

J.S. BACH

A close-up portrait of a man with long, wavy, reddish-brown hair and a goatee, wearing glasses and a dark jacket. He is looking slightly to the right of the camera with a subtle smile. The background is a soft, out-of-focus grey.

SONATAS FOR FLUTE AND HARPSICHORD

STEPHEN SCHULTZ **BAROQUE FLUTE**

JORY VINIKOUR **HARPSICHORD**



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STEPHEN SCHULTZ, BAROQUE FLUTE

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Sonata in B minor for Flute and Harpsichord, BWV 1030

- | | |
|----------------------|------|
| 1. I. Andante | 9:06 |
| 2. II. Largo e dolce | 3:48 |
| 3. III. Presto | 1:37 |
| 4. (Gigue) | 4:36 |

Sonata in A major for Flute and Harpsichord, BWV 1032

- | | |
|----------------------|------|
| 5. I. Vivace | 5:22 |
| 6. II. Largo e dolce | 3:03 |
| 7. III. Allegro | 4:37 |

Sonata in E-flat major for Flute and Harpsichord, BWV 1031 (attributed)

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|------------------------|------|
| 8. I. Allegro moderato | 3:42 |
| 9. II. Siciliano | 2:05 |
| 10. III. Allegro | 4:53 |

Sonata in G minor for Flute and Harpsichord, BWV 1020 (attributed)

- | | |
|-------------------|--------------|
| 11. I. Allegro | 4:02 |
| 12. II. Adagio | 2:52 |
| 13. III. Allegro | 5:34 |
| Total time | 55:18 |



Sonata for Flute and Harpsichord in B minor, BWV 1030 (autograph score, ca. 1736)

PROGRAM NOTES

The four sonatas recorded here belong to a type of chamber music that was at the cutting edge of developments during the 1720s and 1730s: the duo for melody instrument and obbligato harpsichord. One might alternatively describe such works as trios, since the harpsichordist's right-hand part is musically equal to the melody instrument's part, their exchanges being accompanied, as it were, by a third musical line in the left-hand harpsichord part. In fact, many works with this scoring began life as conventional trio sonatas for two melody instruments and basso continuo. At the center of this innovation in scoring was Johann Sebastian Bach and his circle. His six sonatas for violin and obbligato harpsichord, BWV 1014–19, were composed by about 1725, and just a few years later his friend Georg Philipp Telemann published four trios for melody instrument, obbligato harpsichord, and continuo in the chamber music collection *Essercizii musici*. In 1731, Bach's second eldest son, Carl Philipp Emanuel, composed two trios for violin and obbligato harpsichord, Wq. 71–72.

Bach copied out his Sonata in A major for flute and harpsichord, BWV 1032, around 1736 in a “double manuscript” that also contains the Concerto in C minor for two harpsichords, BWV 1062. In this, the only known source for the sonata, Bach makes a number of transposition errors in the outer movements that indicate he was copying from a lost version of the piece in C major, probably scored for recorder, violin, and continuo (the middle movement may have come from another lost work). Bach notated the first movement and the beginning of the second movement of the A major version on the empty staves below the concerto on each

page of the manuscript, then copied the rest of the sonata on pages following the concerto. At some point, he saw fit to excise a substantial portion of the first movement (forty-six to forty-eight measures altogether) by cutting out strips of paper along the bottom of a dozen pages in the manuscript. He may have done so to facilitate the copying of performing parts for the sonata—parts that are now lost. This means, of course, that the missing measures must be reconstructed in order to render the movement performable today. Of the many available modern reconstructions, that by Alfred Dürr, editor of the sonata for the *Neue Bach Ausgabe*, has been chosen here.

The sonata's opening movement is cast in the ritornello form more typically found in the fast movements of concertos, whereby an orchestral ritornello alternates regularly with episodes featuring one or more soloists. Such concerto-like sonata movements were described as sonatas “auf Concertenart” (in concerto style) by Bach's former pupil Johann Adolph Scheibe, and they appear in all three of the other sonatas on this recording. The point of such hybrid movements is not merely to simulate orchestral music with a reduced scoring, but to play with the conventions of both the sonata and concerto in ways that challenge and delight both players and listeners. In the Vivace, the harpsichord initially takes the role of orchestra and the flute enters as the soloist. However, during the movement's course, these roles gradually become less differentiated.

