

**Wilhelm  
Friedemann  
BACH**

**Duets  
for Two  
Flutes**

**Patrick  
Gallois  
Kazunori  
Seo**

## Wilhelm Friedemann Bach (1710–1784) Six Duets for Two Flutes, F.54–59

Born in Weimar in 1710, Wilhelm Friedemann Bach was the eldest son of Johann Sebastian Bach by his first wife, Maria Barbara. When his father moved to Cöthen in 1717 as Court Kapellmeister to the young Prince Leopold of Anhalt-Cöthen, Wilhelm Friedemann presumably studied at the Lutheran Latin School in Cöthen. His mother died in 1720 and his father, with four surviving children, remarried in 1721. His new wife, Anna-Magdalena, was the mother of 13 more children, of whom six survived to reach maturity. In 1723 Johann Sebastian moved to Leipzig as Thomaskantor and Wilhelm Friedemann studied at the Thomasschule, where his father taught, until at least 1726. In 1729 he matriculated at the University of Leipzig, studying Law, Philosophy and Mathematics, embarking on a course of study that had been denied his father. Wilhelm Friedemann's musical training came from his father and is recorded in the *Clavier-Büchlein vor Wilhelm Friedemann Bach*, covering the years 1720 to 1726 and including various compositions and exercises, as well as the first of Wilhelm Friedemann's own compositions. As a boy he assisted his father as a copyist and accompanied Johann Sebastian to Dresden on several occasions. In 1729 he visited Halle, entrusted with a message from his father to Handel. In these years he developed his abilities as an organist and harpsichordist, establishing his reputation as a virtuoso performer.

In March 1731 Wilhelm Friedemann entered the audition for the position of organist at Halberstadt, but failed. In the summer of 1733, however, he competed successfully for the position of organist at the Sophienkirche in Dresden, an appointment that was ill-paid but allowed the possibility of outside work. Dresden, the Saxon capital, was an important musical centre and brought him contact with musicians working there, including Vivaldi's pupil Pisendel, the opera composer Hasse and the lutenist Sylvius Weiss, and with others in court circles. The period in Dresden brought a number of compositions, keyboard concertos, string symphonies, trio sonatas and solo harpsichord sonatas. In 1746 he applied successfully for the position of organist at the Liebfrauenkirche in Halle, his change of employment echoing that of his father 23 years earlier. As Johann

Sebastian had abandoned what had been, until his patron's marriage, a happy position at court for employment under the city council in Leipzig, so his son left the court society of Dresden for municipal employment in Halle, the birth-place of Handel, who had briefly served as organist there. The new position brought a significant increase in salary as well as duties. He maintained close contact with his father in Leipzig and accompanied him in 1747 in his journey to Potsdam, where his younger brother, Carl Philipp Emanuel, was employed as court harpsichordist. After his father's death in 1750, he undertook a second journey to Potsdam to bring his youngest brother, Johann Christian, to Carl Philipp Emanuel, staying there several months, without leave from his employers in Halle. While Pietism in Cöthen had allowed Johann Sebastian freedom to concentrate his attention largely on secular composition for the court, the same restrictive brand of Lutheranism in Halle found Wilhelm Friedemann in a less conciliatory frame of mind. His interest in the ideas of the Enlightenment and in the philosophical speculation of Christian Wolff at Halle University was hardly calculated to suit the authorities and during the following years he made repeated attempts to find a position elsewhere. In 1751 he married, but only one of his six children survived infancy. Eventually in 1762, he was seemingly offered the position of Court Kapellmeister at Darmstadt, but for some reason failed to take up the appointment, while retaining only the title, and it seems there were negotiations in 1764 with Fulda. Whether with this in mind or not, Wilhelm Friedemann resigned his position in Halle in 1764, but remained in the city without official employment until 1770, earning a living through teaching, and compelled, over the years, to sell off his share of his father's legacy, manuscripts that were thus lost to posterity. In 1770 he moved to Brunswick and four years later to Berlin, taking pupils, performing and, in Berlin, at least, winning the favour of Princess Anna Amalia, sister of Frederick the Great. He retained a reputation as perhaps the greatest organist in Germany, but at his death in Berlin in 1784 he left his wife and daughter in straitened circumstances.

