



Facts about this Recording

Recording Info: Producer & Engineer: Bob Sellman

Artists & Repertoire Coordinator: William Marsh

Recorded September 1981 in New York City

Recorded using two Schoeps microphones

No limiting, equalization, or compression were used during its mastering or manufacture

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Regarded as perhaps the greatest composer of all time, Bach was known during his lifetime primarily as an outstanding organ player and technician. The youngest of eight children born to musical parents, Johann Sebastian was destined to become a musician. While still young, he had mastered the organ and violin, and was also an excellent singer. At the age of ten, both of his parents died within a year of each other. Young Sebastian was fortunate to be taken in by an older brother, Johann Christoph, who most likely continued his musical training. At the age of fifteen, Bach secured his first position in the choir of St. Michael's School in Lüneburg. He travelled little, never leaving Germany once in his life, but held various positions during his career in churches and in the service of the courts throughout the country. In 1703 he went to Arnstadt to take the position of organist at the St. Boniface Church. It was during his tenure there that Bach took a month's leave of absence to make the journey to Lübeck (some 200 miles away, a journey he made on foot) to hear the great organist Dietrich Buxtehude. One month turned into five, and Bach was obliged to find a new position at Mülhausen in 1706. In that year he also married his cousin, Maria Barbara. Bach remained at Mülhausen for only a year before taking up a post as organist and concertmaster at the court of the Duke of Weimar.

In 1717, Bach moved on to another post, this time as Kapellmeister at the court of Prince Leopold in Cöthen. During the years Bach was in the service of the courts, he was obliged to compose a great deal of instrumental music; hundreds of pieces for solo keyboard, orchestral dance suites, trio sonatas for various instruments, and concertos for various instruments and orchestra. Of these, the most famous are the six concerti grossi composed for the Duke of Brandenburg in 1721, and the Brandenburg Concerto no. 3 exemplifies the style of the concerto grosso in which a small group of instruments (in this case a small ensemble of strings) is set in concert with an orchestra of strings and continuo. Of Bach's music for solo instruments, the six Suites for violoncello and the Sonatas and Partitas for solo violin are among the greatest for those instruments. The Violin Partita no. 3 contains an example of a popular dance form, the gavotte.

Maria Barbara died suddenly in 1720, having borne the composer seven children. Within a year Bach remarried. The daughter of the town trumpeter, Anna Magdalena Bach would prove to be an exceptional companion and helpmate to the composer. In addition, the couple sired thirteen children. (Of Bach's twenty off-spring, ten died in infancy. Four became well-known composers, including Carl Philipp Emanuel and Johann Christian.) Soon after his second marriage, Bach began looking for another position, and eventually took one in Leipzig, where he became organist and cantor (teacher) at St. Thomas' Church. He remained in Leipzig for the rest of his life.

A devout Lutheran, Bach composed a great many sacred works as his duties required when in the employ of the church: well over two hundred cantatas (a new one was required of him every week), several motets, five masses, three oratorios, and four settings of the Passion story, one of which, The St. Matthew Passion, is one of western music's sublime masterpieces. Bach also wrote vast amounts of music for his chosen instrument, the organ, much of which is still regarded as the pinnacle of the repertoire. One such work is the tremendous Passacaglia and Fugue in C minor.

Towards the end of 1749, Bach's failing eyesight was operated on by a traveling English surgeon, the catastrophic results of which were complete blindness. His health failing, Bach nevertheless continued to compose, dictating his work to a pupil. He finally succumbed to a stroke on July 28, 1750. He was buried in an unmarked grave at St. Thomas' Church.

Bach brought to majestic fruition the polyphonic style of the late Renaissance. By and large a musical conservative, he achieved remarkable heights in the art of fugue, choral polyphony and organ music, as well as in instrumental music and dance forms. His adherence to the older forms earned him the nickname "the old wig" by his son, the composer Carl Philip Emanuel Bach, yet his music remained very much alive and was known and studied by the next generation of composers. It was the discovery of the St. Matthew Passion in 1829 by Felix Mendelssohn that initiated the nineteenth century penchant for reviving and performing older, "classical" music. With the death of Johann Sebastian Bach in 1750, music scholars conveniently mark the end of the Baroque age in music.

Linda Wetherill is founder/director www.Counterpoint-Italy.com International competition for composers and Lucca International Festival for chamber music based in Lucca' Oratorio Degli Angeli Custode in Tuscany and also in New York. Counterpoint-Italy, her competition to further musical language for soloists and also small chamber ensembles has had annual premiere performances to excellent reviews in NYC and Italy since 2009. Linda also participates in several of NYC's finest small ensembles, and is professor of music topics and Professor of flute at St. John's and Adelphi Universities.

Ms Wetherill has toured as soloist cultural ambassador, collaborating and premiering modern composers' works and researching traditional musics since her selection by U.S.I.S to be featured recitalist for the 40th anniversary celebration in Frankfurt of German-American peace. Hans Stuckenschmidt called her "a brilliant flutist." She was the first American to be honored as featured soloist at the World Peace Festival of Langollen, Wales; and presented the first public concerts for mixed audiences by a woman in Saudi Arabia during her tours of the Middle East. Linda was the first American flutist to tour and teach in Central China in 2002. In 2003, her solo CD of collected compositions was placed on a short list of "Top Solo Flute Recordings Of All Time" by Amazon.com.

