

The Magic of Flute & Piano



Linda Wetherill, flute
Antony Saunders, piano



Franz Joseph Haydn (1732-1809) completed his Opus 77 quartets in G Major and F Major in 1799 and dedicated them to Beethoven's patron, Prince Lobkowitz. With his London visits behind him, Haydn turned to the oratorio as his main form of composition: *The Creation* (1796-1798) and *The Seasons* (1799-1801). Although Haydn's age and health forced him to compose slowly, this is not evident in the Opus 77 quartets. The first in G Major, for example, is a joyous work whose first movement has a tune that is virtually singable. The present Sonata is apparently the three movement transcription from the four movement G Major quartet made by A. F. Müller and published in 1803. The arrangement was for violin or flute and quite likely had Haydn's knowledge and approval. Ms. Wetherill's performance is possibly the first recording of the piece in this form. Flute sonatas transcribed from other Haydn quartets also exist, and Ms. Wetherill plans to include these also in her concert appearances.

In 1942, **Sergei Prokofiev** (1891-1953) was in Alma-Ata at work on *Ivan the Terrible* with Eisenstein. Thinking that the flute was an instrument somewhat neglected in modern times, and possibly as a diversion from the intense film work, Prokofiev began scoring a flute sonata which was completed in 1943 after his return to Moscow.

In December of that year, the flutist identified in all source books only as N. Kharkovsky and pianist Sviatoslov Richter gave the premiere of Op. 94. A popular work from the first, a transcription for violin known as Op. 94bis appeared the following year and had its first performance by David Oistrakh and his accompanist Lev Oborin. Both versions are heard about equally today, but perhaps the music sounds best in its original flute version. Its difficulty is deceiving on recordings, and it is doubtful if any of the few that have been previously made were done in complete, uncut takes as Ms. Wetherill demonstrates here.

—William Marsh

Franz Schubert used themes from his own Lieder as the basis for a set of variations on several occasions - the 'Wanderer' Fantasy for piano is without doubt the best known. No less important, however, are the E minor *Variations for Piano and Flute* on *Ihr Blümlein alle* from the song cycle *Die Schöne Müllerin*. Schubert wrote this expressive work in January 1824 for the flautist Ferdinand Bogner. He completed the song cycle to texts by Wilhelm Müller the year before. The elegiac introduction is the only expression of the melancholy mood of the song: the miller's lad, his love for the miller-maid unrequited, has resolved to put an end to his life in the

rushing brook - *All you flowers that she gave me shall go with me to the grave.* In the last strophe Schubert changes unexpectedly from the mournful E minor to E major: *And when she passes by the grave mound and thinks in her heart: his love was true!* The seven variations that follow, sometimes virtuosos and sometimes song-like in character, paraphrase the theme from all sides. The march-like final variation recalls the last line on the song, *May has arrived, Winter is over!*

Linda Wetherill, a native of Milwaukee, graduated with honors from the Eastman School of Music after study with Joseph Mariano and then did advanced work with Marcel Moyse and Jean-Pierre Rampal. In 1975 Miss Wetherill won the Federal Republic of Germany's International Music Competition and then became principal flutist of the Radio Slyphony Orchestra of Hesse in Frankfurt. The next year Pierre Boulez invited her to go to Paris where she became solo flute in the Ensemble Contemporain Chamber Orchestra and flutist-in-residence at the famed Georges Pompidou Center for the Arts. Miss Wetherill has appeared on radio and television broadcasts in the United States, Canada, Europe, South America and Asia. Her recital and concerto appearances have

taken her to such cities as Amsterdam, Buenos Aires, Delhi, Istanbul, Paris?, Rome, Milan, New York (including Carnegie Hall and the prestigious Frick Collection series), Philadelphia, Shanghai, and Washington. This program represents Linda Wetherill's United States recording debut after having recently recorded Berg and Schoenberg chamber works for Deutsche Grammophon under Pierre Boulez. She may also be heard accompanied by Judith Norell on harpsichord on DTR8112, 'Bach for Flute & Harpsichord'.

The Instruments

Miss Wetherill's rose—gold flute was custom designed and crafted for her by Jonathon A Landell of Huntington Center, Vermont.

The piano used on the Haydn and the Prokofiev is a Steinway B grand piano.

Acknowledgements

The Haydn and the Prokofiev were recorded in the Pishop White Memorial Library of the Washington Memorial Chapel, Valley Forge, Pennsylvania, on February 22, 1982. Direct-to-Tape would like to thank the staff of the Chapel for their assistance, and especially Frank P. Law, carillonneur of the Washington Memorial National Carillon.

The portrait on the front cover was painted by Enver Rakovica, Professor at Prishtina Fine Arts Academy of Kosovo

Producer and engineer for Haydn & Prokofiev: Bob Sellman
Artists & Repertoire Coordinator for Haydn & Prokofiev: William Marsh

The Schubert recording was provided by Linda Wetherill from a recording made for her in Switzerland by Jecklin in 1983.

Direct-to-Tape Recordings

The Direct-to-Tape Recording of the Haydn and the Prokofiev was made using two Schoeps microphones. No compression, equalization, or limiting was used during its recording or manufacture. There are no splices made within any movements or pieces of these two works.

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