A similar effect is made by the sonata's concluding Allegro, which has the outward appearance of a fugue. Here a series of contrasting ideas and well-defined cadences encourage

us to hear the initial and concluding fugal expositions (as well as briefer subject entries in between) as ritornellos. The episodes, in which the flute and harpsichord now switch roles to become “soloists,” introduce new thematic material while maintaining contrapuntal intensity through canonic imitation. The lyrical *Largo e dolce*, a stylized siciliana, offers some respite from the intensely contrapuntal textures of the *Vivace* and *Allegro*. Its cantabile melody is “sung” by the flute and harpsichord together or in close imitation. But melodic phrases, both long or short, almost invariably break off suddenly at the end of a measure. Should we be disconcerted by this stop-and-start quality, or is this a case of Bach being ironic?

Bach also copied out his Sonata in B minor for flute and harpsichord, BWV 1030, around 1736. Once again, he had modified the work’s original key and scoring: a late eighteenth-century copy of the harpsichord part preserves an early version of the sonata in G minor, presumably intended for violin instead of flute. In its B minor form, this is Bach’s most expansive and demanding flute sonata. As with the A major sonata, the opening movement is in ritornello form. Yet one could be forgiven for failing to perceive this structure, for Bach imbues the entire movement with dense imitative counterpoint that seems much more about the thematic give-and-take between flute and harpsichord than an opposition between “orchestra” and “soloist.” Thus ritornello form is merely the scaffolding for a captivatingly intricate structure.

In the *Largo e dolce* – another siciliana, this time more recognizably a dance – the flute’s highly ornamental line is the focus, as the harpsichord provides a written-out continuo accompaniment that perhaps offers us a glimpse of how Bach himself realized figured bass lines. Next comes a vigorous and virtuosic movement pair that tests the flutist’s

endurance. The Presto fugue’s countersubject of running eighth notes is omnipresent in the movement and allows the flutist little rest. Rather than come to a definitive end, the movement leads without break to a break-neck gigue in binary form. The contrapuntal intensity of the fugue carries over into this dance, and the highly angular nature of the melodic writing presents a special challenge to the flutist.

Who might have inspired these two ambitious and difficult sonatas? Bach’s increasingly close connections to the Dresden electoral court during the 1730s has led some to speculate that they were written for the virtuoso Pierre Gabriel Buffardin, first flutist of the court orchestra and flute teacher of Johann Joachim Quantz. Alternatively, Quantz himself has been suggested as the recipient of the A major sonata. It may also be that both sonatas were intended for Bach’s former keyboard and composition student Lorenz Christoph Mizler, who returned to Leipzig to take up a lectureship at the university in autumn 1736. Mizler was a self-taught flutist with an apparent taste for technically difficult works, and his return to Leipzig coincided with Bach’s copying out of the sonatas.

More consequential is the question of who composed the Sonatas in G minor, BWV 1020, and E-flat major, BWV 1031, a definitive answer to which remains elusive. Eighteenth-century manuscript copies of the G minor sonata transmit it as a work for violin, even though the solo part clearly fits the flute better. And if the title pages almost invariably name Carl Philipp Emanuel Bach as the composer, these attributions carry relatively weak authority. What seems clear enough, however, is that his father did not compose this sonata. The E-flat sonata is attributed to J.S. Bach in most eighteenth-century sources, and has generally been accepted as authentic despite its somewhat anomalous style.

The plot thickened considerably in the 1990s, when it was discovered that the E-flat sonata is modeled closely on a trio sonata by Quantz in the same key (QV 2:18), and that the G minor sonata may have been inspired by another Quantz trio, again in the same key (QV 2:35). The resemblances are so close, in fact, that it has been suggested that Quantz was the composer of all four works. More recently, an alternative theory has been put forward that Carl Heinrich Graun (Quantz's colleague at the Berlin court of Frederick the Great) composed both BWV 1020 and 1031, with lute instead of harpsichord. But if J.S. Bach really did compose BWV 1031, then he was consciously (and at times even slavishly) emulating Quantz. Since the A major sonata, BWV 1032, shares some important similarities with BWV 1031, we may assume that Bach at least owned the latter work if he was not its composer. Finally, the recent recovery of a late eighteenth-century manuscript copy of BWV 1031 in a version for flute, violin, and continuo once owned by Sara Levy (a prominent Berlin *salonnière*, accomplished harpsichordist, and great aunt of Felix Mendelssohn) has reopened the question of the sonata's original scoring.

