

# 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 Sviatoslav 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

