

ARIOSO
GARY SCHOCKER FLUTE
JASON VIEAUX GUITAR



A z i c a

LECLAIR **Sonata in E minor, Op. 9, No. 2**

1	Andante	5:39
2	Allemanda	6:09
3	Sarabanda	4:08
4	Minuetto, Double	4:28

J.S. BACH 5 **Arioso (Sinfonia from Cantata No. 156, "Ich steh mit einem Fuss im Grabe")** 5:26**J.S. BACH** **Sonata in E minor, BWV 1034**

6	Adagio ma non tanto	3:40
7	Allegro	2:54
8	Andante	3:57
9	Allegro	4:48

attr. VIVALDI **Sonata in G minor, Op. 13, No. 6, "Il Pastor Fido" (R. 58)**

10	Vivace — Adagio	1:54
11	Alla breve	2:15
12	Largo	1:28
13	Allegro ma non presto	4:55

J.S. BACH **Sonata in E major, BWV 1035**

14	Adagio ma non tanto	2:39
15	Allegro	3:15
16	Siciliano	3:50
17	Allegro assai	3:24
total time		65:19

Jean-Marie Leclair, among the earliest of the great French violinists and composers for his instrument, was one of eight children born to a cellist and master lacemaker in Lyons; all but two of his siblings became professional musicians. (Following a curious custom of the time, a younger brother, who was also a violinist and composer, was given the same name, so the present Jean-Marie is sometimes distinguished as *l'aîné* — "the elder.") Little is known of Leclair's early life, though he was apparently trained in his father's trade and spent some time in the family lace business. By the age of nineteen, however, he was dancing with the ballet of the Lyons Opéra, and six years later was engaged for a season as principal dancer and choreographer at the Teatro Regio Ducale in Turin. Leclair was also active as a violinist at the time, and he composed several sonatas in 1721; while in Turin, he studied the instrument with Giovanni Battista Somis, a pupil of Corelli and conductor at the theater. Leclair moved to Paris in 1723, and came under the patronage of Joseph Bonnier, one of France's richest men, while he prepared twelve of his violin sonatas for publication as his Op. 1. Leclair returned to Turin in 1726 for two further years of study with Somis, after which he settled again in Paris.

Leclair created a sensation with his debut in 1728 as a violinist in his own music at the celebrated Concert Spirituel, where he appeared regularly for the next eight years; he also played with the orchestra of the Paris Opéra from 1729 to 1731. His reputation spread to England, Holland and Germany, where he was acclaimed on his concert tours. In 1733, he was appointed to Louis XV's household orchestra, but four years later had a falling out with the violinist Pierre Guignon over who was to serve as concertmaster, and resigned. From 1738 to 1743, Leclair held positions at the court of Orange and with a wealthy commoner in The Hague. His only

opera, *Scylla et Glaucus*, appeared at the Académie Royale de Musique in 1746, when he was fifty, and enjoyed a brief success, but was soon dropped from the repertory. Two years later he accepted a position with the Duke of Gramont in the Parisian suburb of Puteaux, composing there some *divertissements* and incidental music, all now lost. Twice married, he separated in 1758 from his second wife (a music engraver who prepared all of his published works after Op. 1), largely retired from public life, and moved to a seedy, distant section of Paris. Cut off from his family, he became reclusive and immersed himself in the study of literature. On the night of October 22, 1764, he was stabbed to death as he entered his house. Among the suspects were the gardener who found the body, Leclair's nephew (with whom he had recently quarreled) and Mme. Leclair herself; all three were cleared after a police investigation. According to Neal Zaslaw in the *New Groves Dictionary*, "The evidence (in the French Archives Nationales) is so clearly against the nephew, who was a violinist and author of *L'arbre généalogique de l'harmonie* (1767), that the only remaining mystery is that he was never brought to trial."

Leclair published the dozen violin sonatas of his Op. 9 in Paris in 1738; the Sonatas Nos. 2 and 7 are among the eight of his such works that he indicated on their title pages were also appropriate for performance on the flute. The opening movement of the Sonata in E minor, Op. 9, No. 2, is stately and poignant, the instrumental counterpart of a noble operatic lament. The three subsequent movements are stylized versions of dances of the day. The *Allemande* is a moderately paced dance which, if its French name is to be trusted, originated in Germany, probably in the 16th century. When the *Sarabanda* emigrated to Spain from its birthplace in Mexico in the 16th century, it was so wild in its motions and so lascivious in its implications that Cervantes ridiculed it and Philip II suppressed it. It had become more tame when it was taken over into French and English music during the following century, and it had achieved the dignified manner in which it was known to Leclair by 1700. The *Minuetto*, the most durable of 18th-century dances, originated as a quick peasant dance in southwestern France.

