

JOHANN SEBASTIAN BACH (1685-1750)
THE SONATAS FOR FLUTE AND FORTEPIANO
THE PARTITA FOR SOLO FLUTE

DISC A

Sonata in E major for Flute and Continuo, BWV 1035

- | | | | |
|---|---------------------|------|-----------|
| 1 | Adagio ma non tanto | 3:00 | |
| 2 | Allegro | 3:15 | |
| 3 | Siciliano | 3:37 | |
| 4 | Allegro assai | 3:09 | TT: 13:03 |

Sonata in E-flat major for Flute and Clavier Obligato, BWV 1031

- | | | | |
|---|------------------|------|-----------|
| 5 | Allegro moderato | 4:05 | |
| 6 | Siciliano | 3:43 | |
| 7 | Allegro | 4:27 | TT: 12:16 |

Sonata in G minor for Flute and Clavier Obligato, BWV 1020

- | | | | |
|----|---------|------|-----------|
| 8 | Allegro | 4:03 | |
| 9 | Adagio | 3:08 | |
| 10 | Allegro | 4:59 | TT: 12:11 |

Sonata in B minor for Flute and Clavier Obligato, BWV 1030

- | | | | |
|----|-------------------------|------|-----------|
| 11 | Andante | 8:33 | |
| 12 | Largo e dolce | 4:42 | |
| 13 | Presto; Allegro (Gigue) | 5:42 | TT: 18:57 |

Total Time: 56:49

DISC B

Sonata in C major for Flute and Continuo, BWV 1033

- | | | | |
|---|-----------------|------|----------|
| 1 | Andante: Presto | 1:44 | |
| 2 | Allegro | 2:08 | |
| 3 | Adagio | 1:42 | |
| 4 | Menuets 1 and 2 | 2:56 | TT: 8:31 |

Sonata in E minor for Flute and Continuo, BWV 1034

- | | | | |
|---|---------------------|------|-----------|
| 5 | Adagio ma non tanto | 3:13 | |
| 6 | Allegro | 2:29 | |
| 7 | Andante | 4:16 | |
| 8 | Allegro | 4:32 | TT: 14:32 |

Partita in A minor for Flute Solo, BWV 1013

- | | | | |
|----|------------------|------|-----------|
| 9 | Allemande | 5:25 | |
| 10 | Corrente | 4:14 | |
| 11 | Sarabande | 5:07 | |
| 12 | Bourree Anglaise | 3:01 | TT: 17:48 |

Sonata in A major for Flute and Clavier Obligato, BWV 1032

- | | | | |
|----|---------------|------|-----------|
| 13 | Vivace | 4:44 | |
| 14 | Largo e dolce | 3:38 | |
| 15 | Allegro | 4:24 | TT: 12:47 |

Total Time: 54:17

BACH SONATAS FOR FLUTE AND FORTEPIANO

In May of 1747, when Bach visited the court of Frederick the Great for the second time, Frederick proudly showed him his new Silbermann fortepianos and commanded him to try them out. Bach's response to these new instruments was quite enthusiastic, especially considering his initial reservations. One of Bach's students, Johann Friedrich Agricola (1720-1774), explains (1768):

"Mr. Gottfried Silbermann had initially built two (fortepianos, in 1726). One of them was seen and played by the late Capellmeister Mr. Joh. Sebastian Bach. He had praised, in fact, admired its sound; but he complained that it was too weak in the high register, and was too hard to play. Mr. Silbermann took offense, as he could not stand to have any fault found in his work. He was therefore angry with Mr. Bach for a long time. Yet his conscience told him that Bach was right. He therefore decided—greatly to his credit we should add—not to send out any more of these instruments but to think all the harder about how to eliminate the faults Bach had observed. He worked for many years on this, frankly acknowledging the cause for the delay. Finally, when Mr. Silbermann had really achieved many improvements, especially in the action, he sold one—to His Majesty the King of Prussia, and when it met with His Majesty's Most Gracious approval, he had several more ordered from Mr. Silbermann. Mr. Silbermann also took the praiseworthy step of showing one of these instruments of his later workmanship to the late Capellmeister Bach and had it examined by him; and he had received in turn complete approval from him."

