 Allegro | 4.11 |

Trio in G major BWV 586

- | | |
|------------|------|
| 11 Allegro | 3.00 |
|------------|------|

Sonata in G major BWV 1039

- | | |
|--------------------------|------|
| 12 Adagio | 3.24 |
| 13 Allegro ma non presto | 3.27 |
| 14 Adagio e piano | 1.55 |
| 15 Presto | 2.37 |

Trio in e minor BWV 583

- | | |
|-----------|------|
| 16 Adagio | 4.28 |
|-----------|------|

total time: 57.18



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CHANNEL CLASSICS

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THE PRESS

(...) Solomon's sound is beautiful-round and clean, he has obviously given the sonatas a lot of thought and he performs them with intelligence, but also with heart and guts, a winning combination.(...)

Fanfare

(...) This is an impressive and enjoyable cd that easily bears repeated listening (...) Exceptional playing on a superb instrument (...) genuine musical experience (...)

Gramophone

CCS 15798, Flute Sonatas vol.1

Ashley Solomon & Terence Charlston

for bookings please contact: ashleysolomon@compuserve.com

ASHLEY SOLOMON

Over the last ten years Ashley Solomon has performed extensively as a soloist and chamber musician throughout Europe, the Americas, the Far East and Australia. His recording of Volume 1 of Bach's complete flute sonatas was released in October 2000 to critical acclaim. Gramophone magazine described the recording as "exceptional" and went on to select it as one of their favourite cd's from 2001.

Born in Sussex, Ashley won a recorder and flute scholarship to the Royal Academy of Music where he was awarded first class honours. He went on to complete his post-graduate studies there with a scholarship from the Countess of Munster Musical Trust and in the same year won first prize in the Moeck International Recorder Competition.

The majority of his time is spent performing with *Florilegium*, the ensemble that he co-founded in 1991 and of which he is now the Artistic Director. *Florilegium* has made twelve recordings and regularly performs at prestigious UK and international music festivals and venues. In 1998 he was made an Honorary Associate of the Royal Academy of Music and this was followed in 2000 with an Honorary Fellowship of the Royal College of Music. Much in demand as a teacher he has been a Professor at the Royal College of Music since 1994 and given master classes in Australia, The Americas, The Czech Republic, Bulgaria, Portugal and the UK.



TERENCE CHARLSTON

Terence Charlston was born in Lancashire. He read music at Keble College, Oxford and gained a Masters Degree with distinction from the University of London. A State Scholarship enabled him to study harpsichord at the Royal Academy of Music where he received the generous guidance of many distinguished musicians and was awarded a further one-year Fellowship. As a solo harpsichordist and chamber musician he has toured extensively within Europe, as well as to Japan and the USA. His sympathetic command of original harpsichords, organs, pianos and clavichords has made him a frequent performer at collections of early keyboard instruments. For the National Trust, he has recorded all the playable keyboard instruments of the Fenton House Collection in Hampstead, London. Since 1995 he has been a member of the ensemble *London Baroque*. He has recorded for many labels and is currently involved in projects for Deux-Elles (solo music by Bach, Matthew Locke and the French *Clavecinistes*), Channel Classics and Bis (including Rameau *Pièces de Clavecin en Concert*). He teaches at the Royal Academy of Music and has given master classes in Germany, USA and Mexico.

A VIEW FROM THE KEYWELL

Keyboard players of all eras have acknowledged and esteemed those rare composers who can write a well-crafted keyboard part. Bach's Keyboard style is a marriage of intention and execution. His keyboard writing presents many difficulties for the human hand to negotiate but it is never unplayable. Likewise, the quality of his musical ideas distracts our attention from more obvious chordal and figural techniques which in lesser hands descend into the doggerel of empty note-spinning. He plays subtle games with our wit incorporating non-keyboard textures derived from vocal and string music (a knack learnt by arranging music for different forces). If the devil is in the detail, then the angels maintain the over-all effect and any blurring of the stylistic image is offset by the ingenuity of construction and the fluency of writing.

The works in this second volume of Bach's music for solo flute break new ground in terms of keyboard technique. From an eighteenth-century keyboard player's perspective, they could easily have been called 'Sonatas for solo harpsichord with obbligato flute': a common title of the time which stresses the independence of the flute part from the harpsichordists right hand. These sonatas depart strikingly from the basso continuo style in which only the bass part is written with chord indicated in shorthand and Bach dictates the exact notes that each hand should play. By almost eliminating the opportunities for improvisational display, the harpsichordist is 'obliged' to take the lions share of the notes. Thus, in direct contrast to the demure bass lines of the continuo sonatas in volume one, the accompaniment now has many roles to fulfil. Like an orchestra in a concerto, it must be self-sufficient, first initiating the conversation then taking part in it. As in opera, it also provides the dramatic impetus for its partner to express sentiment. Most importantly, in Bach's hands, the keyboard part changes role within movements, exploiting the tension between counterpoint and chords or between background and foreground. This in turn brings positive benefits to the flautist who is liberated from having to generate every melodic idea, allowing the occasional breathing space and opportunity to display a greater range of tone colour and articulation. As with later chamber works which increasingly feature the keyboard, such as Rameau's *Pièces de Clavecin en Concert* or

Mozart's violin sonatas, the melody instrument is reliant upon the keyboard not only to complete the harmonic frame but as an equal partner in the elegant discourse of themes.

