



Flute Sonatas with Continuo
Musical Offering Trio Sonata

Joshua Smith, flute Jory Vinikour, harpsichord
Ann Marie Morgan, baroque cello
Allison Guest Edberg, baroque violin



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Johann Sebastian Bach (1685–1750)

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Sonata in E Minor, BWV 1034

1. I. Adagio ma non tanto (3:12)
2. II. Allegro (2:33)
3. III. Andante (3:20)
4. IV. Allegro (4:54)

Sonata in C Major, BWV 1033

5. I. Andante; Presto (1:28)
6. II. Allegro (2:21)
7. III. Adagio (1:39)
8. IV. Menuets 1 and 2 (2:24)

Trio Sonata in C Minor for flute, violin, and continuo, BWV 1079

9. I. Largo (6:04)
10. II. Allegro (5:58)
11. III. Andante (3:05)
12. IV. Allegro (3:12)

Sonata in E Major, BWV 1035

13. I. Adagio ma non tanto (2:23)
14. II. Allegro (2:54)
15. III. Siciliana (3:19)
16. IV. Allegro assai (3:05)

Total Playing Time: 52:02

*Dedicated to
the memory of
Amelia S. Haygood*

NOTES ON THE PROGRAM

Once he had heard the transverse flute played by a French virtuoso, an event that probably occurred in 1717, Bach never lost interest in the instrument, which he used effectively in church cantatas, passions, concerti, and chamber music. The works recorded on this disc span thirty years of his compositional life (1717–1747), and present a wide variety of styles and textures.

Although we now expect such terms as “trio” and “quartet” to describe the number of musicians required for a piece, Baroque nomenclature was different. For Bach and his contemporaries, a trio was a piece with three lines, and some of Bach’s “trio sonatas” were designed for the composer to play unassisted on an organ equipped with pedals. On the first disc in this series (DE 3402), Joshua Smith and Jory Vinikour perform trio sonatas designed to be played by two musicians, with the flute taking the top line and the harpsichord player managing both a second treble part and a bass line. The flute sonatas on this second disc, by contrast, are duets performed by three players. For these works, Bach composed a flute line and a bass line, indicating harmonies by using “figured bass” notation, which gives the harpsichord player considerable freedom to improvise his part within the parameters indicated by the figures. It was normal practice in the period to have the bass line in such pieces strengthened by an additional instrument, on this recording a violoncello. The trio sonata from *The Musical Offering* requires four players: a flutist and a violinist, each with a unique treble part, and a harpsichord player and cellist working as a team on the bass line, which again includes figures inviting improvisation by the keyboard artist.

The Sonata in E Minor (BWV 1034), probably written in 1724, shows how much musical content Bach could pack into two lines. It comes from his Leipzig period, when he was composing a new cantata for every Sunday of the church year, and its four movements follow the old pattern of the *sonata di chiesa*—slow, fast, slow, fast. The virtuoso writing in the second and fourth movements, with its concerto-style episodes, shows the influence of Corelli and Vivaldi, while the third movement, with the flute sustaining its lyrical phrases over an ostinato bass figure, resembles some of the arias Bach was composing for his cantatas. But it is in the opening movement, *Adagio ma non tanto*, that his special genius is most apparent. In the flute’s first subject, intervals of a third predominate, making a clear contrast to the strong stepwise motion of the bass, but as the movement develops, the flute line reaches for wider and wider intervals—sixths, sevenths, even tenths—eventually working its way to high G, a note composers of the next generation were hesitant to write for the flute. In this movement, Bach treats the flute as if it were a voice with an enormous range, discovering in the process expressive capacities in the instrument that later composers following his lead have often exploited.

