CHAMPS HILL RECORDS

BACH
flute works

Daniel Pailthorpe

with
Julian Milford *piano*
and
London Conchord Ensemble

Since hearing my father joyfully whistling the B Minor Mass when I was a small boy, the music of J.S. Bach has been one of my earliest and greatest musical loves. Indeed, it was through Bach's music that I was first drawn to the flute; his idiomatic writing for the instrument is a joy to play and, for me, forms the pinnacle of the flute repertoire.

From the substantial body of solo flute music purporting to be by J.S. Bach, a relatively small amount can definitely be attributed to him; the four works on this disc form the majority of what is now known to be by the great man himself. Quite apart from their authenticity, I have chosen this collection of pieces for the rich variety of styles that they encompass: from the monumental grandeur of the B minor Sonata, through the lithe, Italianate A major Sonata, to the irresistible dance rhythms of the B minor Suite. The two Sonatas recorded here have obbligato keyboard, (as distinct from those with 'basso continuo') which works supremely well on the piano: here the keyboard part is written out in full, and rather than being an accompaniment, is an equal duo partner.

To my ears, the modern wooden flute is the perfect vehicle for these masterpieces. Several years ago, my search for warmth and vocal quality of sound led me to switch from a silver flute to a modern wood (Boehm system) flute in the middle of my orchestral career. The cocuswood Rudall Carte flute with Bigio headjoint, on which I now play, has been a revelation to me in the freedom of expression, variety of tone colour and projection which it allows. I feel especially at home playing this instrument for Bach and I like to think that, compared to its metal cousin, it is a step closer to the flute sound that Bach would have known.

I will always remember the jazz singer Bobby McFerrin at a masterclass in Tanglewood summing up Bach perfectly when he said: 'This is music in which each and every line is a melody.' Nowhere is this multi-layered complexity more apparent than in the Andante of the B minor Flute Sonata: every time I return to it, I am amazed. It is art that conceals its art, in the best possible sense. 'A perfect synthesis of the intellectual and the emotional' is how one critic so eloquently described Bach's music, which has a unique power to move us three hundred years on.

I would like to express my deepest thanks to Mary and David Bowerman for helping me to realize this cherished project.

Daniel Pailthorpe

Tracks 1-6
Daniel Pailthorpe ~ flute, **Julian Milford** ~ piano

Tracks 7-10
Daniel Pailthorpe ~ flute

Tracks 11-17
Daniel Pailthorpe ~ flute, **Conchord: Mia Cooper** ~ violin 1, **Maya Koch** ~ violin 2,
Douglas Paterson ~ viola, **Bridget MacRae** ~ cello, **Enno Senft** ~ double bass

Tracks 1-10
Produced and engineered by Alexander Van Ingen
Edited by Dave Rowell
Mastered by Alexander Van Ingen
Recorded in the Music Room, Champs Hill, Sussex, on the 13th and 15th December 2006

Tracks 11-17
Produced and engineered by Chris Craker
Edited by Alexander Van Ingen
Mastered by Andrew Mellor
Recorded in the Music Room, Champs Hill, Sussex on the 22nd and 23rd November 2004
All for SIX Music Productions (www.sixmp.net)

Daniel Pailthorpe photographed by SL Chai in the Orangery,
Ham House (courtesy of the National Trust)

Executive Producer for Champs Hill Records: Alexander Van Ingen

Johann Sebastian Bach *(1685–1750)*

SONATA IN B MINOR FOR FLUTE AND OBBLIGATO KEYBOARD BWV 1030

1	Andante	*7'29*
2	Largo e dolce	*4'21*
3	Presto	*5'32*

SONATA IN A MAJOR FOR FLUTE AND OBBLIGATO KEYBOARD BWV 1032

4	Vivace (completed Alfred Dürr)	*4'37*
5	Largo e dolce	*3'17*
6	Allegro	*4'15*

PARTITA IN A MINOR FOR SOLO FLUTE BWV 1013

7	Allemande	*3'57*
8	Corrente	*4'03*
9	Sarabande	*5'43*
10	Bourrée Angloise	*2'58*

ORCHESTRAL SUITE NO. 2 IN B MINOR BWV 1067

11	Ouverture	*6'41*
12	Rondeau	*1'47*
13	Sarabande	*3'17*
14	Bourrée 1, Bourrée 2	*1'36*
15	Polonaise	*3'26*
16	Menuet	*1'22*
17	Badinerie	*1'26*
		65'51