The dating of Wilhelm Friedemann's *Six Duets* or *Six*

*Sonatas* has been the object of some speculation.<sup>1</sup> It has been suggested that the *Duets* in *E minor*, *F.54* and *G major*, *F.59* may be relatively early works, dating from 1729 or perhaps from his first years in Dresden. The *Duets* in *E flat major*, *F.55* and *F major*, *F.57* may have been written before 1741, a date suggested by the use made of extracts for his *Solfeggi* by Quantz, who was then employed by Frederick the Great. The final pair, in *E flat major*, *F.56* and *F minor*, *F.58* are possibly the work of the composer's last decade in Berlin. The catalogue numbers 'F.' are those of Martin Falck and differ from the numbers of the published versions.

The *Duet in E minor*, *F.54*, makes considerable use of the device of canon, the second flute entering in imitation of the first, a procedure also explored in the G major slow movement and in the final *Vivace*. The *Duet in G major*, *F.59*, is in four movements, the first with rapid arpeggio figuration, followed by a B minor *Cantabile*, and an *Alla breve* in the same key. It ends with a *Gigue*.

The *Duet in E flat major*, *F.55*, may be plausibly considered a work of greater maturity, with its interwoven

<sup>1</sup> Breckbill, Anita, 'The Flute Duets of W.F. Bach: Sources And Dating' (1992). *Faculty Publications, UNL Libraries*. 178

### Patrick Gallois

Patrick Gallois belongs to the generation of French musicians leading highly successful international careers as both soloist and conductor. From the age of 17 he studied the flute with Jean-Pierre Rampal at the Paris Conservatoire and at the age of 21 was appointed principal flute in the Orchestre national de France under Lorin Maazel, playing with many famous conductors, including Leonard Bernstein, Seiji Ozawa, Pierre Boulez, Karl Böhm, Eugen Jochum and Sergiu Celibidache. He held this post until 1984, when he decided to focus on his solo career, which has subsequently taken him throughout the world. He regularly performs and records with leading conductors and collaborates in chamber music with musicians such as Yuri Bashmet, Natalia Gutman, Peter Schreier, Jörg Demus, the Lindsay Quartet and formerly with Jean-Pierre Rampal and Lily Laskine. He has been invited to appear as a soloist with major orchestras in Europe and in Asia, and in leading international festivals, with tours to Germany, Japan and Israel, and annual masterclasses at the Accademia Chigiana in Siena. For twelve years after establishing his own orchestra in Paris, the Académie de Paris, Patrick Gallois developed a conducting career which has taken him to Japan, Scandinavia, Italy, Portugal, the United States and Bulgaria, in addition to appearances as a conductor in France. In 2003 he was appointed musical director of the Sinfonia Finlandia Jyväskylä and toured regularly with the orchestra. Gallois has a wide repertoire both as a conductor and as a flautist, with a predilection for contemporary music and many new works have been dedicated to him. His recordings include an award-winning series for DG. For Naxos he has recorded the complete *Flute Concertos* of C.P.E. Bach (8.557515–16), Haydn's *Symphonies Nos. 1–5* (8.557571) and *9–12* (8.557771), and Gounod's *Symphonies* (8.557463), among other works. His recording for Naxos of Kraus's *Aeneas i Cartago* (8.570585) was awarded a Choc (Musica) in April 2010. His recording of the *Violin Concertos* of Saint-Saëns with Fanny Clamagirand (8.572037) was also awarded a Choc (Musica) in February

two-part writing, its rapid outer movements framing a C minor *Adagio*. The *Duet in F major*, *F.57*, has at its heart a D minor *Cantabile*, the two parts intricately interwoven, with a rapid final movement. The demands for virtuosity suggest the influence of distinguished flautists in Dresden, Pierre-Gabriel Buffardin, the teacher of Quantz, who was employed for many years at the court of the Elector of Saxony and, perhaps, Johann Martin Blockwitz, similarly employed in Dresden, or, indeed, Quantz himself, from 1747 in the service of Frederick the Great.

