



# JS BACH FLUTE SONATAS

ELIZABETH WALKER - flute  
with CONTINUUM



This CD gives food for thought to the listener for several reasons. First there is the cover: 'flute with continuum', only in the booklet we will find the names of the cellist and harpsichordist. Furthermore Elizabeth plays a 'modern' wooden flute from 1960, while at the same time she's mastering all of the historical flutes as well. Then she has chosen to play in Valotti temperament and chooses to change the intonation in chromatic passages, much like Quantz made a difference between e-flat and d-sharp on his instruments. At first glance one is immediately caught by her expressive and meaningful playing. The sketches are all melodically and harmonically structured in a logical and convincing way, together with the beautiful playing of her continuo group. Walker has a wonderful sound, especially enjoyable in the slow movements. The fast movements are a bit static and less interesting to my taste, in spite of finesses in baroque articulation, which, in her own saying, she is after. But her plea for playing in style on a Boehm flute are very successful as far as I'm concerned.

**Fluit (attached)**

**Dec 2011 • Translation by Jacqueline Sorel**



Elizabeth Walker in her recording of Bach sonatas offers a thoughtful and polished reading of approximately half of the extant sonatas... she reaches back to a strong but largely forgotten native tradition of flute sound... Walker's performances are lively and clean... characterful playing with some delightful decoration... The music-making really takes off in the great B minor sonata, and I have returned to this reading many times. The flautist responds to this music with more urgent intensity, and the performance seems exactly right. Elizabeth's accompaniment group Continuum comprises Michael Overbury on a bright Ruckers copy harpsichord and Christopher Poffley on a resonant Amati cello from the 17th century and the recording is clear and detailed.

**British Flute Society 'Pan' magazine (attached)**

**Dec 2011 • Joshua Getzler**



But the real star, of course, is the flute. Elizabeth Walker has a satisfyingly reedy tone on her wooden instrument. The sound quality is good. The balance favours the flute perhaps a little more than it actually needs, but the sense of presence the solo instrument is afforded is welcome. The recording was made in the church at Pilton, better known as the home of the Glastonbury Festival. It is a good acoustic, bright but not smothering. All round a very enjoyable disc. Certainly one for the flute fans, and also for those of you who like your Bach historically-informed but without the pedantry of many period instrument players.

**Classical CD review • Gavin Dixon**



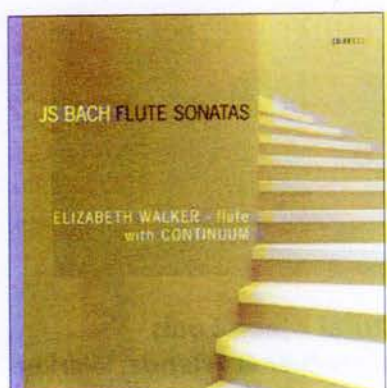
A delightful CD which combines scholarship with zestful musicality. Elizabeth Walker has mastered the flute in all its various manifestations, modern and baroque.

**Musical Pointers • Peter Grahame Woolf**

**Elizabeth Walker**

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**CONTINUUM**



**J.S. Bach Flute Sonates – Elizabeth Walker fluit, Michael Overbury klavecimbel en Christopher Poffley cello. Sonates in e BWV1034, in C BWV1033, in E BWV1035, in a BWV1013 en in b BWV1030. Quartz QTZ2086.**

Deze cd zet om diverse redenen de luisteraar aan het denken. Allereerst door de buitenkant: flute with continuum; pas in het boekje staan de namen van de cellist en klavecijnist vermeld. Daarnaast speelt Elizabeth op een 'moderne' houten fluit uit 1960, terwijl ze wel alle historische instrumenten op haar repertoire heeft staan. Vervolgens heeft ze gekozen om te spelen in de Vallotti-stemming en kiest ze ervoor om bij chromatische noten de stemming te veranderen, zoals Quantz op de door hem gebouwde fluit een verschil maakte tussen es en dis. Bij eerste beluistering vallen direct de zeggingskracht en expressie van Walker op. Ze zet alle lijnen en harmonische structuren logisch en overtuigend neer, in samenhang met het mooie spel van haar continuo. Walker heeft een prachtige toon waarvan vooral in de langzame delen te genieten valt. De snelle delen vind ik wat statisch en minder interessant gespeeld, ondanks de variëteiten in barok-articulatie waar ze naar eigen zeggen naar zoekt. Maar haar pleidooi voor in stijl spelen op een Böhmfluit is wat mij betreft zeker geslaagd.



**Emanuel Ensemble – Anna Stokes fluit, Louisa Tuck cello en John Reid piano. Werken van Kapustin, Gaubert, Schumann, Borne, Farrenc en Piazzolla. Champs Hill Records CHRCD023.**

Deze cd begint met een grote verrassing: jazzklanken uit Rusland. De in Oekraïne geboren componist Kapustin zegt over zichzelf: "I never tried to be a real jazz pianist, but I had to do it because of the composing. I'm not interested in improvisation – and what is a jazz musician without improvisation? All my improvisations are written out, of course, and they became much better; it improved them." Het werk uit 1998 is een echte aanwinst voor het repertoire. Hetzelfde geldt voor het trio van de weinig bekende componiste Louise Farrenc (1804-1875), een prachtige vroegromantische compositie. Het bestaat uit vier delen en houdt de luisteraar van begin tot eind aan zijn stoel gekluisterd! De cd eindigt met een prachtige bewerking van de 'Dood van de engel'; een deel uit de theatermuziek *El Tango del Angel* van Piazzolla. Het werk is origineel voor kwintet met bandoneon, viool, piano en elektrische en akoestische bas. Als trio voor fluit, cello en piano spettert het van de cd; het grote speelplezier is hier, net als bij Kapustin en Farrenc, overduidelijk hoorbaar. Mooi!