Bach's son Carl Philipp Emanuel, Frederick's court cembalist, also admired the instruments, and might well have helped order them for the king; it is reasonable to think that the quality of Frederick's pianos was at least partly influenced by the advice and expertise of both Bachs. It was Silbermann, incidentally, who (in 1732) named the instrument *Piano-Forte*; perhaps the Bachs had a hand in this too.

It was apparently for that 1747 visit that Sebastian Bach produced his splendid Sonata in E major for flute and continuo (BWV 1035), according to a note on the (posthumously copied) manuscript: "after the autograph of the composer's which was completed in the year [17]47 when he was in Potsdam, for the chamberlain Fredersdorf." (It is the only one

of Bach's flute sonatas that carries a date.) Michael Gabriel Fredersdorf (1708-1758) held a number of positions that might have attracted Bach's attention: he was Frederick's long-time friend and personal valet, he was guardian of the treasury, and he ran his own brewery which achieved a considerable popularity. Voltaire, a close observer of the scene, had a saltier view of Fredersdorf's powers: "Fredersdorf, young and handsome, had served the king in more than one capacity."

The coincidence of the composition (or presentation) of the sonata and Bach's newly awakened interest in the fortepiano seemed to us too attractive an opportunity to resist. We therefore decided to explore with flute and fortepiano not only the E major but all the 'Bach' sonatas, discovering, we think, a new angle on these works, and perhaps a new approach to historically informed music-making altogether. Especially as the Sonatas in E-flat major and G minor are works in Philipp Emanuel's style, it seemed logical to view these pieces from a forward-looking vantage point rather than a backward one. It is, in fact, more consistent with 18th century taste to stress a work's modernity, its novelty, its glimpse of the future: playing these pieces in a style just awakening in the 1740's—*Empfindsamkeit* (Sensitivity)—has offered us a rewarding and refreshing new outlook.

The Sonata in E major (BWV 1035) seems sunny and galant enough on the surface, but underneath, as 18th century writers began to expose about this time, real passion awaited an opportunity to make its presence felt. That Bach supported this dual layer of understanding with a small-scale but magnificent Baroque structure, is awe-inspiring. The thoughtful Adagio is followed by three open-air dances—a French-style Tambourin (or Rigaudon), an intimate Siciliano in (almost canonic) dialogue, and a jaunty Réjouissance (rejoicing)—all in the 18th century tradition of virtual (i.e. vicarious) enjoyment of nature.

The most genuinely *galant* of the Bach flute and keyboard sonatas is the C major (BWV 1033), possibly composed for the French flute virtuoso Pierre Gabriel Buffardin (1690-1768). His taste ran to elegant ornamentation, rapid passagework, brief adagios and French dance movements, exactly what this piece provides. It was during Bach's Cöthen period (1717-23) that he became acquainted with Buffardin, who was then resident flutist with the nearby Dresden orchestra. Buffardin later visited Bach in Leipzig, perhaps then playing for him some of Telemann's latest Fantasies for solo flute (c. 1732); it is the first Fantasie (in A major), with its particular sequence of melodic events, its effervescent, sparkling bravura and its quick character changes that seems to have motivated the Sonata in C major, which might have been

composed or even improvised on this occasion.

Probably also from Bach's Leipzig years (1723-1750) come the Sonatas in E minor (BWV 1034), A major (BWV 1032) and B minor (BWV 1030) as well as the solo partita (BWV 1013). The E minor is a powerful *sonata da chiesa* which boasts more than a passing resemblance to the *Passion according to St. Matthew* (1728-9): the allegros may be thought of as take-home *turba* choruses (angry crowd scenes), while the Andante, an almost timeless dialogue over a modulating ground bass, seems to draw us into an intimate scene with the central figure. The brilliant Sonatas in A major and B minor are not solos with continuo as are the Sonatas in E, C and E minor; they are full-fledged trios with the three real voices divided between the two instruments. As the keyboardist's right hand is written out by Bach rather than omitted with an expectation of improvisation, the works are called sonatas "a Traversa e Cembalo obligato" (for transverse flute with "necessary" keyboard). In the Sonata in A major, the high spirits of the concerto-like allegros are put into sharp perspective by the shadowy, introverted, ultra-sensitive A minor Andante. One section of the first Allegro (measures 63-95) has unfortunately been lost; we offer here a completion based on the work of Mendelssohn's friend and colleague Ferdinand David (1810-1873).

