Ombar

EL DIABLO SUELTO

DELOS

DE 4031

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1. **El Diablo Suelto** (vals) Heraclio Fernandez [4:18]
2. **Mimi** (bambuco) Carlos Alberto Rozo Manrique [2:45]
3. **Segura Ele** (choro) Pixinguinha [2:15]
4. **Patasdilo** (pasillo) Carlos Vieco [2:45]
5. **El Alegre Pescador** (cumbia) José Barros [4:32]
6. **Ambar** (bambuco) Juan Carlos Guio Andrade [2:24]
7. **Lucerito** (bambuco) Luis Mariano [5:48]
8. **Um a Zero** (choro) Pixinguinha [3:09]
9. **Vou Vivendo** (choro) Pixinguinha [5:19]
10. **A Pacheco** (pasillo) Carlos Vieco [1:45]
11. **Paçoca** (choro) Celso Machado [4:35]
12. **A los Toros** (bambuco fiestero) Emilio Murillo [3:29]
13. **Momposina** (porro) José Barros [4:01]

The AMBAR Music Group

Sasha Rozhdestvensky
violin

Francisco Gonzalez
guitar - voice

Nelson Gomez
guitarron

Juan Fernando Garcia
percussion - flute

with

Joaquin Riaño, guitar (2-6 and 8-13)
Ricardo Sandoval, mandolina – cuatro (1, 7)
Moscow Chamber Orchestra
Constantine Orbelian, conductor (5, 13)

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NOTES ON THE PROGRAM

Bach's first encounter with the transverse flute appears to have taken place in 1717, when he was already thirty-two years old. Although some of his cantatas written before that date call for "flutes," the instrument they require is the end-blown recorder. The cross-blown, one-keyed flute, already popular in France, made an immediate impression on the composer, and he was fortunate enough to hear it played by a French virtuoso, Pierre Gabriel Buffardin, who was living in Dresden. Despite the serious intonation problems that led Mozart, over fifty years later, to complain about having to write for the flute, the "traverso" had a far greater capacity for expression than the recorder. By subtle adjustments of his embouchure, the performer could produce a wide range of timbres and colors, and by using his diaphragm and throat to control the air stream, he could achieve expressive qualities reminiscent of singing.

Bach, who had already written some of his greatest works for the voice, was evidently smitten. He immediately composed the Partita in A minor "pour la flûte traversière." As Robert Marshall has argued, the French title on the earliest surviving manuscript probably points toward Buffardin as the player for whom this extraordinarily difficult work was designed. That manuscript can be dated to 1722 or 1723, and Marshall believes that the Partita may have been composed as early as 1718. The other works on this recording are later. Marshall places the Sonata in E-flat and its companion work, the Sonata in G minor, between 1730 and 1734, and suggests that the versions we now have of the Sonatas in B minor and A major date from around 1736. Other works for transverse flute—the Sonatas with figured bass in E minor and E major, the Fifth Brandenburg Concerto, and the many obbligato parts in the cantatas and passions—show us a composer who never lost interest in the instrument, and to whom we are indebted for some of its greatest literature.

On this recording, the flutist Joshua Smith and the harpsichordist Jory Vinikour begin with the ambitious, expansive B-minor Sonata, a piece the late Samuel Baron did not hesitate to call "the greatest flute sonata ever written." As Bach works out the implications of the chromatic material with which the opening *Andante* begins, his creative fecundity provides an abundance of themes, and the counterpoint between those themes produces significant harmonic tension throughout the movement. Within the space of one measure (actually the second half of one bar and the first half of the next), all twelve chromatic pitches are sounded, and there are many passages that will strike our ears as astonishingly modern. The aria in D major that follows reduces the tension, exploiting the flute's capacity to spin out a singing line, but invention and rigor return in the two-part finale, which begins with a cut-time fugue, then reuses the same sequence of pitches as the opening subject of a syncopated gigue.

Only J. S. Bach could have written the B-minor Sonata, and we actually possess a manuscript in the composer's own hand. With the G-minor Sonata, however, we move into the realm of uncertainty and controversy. There are three surviving manuscripts, one naming Johann Sebastian Bach as the composer, another naming his gifted son Carl Philipp Emanuel Bach, and a third coyly attributing it to "Seignor Bach." Collaboration is a likely theory: we know that the elder Bach often gave his son exercises involving completing his own sketches, and one attractive hypothesis argues that this is a work written by C.P.E. Bach using his father's Sonata in E-flat major as a model. Just as connoisseurs of painting sometimes label a canvas "workshop of Rubens," we should consider this charming sonata as a product of the "workshop of Bach," whose spirit it breathes.

