

Johann Sebastian Bach

Flute sonatas

Aysha Wills

Artem Belogurov

Octavie Dostaler-Lalonde





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Aysha Wills **traverso**

Artem Belogurov **harpsichord, clavichord (tracks 4-7)**

Octavie Dostaler-Lalonde **cello (tracks 11-14)**

Sonata in B minor, BWV 1030

1	Andante	8:02
2	Largo e dolce	3:35
3	Presto	5:31

Sonata in E major, BWV 1035

4	Adagio ma non tanto	2:27
5	Allegro	3:06
6	Siciliano	3:17
7	Allegro assai	3:05

Sonata in A major, BWV 1032 **(completed by G. De Marez Oyens)**

8	Vivace	5:37
9	Largo e dolce	2:48
10	Allegro	4:31

Sonata in E minor, BWV 1034

11	Adagio ma non tanto	2:56
12	Allegro	2:44
13	Andante	3:50
14	Allegro	4:51

Total playing time **56m19s**

Why Bach?

Any time I have been asked what I want to play for my first solo recording, I have felt torn. From an early age and throughout my career, I've loved unearthing and programming lesser-known repertoire. What could be more satisfying than 'rediscovering' something beautiful, but largely forgotten, and being able to give it a new life? To bring it to a new audience?

When it came time to make the hard choices for the content of this disc, however, I found myself equivocating: Is the music strong enough? Will it bring joy to both the listener and myself? Can I create a program that makes sense both musically and logically and stands as a unified statement? In other words: Can it be *complete*?

In the end, it came down to a simple calculation: I could do all that – or I could just record Bach...

My love affair with the music of J.S. Bach began early and shows no sign of abating. Some of my earliest musical memories are of falling asleep to the Goldberg Variations (played by the great Canadian Glenn Gould, in perfect bookends to a remarkable life, and long before I had heard of 'early music'), a piece which still receives copious airtime in my home.

In the early years of my musical studies, I well remember tackling isolated movements from the flute sonatas and being awestruck at the totality and complexity of the music; the way a simple line in the melody could be so enchanting and memorable, but if you paid really close attention to the bass (something I learned during one of my very first masterclasses with my mentor Marten Root), you would notice that Bach would take that enchanting melody and echo it, or turn it on its head, or invert it, or play with it in any number of astounding ways. If you listened *really* closely, you could hear that Bach must have *loved* that melody – and that was the most important thing of all. Like Vivaldi, who was much admired by Bach, the man knew a good hook when he

heard one and he was not shy about extracting the maximum mileage from them.

When I moved to the Netherlands in 2011, I was somewhat taken aback to learn that every Easter the entire country goes Bach wild. Every orchestra and choir performs the St. Matthew's Passion. For the uninitiated, I am not referring to only professional ensembles. No. *Everyone*. If you play an orchestral instrument or sing-no matter your level- there's a good chance you'll have a passion or two each Easter season.

I was 17 when I moved to Amsterdam to continue my early music studies with Marten that year and in 2012 I was thrown in at the deep end. I was recruited to play in my first St. Matthew's Passion and I have done so almost every year since. It was a revelation. I had known Bach mostly as a composer of instrumental works, but this was a whole new ballgame. I was confronted with the fact that Bach was not merely a monumental composer, but one capable of writing a three hour long vocal work in a language I did not understand, but which set my teenaged brain alight! I was a 17-year-old early music nerd in training, but patience and professionalism were still foreign lands to me. The trial by fire of the Passion gifted me these qualities. I have now played it over 40 times, but I know many musicians who have undoubtedly crossed the 400 mark at this point. The chances are good that it will be the last thing I play before I can play no longer.

In 2017, I presented my master's thesis on interpreting Bach's solo flute partita, for which I created a version of the work with a harpsichord accompaniment (no compositional masterpiece, but a valuable learning experience nonetheless) and a research component. It was during this research process that I learned about Pierre Gabriel Buffardin, a French flutist and contemporary of Bach who was the most revered soloist of his time. Bach wrote many of his more complex orchestral parts for him, and we know that the partita (titled originally '*Solo Pour la Flute Traversiere*') was almost certainly written with him in mind.