Another modern preconception we would do well to abandon in approaching these pieces is the notion that a work of music has a definitive text set down by the composer, and that altering that text is an act of sacrilege. As Robert Marshall has convincingly argued, the Sonata in C Major (BWV 1033) probably began its life as a work for flute alone, a companion piece to the Partita in A Minor recorded on the first disc. But at some point, Bach put one of his students to work composing a bass line for this work. The apprentice who performed this task was probably his gifted son Carl Philipp, then a teenager living at home; the surviving manuscript is in his hand, with a clear attribution to his father. The Bachs were practical musicians, willing to transpose and rearrange their compositions to adjust to different circumstances and different performers. If Carl Philipp’s bass part for this tuneful sonata is obvious, it is entirely competent, and flutists have been performing the work in this arrangement for nearly three hundred years. The opening *Andante* spins out a continuous lyrical line, but what sounds like a final cadence proves to be the beginning of a brilliant written-out cadenza, marked *Presto* and played over a tonic pedal. A transitional dominant cadence leads to a lively *Allegro* in triple time, in which material that initially sounds like a finger exercise gradually gains expressive power. Bach’s experience as a writer of vocal music is again apparent in the slow movement, a decorated aria in A Minor. The sonata ends with a pair of minuets, the first of which has a written-out part for the right hand of the harpsichord, a part Marshall believes preserves the original, unaccompanied flute line.

The most likely explanation for this rearrangement is that Bach was responding to a request for a

keyboard part from someone he needed to please. In matters small and large, the need for patronage was a fact of life for musicians in the eighteenth century. Bach’s support for most of his career came from the church, though he eagerly sought the patronage of noble connoisseurs as well. Carl Philipp, more fortunate with the nobility, secured in 1740 a post as composer and keyboard player at the court of Frederick the Great, who in addition to his military accomplishments was a keen amateur flute player. The other two pieces on this disc have their origins in the elder Bach’s desire to please his son’s employer. The Trio Sonata in C Minor is part of a collection of pieces based on a theme composed by the Prussian ruler, on which he had asked Bach to improvise a fugue when Bach visited Potsdam in 1747. A few months later, Bach published *The Musical Offering* (BWV 1079), in which he presented Frederick with no less than sixteen pieces based on the “royal theme.” The other pieces in the collection, “ricercars” in three and six voices, and canons in two and four voices, are presented as riddles, with a separate staff for each voice and no specific instructions about what instruments are to be used; they fall into a tradition of learned counterpoint, rich in number symbolism and Pythagorean mystery, that Bach had absorbed from his Renaissance predecessors. The trio sonata, by contrast, brings this learned practice into the world of the eighteenth century. All four movements involve canonic imitation, but the underlying rhythmic forms are derived from dance, and the *Andante*, which cries out for a text, resembles a love duet in a great baroque opera.

The lovely Sonata in E Major (BWV 1035) survives in a nineteenth-century source which informs us that it was written for Michael Fredersdorf, who served Frederick as his personal valet, director of the royal theatre, and partner in flute duets. If so, Bach presented Fredersdorf with a challenge: on the one-keyed flute of the baroque era, the key of E Major has many awkward fingerings. As with the C Major Sonata, we have reason to suspect that there was an earlier version of this piece. The lowest note in the flute part is E, and Bach normally wrote the instrument right down to its bottom D. A version a whole-step lower would have been much simpler for an eighteenth-century flutist to manage, and it is quite possible that Bach transposed the piece before taking it to Potsdam. His motive, however, need not have been a desire to test the skills of Fredersdorf, or possibly those of the professional flutist in residence at Frederick’s court, Johann Joachim Quantz. In the mystical theory of keys prevalent in the period, E Major was the key of Paradise; as late as 1798, Haydn would use that key (and three flutes) to depict Adam and Eve in their unfallen glory. Bach might therefore have chosen this key in order to flatter Frederick by implying that his court, with its glittering array of artists and intellectuals, was a rococo version of paradise. The music certainly shows the elder Bach’s awareness of the *galant* style favored by Frederick, a style in which Carl Philipp had become adept. The flute part in the opening movement, *Adagio ma non tanto*, is designed to sound as if it were being improvised on the spot, and the stunning chromatic harmonies in the closing bars show us Bach putting to secular use some expressive devices he had used to dramatize painful moments in passion narratives. The bouncy *Allegro* opens by quoting a motif from a movement in the same key by Bach’s French contemporary François Couperin. Bach was evidently aware that French was the language of choice for Frederick, who would name his summer palace “Sans Souci.” The limpid *Siciliana*, set in the relative minor, glances toward Italy, and the closing *Allegro assai*, with its tricky syncopated rhythms, is as witty and sophisticated as the court for which it was designed.