Those who have doubted the authenticity of the Sonata in E-flat have chosen to ignore the fact that C.P.E. Bach, in his own hand, identifies it on its title-page as the work of his father. The stylistic arguments mounted against it evaporate when we compare this work to Bach arias with flute parts in flat keys, most notably the soprano aria "Ich folge Dir gleichfalls" from the *St. John Passion,* which has much in common with the third movement of this Sonata. More *galant* in its style than the B-minor Sonata, this piece treats the flute as a singer, most strikingly in the opening, where a busy, virtuosic solo for the harpsichord leads not to an imitative passage for the flute but to an entirely different subject, essentially vocal in character.

It is sobering to learn that the A-minor Partita for flute alone, a piece passionately loved by modern flutists, did not appear in print until 1917, about two hundred years after its composition. Although equipped with the modern flute and its improved system of fingering, nineteenth-century flutists did not know this great work, which is comparable to Bach's sonatas for solo violin in its complexity and invention. Some scholars have claimed that the opening *allemande*, which presents no obvious places to breathe or rest, must have been composed for another instrument, but the compass is that of the eighteenth-century flute (though Bach pushes that compass to the top by writing a high A), and there is no trace of the double-stops so characteristic of his solo works for strings. Despite sounding only one pitch at a time, Bach manages to write unambiguous counterpoint; his harmonic structure is crystal-clear throughout. Like the analogous works for violin, this partita is a suite of dances: the *allemande* is followed by a rapid *corrente*, a sensual *sarabande*, and a bouncy *bourée*.

Although we have an autograph manuscript for the A-major Sonata (lost during World War II, recovered in 1977), a large portion of the first movement is missing from that unique source. But because we have the entire exposition of the movement, the beginning of a development section, and the final three bars, scholars and flutists have been able to produce convincing completions, normally using the thematic material supplied in the surviving portions. This recording uses the completion as published by Henle, edited by Hans Eppstein. The slow movement makes wonderfully expressive use of rests; the silences that follow short cadences are filled with anticipation. In the last movement, Bach offers an in-joke: the flutist's last entrance sounds as if he has come in too soon, and in the wrong key, but the difficulty magically dissolves, the flowing melody moves into a joyously brilliant tessitura, and the piece comes to a satisfying conclusion.

These works are foundational material for the flute and its players. Bach's demands on the instrument, his dreaming beyond what was feasible on the one-keyed flute of his own time, helped provide an incentive for Theobald Boehm, the nineteenth-century flutist and goldsmith to whom we owe our modern instrument. Twentieth-century composers who have written well for flute and keyboard, such as Hindemith and Piston, have succeeded in part because they have paid close attention to Bach as a model. And as these fresh performances show, the sonatas themselves are an endlessly renewable resource, an opportunity for the flutist and the harpsichord player to engage with a composer whose creative gift, though shaped by his particular time, continues to resonate in ours.

— James A. Winn

SPEAKING IN SOUND

Musical interpretation is a captivating process about which most artists have more questions than answers. When I became serious about playing the flute, the sonatas of J.S. Bach were the first "real" music I approached. In the 25 years since, prevailing opinions on how to interpret this music have changed dramatically. From a stalwart regimen, with every note in time and in tune, through the insistence that baroque music could convincingly be performed only on period instruments, to the more relaxed understanding that historical reproduction is impossible, questions about how to interpret this increasingly distant style of music seem to multiply with time.

Baroque music is a highly personal, even improvisational style that can and should be approached with a sense of lightness and cheer. Bach's sonatas for flute and keyboard are wonderful dialogues, equally demanding of the musicianship of both partners. Working with Jory Vinikour is a pleasure because we respond to each other in ways that transform our performances into unrestrained conversations. We have tried to capture this spontaneity in these recordings.

