



MUSIC FOR FLUTE AND HARP

Mozart Rossini Gluck Krumpholtz Boehsa Naderman Benda

CHANNEL CLASSICS

CCS 17798

ASHLEY SOLOMON flute
MASUMI NAGASAWA harp

MUSIC FOR FLUTE AND HARP

Ashley Solomon flute Masumi Nagasawa harp

Jan Krtitel Krumpholtz (1747-1790)

Sonata V

- | | |
|------------------------------------|------|
| 1 Allegro | 6.30 |
| 2 Romance-Mineur | 4.10 |
| 3 Tempo di Minuetto (Rondo)-Mineur | 3.41 |

Christoph Willibald Gluck (1714-1787)

Ballet des Champs-Élysées (Dance of the Blessed Spirits)

- | | |
|---------------------|------|
| 4 Minuet: Più lento | 5.56 |
|---------------------|------|

Jean-François Naderman (1773?-1835) / Jean-Louis Tulou (1786-1865)

Nocturne

- | | |
|--------------------------------|------|
| 5 Larghetto sostenuto | 3.30 |
| 6 Tyrolienne de Guillaume Tell | 4.25 |
| 7 Rondoletto | 2.54 |

Wolfgang Amadeus Mozart (1756-1791)

Sonate No. 14 KV. 29

- | | |
|-----------------|------|
| 8 Allegro Molto | 4.12 |
| 9 Menuetto-Trio | 4.48 |

Gioacchino Rossini (1792-1868)

Andante con Variazioni

- | | |
|------------|------|
| 10 Andante | 4.24 |
|------------|------|

Friedrich Benda (1745-1814)

Sonate

- | | |
|---------------|------|
| 11 Allegretto | 8.16 |
| 12 Romance | 3.54 |
| 13 Scherzando | 3.08 |

Robert Nicholäs Charles Bochsa (1789-1856)

Nocturne Concertant opus 71, No. 3

- | | |
|--|-------|
| 14 Andante sostenuto - Allegro agitato - Anime | 10.54 |
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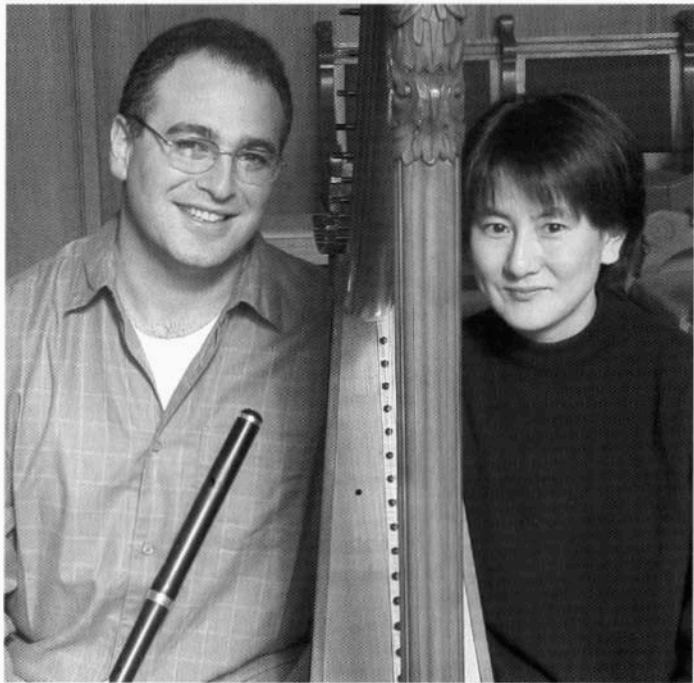
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Total Time: 71.49



Flutes:

R. Cameron after H. Grenser 1780

C. Soubeyan after Tulou flute from 1830

Harps:

Beat Wolf after 18th Cent. masters (Naderman,
Renault, Holzman) F.J. Naderman 1815

Ashley Solomon has performed as a soloist throughout Europe, the Americas, the Far East and Australia and has recorded numerous programmes for radio and television. Since 1993 he has recorded for Channel Classics with his ensemble Florilegium and since 1998 has recorded as a solo artist with the same label.

He won a recorder and flute scholarship to the Royal Academy of Music in 1986 and while there won numerous prizes and awards including the City Livery Prize for the most outstanding under-graduate student. He gained a first class honours music degree in 1989 and the Diploma of Advanced Studies in 1991.