In his influential article on Bach’s flute music, Robert Marshall speaks of “our underdeveloped knowledge of the stages of Bach’s stylistic development” and “our underestimation of the breadth of his style.” Sensitive performances like those offered here by Joshua Smith and his colleagues should help listeners, flutists, and scholars become more aware of the many styles in which Bach made himself at home. Because later composers for the flute have so often taken their inspiration from the eighteenth-century master, the range and variety of the flute literature as a whole owes a great debt to the range and variety of Johann Sebastian Bach.

— James A. Winn

PERSPECTIVES

The four performers comment individually on their experiences with the music of J.S. Bach, and on the making of this recording.

Joshua: All art forms have the capacity to express the human experience. And music, no matter what its style or period or usage, communicates with a power all its own.

Bach's embrace of humanity was metaphysical. His culture held deep and mystical beliefs about numbers and their universal meanings, respected classical ideals about the power of persuasive speech, and experimented with alchemy and its promise to transform everyday matter into gold (a process that carried philosophical and spiritual connotations). Each of these elements empowered Bach to create musical archetypes, clues that allowed his listeners to understand and make connections to their own lives.

Using deep symmetries of structure, expressive rhetorical gestures, and daring manipulations of tonality, Bach strove to render the human experience in sound. He did so fervently and with grace, creating an art that impresses us with its great form, rhythmic scope, gesture, and color. At the deepest level, his music speaks to us because it holds out the alchemical promise that we can transform all of these devices into inspiration in our imaginations.

Jory: Musicians could hardly find a more fertile meeting ground than Bach's music. The democratic aspect of his compositions and of baroque polyphony in general, with one musical line being the equal of the others, and various conversations taking place at any given moment, is a perfect metaphor for human relations: one or the other voice now leading, now responding, now commenting, with two of those voices (the harpsichord and cello) forming a unified front.

Joshua Smith and I met only a few years ago, but immediately found the shared musical affinities of old friends. Reading, performing, and finally recording J.S. Bach's sonatas for flute with obbligato harpsichord together brought us to a higher level of friendship. Perhaps this would have been the case regardless of repertoire. Yet Bach always summons us to the highest plane of musical dialogue, demanding our full attention to detail, and demanding all players' full attention to each other. For this new recording, we added to our equation two of my longstanding friends, Ann Marie Morgan and Allison Guest Edberg, which was a joyous experience. I cannot imagine a happier encounter.

Ann Marie: I have always been drawn to the music of Bach. Even as a child, and especially as a teenager, I found that his music transported me to a place of peace and belonging. It made sense to me structurally and moved me emotionally. When I performed Bach for others, they told me that they had the same experience.

When Joshua, Jory, Allison, and I gathered to play Bach's *Musical Offering*, we were a new combination of musicians, working together as a quartet for the first time. There were layers of connections, beginning with our own individual relationships to our musical lines and extending to our notions of how these lines might be woven together to create a connection to the piece overall. We delighted in discovering new friendships in this process, as well as rekindling older ones. And Bach's music was at the root of it all, holding us together and towering over us, making sense to us and moving us, providing us with opportunities for connection to humanity and spirituality.

Allison: When I met Ann Marie Morgan at the Aspen Music Festival in 1981, we were traveling on the roads where young musicians find themselves: to festivals, conservatories, teachers, and coaches, all in an effort to make audible the beauty in our heads. Coincidentally and luckily, we both transferred from our respective schools to Peabody the following fall. There we met Jory Vinikour, a freshman pianist with a wicked sense of humor. In the years following our time together in Baltimore, our paths occasionally crossed, and we would always find great empathy and deep communication when we were together.

Years later enter Joshua Smith. Thanks to Jory's recommendations and Joshua's courage, we gathered in Cleveland and found that 30 years apart can be erased in a minute or two, and that music creates ways to connect with new friends immediately and powerfully. That is the magic of chamber music, in particular music as great as Bach's. There could have been barriers between us: time, distance, age, even modern instruments combining with baroque ones. It could have been awful, but it worked beautifully.

My father often says, "Musicians are nicer than people." I think it is just that focusing on a beautiful and noble project puts rose-colored glasses squarely on our heads. We are looking for goodness, and we find it. Those who fed us, those who recorded us, those who tuned and listened and drove us around were all part of the joy of this project. I am so grateful to them. And to those who let me join them on this road for a time, thank you.