Bach composed his flute sonatas in the early eighteenth century, likely while he was in his thirties. I spent a large part of my own thirties thinking about and experimenting with appropriate and convincing ways to interpret these pieces. Although I don't perform them on a period instrument, my respect for the music compels me to seek the most authentic historical perspective I can find. Picking up a baroque flute is a good way to begin, but I find the challenge of projecting historical style on my own instrument at least as rewarding. Style, after all, originates in creative thinking, not in the tools used to translate thoughts into actions.

Currently, I am most interested in the intersection of baroque music and rhetoric. Composers of the period were well versed in the classical study of the persuasive use of language, and their music reflects this training. For example, the compositional style of these works mirrors the construction of well-sculpted paragraphs or stanzas, and their intimacy invites the listener to share directly in a spectrum of feelings. The performer is like an actor who seeks to reveal the human experience inherent in the words of a great sonnet. "What does not come from the heart," wrote J. J. Quantz in his treatise *On Playing the Flute* (1752), "will not easily touch the heart."

Understanding and utilizing devices that highlight the use of rhetoric in composition has led me to an interpretation of baroque music that feels true to the period, particularly because of its obvious connection to speech. I focus on these concepts: using the human voice as a model for what an instrument can express; arranging notes into small linguistic gestures instead of large architectural phrases; cultivating a sensitivity to the implications of harmonic changes; responding to this awareness with timbral fluctuations; and adding inflection with a subtle use of rubato, vibrato, and note emphasis. Balancing all of these ideas fosters a style that is both personal and communicative. In the end, the goal, for Jory and for me, is to play Bach's glorious music in ways that feel appropriate yet inevitable: direct, fresh, and alive in the moment.

— Joshua Smith

A BAROQUE DUO

There was a significant body of works for solo harpsichord long before Bach's time, as well as a very large repertoire of pieces calling directly or indirectly for the harpsichord's participation as a *continuo* instrument. But the concept of using the harpsichord as a duo partner, playing a fully realized part, appears to be Bach's own invention. He provided at least two such sonatas for the flute, six for the violin, and three for the viola da gamba. The seven concerti for harpsichord and strings, the Fifth Brandenburg Concerto for solo flute, violin, harpsichord concertante and strings, and the A-minor Concerto for the same formation are also related to this vogue.

Performing the sonatas for flute and harpsichord often entails problems of equilibrium between the two instruments. In the case of performance with baroque flute, the harpsichordist is at something of an advantage, and must be careful that the flutist is not buried. Conversely, in performances with the modern flute, the harpsichordist is usually at a very marked disadvantage. This is not to trumpet (as it were) the praises of Joshua Smith, but apart from his innate musical sensitivity and his absolutely unparalleled range of dynamics and articulation, his choice of instrument solves the balance problem in an admirable manner. In this dialogue of equal partners, we seemed to find the right balance simply by listening to one another.

— Jory Vinikour

BIOS

Known for his "gorgeous sound, bracing virtuosity, and breathtaking lyricism," **Joshua Smith** is one of the most brilliant artists of his generation. Principal Flute of the Cleveland Orchestra since 1990, where he was hailed as a "flute phenomenon" upon his appointment by Maestro Christoph von Dohnányi at age 20, Joshua Smith enjoys a multi-faceted career as a leading soloist, recitalist, chamber musician, teacher, and clinician.

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.

Mr. Smith's new Telarc recording, *Air*, a disc of the music of Debussy and Takemitsu featuring Mr. Smith performing with harpist Yolanda Kondonassis and violist Cynthia Phelps, was hailed by Gramophone as "enchanting". His recording of the Mozart *Concerto for Flute and Harp* with Maestro Dohnányi and harpist Lisa Wellbaum was chosen by National Public Radio's Performance Today as "The recording of this piece to own." Mr. Smith can be heard on over 100 Cleveland Orchestra recordings on the Deutsche Grammophon, London/Decca, Nonesuch, and Teldec labels, including featured performances in Debussy's *Prelude L'apres-Midi d'un Faune*, on the Deutsche Grammophon label, where his solo work is hailed as "luminous" and "exquisite" by the *Cleveland Plain Dealer*. Several of Mr. Smith's live recordings are available for download from www.powellflutes.com.

Joshua Smith is 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. He has collaborated with such eminent artists as the Miami and the Guarneri Quartets, members of the Brentano Quartet, soprano Lucy Shelton, harpist Yolanda Kondonassis, and pianists Mitsuko Uchida, Gilbert Kalish, Jonathan Biss, Kathryn Brown, Pierre-Laurent Aimard, Emma Tahmizian and Christina Dahl. 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, including the Paris Conservatory, the Liszt Academy in Budapest, the Curtis Institute of Music, the Juilliard School of Music, and other leading institutions in New York, Luxembourg, the Czech Republic, and Hong Kong.