Some of Bach's most beautiful and fascinating music involves the flute as a prominent soloist, yet much of this has been the source of disputes about its original purpose, instrumentation and, in some cases, authenticity. Perhaps this was not surprising, given that the transverse flute was new to Bach's area of Germany and he did not write for it until he was well into his thirties. But no instrument became more fashionable with professionals and amateurs alike, the ideal medium for the modish *galant* idiom. It allowed a greater range of expression, dynamic and projection than the standard 'flute' (what we would call 'recorder'), which still remained a major member of the baroque instrumentarium. Much of the popularity of the transverse flute must have lain in the enthusiasm of royal patrons, trying to emulate the latest fads of the French court, and Bach's earliest surviving work for it is probably the cantata in honour of 'his' prince at Cöthen, 'Durchlauster Leopold' (c.1717). This was closely followed by the fifth Brandenburg Concerto, which also featured solo violin and an elaborate harpsichord part (another 'first' for its time). Given the degree of variety that the Brandenburg manuscript seems intended to display, the flute sonority was clearly seen as a special treat, something distinct from the recorder that is used in two of the other concertos. Nevertheless, it is noticeable that all the surviving flute parts that are unequivocally written for Cöthen are relatively modest, as if the players concerned were new to the instrument. It seems clear that the majority of his flute music in the more elaborate sonata and concerted styles is for far more advanced players and therefore from rather later in his career.

Once Bach moved to Leipzig in 1723 he became ever more closely associated with the Saxon court at Dresden, finally achieving the status of honorary, non-resident Capellmeister by 1736. It was here that the great French flautist, Pierre-Gabriel Buffardin, had arrived in 1715 and remained for over thirty years. Not only was he the single most important figure in introducing the French fashion for the transverse flute to German courts, he was also the teacher of the most significant flautist of the age, Johann Joachim Quantz, who was soon to dominate the flute culture of the Berlin court. Here Fredrick II ('The Great') acceded to the Prussian throne in 1740; he was the most avid amateur flautist of the era and became a magnet for the most celebrated professionals. Even Bach paid tribute in the last years of his life, performing in front of the king and then presenting *The Musical Offering*, which included a trio sonata in modern style including a demanding part for flute. It is perhaps not surprising that Bach's son, Carl Philipp Emanuel – who features strongly in the sources of his father's flute sonatas – was already an employee at Fredrick's court.

It is difficult to dispute Bach's authorship of the sonatas with obbligato keyboard part (originally harpsichord), in B Minor (BWV 1030) and A Major (BWV 1032). But even these undisputed works are not without their questions. The A major Sonata, BWV 1032, which Bach strangely copied on the spare staves in the autograph of a double harpsichord concerto, lacks a substantial part of its first movement (it may well be that the composer excised it, intending to replace and improve it), so it is necessary to reconstruct this from musical materials elsewhere in the piece. The sequence of keys (all in A, with the minor mode for the central movement) is highly unusual, implying that the outer movements were originally in C (for a different melody instrument?). The work exemplifies the 'sonata in the concerted manner', in which the modular style of Vivaldi's concertos is applied to just two instruments to evoke a much grander, public sort of music. The concerto's distinction between full orchestra and soloist is translated into a stimulating dialogue between the two instruments, working as equal partners (and with the harpsichord additionally providing the bass line, which supports the entire texture).

The B minor Sonata, BWV 1030, preserved in a beautiful manuscript from the 1730s, derives from a work in G minor (transposition mistakes in the manuscript give the game away). Although this may well have been a violin sonata, it works supremely well for flute, with close-knit figuration that invites subtle tonguing

patterns. The harpsichord again acts as an equal partner in what is one of Bach's most complex developments of the concerto idiom: the range of melodic material and associated effect in the first movement is highly unusual and beguiling, yet the musical ideas are always supremely integrated. The central movement, based around the lilting siciliano style, has been lavishly ornamented with a sense of spontaneity that still sounds fresh in modern performance; it is as if something of Bach's own performances comes alive in the present. The final movement is in two parts, the first rather solemn and fugal ('church style'?), the second an extremely energetic gigue. In its combination of concerto elements with dance, lyricism and intimate detail, this sonata is very much the partner of the orchestral suite in B minor and may perhaps have been conceived with the same performers in mind.

The 'Ouverture' (Orchestral Suite) II in B Minor has traditionally been assigned to Bach's Cöthen years 1717–23, but both the sources and the style of the music suggest that it was composed in the mid-Leipzig years. Joshua Rifkin has suggested that, together with the early version of the B Minor Flute Sonata, it shows something of the influence of Bach's cousin, Johann Bernhard, in the years closely following his taking over of the direction of the Leipzig Collegium Musicum in 1729. Some of the movements show traces of an earlier version from around this time, most likely in a different key (probably A minor) with a different solo instrument (probably violin), but certain features – the solo flute, the most popular royal instrument, and the inclusion of a *Polonaise* – have led at least one commentator to affirm that the work in its present state was compiled in honour of Augustus II, Elector of Saxony. He like his father became King of Poland (a position that he did not acquire automatically on his accession in 1733, but for which he had to be elected, as 'Augustus III'). Thus, all things Polish were popular in Saxony as a whole and it is likely that Bach, as honorary Capellmeister, was keen to pay tribute with a suite that involved a prominent concerted flute part. If this hypothesis (for which there is nothing more than circumstantial evidence) is correct, it would date in its current form from after 1736 (manuscript evidence points to 1738–9). It is certainly possible that Bach had the Dresden flautist Buffardin in mind, but the evidence of the flute writing in Bach's cantatas from around 1730 onwards suggests that the indigenous Leipzig players were achieving remarkable results on the new instrument.