BIOS

Grammy-nominated flutist **Joshua Smith** captivates audiences with his “superlative control” and “breathtaking sensitivity”. He came to national attention at the age of 20 when he was appointed Principal Flute of The Cleveland Orchestra and hailed as a “flute phenomenon.” Today, he is equally at home as a leading soloist, recitalist, chamber musician, and teacher.



This recording follows on the success of Smith's first disc of Bach Sonatas with Jory Vinikour on the Delos label (DE 3402), which was hailed as “virtuosic and lyrical” by Audiophilia and called simply “superb” by The New Yorker. Smith received a 2010 Grammy nomination in the category of best chamber music performance for “And Then I Knew ‘Twas Wind” from his Telarc recording *Air*, with harpist Yolanda Kondonassis and violist Cynthia Phelps featuring music by Takemitsu and Debussy. Mr. Smith can be heard on over 100 Cleveland Orchestra recordings on the Deutsche Grammophon, London/Decca, Nonesuch, and Teldec labels.

Mr. Smith has appeared as soloist with the Cleveland Orchestra on numerous occasions, performing works ranging from Bach to Takemitsu. Collaborators have included Vladimir Ashkenazy, Riccardo Chailly, Myung-Whun Chung, Christoph von Dohnányi, Ton Koopman, Nicholas McGegan, Esa-Pekka Salonen, Leonard Slatkin, and Franz Welser-Möst.

Joshua Smith is also an avid chamber musician, and appears regularly as a recitalist throughout the United States and abroad. He performs with the Marlboro Music Festival both in their summer home in Vermont and on tour, and has performed with the Mainly Mozart Festival. Mr. Smith has served as guest curator of music for The Cleveland Museum of Art, and has performed in collaborative concerts with the Pensacola Museum of Art, the Museum of Contemporary Art in Miami, and at the 92nd Street Y in New York City.

In great demand as a teacher, Mr. Smith serves as head of the flute department of the Cleveland Institute of Music and is a faculty member and head of woodwinds at Kent/Blossom Music's professional training program. He is frequently invited to present master classes and workshops at conservatories, flute associations, and major universities around the world.

A native of Albuquerque, New Mexico, Smith worked closely with renowned pedagogue Frank Bowen before attending Philadelphia's Curtis Institute of Music where he studied with Julius Baker and Jeffrey Khaner.

Jory Vinikour is recognized as one of the outstanding harpsichordists of his generation. A highly diversified career brings him to the world's most important festivals and concert halls as recital and concerto soloist, partner to several of today's finest singers, and one of the most visible continuo performers.

Born in Chicago, Jory went to Paris in 1990 on a scholarship from the Fulbright Foundation to study with Huguette Dreyfus and Kenneth Gilbert. First Prizes in the International Harpsichord Competition of Warsaw (1993) and the Prague Spring Festival (1994) brought him acclaim, and he has since appeared in festivals and concert series throughout much of the world.

A concerto soloist with a repertoire ranging from Bach to Nyman, he has performed as soloist with leading orchestras including Rotterdam Philharmonic, Royal Scottish National Orchestra, Thüringer Symphoniker, Orchestre de la Suisse Romande, Lausanne Chamber Orchestra, Philharmonic of Radio France, Ensemble Orchestral de Paris, Netherlands Chamber Orchestra, Cape Town Symphony Orchestra, and Moscow Chamber Orchestra. He has performed with such conductors as Stéphane Denève, Marek Janowski, Armin Jordan, Fabio Luisi, Marc Minkowski, John Nelson, Gordan Nikolic, Constantine Orbelian, and Victor Yampolsky.

Well-known as an accompanist, he has appeared in recital with Joshua Smith and with such artists as David Daniels, Hélène Delavault, Magdalena Kozena, Annick Massis, and Marijana Mijanovic. With lutenist Jakob Lindberg, he accompanied legendary Swedish mezzo-soprano Anne Sofie von Otter in recitals in Sweden, Norway, Spain, Paris, and Milan. Deutsche Grammophon released *Music for a While*, their program of English and Italian music of the 17th century, in 2005.

