

Mostly Bach



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JOHANN SEBASTIAN BACH
(1685-1750)

J.S. Bach's Suite No. 2 for solo 'cello in D Minor is not only a bold and magnificent example of the master's command of counterpoint, melody and design; it works as a solo vehicle equally well for flute. Perhaps this is due to the lack of elaboration as compared to the unaccompanied violin works which, along with the retention of the original key signature,

enables the performer to interpret freely.

The entire work is immensely powerful and sensitive — the musical range is virtually all-encompassing.

The origins of Bach's C Major sonata for flute and basso continuo are obscure and there is significant doubt as to whether Bach was in any way involved in its composition. In any case, it is a delightful work that presents major opportunities for the virtuoso.

MAURO GIULIANI (1781-1829)

The Italian guitar virtuoso Mauro Giuliani lived in Vienna from 1806 until 1819, and enjoyed the respect and friendship of the leading musicians of his day, including Hummel and Moscheles.

The Grande Sonata Op.85 for flute and guitar is typical of the many delightful works to utilise the guitar in the early nineteenth century. While it is composed in a largely classical mould, the language is a blend of romantic sentiment and Italian opera. The textures are both idiomatic and virtuosic, with each movement superbly crafted and perfectly balanced. It is one of the finest work in the flute and guitar repertoire.

David Bloom

Chicago born flautist David Bloom received his musical education in the United States at Indiana University, the Juilliard School of Music and the Mannes College of Music.

His flute teachers included several of the best known US performer pedagogues: Julius Baker, James Pellerite, Walfrid Kujala and Samuel Baron.

Currently Associate Principal Flute in the Melbourne Symphony Orchestra, Mr Bloom has also performed as Principal Flute in the Scottish National Orchestra, the Bournemouth Symphony Orchestra and the Elizabethan Melbourne Orchestra.



David Bloom is on the faculty of both the University of Melbourne and the Victorian College of the Arts. He is an active participant in Melbourne's solo and chamber music community.

Peter Lynch

Peter Lynch has established a reputation as one of Australia's finest performers and teachers. After graduating from the Canberra School of Music in 1974, he continued his studies in London with John Mills, Julian Byzantine, and John Duarte.

Since returning to Australia, Mr Lynch has explored the guitar not only in its traditional solo role, but also as a chamber instrument. Le Rossignol, his first recording for this label,

with soprano Margaret Lynch, featured superb examples from the literature for both voice and guitar, and solo guitar, while the present recording is the result of the many duo recitals and radio

broadcasts which David Bloom and Peter Lynch have given in recent years.

Mr Lynch is lecturer in guitar at the Victorian College of the Arts and teacher of guitar at the University of Melbourne.

JOHANN SEBASTIAN BACH

Suite No. 2 in D Minor
(BWV 1008)

arr. for solo flute

Prelude 3'33"

Allemande 3'23"

Courante 2'36"

Sarabande 3'48"

Menuets I and II 3'12"

Gigue 2'48"

Sonata No. 4 in C Major
(BWV 1033)

for flute and basso continuo

Andante-Presto 1'46"

Allegro 1'49"

Adagio 1'53"

Menuets I and II 1'49"

MAURO GIULIANI

Grande Sonata in A Major, Op.85

for flute and guitar

Allegro maestoso 4'52"

Andante molto sostenuto 4'49"

Scherzo and Trio 3'57"

Allegretto espressivo 5'46"

Recorded in 1987 in the Great Hall at Montsalvat in Eltham, Victoria, Australia with the kind assistance from the Jorgensen family.

Recording engineer:

Martin Wright

Colour photography: Ian West

Guitar: Richard Howell, Victoria, Australia

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