The G minor and E-flat sonatas both open with ritornello-based movements in which the harpsichord states the ritornello alone and the flute's opening phrase is briefly interrupted by a ritornello fragment – a “double motto” effect borrowed from operatic arias of the time. And there are other commonalities between the two movements: the thematic material is similar, textures are relatively transparent (in keeping with the sonatas' modern, *galant* style), and the identities of the “orchestral” harpsichord and “solo” flute are kept distinct until they merge close to the end. Perhaps the most distinctive movement in both sonatas is the middle one. The Adagio of the G minor sonata has a vocal quality, with

the flute's many held-out notes bringing to mind arias in the pathetic mode. Meanwhile, continuous eighth notes in the harpsichord's right hand provide a lilting accompaniment and occasionally engage with the flute in a duet-like manner. The Siciliana of the E-flat sonata – one of Bach's most recognizable melodies – also has an aria-like quality despite its dance association, and again the harpsichord provides a continuous filigree of accompanimental notes.

There is also a family resemblance between the sonatas' concluding binary-form Allegros, which are in a distinctly lighter style than the finales of the A major and B minor sonatas. The two movements even begin with similar opening exchanges between harpsichord and flute, and here, as in the preceding movements, contrapuntal interplay in the two upper parts is supported by an unobtrusive bass line in the harpsichord's left hand. Given all these parallels between the two works, it is tempting to imagine the young C.P.E. Bach composing his G minor sonata in conscious emulation of his father's E-flat sonata, itself modeled on a work by Quantz.

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Baroque Flute: Martin Wenner (www.wennerfloeten.de), Singen, Germany, 2012; after Carlo Palanca, Turin, Italy

PERFORMANCE NOTE:

These four sonatas can be beautifully played on the modern flute. However, performing them on an 18th century flute is a unique experience. While the modern flute is normally made of metal and has a system of keys covering the tone holes, the Baroque flute—or *traverso*, as it was known in the 18th century—is made of wood. Its head joint has a cylindrical bore while the body of the instrument has a conical bore, six unkeyed finger holes and one extra tone hole covered by a single key for D \sharp /E \flat .

On the Baroque flute, each tonality has its own unique combination of stronger and weaker notes (D diatonic notes versus most sharps and flats). The weaker (or softer) ones are produced through cross-fingerings thus adding extra layers of color and texture to the music. For example, F \sharp and G \sharp in the first octave are among the softest notes and are not only written for melodic and harmonic purposes, but provide added sound texture and built in dynamics as well. Performing on an instrument made of wood brings one closer to the sound world Bach might have experienced.

We hope that you enjoy these performances as much as we enjoyed making them!

—Stephen Schultz

In honor of this release, Pittsburgh composer Nancy Galbraith has composed *Siciliano*, a lovely meditation on the second movement of Bach's Sonata for Flute and Harpsichord in E-flat Major. It features Stephen Schultz performing on three Baroque flutes. It is available free of charge at musicandarts.com/stephen-schultz and www.nancygalbraith.com.



detail of rose on harpsichord



Harpsichord: John Phillips (www.jph.us), Berkeley, CA, 2010, after J. H. Gräbner, Dresden, 1722.

ARTISTS' BIOS

Stephen Schultz, called “among the most flawless artists on the Baroque flute” by the *San Jose Mercury News* and “flute extraordinaire” by the *New Jersey Star-Ledger*, plays solo and Principal flute with the Philharmonia Baroque Orchestra and Musica Angelica and performs with other leading Early music groups such as Tafelmusik Baroque Orchestra, Apollo’s Fire, Portland Baroque Orchestra, Wiener Akademie, House of Time, Chatham Baroque, Con Gioia, and at the Oregon and Carmel Bach Festivals. Concert tours have taken him throughout Europe and North and South America with featured appearances at the Musikverein in Vienna, Walt Disney Concert Hall in Los Angeles, Royal Albert Hall in London, Concertgebouw in Amsterdam, Teatro Colón in Buenos Aires, Carnegie Hall, and the Library of Congress.