**Echos – Marc Matthys Trio meets Peter Verhoyen. Marc Matthys piano, accordeon en klavecimbel, Marc Roosendans bas, Tony Gyselincx drums en percussie en Peter Verhoyen fluiten. Werken van Matthys, Daniels, Brossé, Auric en Rimsky-Korsakov. Alley Cats 5411499 51012.**

Jazzpianist en componist Marc Matthys nodigde fluitist Peter Verhoyen uit voor een nadere muzikale kennismaking. Op de cd 'Piccolo Tunes' speelde Verhoyen al een geslaagd werk voor piccolo en piano van Matthys en deze cd biedt een verdere verkenning van instrumenten en genres. Diverse fluitisten gingen Verhoyen voor in 'crossing over', zoals Guiot, Rampal en Galway. Kitsch à la Bolling ligt op de loer en Verhoyen grijpt met het trio dit musische gegeven met beide handen aan. Sentimentele melodieën en swingende *grooves* wisselen elkaar af, binnen composities en op de cd. De musici lijken niet door elke compositie even zeer uitgedaagd te worden, daar waar dit wel gebeurt is de cd op z'n best. Mij bevallen de werken waar het trio improvisatorisch uit zijn dak gaat het meest, zoals in het grappige 'Danny Boy'. Verhoyen blinkt wederom uit in zijn piccolospel; wat een expressie en vaart laat hij daar horen! Al met al een fijne cd voor de liefhebbers van 'light' jazz.

Wieke Karsten

## JS BACH FLUTE SONATAS

Elizabeth Walker (flute)  
with Continuum  
Quartz

## THE GEORGIAN FLUTE

Peter Harrison (flute),  
Rachel Gray (cello), John  
Traherne (harpsichord)  
Georgian Recordings

## VIVALDI PICCOLO CONCERTOS

Jean-Louis Beaumadier  
(piccolo), French National  
Orchestra conducted by  
Jean-Pierre Rampal  
Saphir (1979 recording,  
reissued)

## Three distinctive 18th C renderings



The early eighteenth century was a golden age for the flute, as players and

composers (often the same) experimented with the possibilities of the new and expressive one-keyed flauto traverso. We owe a debt to phenomenal virtuosi such as Buffardin who inspired JS Bach to write his most demanding sonatas and obligati, pieces that tower over the landscape. The creative exploration of Bach in the *Musical Offering* where he threw down the gauntlet to Frederick the Great with the great C minor trio sonata (though there is some suspicion that the king never even opened the score). Bach's more everyday flautists in Cothen and Leipzig also inspired delightful domestic, concertante and

religious music, and Bach may have partnered with his young sons in writing some of his less demanding sonatas for performances in coffee houses and homes. Elizabeth Walker in her recording of Bach sonatas offers a thoughtful and polished reading of approximately half of the extant sonatas. She is a fine player of the one-keyed flute but here has chosen to record Bach on a wooden Boehm flute built by Harry Seeley for the Flute Makers Guild in the 1960s. Thus she reaches back to a strong but largely forgotten native tradition of flute sound outside both the Moyses school and the modern authentic streams that now dominate the scene. It is an interesting experiment and it works well, though this recording does not displace renowned modern recordings by artists such as Nicolet and Bennett on modern silver flutes and Kuijken and Hantai on ebony and boxwood baroque flutes. Walker's performances are lively and clean, but perhaps more eloquence and imagination could have been brought to the C major, E minor and E major sonatas with continuo. Interestingly the slight C major sonata attracts the most characterful playing with some delightful decoration. The solo Partita is less successful, with the otherworldly, elusive mood of the piece is slightly lost in a rather straight rendition. The music-making really takes off in the great B minor sonata, and I have returned to this reading many times. The flautist responds to this music with more urgent intensity, and the performance seems exactly right. Elizabeth's accompaniment group Continuum comprises Michael Overbury

on a bright Ruckers copy harpsichord and Christopher Poffley on a resonant Amati cello from the 17th century, and the recording is clear and detailed.

In *The Georgian Flute*, music of the 1740s to 1770s by near-forgotten English composers is recovered, reminding us that there was an everyday tradition of flute music for amateurs very different from the bravura work of Bach and his circle. Sonatas by John Hebden, John Stanley, John Ranish, Thomas Davis and Edward Miller are performed using the original sources, and of these only Stanley will be known to modern players. Peter Harrison plays on a plaintive sounding flute by Cahusac from c. 1770. It is a well-known problem that very old wooden flutes are the devil to play in tune with an even sound, as the bores have inevitably warped with the years. Harrison does a pretty brave job with the intonation but it is not a conventional scale that comes out! Rachel Gray plays a full-sounding cello of the same vintage and John Traherne plays a Couchet copy harpsichord, basically a bright Flemish sound perfect for continuo duties. The music in this collection is admittedly slight, with perhaps a little too much series passagework. Perhaps a more varied set of timbres using flute de voix, flute d'amour or oboe as well as the common "German flute" would have revealed more layers in the music. The best piece is the Ranish, a really fine B minor sonata reminiscent of music from the Loeillet circle, which draws the most inspired and urgent playing from Harrison, including some flamboyant decoration.

The most fun from Lee's Partitas and dances and so on. Overall this is music of that as pioneers.

The Vivaldi piccolo C major RV414 versions of the C major concerto minor record star pupil of F. The wonderful blend will wish to note timbres, dynamic orchestral sound of the piccolo directs with flourish. His own recording and early 60s but still possess the history of to enjoy these pleasing and so deeper into the Dan Laurin's alto recorders was probably a



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