The B minor Sonata, probably the greatest of all Baroque sonatas, is one of those sublime works which seems, like *Messiah* or *Hamlet*, to step boldly out of its period. The magnificent first movement, an interesting blend of Baroque concerto and pre-classical sonata styles, shows its cards at the outset. The 20-bar opening ritornello spins a long eloquent line, woven with gorgeous chromatic threads. But Bach chooses the most difficult means of accomplishing this goal, using no fewer than ten two-bar motives of differing characters, seamlessly sewn together like an elegant patchwork quilt. The movements that follow—the haunting Largo e dolce, the intense fugue (presto) that is aborted midway through, and the demonic gigue that interrupts it—begin to show signs that their presence is driven by the logic of emotions, the thought process by which Werther's suicide (in Goethe's novelette) becomes inevitable, and one of the true signs of the *Empfindsamkeit*, which Bach worked hard to develop in the context of Baroque musical architecture.

That the Baroque dance suite should provide a nurturing ground for the development of the "sensitive" style is particularly ironic, given the unabashedly social nature of the French ballet. The tradition was alive long before Bach in the brooding, lonely, even anti-social clavichord suites of Froberger and Kuhnau. It was Bach, however, who would turn a sonnet into a

soliloquy, a stirring tableau of thought into an entire drama of psychological and affective exploration for a soloist/protagonist with human emotions but superhuman skills. It was Telemann's solo flute *Fantasies* that apparently moved Bach to action once again: some of the provocative, sensitive ideas in the second (A minor) *Fantasia* found full flower in Bach's extraordinary *Solo pour la flûte traversière*. The richly arpeggiated, prelude-like Allemande, like the preludes in the first four cello suites, is of the type that serves as "the proposition from which the other movements flow forth...as if they were its constituent parts" (Walther's *Lexicon*, 1732). The Courante is an agitated Italian-style Corrente, while the Sarabande, as always in a Bach suite, becomes the crux of the argument, the centerpiece of the drama. The send-off is a Bourree Anglaise, Bach's idea of an English Morris dance. It is conceivable that this cosmopolitan partita was designed (in 1741?) for the great flutist Johann Joachim Quantz, who as Frederick's music master, advocated not only an international style, but a heartfelt one.

The Sonatas in E-flat major (BWV 1031) and G minor (BWV 1020), because of their pre-classical textures, have had their attributions much debated. In the (non-autograph) primary sources, however, the E-flat Sonata is attributed (in Philipp Emanuel's hand) to J. S. Bach, while a reliable scribe (C.F. Penzel) attributes the G minor to Philipp Emanuel Bach. Possibly Philipp used the E-flat as a model for the G minor; that might account for the cryptic remark in the catalog of his own works (published in 1790), wherein he refers to 'several sonatas composed jointly with my father.' Both sonatas, composed as duets (not trios) for flute and keyboard, are operatic in derivation, featuring among other things, opening "mottos" for the flute-as-vocal soloist (i.e., lines started, interrupted and restarted), classical, almost Mozartean vocal lines (as in the Watteau-like slow movements), and bustling ensembles à la Pergolesi. The Bachs had not been inattentive or contemptuous when they went to the Dresden opera to hear the latest "ditties" by Hasse and others. However, at the forefront of the underground avant-garde in the 1740's were the rumblings of *Sturm und Drang* (Storm and Stress). The G minor sonata partakes wholeheartedly of this futuristic music, daring in a single stroke to launch that epitome of musical logic, the classical sonata, while courageously diving into romanticism's already turbulent waters. We expect nothing less from the Bachs than these sorts of miracles.