Linda has raised the profile of concert flute repertoire to include the exotic compositions gathered during extensive traveling throughout five continents. FANFARE praises the CD "Sound and Repercussion", saying "Wetherill impresses as much by her musicianship, specifically a resistance to overemphasizing the exotic elements of these pieces, as by her technique and tonal resources; and of the CD 'Stellar Pieces': "From the list of outstanding soloists, Linda Wetherill captures the flute's subtle shades in 'Sirius', her elegant and silvery tone providing a constant delight."

She joined the faculty of Adelphi University, in 1994, coming from Istanbul's celebrated Bosphorus University, where she was lecturer in World Music and Contemporary Music. During five years residence in Turkey, she also formulated courses in History of Western Music for Universities of Izmir, Istanbul and Ankara. Previously holding posts at the French National Conservatory, Philadelphia University of the Arts, Turkish Universities in Izmir, Ankara, and Istanbul, she has given artist master classes in major conservatories of Arabia, Austria, Argentina, Britain, China, Dubai, Egypt, France, Germany, India, Kuwait, Pakistan, Spain, The Netherlands, and Wales. Linda was the resident flutist of the famed Centre Pompidou for International Acoustical Research and there collaborated and premiered works with major composers from all over the world. She has also been principal flutist with the orchestras of the Frankfurt Radio Symphony and Pierre Boulez' IRCAM Ensemble Intercontemporain of the world-famous Pompidou Centre in Paris. Mr. Boulez dubbed her "an instrumentalist without peer".

Linda performed her Carnegie Recital debut as winner of East and West Artists International Competition, and was received by the NEW YORK TIMES as "a musician with something to say; her ability to organize and inflect the line was nothing short of seductive. Both in terms of technical mastery and expressive élan, she is really a marvelous player." Her performances in Istanbul, as co-founder of the International Festival of Contemporary Music there produced the response from MILLYET: "Linda Wetherill presented a wonderful flute evening in Istanbul; this relaxing and beautiful concert brought joy to everyone - from beginning to end." In 2004, Linda gave the closing recital for the International Society of Contemporary Music's annual festival, judged the Salzburg, Austrian competition for solo flute compositions, and gave Bach, Mozart and premiere concertos and recitals across the U.S.

In 2005, her premiere performances of South American compositions for the Mozarteum's "Aspekte Festival" received the following critical account: "The superb American flutist was without doubt the star; she played more than 2 hours with stunning virtuosity and profound and lively interpretations - a true wizard of the flute."

Her 2007-08 residency for 3 months in India was hailed by the Ahmedabad critic: "Flutist Linda Wetherill, Professor at Adelphi University, who is a literal reservoir of music from across the world, is no mere imitator of sound. She has developed a repertoire which, judging by what connoisseurs of music have said of her, is remarkable for range and expressiveness. Even those with only a listening acquaintance of music must have found her music at Natarani endowed with exceptional beauty. Highlighted by musical notes, a mood of mysticism followed by serenity was created."

Linda is credited with establishing repertoire of non-western traditions in the body of concert repertoire. The annual competition and Chamber Music Festival in Tuscany, Counterpoint-Italy, which endeavors to continue this project of discovery celebrates its seventh year.

BACH FOR FLUTE & HARPSICHORD

LINDA WETHERILL, FLUTE
JUDITH NORELL, HARPSICHORD

1. Sonata In B Minor for Flute & Harpsichord, BWV 1030: I. Andante 7:07
2. Sonata In B Minor for Flute & Harpsichord, BWV 1030: II. Large e Dolce 3:57
3. Sonata In B Minor for Flute & Harpsichord, BWV 1030: III. Presto 5:36
4. Sonata In E-Flat Major for Flute & Harpsichord, BWV 1031: I. Allegro Moderato 3:34
5. Sonata In E-Flat Major for Flute & Harpsichord, BWV 1031: II. Siciliano 2:06
6. Sonata In E-Flat Major for Flute & Harpsichord, BWV 1031: III. Allegro 4:01
7. Partita In a Minor for Solo Flute, BWV 1013: I. Allemande 3:45
8. Partita In a Minor for Solo Flute, BWV 1013: II. Courante 2:58
9. Partita In a Minor for Solo Flute, BWV 1013: III. Sarabande 4:02
10. Partita In a Minor for Solo Flute, BWV 1013: IV. Bourre Anglaise 1:3

Please Note: In the interest of preserving the superb sound quality of these historic recordings, they have been preserved in their original, pristine state for maximum fidelity. Transferred from commercially released, analog reel-to-reel tapes (some of which are more than 50 years old), the recordings themselves can be subject to certain "artifacts" which are an inseparable part of the original analog recording process, such as tape "hiss" or other defects, and these may be audible on certain music tracks.

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