Johann Sebastian Bach never enjoyed an international fame comparable to that of Handel during his lifetime, but he was, next to Georg Philipp Telemann, the most highly regarded composer in northern Germany, particularly valued as a player and evaluator of organs and as a master of the ancient



Sonata in E major for Michael Gabriel Fredersdorf, Frederick's valet and frequent flute partner. Fredersdorf, like his master, was a student of the composer and flute virtuoso Johann Joachim Quantz, whose music, rooted in established Baroque practices but also admitting some of the *gallanterie* of the gestating Classical style, was perfectly suited to the temper of the times and the refined taste of his royal patron. The opening *Adagio* balances its cogency of musical expression with the airy roulades and arabesques demanded by the north German taste for "*Empfindsamkeit*," the style of sentiment and sensibility of which Carl Philipp Emanuel was a leading practitioner. The Sonata's three remaining movements follow conventional two-part dance form: the *Allegro* is joyous and genial; the *Siciliano* is lilting and poignant; the closing *Allegro* is exuberant and virtuosic.

The E minor Sonata was composed during Bach's happy tenure as Kapellmeister to Prince Leopold at Anhalt-Cöthen between 1717 and 1723 for Johann Heinrich Freightage, the flute virtuoso in Leopold's household band; it was revised for Friedrich Gottlieb Wild, one of his pupils, soon after Bach's arrival in

discipline of counterpoint. The reputation of Bach and his family was certainly familiar to Frederick II, King of Prussia, a cultivated musician and a flute player of considerable talent, and probably played no little part in the appointment of Carl Philipp Emanuel Bach, Johann Sebastian's second oldest son, as the royal harpsichordist in 1740, the year of Frederick's coronation. Perhaps with some hope of securing a position for himself, Johann Sebastian visited his son in Berlin in 1741, but Frederick was busy skirmishing with Austria at the time, and no meeting between the two could be arranged. Though Bach was unable to appear at court in Berlin, he wanted to leave a memento of his visit, and so composed the Flute



Leipzig in 1723. The Sonata, derived from the tradition of the *sonata da chiesa* ("church sonata") — serious in expression and imitative in texture — comprises an opening *Adagio* of somber expression, a striding *Allegro*, a sweetly lyrical *Andante* and a finale in lively contrapuntal dialogue.

Bach's Cantata No. 156, *Ich steh mit einem Fuss im Grabe* ("I Stand with One Foot in the Grave"), was probably first performed on January 23, 1729, the third Sunday after Epiphany. Its text, which tells of Christ healing the sick, was by the local post office employee and sometime poet Christian Friedrich Henrici, who, under the pen name Picander, supplied verses for many of

Bach's cantatas as well as the *St. Matthew Passion*. Its haunting *Sinfonia* (known as *Arioso* in its several instrumental transcriptions) is an adaptation of the slow movement of the F minor Clavier Concerto (BWV 1056), which itself was probably based on a lost violin concerto.

Antonio Vivaldi's music enjoyed great popularity throughout Europe from early in the 18th century, and the publication of *The Four Seasons* in Amsterdam in 1725 capped his fame. To capitalize on Vivaldi's Parisian popularity, in 1737 Jean-Noël Marchand, a composer, publisher and fife player and drummer at court, received royal permission to bring out Vivaldi's Op. 13 Sonatas, undeterred by the fact that no such music existed. Shortly thereafter appeared a publication under the widely marketable title *Sonates pour la musette [small bagpipes], vièle [hurdy-gurdy], flûte, hautbois [oboe] ou violon avec la basse continue del Sign. Antonio Vivaldi, opera XIII.* The collection's bucolic association with *The Four Seasons* was implied by the subtitle *Il Pastor Fido* ("The Faithful Shepherd"), the name of a play from 1584 with an ancient pastoral setting by Giovanni Battista Guarini that had served Handel as the basis



for an opera in 1712. Sales of the new sonatas were predictably brisk, and it was only in 1749 that Marchand admitted in a notarized statement (not discovered until 1989) that the true author of the sonatas was actually Nicholas Chédeville, a composer and oboe and musette player in the royal service who also made an arrangement of *The Four Seasons* for musette, vielle, violin, flute and continuo in 1739. The tale of *Il Pastor Fido* does not end even there, however, since the Vivaldi scholar Michael Talbot also identified borrowings in Op. 13 from the Bolognese composer and violinist Giuseppe Matteo Alberti and from Joseph Meck, Kapellmeister