Mr. Vinikour's first Delos release of Bach's flute sonatas with Joshua Smith (DE 3402) received rave reviews. The Chicago Tribune named his Delos recording of Bach's Goldberg Variations (DE 3279) one of 2001's top ten classical CD's, an honor that was also given to his recording of Bach's seven harpsichord toccatas in 1999. Gramophone called his new double-CD Delos recording of Handel's keyboard music (DE 3394) “intelligent, impulsive and passionate.”



BIOS

Baroque cellist **Ann Marie Morgan** is a leading early music specialist who performs internationally as a soloist, chamber musician and recording artist. Also a violist da gamba, she is praised as “a consummate player of this rare instrument, played to perfection” with a sound that comes “straight from heaven.”

Ms. Morgan is the founder and artistic director of Olde Friends Concert Artists, which tours throughout the United States and has received acclaim for its recording *The Soulful Bach and Telemann* on the Centaur Label. Her performance credits include La Tempesta di Mare, the Oberlin Consort of Viols, and Apollo’s Fire, with whom she can be heard on nearly a dozen commercial CD recordings. Guest artist appearances include Les Violons du Roy (Quebec), The Baltimore Consort, Baroque Chamber Orchestra of Colorado, Concert Royal, Dallas Bach Society, Opera Colorado, Washington Bach Consort, and performances with Joshua Smith and Jory Vinikour at the Baldwin-Wallace Bach Festival.

Ann Marie Morgan performs frequently with major orchestras and choral societies. She has been viola da gamba soloist in the Bach St. Matthew and St. John Passions with the Philadelphia and Minnesota Orchestras, under the direction of Helmuth Rilling, with vocal soloists Thomas Quasthoff and Ingeborg Danz. Her expertise on the viol is in demand at long-standing Bach Festivals in Oregon and Bethlehem as well as with the Cleveland Orchestra at Blossom and in Europe at the Prague Spring Festival. Her CD *Among Rosebuds*, featuring English and French music for viola da gamba, is available on the Centaur Label. She has also recorded on the Chandos, Dorian, Eclترا, and KOCH labels.

Ms. Morgan has served on the early music faculties of the Peabody Conservatory and the Interlochen Center for the Arts. She earned her Artist Diploma in viola da gamba and baroque cello from the Oberlin College Conservatory of Music as a student of Catharina Meints.

Noted for the beauty of her playing as well as for her versatility, violinist **Allison Guest Edberg** is one of the preeminent performers of baroque violin. She has been praised by *The Chicago Sun Times* as “impeccable, with unerring intonation and an austere beauty.” Equally at home as an orchestral and chamber musician, she also performs regularly as a violist.

Ms. Edberg has concertized throughout North America, collaborating with many top baroque ensembles, including Chatham Baroque, Ensemble Galilei, Apollo’s Fire, the Foundling Baroque Orchestra, the Washington Bach Consort, La Monica, and The Vivaldi Project. She is frequently featured at the Bloomington Early Music Festival and the Indianapolis Early Music Festival. Her discography includes recordings for the Eclترا, and Centaur CD labels.

Highly regarded as a teacher, Ms. Edberg has served on the faculties of Indiana State University, DePauw University, Ohio State, the Interlochen Arts Camp, and Lawrence University. She is currently the concertmaster of the Indianapolis Baroque Orchestra and Education Director for the Lafayette Symphony Orchestra.

Ms. Edberg studied with Stanley Ritchie at the Indiana University Early Music Institute where she was the recipient of the Willi Apel Scholarship in baroque violin.



INSTRUMENT INFORMATION

Joshua: I discovered my wooden Rudall-Carte flute on a shelf in the back of an antique instrument shop in the Marais district of Paris. The three notes it played sounded sufficiently fantastic to warrant a trip home. Tim Burdick, of The Woodwind Workshop in Cleveland Heights, Ohio reconstructed it, and I have since combined it with a reproduction of a wooden Louis Lot headjoint made by Ardal Powell, of Full Circle Flutes. It is essentially a Romantic-era period flute, but it allows me to project my experiments with reproducing earlier performance styles much more easily than my metal instruments.