The authorship of the G Minor and ever popular Eb Major Sonatas has been called into question and, with the C Major Sonata (vol.1), they were excluded from the recent complete edition of Bach's music (the NBA). Another work with a chequered history, the A major Sonata has suffered the indignity of losing half its first movement. Although it is undoubtedly an authentic work of J.S. Bach, it has required completion to be included on the disc. Taking our cue from Bach's own well established practice of revising and re-arranging his music, we have presumed to make our own arrangements of the authentic trio Sonata (BWV 1039) and three *opera dubia* (BWV 583, 584 and 586) which suit our medium and stand well as pieces in their own right.

The A major Sonata (BWV 1032) is conjectured to be an arrangement of a trio sonata in C Major (now lost.) It survives in an unusual manuscript written in Bach's own hand with a concerto for two harpsichords (BWV 1062) occupying the top staves of each page to which the flute sonata was added in the three unused staves at the bottom, presumably to save paper. Unfortunately, a section of the Flute sonata was cut out to enable a copyist to make performance parts but these sections were never pasted back! Until these pages turn up again, the first movement of BWV 1032 remains a mutilated torso. My completion of the first movement is one of several possible solutions using only material derived from the existing 61 bars. I have balanced the key scheme and thematic exposition of what has survived with an additional 61 bars which correspond to the missing section of the autograph. BWV 1032 may have been arranged for performance with Leipzig *Collegium musicum* about the same time at the great B minor Sonata (BWV 1030), and written for, or at least inspired by, the great flautist Buffardin of Dresden. Spitta dates the work to about 1736. The galant-style first and second movements would have been appreciated as 'up-to-the-minute' by Frederick the Great's court in Dresden while the grainy counterpoint and technical demands of the seemingly innocent last movement would have been relished by the flute virtuoso or an accompanist of the quality of C.P.E. Bach.

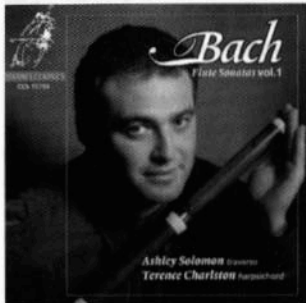
The G Minor Sonata (BWV 1020) and the Eb Major Sonata (BWV 1031) are equally and obviously *galant* and could well have been written during the 1730s at about the same time as the A Major Sonata. It has been suggested that, if the Eb Sonata was written by J.S. Bach, it could have been the model for the G Minor, which is perhaps from the pen of C.P.E. Bach. Given the similarity of design this seems very plausible. The first movements separate the flute and keyboard along concerto lines and with different material. The slow second movements emphasise the lyrical qualities of the flute. In the last movements, the dichotomy is resolved, the themes are shared out and the music demands an equal agility from both instruments.

The charming Sonata in G Major (BWV 1039), originally for two flutes and basso continuo, also exists in two arrangements by Bach for viola da gamba and harpsichord (BWV 1027) and for organ (BWV 1027a). My arrangement follows the text of BWV 1039 throughout, the right hand of the harpsichord taking the second flute part, except in the third movement where it takes the top part (as in BWV 1027). In the last movement, one passage in the right hand (bars 88-94 to note 3) has been transposed down an octave.

The three trio movements (BWV 583, 584 and 586) survive as organ pieces in which the organist's hands take a treble line each while the bass is played by the feet. Such pieces, although common in Bach's organ music, were a recent innovation associated with the technical development of his organist sons, especially Wilhelm Friedemann. The idiom of these organ trios (if not the notes!) were often pirated from existing chamber music and Bach drew both from his own music (e.g. BWV 528, 1027a) or from the music of others (e.g. Couperin BWV 587). BWV 583 is the most extended of the three and exploits unusually short phrases in close imitation (such as we find in the slow movement of the second *Brandenburg* Concerto.) We transpose it up a tone. BWV 584 is a trio version of the first 30 bars of an aria (Ich will an den Himmel denken) from Cantata 166. BWV 586 is possibly an arrangement of a harpsichord piece by Telemann or a re-working of material from it. Its only source appears to have been associated with the Leipzig *Collegium musicum* but was destroyed in 1945.

Terence Charlston

ASHLEY SOLOMON - DISCOGRAPHY



CCS 15798 J.S.BACH (1685-1750)
Flute and Harpsichord Sonatas vol. 1



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Vivaldi: Cello Sonatas with Pieter Wispelwey

CCS 5093

G.Ph.Telemann: Concerti da camera

COLOPHON

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Digital Converter	24 Bit Prism / Genex Recorder
Speakersystems	Audiolab & AKG K1000 Headphones