When I was preparing for this recording, I hearkened back to my research into Buffardin and realized that his approach to music and flute playing must have

been quite cosmopolitan. The one surviving flute built by Buffardin has both German and French qualities, and whilst he was famed for having extremely impressive and quick technique, his flute testifies that he wanted not mere volume and power, but also the ability to play delicately and tenderly. This fusion of Germanic and French tendencies is perfect for these sonatas, which reveal not only how quickly and accurately one can play, but also how beautifully and subtly.

These four sonatas, often referred to as the 'authentic' sonatas, as we know with certainty that J.S. Bach penned them, are the cornerstone of my musical career. From my very earliest lessons, during which I would endlessly complain about having to play slow movements on my modern flute, to every graduation recital I played, to my adventures with Postscript and finally to this, my first solo effort, Bach's music has been one of the few constants in my life. I have found a thousand reasons to avoid recording these sonatas ("*I'm not good enough yet!*", "*Everyone's done them*", "*Nobody needs to hear another version of these sonatas*", "*What would make mine so special?*"), but I have finally run out of excuses. This is my white whale. I hope my aim is true.

Why Bach? Well, why not?

About the instruments

Traverso in stained boxwood, 'Eigentopf' by Fridtjof Aurin, 2016. Johann Heinrich Eichentopf (1678–1769) was a contemporary of Johann Sebastian Bach and like him lived and worked for a large period of his life in Leipzig. He is to be credited with the invention of the oboe da caccia – possibly inspired by Bach. Up till today primarily Eichentopfs' Oboes have survived. Unfortunately we know of only one flute and this instrument has subsequently been altered so dramatically, that we can only, at the most, guess the original state. Fridtjof Aurin has attempted to recreate the unique features we presume the surviving traverso had before it was altered beyond repair. The resulting instrument is equal parts powerful and subtle.

As it is partially his own 'invention', this model is titled 'Eigentopf' ('eigen' being German for 'my own'), rather than labelling it an exact copy of the one surviving Eichentopf.

Two manual harpsichord after Mietke, Bruce Kennedy, 1989. Original built in c1704-1708 by Michael Mietke in Berlin. Mietke succeeded Christoph Werner in 1707 as official maker to the court. He delivered a harpsichord to the court at Köthen in 1719 on the recommendation of Johann Sebastian Bach, which was probably the instrument for which Bach composed Brandenburg concerto no.5 as a show-piece.

Clavichord by J.P. Kraemer and sons, 1803 (opus nr. 571). Johann Paul Kraemer (1743–1819) and his sons were very productive clavichord and piano makers in Göttingen. Composer and music historian Johann Nikolaus Forkel (the first biographer of J.S. Bach) wrote in 1782 about Kraemer: "His clavichords compete with the best in Germany. They are not only very well and durably made from the driest wood, but they also have an exceptionally beautiful tone, but especially lustrous basses."

Harpsichord and clavichord from the collection of Menno van Delft

Cello by Pieter Rombouts, Amsterdam ca. 1690. Pieter Rombouts almost certainly began to assist his stepfather Hendrik Jacobs early in life, and the changes in Jacobs' output from about 1685 on supports that assumption. Though his craftsmanship is somewhat heavier than that of Jacobs and the heads are less delicate, Rombouts' skill in the channeling of edgework is unmistakable. Wide whalebone purfling and dramatically arched f-holes are characteristic features, and carved heads in the shape of lions or satyrs appear from time to time. With regard to his collaboration with Jacobs, Rombouts' hand is most visible in the cellos, which were clearly his strong point: his independent examples are among the finest produced in the Netherlands.

Cello from the collection of the Nationaal Muziekinstrumenten Fonds



Aysha Wills

Aysha Wills (1994) is a Canadian flautist currently based in Amsterdam. She is specialised in performance on historical instruments. She began her flute studies, aged 5, with Kathleen Schoen in Edmonton and subsequently with Shelley Younge, flautist with the Edmonton Symphony Orchestra.

In 2006, aged 12, Aysha attended the Boxwood Festival in Lunenburg, Nova Scotia and there met her lifelong mentor and friend, Marten Root. Marten invited her to study with him in Amsterdam as part of the young artists' program at the Conservatorium van Amsterdam (CvA), and her family moved to Amsterdam in 2007/2008, where Aysha studied baroque flute under Marten and modern flute with Harrie Starreveld and became fluent in Dutch. At Boxwood, Aysha also befriended the late David Shorey and acquired her first Flutemakers Guild of London flute from him, sparking a love affair with FMG flutes which persists to this day.