He has served as a faculty member of the Marlboro Festival in Vermont, Bowdoin International Music Festival in Maine and Domaine Forget Summer Festival in Québec, as well as a guest artist and coach for the New World Symphony in Florida and the Northern California Flute Camp in Carmel Valley, California. Joshua Smith is a Powell Artist, and performs on a Powell flute, often with a Folkers and Powell wooden headjoint. 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. For more information visit www.soloflute.com.

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 as one of the most visible continuo performers. The *Chicago Tribune* named his Delos recording of Bach's Goldberg Variations one of 2001's top ten classical CDs; and *Gramophone* called his double-CD Delos recording of Handel's keyboard music "intelligent, impulsive and passionate."

A concerto soloist with a repertoire ranging from Bach to Nyman, he has performed as soloist with leading orchestras including Rotterdam Philharmonic, Flanders Opera Orchestra, 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 with conductors such as Marek Janowski, Armin Jordan, Fabio Luisi, Marc Minkowski, John Nelson, Gordan Nikolic, Constantine Orbelian, and Victor Yampolsky.

Mr. Vinikour appears regularly as harpsichordist/continuist at the Paris Opera, Netherlands Opera, Salzburg Festival, Teatro Real de Madrid, Glyndebourne, etc. and is heard on many recordings from Deutsche Grammophon, EMI, Erato, *et al*. Jory is a regular presence at the Zurich Opera, and has appeared on their stage (disguised as Handel!) with Cecilia Bartoli in Handel's *Il trionfo del tempo é del disinganno.* Well-known as an accompanist, he has appeared extensively in recital with artists such as David Daniels (European tour in 2007), Anne Sofie von Otter, Hélène Delavault, Magdalena Kozena, Annick Massis, and Marijana Mijanovic.

Recent appearances include a recital of Bach and Handel for Music before 1800 (New York), concerts (director and harpsichordist) with Musica Angelica in Los Angeles, and as soloist with the Orchestre de la Suisse Romande (Marek Janowski) and Cape Town Philharmonic. He also made appearances in Reykjavik (Salurinn concert series), participated in a recording of Handel arias with Mexican tenor Rolando Villazon and the Gabrieli Consort, directed by Paul McCreesh; performances at the Piccolo Spoleto Festival and the Oslo Chamber Music Festival. Upcoming performances include concerto performances with the Thüringer Symphoniker (Oliver Weder) and the Royal Scottish National Orchestra (Stéphane Denève). Mr Vinikour was guest artistic director of the Austrian Baroque Academy in Gmunden, Austria for the summer session of 2008.

INSTRUMENT INFORMATION

I discovered my wooden Rudall-Carte flute on a shelf in the back of an antique instrument shop in the *Marais* district of Paris, and 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.

Reinhard von Nagel built the harpsichord used in this recording in the Paris workshop of William Dowd Harpsichords, and the artwork on the instrument is by Sheridan German, an expert in historical keyboard instrument decoration. Dowd was a pioneer in the classical harpsichord revival, and was one of the founders of the Boston School of harpsichord building. The instrument was built for a Dutch harpsichordist in 1978, and then purchased by Peter Brownlee in 2006. It was shipped from The Netherlands to the workshop of Philip M. Cucchiara in Shaker Heights, Ohio. Mr. Cucchiara, a noted harpsichord maker and restorer of antique keyboard instruments, restrung, re-quilled, and added a new stop to this beautiful instrument.

—Joshua Smith

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, in contrast to 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 glow to the sound and a beautiful singing tone to the instrument.

—Philip M. Cucchiara

ENTHUSIASTIC GRATITUDE

To Robert Schneider, Rev. Jeff Gordon and Akram Moore (for the use of First Baptist Church); to Phil Cucchiara (for all things harpsichord); to Madeline Lucas (for pages turned silently); to Jay Szabo (for nourishment, moral support, and cover art); to Charles Michener, Roderick Branch, James Winn and Bonnie Smith (for critical reading); to James Winn (for critical writing); and to many others for their love and inspiration.

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