Kenneth Cooper
New York, 2001



Flutist **SUSAN ROTHOLZ** made her New York debut to critical acclaim in 1981 as a winner of the Concert Artists Guild Award. Since then she has performed widely in the U.S., Europe and Japan appearing as soloist with the Orpheus Chamber Orchestra, New York Chamber Ensemble, New England Bach Festival, Greenwich Symphony Orchestra, Brandenburg Ensemble, Jupiter Symphony, Solisti New York, Westmoreland Symphony and New York String Orchestra at Carnegie Hall under the direction of Jaime Laredo.

Ms. Rotholz is principal flutist of the New England Bach Festival, New York Chamber Ensemble and Greenwich Symphony Orchestra and Chamber Players, and is a member of the New York Pops Orchestra and the Little Orchestra Society. Ms. Rotholz has also served as principal flute with the Orchestra of St. Lukes, the Stamford Symphony and the

American Ballet Theater. For over twenty years, Ms. Rotholz has enjoyed touring nationally and internationally, and recording with the Orpheus Chamber Orchestra. She has been a valued flutist to Speculum Musicae and the Metropolitan Opera Orchestra.

In 1988, Ms. Rotholz won the Young Concerts Artists International Competition as a founding member of Hexagon, a chamber ensemble for piano and winds, which made its New York debut in 1989 and was featured on the nationally aired PBS documentary *Debut* in 1990. Hexagon's CD, *Les Petites Nerveux*, was released in 1996 by Bridge Records.

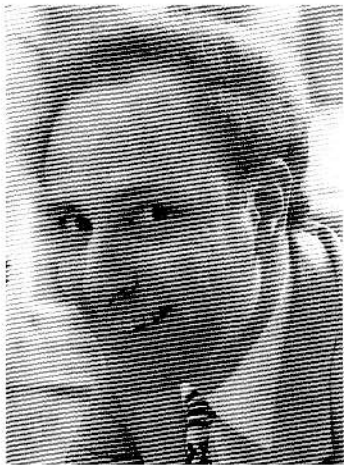
An avid performer of contemporary music, Ms. Rotholz has commissioned and premiered numerous works for piano and winds including Robert Beaser's *Variations for Flute and Piano*

and gave the world premiere, at New York City's Alice Tully Hall, of Elizabeth Brown's *Anthem* for flute and orchestra, composed especially for her. Ms. Rotholz also premiered *Invocation*, a flute concerto written for her by the award-winning composer Edie Hill and was soloist in the second New York performance of Joan Tower's *Flute Concerto*. Susan Rotholz has also recorded George Crumb's *Night of Four Moons* with the acclaimed soprano Dawn Upshaw for Nonesuch Records.

Familiar to audiences as recitalist and chamber musician at music festivals around the United States, Ms. Rotholz has performed at Marlboro, Caramoor, Mostly Mozart and Cape May festivals. She also performs with the Saratoga Chamber Players, the Berkshire Bach Society, the Bach Aria Group, the Sebago-Long Lake Music Festival and the Salt Bay Chamber Fest. Co-founder of the highly acclaimed Sherman Chamber Ensemble in Sherman, CT, Ms. Rotholz holds degrees from Queens College (BM) and Yale University (MM) and is on the faculties of Columbia University, Hunter College and Manhattan School of Music pre-college division. Her principal teachers were Marcel Moyse and Thomas Nyfenger. Ms. Rotholz has recorded on the Bridge, Deutsche Grammophon, Nonesuch, Angel, New World, Marlboro Sound and Music Masters record labels. She lives in New York City with her husband, cellist Eliot Bailen, and their three children, Daniel, David and Julia.