In 2008, Aysha was offered a scholarship to the renowned Glenn Gould School of Music in Toronto, where she spent three years studying with Kathleen Rudolph, before returning to Amsterdam in 2011, aged 17, to begin a bachelor's degree at the Conservatorium van Amsterdam, with a double major in historical flutes (with Marten Root) and modern flute (with Harrie Starreveld). She graduated with the highest distinction in 2015, the first to complete such an intensive program. The conservatory subsequently announced the launch of a new combined degree program inspired by Aysha's achievement. Aysha then embarked upon a Masters Degree on *Flute in Historical Perspective*, with Marten Root and Kersten McCall (Royal Concertgebouw Orchestra), graduating in 2017.

Aysha had the honour of playing as a soloist many times with the Conservatorium van Amsterdam's Sweelinck Baroque Orchestra, as well as working with many modern and early music ensembles in The Netherlands and across Europe, including the Royal Concertgebouw Orchestra, de Nederlandse Bachvereniging (where she held a fellowship between 2014-2017), Concerto Köln, Kölner

Akademie, Luthers Bach Ensemble, Won'drous Machine, Das Neue Orchester, l'arte del mondo and Nieuwe Philharmonie Utrecht. She has performed at several festivals including the Oude Muziek Festival Utrecht, Oude Muziek Festival Brugge, Pianoforte Festival Zaandijk (where she was an artist in residence) and Bell'Arte Frankfurt RheinMain. Aysha won the first prize at the Canadian Music Competition in Montreal in 2009 and is a two-time recipient of the Winspear Foundation Scholarship, to which she is forever grateful for funding her Master's degree.

Aysha is one of the founding members of the early music ensemble Postscript. Postscript is an award-winning ensemble whose debut CD, *Introductio* (released by TRPTK), has received copious praise from early music and hi-fi fans across the globe. Their second CD, a recording of 18th-century music from Amsterdam, will also be released by TRPTK in 2022.

At age ten, in response to the Asian tsunami disaster, Aysha initiated and helped organize a major concert event which ultimately raised over \$750,000. In recognition of her efforts, she received several important awards and was commended by the Prime Minister of Canada, the Premier of Alberta and the Canadian Senate. She was given the Award of Distinction by the City of Edmonton, Global TV's Woman of Vision award and the Alberta Centennial Medal for her efforts. She subsequently organized and played at successful events for the charities Change for Children, Pilgrim's Hospice and for earthquake relief in Java, Indonesia.

Aysha played and recorded extensively with musicians outside the classical realm as a young artist, in particular with the late and much missed Bill Bourne, winner of multiple Juno awards, and her good friend Madagascar Slim, award-winning Malagasy guitarist and splendid human being. She made appearances on CDs with both, and played with them across Canada and on television and radio. She was also mentored by the great Stewart MacDougall (kd lang and the reclines, Great Western Orchestra), who taught her piano and was a friend and neighbour for many years. She had the great fortune to play with many internationally

renowned artists such as Chumbawamba, Broken Social Scene, Seth Lakeman, Damien Dempsey, K'naan and Teddy Thompson, to name a few, before choosing to devote her energy solely to her classical studies upon her return to Amsterdam.

In her free time, Aysha likes to spend as much time as she can in the sun, be it while hiking, reading, cycling, having a drink with friends, or simply sitting in her garden. Her biggest passion outside of music is food - she loves both cooking and enjoying a meal in good company. She has a very inquisitive mind, with a particular passion for history. If she hadn't become a musician, she would have likely pursued paleontology or archaeology as her line of work.



Artem Belogurov

Artem Belogurov is equally at home at the modern piano, harpsichord, clavichord and the many varieties of historical pianos. His repertoire ranges through four centuries of solo, concerto and chamber repertoire. Based in Amsterdam he performs in Europe, North America and Japan as a soloist, with his regular duo partner cellist Octavie Dostaler-Lalonde and his chamber ensemble Postscript. His recent performances include concerto appearances with Concerto Köln in Lincoln Center, New York and Library of Congress, Washington and with Camerata RCO in Sofia, Bulgaria. As a soloist and as a member of chamber ensembles Artem has performed at a number of international festivals, among them Festival Montréal Baroque, Festival Royaumont, Festival Oude Muziek Utrecht, and Wonderfeel Festival.