As Artistic Director of Florilegium the majority of his time is spent performing and touring with the ensemble he co-founded in 1991. Florilegium has made more than a dozen recordings for Channel Classics and has performed at many major music festivals throughout Europe, the Americas, Canada, and Australasia as well as being Ensemble in Residence at Wigmore Hall in London from 1998 until 2000.

Since 1997 Ashley has been a frequent guest principal flautist with the Australian Chamber Orchestra when they perform on period instruments, and in 1998 he was made an Associate of the Royal Academy of Music. Since 1994 has held the position of Professor at the Royal College of Music London, given numerous masterclasses in Australia, America, Portugal, The Czech Republic and Bulgaria and in 2000 he was made an Honorary RCM.

Masumi Nagasawa performs on Modern Grand Harp, Single Action Harp (18th-19th century historical harp), Irish Harp and Japanese Ancient Harp (Kugo).

Masumi studied with Phia Berghout at the Conservatory in Maastricht, the Netherlands. Her study was concluded with the soloist diploma cum laude, followed by the award Prix d'Excellence. In 1990, she received the prestigious Muramatsu Music Prize Grand Prix Japan. She has studied the historical harp with Mara Galassi.

She has given solo recitals in many international concert halls such as in Amsterdam, Tokyo, Budapest, Rome, Venice, Copenhagen, and Brussels. Her recitals vary with expanded repertoire and programmes, including world premiere pieces and chamber music. She has performed numerous programmes for radio and television in Europe and Japan. She has been a

soloist with the Concertgebouw Chamber Orchestra, the St. John's College Choir Cambridge, and other international ensembles. In 1996 she appeared as a soloist together with Dame Kiri te Kanawa. She also has been invited to perform at numerous international festivals including Kuhmo International Chamber Music Festival, Herbst Festival Düsseldorf, Takefu International Music Festival, Salzburg Music Festival, Geneva Music Festival and Akiyoshidai International Music Festival. In 1998 she was appointed a Professor at Maastricht Conservatory.



photo: Channel Classics

MUSIC FOR FLUTE AND HARP

The instrumental combination of flute and harp has been popular with composers for over two hundred and fifty years, and saw its peak in the salons and courts of France in the mid 18th and early 19th Centuries. Mainly as a result of the harp's most famous patron Marie Antoinette, many courts and chateaux around France owned a harp and evening recitals of solo harp, or harp together with flute or violin, were common place. So popular was the single-action harp that in Paris alone by 1784 there were fifty-eight harp teachers and more than sixteen harp makers. The performers, composers and builders Krumpholtz, Naderman and Bochsa, all represented on this recording, were mainly responsible for the continued development, popularity and extensive repertoire of the single-action harp, which far exceeded the expectation at the start of the 18th Century.

Jan Krtitel Krumpholtz was born into a musical family in Zlonice, near Prague, in 1742. His father was a bandmaster to the Bohemian count Kinsky and the young Krumpholtz studied both horn and harp in Vienna. From Vienna he went to Flanders and then Paris, returning to Prague in 1771 where he met the pianist Dussek, who recommended him to Haydn in Vienna. By 1773 Haydn had taken him on as a composition student and solo harpist at of the court of Esterházy until 1776. That same year he embarked on an extensive tour of Europe with Haydn's support, and spent nearly six months working on improvements to the single-action harp with the builder Christian Steckler. He was to be married to Steckler's daughter Anna-Marie, who was his protégée, and who premiered many of Krumpholtz's new works for harp. However, in 1788 Anna-Marie eloped to London with her lover, thought to be the pianist Dussek and, unable to cope, drowned himself in the River Seine in 1790. Besides performing, teaching and composing, Krumpholtz wrote a harp method which introduced many new technical possibilities to students of the harp and was published posthumously in Paris in 1800. The sonata selected for this recording is one of the six sonatas from his Opus 8 collection for harp with flute accompaniment and was composed around 1780. The development of the single-action harp and the substantial publication of its repertoire in the late eighteenth and early nineteenth centuries is mainly due to the Naderman family.

