



Bach
for
Flute
&
Harpsichord

Linda Wetherill, flute
Judith Norell, harpsichord

Johann Sebastian Bach's (1685-750) masterworks for organ, chorus, orchestra, etc. have been explored in depth for more than 100 years, but the musicologists have turned to the smaller chamber works only relatively recently. Bach's professional appointments are well documented, and the Coethen period (1717-723) when he was Kapellmeister to Prince Leopold and the succeeding Leipzig years (1723-750) as Thomaskantor figure in any study of the solo flute works. The matters of authenticity, transcription from other instruments, the intended performers, etc., remain in lively contention and speculation. Some scholars attribute the present E-flat Major Sonata to C.P.E. Bach (1714-1788).

Although the transverse flute of Bach's day saw substantial improvements in design in the late 17th and early 18th centuries, it remained a difficult instrument for exceptional players and was best avoided by the usual jack-of-all-trade musicians normally available and with which Bach had to contend. During Bach's first visit to Dresden in 1717, one supposes he met the great flute virtuoso, Pierre Gabriel Buffardin (1689-1768) in residence there. Buffardin was the teacher of the equally famed Johann Joachim Quantz (1697-1773). The *A Minor Partita* (BWV 1013), Bach's first flute composition, dates from the Coethen period. It was written possibly for Buffardin or at least as a result of his inspiration. The extreme difficulty of this partita with almost no place to breathe might be blamed on Bach's inexperience in writing for the flute. Actual performances on the transverse flute may have been mythical, especially with the high "a"—the highest note on the Baroque flute—, but one would like to imagine Buffardin dazzling them in Dresden with the new Bach piece! Even present day performances are rare, although there are several other recordings. Miss Wetherill's reading demonstrates her formidable technique—impressive all the more when the listener is aware that the recording took place immediately after the demanding session that produced the sonatas. The work itself is representative of the 18th

Century partita form with its normal dance sequence: *allemande, courante, sarabande*, with the delightful *bourree anglaise* substituting for the usual *gigue*.

The *B Minor Sonata* (BWV 1030) towers over the other Bach flute works technically and expressively. The somber key lends itself to the harmonic complexity of the score — a key Bach favored for the famed *Mass* and the *Suite for Flute and Strings* (BWV 1067) among others. An extant harpsichord part in A Minor survives which can be traced to the Coethen period, but we know nothing about the accompanying instrument intended. A fair copy of the B Minor version dated 1736 supports the notion that Bach probably revised and improved this score in Leipzig. The elaborate opening *andante* suggests a concerto style and may once have existed in such form, especially since the harpsichord part is so extensive. The lovely and sensitive *largo* is followed by the virtuosic fugal *presto* and its spirited accompanying *allegro* in the form of a *gigue*. Some consider the latter essentially a fourth movement.

In the case of the *Sonata in E-flat Major* (BWV 1031), Bach apparently wrote out the entire harpsichord part, thus emphasizing its importance. A lighter work than the BWV 1030, the sonata hints at the classical sonata form. The *siciliano* is often heard in various arrangements. Evidence again suggest Coethen origins for the piece with ultimate revision in Leipzig.

--William Marsh

Linda Wetherill, a native of Milwaukee, graduated with honors from the Eastman School of Music after study with Joseph Mariano and then did advanced work with Marcel Moyse and Jean-Pierre Rampal. In 1975 Miss Wetherill won the Federal Republic of Germany's International Music Competition and then became principal flutist of the Radio Slyphony Orchestra of Hesse in Frankfurt. The next year Pierre Boulez invited her to go to Paris where she became solo flute in the Ensemble

Contemporain Chamber Orchestra and flutist-in-residence at the famed Georges Pompidou Center for the Arts. Miss Wetherill has appeared on numerous radio and television broadcasts in the United States, Canada, Europe, and the Orient. Her recital and orchestral appearances have taken her to such cities as London, Amsterdam, Frankfurt, Geneva, Paris, Rome, Milan, Montreal, New York (including the prestigious Frick Collection series), Philadelphia, and Washington (National Gallery Orchestra). This Bach program represents Linda Wetherill's United States recording debut after having recently recorded Berg and Schoenberg chamber works for Deutsche Grammophon under Pierre Boulez. Future recording plans include a series of sessions for Argo in London and a second recording for DTR (with piano).

Judith Norell studied at The Juilliard School and The Royal College of Music, London. Her teachers included Raphael Puyana and Albert Fuller. After her New York debut in 1971, Miss Norell made her European debut the following year in London and has since appeared in Paris, Hamburg, Berlin, and Strasbourg. Now resident in New York, Miss Norell makes frequent appearances there including ones with Linda Wetherill. In addition to her harpsichord recitals and orchestral appearances in cities such as Boston, Washington, San Francisco, Chicago, and Grand Rapids, Miss Norell is founder/director of the Baroque Music Masters. She has conducted operas by Rameau and Purcell in Washington and Monteverdi in New York. She has appeared as soloist with the Baltimore Symphony and made her debut at The Newport Music Festival. A member of the Lucarelli/Norell/Siebert Trio, Miss Norell also is a frequent continuo player with the New York City, Washington, and Houston Operas; the Kennedy Center Chamber Orchestra; Clarion Society; and the Orpheus Ensemble. Other festival appearances include those at Spoleto (Italy), Aspen, and Tanglewood. Miss Norell has recorded for the B.B.C., Radio-France, Norddeutscherundfunk,

and Sueddeutscherundfunk. Her other recordings appear on the Columbia, Vox, Musical Heritage Society, and Sine Qua Non labels, in addition to a second (solo) recording on DTR.

The Instruments

Miss Wetherill's rose-gold flute was custom-designed and crafted for her by Jonathon A. Landell of Huntington Center, Vermont.

Miss Norell's harpsichord was built by William Good of Cambridge, Massachusetts, in 1975. A copy of a two-manual late 18th century instrument made by Pascal Taskin, it has two 8' and one 4' registers.

Personnel

Producer and Engineer: Bob Sellman

Artists and Repertoire Coordinator: William Marsh

Recorded September 1981 in New York City.

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This recording was originally released on tape. This version is a special custom CD version only available directly from DTR Company and the performers.

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Sonata in B Minor for Flute & Harpsichord BWV1030

[1] Andante	7:07
[2] Large e dolce	3:58
[3] Presto	5:45

Sonata in E-flat Major for Flute & Harpsichord BWV 1031

[4] Allegro moderato	3:32
[5] Siciliano	2:07
[6] Allegro	3:59

Partita in A Minor for Solo Flute BWV 1013

[7] Allemande	3:46
[8] Courante	2:56
[9] Sarabande	4:01
[10] Bourre anglaise	1:36

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