Artem was born in Riga, Latvia and grew up in Odessa, Ukraine. At the age of 18 he moved to Boston, USA and studied modern piano at the New England Conservatory with Gabriel Chodos, Patricia Zander, and Victor Rosenbaum.

In 2014 Artem moved to Amsterdam, where he studied fortepiano and clavichord at the Conservatorium van Amsterdam with Richard Egarr and Menno van Delft, and graduated receiving cum laude in 2016.

Artem won 1st and 2nd prizes at international competitions such as International Competition for Early Music in Yamanashi, Japan, Geelvinck Fortepiano Concours in Amsterdam, Netherlands and Brothers Graun Award in Bad Liebenwerda, Germany. He is actively interested in research, particularly relating to Romantic performance practice and enjoys experimenting and reviving forgotten expressive devices. He has recorded for BIS, Piano Classics, Berlin Classics and TRPTK. To learn more about him and his projects, please visit artembelogurovmusic.com, postscriptensemble.com, and romanticlab.com.



Octavie Dostaler-Lalonde

Octavie Dostaler-Lalonde (Montreal, CA) performs on three continents in a wide variety of genres and styles. Equally at home as a soloist, chamber musician and orchestra player, she is also a researcher and gives lectures in universities around the world. A prize winner at several international competitions (Concours Corneille, Early Music Yamanashi, Graun Brothers Award), Octavie received grants from the Canada Council for the Arts, the Banff Arts Center, Fonds Podiumkunsten and the Amsterdam Fonds voor de Kunst for her research and artistic endeavours.

She was invited to give solo recitals and chamber music concerts in Festival Oude Muziek Utrecht, Grachtenfestival, Musica Antica da Camera (NL), Folle journée Tokyo (JA), Festival Royaumont, La Nouvelle Athènes, La Cité de la Voix (FR), MA Brugge, Bozar, AMUZ (BE), and Festival Montréal Baroque (CA) among others. She regularly collaborates with historical keyboardist Artem Belogurov and their ensemble Postscript, Ensemble Masques, Vox Luminis, Il Gardellino and Camerata RCO. As an orchestral player, she performed with the Montreal Symphony Orchestra, the Orchestra of the Age of Enlightenment, the Orchestre Révolutionnaire et Romantique and the Nieuwe Philharmonie Utrecht. Her recordings can be heard on labels such as Alpha Classics, Challenge Classics, Brilliant Classics and TRPTK.

As a researcher, she gave lectures and masterclasses at the Oxford, Bonn and Cornell Universities, as well as at the Conservatoire à rayonnement régional de Paris. Together with five colleagues from the Bern University, Vienna University of Music and Performing Arts, as well as independent performer/researchers like herself, she is part of an ongoing research group exploring the use of historical recordings in performance. She runs the video blog Romantic Lab, where she shares the results of her experiments with 19th-century performance practice through the imitation of historical recordings.

This recording is dedicated to my parents, Betty and Shane. Without their endless support and unwavering patience (have you heard the unholy sounds a young child makes on a flute?!) I definitely would not have had the kinds of chances I have had. There are no words that can express just how grateful I am to you both.