Harpichordist, pianist, musicologist and conductor **KENNETH COOPER** is one of the world's leading specialists in the music of the 18th century and one of America's most exciting and versatile performers. Renowned for his improvisations and his expertise in ornamentation, long-lost 18th century arts, he has revived countless musical works, lending them extraordinary authenticity as well as great vitality. The possessor of a PhD in musicology from Columbia University, Kenneth Cooper is on the faculty there as well as at the Manhattan School of Music, where he is Chair of the Harpsichord Department and Director of the Baroque Aria Ensemble.

As Music Director of the Berkshire Bach Ensemble, Kenneth Cooper has made a living tradition of the New Years performances of the Bach *Brandenburg Concerti* and has instituted a series of *Concertofests* in the style of Bach's Collegium Concerts at Zimmermann's *Coffee-Haus*.



He has been co-director (with the late Henry Schuman) of the legendary Our Bach Concerts and was featured on *Live From Lincoln Center* as soloist in Bach's *Brandenburg No.5* with the Chamber Music Society of Lincoln Center.

Kenneth Cooper is heard regularly at the Temple of Dendur (Metropolitan Museum of Art) with Paula Robison, the Grand Canyon Music Festival, the Washington Square Park Concerts, the Sherman Chamber Ensemble, the Yale-Norfolk Summer Chamber Music Festival and the Little Orchestra Society's Vivaldi Festivals at Alice Tully Hall. He has been heard as soloist and guest conductor with the American Symphony, Detroit Symphony, Ohio Chamber Orchestra, Northwest Chamber Orchestra and Mostly Mozart Festival.

Among Kenneth Cooper's extensive musical writings is his 1984 Playbill article *Bach's Call to Action*, in which he wrote: "How Bach regarded [his mentor]

Buxtehude is how we might well recognize Bach: as a master, not a god; filled with delight, respect and admiration, not worship; and stimulated to a human response, not a mindless, mechanical or methodological one...The great master would have desired us to be fired into action, not awed into obedience."

Over the past four decades, Kenneth Cooper has made dozens of recordings and soundtracks, among them Bach's Gamba-Harpsichord Sonatas (CBS, with Yo Yo Ma), Scarlatti Sonatas for Harpsichord (Vanguard) and Bach Brandenburg Concerti and Goldberg Variations (Berkshire Bach Society); his spectacular versions of ragtime and other American delights may be heard on *Silks and Rags* (EMI) and *Should Auld Acquaintance be Forgot* (Musical Heritage Society). He is heard also on *Mother Goose and More* (UNIFEM/Classic Raps), on the video game *Louis Cat Orze*, on the documentary *Van Gogh Revisited*, and on the soundtracks of *Before Sunrise*, *Valmont* and *Interview with the Vampire*.

CREDITS

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Fortepiano: Jacob Kaeser (1991) after Anton Walter (1785)

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Consultant: Eliot T. Bailen

Cover photographs: Clemens Kalischer (Ms. Rotholz); Christian Steiner (Mr. Cooper)

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For Bridge Records: Ashley Arrington, Pete Ciccone, Alexis Napoliello

Webmaster: Robert Starobin

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J. S. Bach

THE SONATAS FOR FLUTE AND FORTEPIANO

THE PARTITA FOR SOLO FLUTE

SUSAN ROTHOLZ, *Flute*

KENNETH COOPER, *Fortepiano*



DISC A

- | | | |
|--------------|------------------------------------|-------|
| 1-4 | Sonata in E major
BWV 1035 | 13:03 |
| 5-7 | Sonata in E-flat major
BWV 1031 | 12:16 |
| 8-10 | Sonata in G minor
BWV 1020 | 12:11 |
| 11-13 | Sonata in B minor
BWV 1030 | 18:57 |

Total Time: 56:49

DISC B

- | | | |
|--------------|--------------------------------|-------|
| 1-4 | Sonata in C major
BWV 1033 | 8:31 |
| 5-8 | Sonata in E minor
BWV 1034 | 14:32 |
| 9-12 | Partita in A minor
BWV 1013 | 17:48 |
| 13-15 | Sonata in A major
BWV 1032 | 12:47 |

Total Time: 54:17