The second *Duet in E flat major*, *F.56*, starts with a movement of rapid figuration as one flute imitates another. The *Largo* is a fugal movement in C minor, and is followed by a rapid virtuosic *Vivace* in 6/8. The *Duet in F minor*, *F.58*, again opens with a fugal movement, leading to an A flat major *Largo* and a final rapid *Vivace* of similarly virtuosic propensity in a busy 9/16, with much use of abruptly shortened phrases.

Keith Anderson

2011 and a Diapason d'or in March 2011. A further Choc (Musica) was awarded for his recording of the Mendelssohn *Violin Concertos* with Tianwa Yang and Sinfonia Finlandia Jyväskylä (8.572662), and again for Devienne's *Flute Concertos Nos. 5–8* (8.573464) in March 2017. [www.patrickgallois.com](http://www.patrickgallois.com)

### **Kazunori Seo**

The flautist Kazunori Seo was born in Kitakyushu (Japan) in 1974. He began his music studies at the age of six with his musician parents, going on to study in Paris with Raymond Guiot, Kurt Redel, Patrick Gallois, Benoît Fromanger and Alain Marion at the Paris Conservatoire where he was awarded the Premier Prix in flute in 1998. He also studied chamber music with Pascal Le Corre, Emmanuel Nunes, Christian Ivaldi and Ami Flammer, and in 1999 was awarded the Premier Prix in chamber music at the Paris Conservatoire. He concluded his Conservatoire musical studies with Maurice Bourgue. A prizewinner of international competitions, notably the Carl Nielsen and Jean-Pierre Rampal in 1998, the Geneva in 2001 and the Pro Musicis International Award in Paris in 2005, he has gained recognition as one of the world's outstanding flautists through numerous appearances as soloist, recitalist and chamber musician. He gives recitals regularly in Paris (Salle Cortot), New York (Weill Recital Hall at Carnegie Hall), Boston, and Tokyo as an artist of the Pro Musicis Association. His recordings for Naxos currently include *Flute Concertos* by Leopold Hofmann (8.554747 and 8.554748), music by Karl and Franz Doppler (8.570378), Ignaz Moscheles (8.573175), Carl Czerny (8.573335), and Ludwig van Beethoven (8.573569 and 8.573570). [www.kazunoriseo.com](http://www.kazunoriseo.com)



Wilhelm Friedemann Bach, Johann Sebastian's eldest son, enjoyed a reputation as one of Germany's finest organists, but his career was one of mixed fortunes and he died in poverty. The dating of his *Six Duets* is the subject of speculation, but their level of technical sophistication is quite remarkable. Each instrument is given equal status in music that is full of the kind of joyous brilliance, passion and free-mindedness of spirit that transcends virtuosity and the stylistic boundaries of W.F. Bach's period.

**Wilhelm Friedemann  
BACH**  
(1710–1784)  
**Six Duets for Two Flutes**

<b>Duet No. 1 in E minor, F.54 11:20</b>		<b>Duet No. 4 in F major, F.57 16:12</b>	
<b>1</b> Allegro	4:25	<b>11</b> Allegro e moderato	6:13
<b>2</b> Larghetto	2:44	<b>12</b> Lamentabile	7:42
<b>3</b> Vivace	4:06	<b>13</b> Presto	2:12
<b>Duet No. 6 in G major, F.59 9:58</b>		<b>Duet No. 3 in E flat major, F.56 13:01</b>	
<b>4</b> Allegro ma non troppo	4:46	<b>14</b> Un poco allegro	5:50
<b>5</b> Cantabile	1:43	<b>15</b> Largo	4:18
<b>6</b> Alla breve	1:27	<b>16</b> Presto	2:48
<b>7</b> Gigue: Allegro	1:57	<b>Duet No. 5 in F minor, F.58 8:30</b>	
<b>Duet No. 2 in E flat major, F.55 10:00</b>		<b>17</b> Un poco allegro	1:57
<b>8</b> Allegro	2:45	<b>18</b> Largo	4:35
<b>9</b> Adagio ma non molto	3:32	<b>19</b> Vivace	1:54
<b>10</b> Presto	3:36		

**Patrick Gallois, Kazunori Seo, Flute**

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8.573768

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Playing Time  
69:45



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