Thank you to..... **Artem and Octavie.** Your friendship is precious to me, and the fact that you are both such incredible musicians and fun colleagues is just a very lucky bonus. **Marten and Viola.** Who knew what a chance meeting during a summer holiday could lead to...? You are more than mentors and musical inspiration. You are my Dutch family. **The TRPTK team:** Brendon, Bart and Hans. Many hours of behind-the-scenes work made this possible! A pleasure as always. **My teachers and mentors in Amsterdam:** Kersten, Harrie and Jed. I learned so much from you all throughout the years. I couldn't have done this without you. **My teachers in Canada:** Kathleen S, Kathleen R, and Shelley. Without such a solid foundation to build on, there's no way I would have survived conservatory studies. Thank you for your patience and dedication. **Andrea,** for helping me with.... Everything! A fantastic cameraman, musician, friend, and financial advisor.... Without you I'd probably be doing time for fraud by now :) **Fridtjof,** for building me such beautiful instruments consistently throughout my career and for being such a positive force in my life. **Menno,** for loaning us two fantastic instruments and for tuning the clavichord. No mean feat! **Dalyn** for doing such an amazing job tuning the harpsichord, even during your busiest week of the year! **Jasper and the whole team at De Waalse Kerk,** for your endless flexibility and understanding, and for your unbelievable kindness and hospitality every time I work at your venue. Thanks to **Job ter Haar** and **NMF** for the cello Octavie used. Everyone who supported my crowdfunding campaigns and put up with me spamming you. I'm writing these liner notes before the campaign happens so I can't name your names, but you know who you are. All my friends and loved ones who supported me and put up with manic ramblings about music throughout the years: Karolina, Rich, Slim, Uncle Stew, Chris, Damon, Fernanda, Adriana, Lizzie, Jeroen, Ernst, Josien, Laurent, Sachie, Torsten, Colin, Anne, Janna, David, Bram, Igee, Marti, Kees, Nikki, Cecilia, Ton, Jen, Arran, Nat, Dineke, Janice, Els... and so many more throughout the years. 公公, 婆婆, Bill Bourne, David Shorey, Agnes Rudelsheim, Kurt Remus. I love you all. Gone but never forgotten.



TRPTK

Our goal is to create immersive experiences through sound. By creating an acoustic hologram, we try to give you the illusion of being at the world's most beautiful concert halls and churches – all without ever leaving your listening room.

No costs or efforts are spared to seize that magical moment in which music is being created, and bring it home to you in the highest quality possible. Why? Simply because this is how music is supposed to be experienced: fresh and alive, not canned and with a stale aftertaste of conservation. To us, music is life, and should be lived to the fullest in an authentic and uncompromising way. Through these recordings, we bring you closer to the music than you've ever imagined. The devil is in the details, and the ability to catch those makes all the difference between good quality and excellent quality. Listening to our recordings, you're able to perceive every breath, every bowing, every movement with astonishing clarity. Not only do you hear the music, you hear the music as it's being created. This adds a human dimension to your listening experience, connecting you instantly and instinctively with artists from all over the world.

The basis for all our recordings is our Optimised Omnidirectional Array (OOA) of microphones, which I developed for my Master's Degree in Audio Engineering in 2013. The aim of OOA is to create a truly accurate image of the soundstage, while retaining uncoloured transparency in the tonal characteristics of the recording. This means, in musical terms, that every little detail of the original performance and its acoustic surroundings is accurately recorded, and perfectly reproduced.

We choose our artists not just by their ability to amaze us. We're eager to collaborate with musicians and composers who walk that fine line between renewing genres and connecting to audiences. Together with them, we can achieve our goal of creating daring recordings that stay loyal to the idea of always aiming for the highest quality possible. Because at TRPTK, we bring you not just the sound, but the core of music.

Brendon Heinst [founder, recording and mastering engineer at TRPTK](#)

Equipment used on this recording

Microphones

DPA d:dicate 4041-SP

Ehrlund EHR-M

Microphone preamplifiers

Millennia HV-3D-8

AD/DA conversion

Merging Technologies Hapi

Merging Technologies Anubis

Grimm Audio CC2 master clock

Monitoring

KEF Blade Two

KEF LS50 Meta

Hegel H30

Hegel C55

Cabling

Furutech custom microphone cables

Furutech custom loudspeaker cables

Furutech custom power cables

Grimm Audio TPR8 breakout cables

Tuning

JCAT Optimo 3 Duo

JCAT M12 Switch Gold

JCAT NET Card XE

Computer Audio Design GC3

Furutech NCF Boosters

For a full list of specifications,
please visit more.trptk.com/ttk0092



Credits

Recording & mastering engineer **Brendon Heinst**

Assistant engineer **Bart Koop**

Editor **Hans Erblisch**

Instrument tuning **Dalyn Cook & Menno van Delft**

Liner notes **Aysha Wills**

Cover photography **Michelle Koebke, Diamond's Edge Photography**

Artwork **Brendon Heinst**

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Recording location **Waalse Kerk, Amsterdam (NL)**

Recording format **11.2MHz 1bit in 5.1.4-channel immersive**

For videos, photos, additional information and more, scan
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