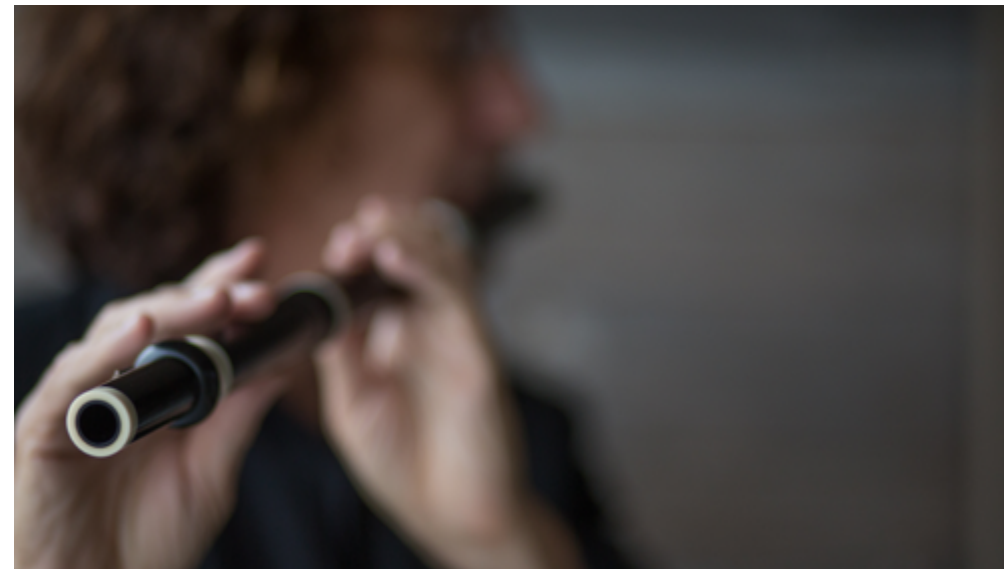
A graduate of the Royal Conservatory of Music in Holland, Schultz also holds several degrees from the California Institute of the Arts and the California State University of San Francisco. Currently he is Teaching Professor in Music History and Flute at Carnegie Mellon University and director of the Carnegie Mellon Baroque Orchestra. Mr. Schultz has also been a featured faculty member of the Jeanne Baxtresser International Flute Master Class at Carnegie Mellon University and has taught at the Juilliard School, Berwick Academy, and the International Baroque Institute at Longy School of Music.

In 1986, Mr. Schultz founded the original instrument ensemble American Baroque. This unique group brings together some of America’s most accomplished and exciting baroque instrumentalists, with the purpose of defining a new, modern genre for historical instruments. The group’s adventur-

ous programs combine 18th-century music with new works, composed for the group through collaborations and commissions from American composers.

As a solo, chamber, and orchestral player, Schultz appears on sixty recordings for such labels as Dorian, Naxos, Harmonia Mundi USA, Centaur, NCA, and New Albion. Schultz has produced and edited forty CDs for his colleagues and has also performed and recorded with world music groups such as D’CuCKOO and Haunted By Waters, using his electronically processed Baroque flute to develop alternative sounds that are unique to his instrument. He has been very active in commissioning new music written for his instrument and in 1998, Carolyn Yarnell wrote *10/18* for solo, processed Baroque Flute and dedicated it to Mr. Schultz. The Pittsburgh composer Nancy Galbraith wrote *Traverso Mistico*, which is scored for electric Baroque flute, solo cello, and chamber orchestra. It was given its world premiere at Carnegie Mellon University in April 2006 and this highly successful collaboration was followed in 2008 with Galbraith’s *Night Train, Other Sun* in 2009, *Effervescent Air* in 2012, and *Dancing Through Time* in 2016.

www.stephenschultz.net





Jory Vinikour is recognized as one of the outstanding harpsichordists of his generation. A highly-diversified career takes him to the world's most important festivals, concert halls, and opera houses as recitalist and concerto soloist, partner to many of today's finest instrumental and vocal artists, coach, and conductor.

Born in Chicago, he came to Paris on a Fulbright scholarship to study with Huguette Dreyfus and Kenneth Gilbert. First Prizes in the International Harpsichord Competitions of Warsaw (1993) and the Prague Spring Festival (1994) brought him to the public's attention, and he has since appeared in festivals and concert series, and as soloist with major orchestras, throughout much of the world. He has appeared as conductor/harpsichordist with the Juilliard415 Baroque orchestra at Carnegie Hall, as well as with the Los Angeles Chamber Orchestra, Hong Kong Philharmonic, Korea Chamber Orchestra, etc. He has collaborated with many of the most prominent singers of today, notably Swedish mezzo-soprano Anne Sofie von Otter, Vivica Genaux, and Rolando Villazon. His solo recordings have been widely praised in the international press. His recording of the complete works of Jean-Philippe Rameau (*Sono Luminus*, 2012) was nominated for a GRAMMY® in the field of Best Classical Solo Instrumental Recording. Mr. Vinikour received a second GRAMMY® nomination for his *Sono Luminus* 2014 release *Toccatas: Modern American Music for Harpsichord*. Mr. Vinikour's impressive discography has continued to expand with critically-praised titles including a Delos recording of Padre Antonio Soler's *Six Concerti* for two keyboards with Philippe LeRoy. His *Sono Luminus* recording of Bach's *Partitas* for solo harpsichord (BWV 825 - 830) was released in November 2016.