Nowhere else in his four overture-suites did Bach achieve such a subtle blend of styles and genres: the opening movement combines the traditional French overture with the Italianate concerto idiom. The dance movements achieve the necessary lightness and grace required of practical dance music without ever forsaking musical quality. Indeed it is a particular feature of Bach's genius that he managed to achieve such simple and inevitable movements with the most complex of musical language: the graceful *Sarabande* employs a strict canon between soprano and bass lines; the melody of the *Polonaise* forms the bass line of the *Double*. Even the *Badinerie* (spelled 'Battinerie' in the original sources), the nearest Bach ever came to composing a musical soufflé, has a complex texture and a subtle phrasing; every note plays its part in the sophisticated motivic argument.

If the canon of music that Bach wrote from the outset for flute is surprisingly small, the Solo Partita in A minor seems to be an original composition for solo flute. While it is possible that it was written in the Cöthen years, its sources date to the early Leipzig period. It seems to belong together with the Sonatas and Partitas for solo violin and the suites for solo cello, as if part of a pedagogical library of works designed to stretch the technique of a range of instrumentalists (the *ClavierÜbung* for keyboard may show the same impulse). Certainly, many of Bach's Leipzig musicians were expected to be masters of more than one instrumental family. The municipal musicians (the Stadtpfeifer) were more than 'town pipers', often playing woodwind and strings too, and Bach's testimonial for the university student, F.G. Wild, shows that the boy was expert in composition, flute and harpsichord. In all, then, it is probably fatuous to assume that a work of this difficulty was specifically intended for a virtuoso at the level of Buffardin and Quantz, although they were certainly an

inspiration to many of the younger players of the time. Right from the opening *Allemande*, the Partita (merely named 'Solo' in the sources) seems to challenge the very basis of flute playing by allowing virtually no breathing-space in a continuous flow of notes. Yet the various melodic nuances seem extremely well suited to the tuning and tonal spectrum of the instrument. The *Corrente* takes the sense of perpetual motion a stage further while also challenging the performer with its leaping character. After this, the *Sarabande* capitalises on the flute's *affettuoso* character, with its ability to shade sighing gestures, which could equally be suited to love or sorrow. Finally, the *Bourrée angloise* provides one of Bach's rare attempts at imitating an English style that he probably never knew at first hand. But there is no doubting that Bach has somehow grasped the character of a country-dance style, rounding off a remarkable collection that seems to traverse much of western Europe yet uniting them within the one remarkable style.

In all, this collection of flute music provides a fascinating insight into Bach's activity as musician, composer and commentator on the fashions of his age. While most of the music represents his 'standard' compositional attitudes at the highest possible levels – and regardless of instrumental medium – there is also strong evidence here of his working with a range of local performers, providing music that suited several levels of technique and style. Even if much of this music was not originally written for flute, it seems designed to capitalise on the very efforts that any instrumentalist would be required to bring to it and virtually all of it seems to suit the flute perfectly. He probably did not insist on the same level of musical uniqueness that we often like to attribute to him and, in adapting his style to the popular fashions of his age, he was clearly open to new influences, particularly the new *galant* style. Yet his music never lacks rigour or panders to passing fads; we always sense that all the components have been experienced or at least anticipated by the composer as part of a real act of musical listening and participation in the sounds of the day.

John Butt

DANIEL PAILTHORPE

"The best thing on this disc is the performance by Daniel Pailthorpe, thrown off with splendid vigour and virtuosity" Gramophone

One of the few orchestral principals of international standing who plays on a modern wooden flute, Daniel Pailthorpe has gained a world-wide following for the uniqueness and breadth of his sound as well as the warmth of his musicianship.

As co-principal flautist of the BBC Symphony Orchestra, Daniel is regularly heard on BBC Radio 3 and at the Proms. He has appeared as a soloist with the orchestra, toured with them to Australia and the Far East, and worked with conductors such as Bychikov, Slatkin, Belohlavek and Gergiev. He features prominently on the BBCTV 'Symphony' series and is a familiar face on the *Last Night of the Proms*.