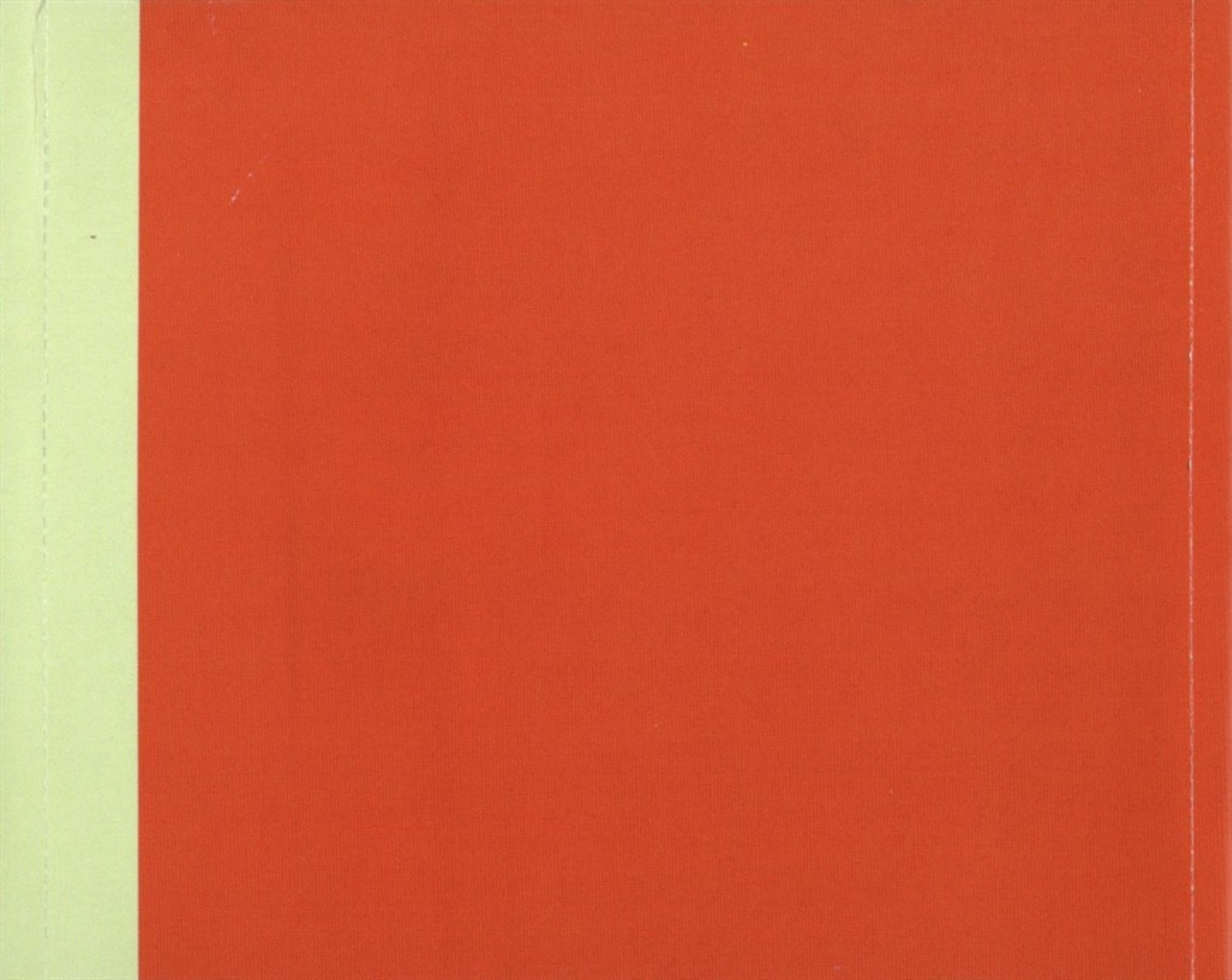
at Eichstätt, as well as from Vivaldi himself, the most substantial being the finale of the G minor Sonata (Op. 13, No. 6), which uses almost unaltered the entire first movement of the Violin Concerto in G minor, Op. 4, No. 6 (R. 316a). The G minor Sonata (R. 58) consists of a spirited opening *Vivace*, a quick-tempo movement in lively dialogue between solo instrument and continuo, a brief *Largo* in gently swaying rhythms, and a brilliant closing *Allegro*.

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Bach Arioso, LeClair and Vivaldi: guitar part arranged by G. Schocker.
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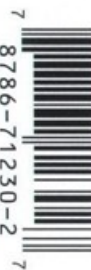
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Producer: Alan Bise
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 part arranged by
 G. Schocker
 Bach sonatas:
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