The celebrated harpist and composer François Joseph Naderman was the son of the publisher and instrument maker Jean-Henri Naderman. Together with Krumpholtz, Jean-Henri built many single-action pedal harps and in 1780 built one for Marie Antoinette, who was herself an excellent harpist. Following this commission the harp became a very fashionable and popular instrument among the aristocrats, frequently being performed at court and in salons. This naturally led to a large amount of repertoire being published, notably by Jean-Henri whose catalogue from around 1795 lists over 300 publications for the harp. His son, François Joseph, was an established harp virtuoso, who studied with Krumpholtz and composed many solo and ensemble pieces for harp. He was appointed as harpist to the Chapelle Royale in 1815 and was the first professor of harp at the Conservatoire in 1825. Most of his solo compositions were intended to display his great technical virtuosity but were not renowned for their serious musical content. The Nocturne presented here is a result of a collaboration between Naderman and the famous flute virtuoso Tulou. Together they produced a work which displays the brilliance of both instruments, the slow *bel canto* introduction leading to a *fantasie* on the theme of William Tell, with its virtuosic passagework for both flute and harp. Indeed as a performer Naderman established himself as the greatest harp virtuoso without rival, that is, until Robert Nicholas Charles Bochsa established his own new style with the evolution of the double-action pedal harp.

Born in France of Bohemian parents, Bochsa studied flute and composition as a child, composing his first opera at the age of 16 in honour of Napoleon's visit to Lyon. Although he could play almost any musical instrument to a high standard, he entered the Paris Conservatoire in 1806 as a student of composition and harp under Naderman. His reputation as a harpist owed much to his compositions for the instrument in which he attempted to expand the technical possibilities as well as expressive qualities of the instrument. This was helped immeasurably by the development of the double-action harp by Erard. In 1813 he was appointed harpist to Napoleon Bonaparte and in 1816 to Louis XVIII. Around this time, Bochsa had created a rather lucrative parallel career in forged documents but was forced to flee France ahead of a court hearing which condemned him to 12 years' imprisonment. He

arrived in London in 1817 where he continued to build his career and by 1823 had been appointed professor of harp at the newly founded Royal Academy of Music. He performed frequently throughout the 1830s in London and the provinces and it is rumoured that having worked with the composer Sir Henry Bishop and his wife Anna (a soprano), he eloped with her in 1839 and followed her round the world on her various tours. Bochsá finally went to Australia for a performance in 1855, became ill and died there in January 1856. In spite of his very busy and adventurous musical life as a performer and teacher he left more compositions for the harp than any other composer, including a method book which is still used today. This *Nocturne Concertante* typically represents one of his works contrasting the lyrical opening serenade with the brilliant and more virtuosic second section.

The sonata by **Mozart** heard on this recording was composed in The Hague in 1766 when he was only nine years old. The previous fifteen months had been spent in England where the young Mozart gave numerous performances for George III and where he also met J.C. Bach who was to have a lifelong influence on him. It was here in London that the eight year old Mozart composed his first symphonies. From England, the family moved on through Belgium to Holland. They arrived in The Hague in September 1766 where they gave two public concerts and played for Princess Caroline of Nassau-Weilburg to whom Mozart dedicated a set of six sonatas for harpsichord and violin. As Princess Caroline played the harp, the original instrument indication for these sonatas was for harp or harpsichord with the accompaniment of a violin. However, subsequent publications dropped the harp and they were left as sonatas for harpsichord and violin. This particular sonata has two movements beginning with a sparkling *Allegro Molto* and followed by a charmingly simple *Menuetto* and *Trio*, which is so characteristic of the young composer's works around this time.

Friedrich **Benda** was born in Potsdam in 1745, a son of the famous court composer and violinist Franz Benda. He studied violin with his father and composition and theory with Kirnberger. As well as writing numerous concertos for flute, violin, viola and harpsichord he wrote seven symphonies, two oratorios, operas and secular cantatas. However, he was espe-

cially renowned for his chamber works and this *Sonata III* was probably composed towards the end of the 18th Century, originally scored for harp or pianoforte with the accompaniment of a violin and flute (*ad libitum*). Friedrich seems to have spent his entire working life as violinist at the court of Frederick the Great and this Sonata was dedicated to Princess Elisabeth.

The remaining two pieces on this recording are arrangements of works by Gluck and Rossini. The famous 'Dance of the Blessed Spirits' comes from Gluck's opera *Orpheus ed Euridice* (1762). This was one of the first pieces to introduce the harp to the modern orchestra by way of the opera house and so it seemed appropriate to arrange this intimate dance from the opera for flute and harp for this recording. Rossini's *Andante with Variations*, written around 1820, was originally scored for harp and viola, and lends itself very well to this arrangement for harp and flute. It is typical of the Theme and Variation style which became popular in the early part of the 19th Century.

Ashley Solomon

COLOPHON

Production	Channel Classics Records bv
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Flute and Harpsichord Sonatas vol. 1

CCS 18498 J.S.BACH (1685-1750)
Flute and Harpsichord Sonatas vol. 2