Mr. Vinikour made his operatic conducting début on 6 August 2016, leading West Edge Opera's [Berkeley, California] production of Georg Friedrich Händel's *Agrippina*, staged at Oakland's abandoned Sixteenth Street Station, and he led Chicago Opera Theater's production of Henry Purcell's *The Fairy Queen* in November 2016. In August 2017, Jory conducted soprano Verónica Cangemi and Camerata Bariloche in a concert featuring music by Händel and Mozart, presented in Buenos Aires's Centro Cultural Kirchner. Upcoming engagements: St. Louis Symphony (conducting three Baroque programs), Cleveland Orchestra (soloist in Poulenc's *Concert Champêtre* under Stéphane Denève's direction), and The Salzburg Mozart Woche, for whom he will conduct Mozart's *Bastien et Bastienne* and *Der Schauspieldirektor*.

An extension of his widely-respected endeavors as both harpsichordist and conductor, Jory's advocacy for historically-informed performance practices and expanding access to world-class performances of Early Music is manifested in his founding and leadership of Great Lakes Baroque, an organization committed to bringing Baroque music to metropolitan Milwaukee.

www.joryvinikour.com

CREDITS & SPECIAL THANKS

Recorded at Skywalker Sound, a Lucasfilm Ltd. company, Marin County, California, August 10-13, 2016.

Session Producer: Jack Vad

Engineers: Jack Vad and Dann Thompson

Post Production Producer: Stephen Schultz

Editing: Kit Higginson

Harpsichord Tuning: John Phillips

Baroque Flute: Martin Wenner, Singen, Germany, 2012; after Carlo Palanca, Turin, Italy. In grenadilla, based on an original in a private collection in Frankfurt.

Harpsichord: John Phillips, Berkeley, CA, 2010, after J. H. Gräbner, Dresden, 1722. Kindly loaned by Peter and Cynthia Hibbard.

Pitch: A = 415 Hz

Executive Producer: Kit Higginson

Photograph of Jory Vinikour by Hermman Rosso

Photographs of Stephen Schultz by Maurice Ramirez (page 1) and Tatiana Daubek (pages 7 & 8).

Special thanks to all who helped make this project possible, especially those who gave so generously to our GoFundMe campaign. Without you, this recording would not have been possible.

Of Related Interest on Music & Arts

AMERICAN BAROQUE

(ON PERIOD INSTRUMENTS)

STEPHEN SCHULTZ, DIRECTOR

CD-1066 GEORGE PHILIPP TELEMANN: FOURTH BOOK OF QUARTETS (1752): No. 1 in D; No. 2 in F; No. 3 in A; No. 4 in C; No. 5 in G; No. 6 in d. **AMERICAN BAROQUE** (Stephen Schultz, flute; Elizabeth Blumenstock, violin; Roland Kato, viola; Roy Whelden, viola da gamba; Cheryl Ann Fulton, triple harp; Charles Sherman, harpsichord). Recorded at Skywalker Sound, a Lucasfilm Ltd. company, Marin County, California, July 1989. Produced and engineered by Jack Vad. DDD. Total time 55:00. UPC #0-17685-10662-0.

CD-1121 AMERICAN BAROQUE PLAYS MOZART QUARTETS FOR STRINGS AND WINDS: with Stephen Schultz, flute; Gonzalo X. Ruiz, oboe (co-director); Elizabeth Blumenstock, violin; Katherine Kyme, viola; Tanya Tomkins, cello. Oboe Quartet in F K370, Flute Quartet in C K285b, Quartet in G K285a, Oboe Quartet in F after K496. DDD. Total time 66:49. UPC #0-17685-11212-6.



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STEPHEN SCHULTZ BAROQUE FLUTE **JORY VINIKOUR** HARPSICHORD

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