A renowned chamber musician and soloist, Daniel has partnered such artists as Felicity Lott, William Bennett, Pierre-Laurent Aimard, Pierre Boulez and Renee Fleming. Together with his wife Emily Pailthorpe and the pianist Julian Milford, he founded the London Conchord Ensemble. Described on BBC Radio 3 as 'having made a huge impact on the UK chamber music scene over the past 10 years', the group has rapidly gained an international reputation, performing in some of the world's most prestigious concert series, including Concertgebouw Amsterdam, Palais des Beaux-Art, Brussels, Wigmore Hall BBC lunchtime series and the Library of Congress in Washington DC. His recordings with Conchord, ranging from Poulenc to Bach and George Crumb, have enjoyed many accolades, among them *Sunday Telegraph*'s CD of the week and Classic FM's CD of the month.

Singing featured prominently in Daniel's musical training: he began as a choirboy aged six, was a finalist in the UK Chorister of the Year competition, and went on to become a Choral scholar at Clare College, Cambridge. After a year of postgraduate study at the Royal Academy of Music, Daniel was the recipient of the Leonard Bernstein Fellowship at the Tanglewood Music Centre, USA. His flute studies took him to Paris and America and his teachers include William Bennett, Derek Honner, Gaston Crunelle, Thomas Nyfenger and Geoffrey Gilbert.

At the age of 24, Daniel was appointed by Mark Elder as principal flute of English National Opera: he has gone on to be much in demand as a guest principal with many orchestras, including the London Symphony Orchestra and the Chamber Orchestra of Europe. He is one of London's most sought-after session musicians, featuring on the soundtracks for many films. As a teacher, Daniel has been a coach for the National Youth Orchestra and is a Professor of flute at the Royal College of Music.

When not playing Bach, Daniel is most likely to be found shoring up his beloved house in West London, which dates from the composer's time, and where he lives with his wife and (only) three children.

"Flutist Daniel Pailthorpe had a fine showcase in Poulenc's Flute Sonata. With playing of extraordinary tone and puckish phrasing, he captured both the other-worldly loveliness of the slow movement and the scampering energy of the finale." Washington Post, 2011

JULIAN MILFORD ~ PIANO

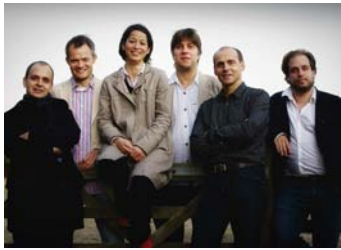
An English graduate of Oxford University, Julian Milford subsequently studied piano and piano accompaniment at the Curtis Institute and the Guildhall. He works as an accompanist and chamber musician with some of Britain's finest instrumentalists and singers, performing at major chamber music venues across Britain and Europe. Julian's recent concerts have included recitals with baritones Sir Thomas Allen, Toby Spence and Christopher Maltman, mezzo-soprano Sarah Connolly, and cellist Han-Na Chang in venues including the Frick Collection in New York, the Philharmonie in Cologne and the Herkulessaal in Munich, as well as at the City of London and Cheltenham festivals.

Julian has also recorded extensively for major independent recording labels including Hyperion, ASV and Black Box. He has made a number of recordings with the distinguished violinist Lydia Mordkovitch for Carlton Classics and Chandos. His début solo recording comprising works by William Alwyn (Chandos) was described as 'impeccably stylish' by *BBC Music Magazine*.

LONDON CONCHORD ENSEMBLE

"The ensemble clicks perfectly, the playing seemingly effortless and a regard for precision never stifling the musicians' natural feeling for life and breath." BBC Music Magazine

London Conchord Ensemble is a flexible ensemble of internationally recognised young soloists, chamber musicians and principals from the BBC Symphony Orchestra, the Royal Opera House Orchestra and the Scottish Chamber Orchestra. Based in London, the ensemble explores both the traditional and contemporary repertoire of chamber music written for combinations of strings, wind, voice and piano, mixing well-known masterpieces with new discoveries. The group's particular passion is to bring to the fore great works which are seldom heard because of their unusual instrument combination.



Following their critically acclaimed début at the Wigmore Hall in October 2002, the ensemble has continued to perform extensively throughout the UK, Europe and North America. Highlights of recent seasons include performances at Schleswig Holstein Musik Festival, Dusseldorf Tonhalle, Amsterdam Concertgebouw, Palais des Beaux-Arts, Niedersachsen Musik Festival and tours of Ireland, France and America. The ensemble enjoys regular collaborations with guest vocalists and recent concerts at Windsor Festival, Newbury Festival, Winchester Festival and Chelsea Festival have included Dame Felicity Lott, Sue Bickley, Andrew Kennedy, James Gilchrist and Katherine Broderick.

Ensemble-in-residence at Champs Hill, the London Conchord Ensemble has received wide critical acclaim for recordings of Poulenc, George Crumb, Thuille, Loeffler, Pierené and Duruflé and Bach on the Champs Hill Records and Black Box labels and regularly appears on BBC Radio 3 and Classic FM.