Jory: The harpsichord I'm playing for this recording is a copy of a 1719 Michael Mietke housed at Berlin's Charlottenberg Palace. Bruce Kennedy, an American artisan working in Amsterdam, created it for the instrument collection of The Cleveland Museum of Art in 2000. It features a poplar case that houses a soundboard made of red spruce from the Pays d'Enhaut valley in Switzerland. The interior of the case is made of Swiss cherry, as are the bridges and music desk. The keys, spruce covered in ebony, are decorated with pear wood arcades. The soundboard features a gilded brass rose that is the crest of the Counts of Gruyère. The instrument has two manuals and three sets of strings, two at eight-foot pitch and one at four-foot pitch, with a range of five octaves.

Ann Marie: When I was living in Baltimore and teaching at the Peabody Conservatory, Phyllis Olson loaned me her anonymous Venetian cello (c.1700), which I was able to acquire as my own in 2001. The back and sides are original. The top is from the same geographic area and dates to c. 1800. I'm grateful to William Monical and Son in Staten Island, New York for restoring it, as I have so enjoyed playing it for performances and recordings. My bow is snake wood, made by David Orlin of Ann Arbor, Michigan in the late 1980's.

Allison: My violin is an anonymous French fiddle from around 1820, set up as a baroque instrument by William Monical. It has been in my family for many generations and was named "Peter Pan" by my ancestor, John Hough Guest. He said that even if he had to grow old and die, the violin could always be young, like Peter Pan. Sadly, Uncle Hough died of tuberculosis in his early 30's. His widow kept the violin as a sort of shrine to Hough until she was in her 90's, when she met my father who was then a student at Vanderbilt. She rightfully considered him to be the relative least likely to pawn off the violin. Many years later, he graciously and generously gave it to me.

TUNING INFORMATION

The early music world has been elated by the recent discovery of a musical temperament, thought to have been devised by J.S. Bach, that is fast becoming the favorite tuning system of many harpsichordists. Keyboardists have long suspected that Bach used a special temperament that would work for any major or minor key and any interval, while remaining free of the clashing "wolf" tone that can mar other systems of unequal temperament. For hundreds of years since the publication of Bach's *The Well Tempered Clavier*, music historians assumed that a calligraphic symbol appearing on the title page of the original manuscript was a simple decoration, despite the fact that it is asymmetrical and inconsistent with the ornamentation on other title pages of the era. Musicologist Bradley Lehman hypothesizes that the marking is actually a cleverly disguised formula for tuning a unique temperament that allows each key to have its own distinctive tonal flavor. This contrasts the more generic-sounding method of equal temperament, in which the octave is divided into twelve semitones of equal size. Lehman's breakdown of Bach's calligraphic marking into a tuning system works incredibly well on both historic and current instruments, giving a warm and singing glow to the sound.

— Philip M. Cucchiara

Also available on Delos

Sonatas for flute and harpsichord

Partita for solo flute

Joshua Smith, flute

Jory Vinikour, harpsichord

Sonata in B Minor, BWV 1030

Sonata in G Minor, BWV 1020

Sonata in E-flat Major, BWV 1021

Sonata in A Major, BWV 1032

Partita in A Minor for solo flute, BWV 1013



DE 3402

"Flute phenomenon" Joshua Smith's first disc of Bach Flute Sonatas with harpsichordist Jory Vinikour was hailed as "virtuosic and lyrical" by *Audiophile* and "superb" by *The New Yorker* (DE 3402). "A fabulous recording. Run, don't walk, to get a copy," wrote *Pan, The Flute Magazine*.

GREAT APPRECIATION

To Robert Schneider, Rev. Martin Rolfs Massaglia, Rev. Jeff Gordon, and Mike Scott (for the use of First Baptist Church); to Thomas M. Welsh, Associate Director of Music, The Cleveland Museum of Art (for arranging the generous loan of the harpsichord); to Phil Cucchiara (for tuning and maintenance); to Peter Landgren and the Baldwin-Wallace Bach Festival (for financial and artistic support); to Jay Szabo (for nourishment, moral support, and cover art); to James Winn and Lorraine Szabo (for critical reading); to James Winn (for critical writing); to Maria Schwarz (for pages turned silently); to Elizabeth Knab (for loading and unloading) and to many others for their love and inspiration.

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JOHANN SEBASTIAN BACH

(1685-1750)

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