

ABC
CLASSIC
ABCL0068

A Viennese Bouquet

Music for flute and piano

Melissa Farrow

Erin Helyard

ABC
CLASSIC



LUDWIG VAN BEETHOVEN 1770–1827

1 The Last Rose of Summer (Air Écossais)

from 6 National Airs with Variations, Op. 105 (1819) 4'24

ANTON EBERL 1765–1807

Sonate pour le pianoforte avec une flûte obligée, Op. 29 (1804) [24'48]

2 I. Allegro vivace 10'31

3 II. Andantino grazioso 6'33

4 III. Intromesso (Andante molto) – Alla Polacca 7'40

FRIEDRICH KUHLAU 1786–1832

5 Variations sur un ancien Air suédois

from Grande sonate pour le pianoforte et flûte obligée, Op. 83 No. 1 (1827) 8'40

AUGUST EBERHARD MÜLLER 1767–1817

Grande sonate pour le pianoforte et flûte, Op. 38 (1814) [20'21]

6 I. Adagio ma non troppo – Allegro spiritoso 12'13

7 II. Larghetto melanconico 3'08

8 III. Presto 4'54

LEOPOLDINE BLAHETKA 1809–1885

9 Introduction and Variations, Op. 39 (c.1835) 8'43

FRANZ XAVER WOLFGANG MOZART 1791–1844

10 Rondo in E minor for flute and piano, FXWM VI:10 (1810) 9'04

Total Playing Time 76'38

Melissa Farrow flute

Replica of a 9-keyed flute by Wilhelm Liebel, c.1830

Made by Fridtjof Aurin, Düsseldorf, Germany, 2016

Erin Helyard fortepiano

Fortepiano after Walter & Sohn, c.1800

Made by Chris Maene, Belgium, 2014

Used by kind courtesy of Ivan Foo

Prepared by Carey Beebe

The most popular instruments for amateurs in early 19th-century Vienna were the piano, violin, guitar and flute. We have an excellent overview of Viennese piano and violin culture of that time thanks in part to the many compositions that survive, the numerous accounts of famous virtuoso players, and the enduring popularity of the repertoire. For the flute and the guitar an equally large – if not greater – number of compositions survive, but in contrast to the more diverse piano and violin repertoire, that written for the flute and guitar was to a large degree focussed on meeting the demands of a flourishing amateur market.

The flute was certainly the favoured instrument of male amateurs in the early 19th century. The great German Romantic Jean Paul wrote that the flute was a ‘magic baton, which changes one’s internal world, when it is touched by it; it is a divining rod plumbing the depths of the soul.’ Figures as varied as Schopenhauer and Berlioz found pleasure in playing the instrument and its widespread popularity ensured that music publishers could be assured of sales if the instrument was included and the music suitable to their technical abilities. Beethoven seems to be sneering a little at these market forces when he writes in 1801 to the publisher Hoffmeister, explaining that he should probably arrange more music for flute because ‘this would satisfy the lovers of the flute who have already entreated me to do this; and they would swarm around it and feed on it like insects.’

The natural environment for the amateur was the salon and so the vast bulk of Viennese flute repertoire in the early 19th century was destined for performance at home. Increasingly, however, the flute was also being featured in the flourishing concert life of the city and extraordinary performers began to pique the attention of a growing musical public. In England, Charles Nicholson was the predominant flute virtuoso. In Paris, Jean-Louis Tulou and Louis Drouet were the two rivals for the public’s attention. Vienna, however, boasted many excellent flautists who – unlike their colleagues in other cities – appear to have supported each other’s endeavours, performed together, played each other’s works, and even dedicated their publications to one another. Chief among this amiable group were Ferdinand Bogner, Aloys Khayll, Georg Bayr, Johann Sedlatzek and Raphael Dressler. Female players – a great rarity on the flute in the 19th century – were also encountered in Vienna. Recorded appearances include Madame Rousseau (her first name is not recorded) in 1827, Berthe Weißer in 1833, and Lorenzine Meyer in the 1830s.

Visiting virtuosos such as Joseph Wolfram, the famed Drouet, Anton Fürstenau and Franz Doppler also passed through Vienna and left their mark on the musical life of the city. Theobald Boehm, who pioneered techniques and instrumental developments that would eventually form the basis

for the modern flute, gave his first concert in Vienna in 1821. Later tours were designed to promote his ‘improvements’ to the flute. The Viennese were famously suspicious of foreign instrumental developments; as with the piano, they preferred their own local traditions. After a competition-like concert arranged by Ignaz Moscheles in 1823 and curated to demonstrate the differing attributes of English and Viennese-type pianos, the faithful Viennese vociferously declared the Viennese-type piano the winner. So too with the flute. Eduard Hanslick noted in 1869 that Boehm’s ‘improvements’ had not caught on in Vienna as fast as they had elsewhere. Even at that time, the Viennese preferred older-style fingerings and instruments with more differentiated and less homogenised registers.

The flutes which were favoured in Vienna in the first half of the 19th century were characterised by an exceptionally extended range and a distinctively strong tone. These Viennese instruments influenced makers from other German-speaking countries. The great German virtuoso Anton Fürstenau, mostly active in Frankfurt and Dresden, was a strong advocate for both the Viennese flute by Stephan Koch and the so-called ‘Liebel’ flute, from the workshop of Wilhelm Liebel in Dresden. Both instruments provided flexibility and nuance but in his 1844 treatise Fürstenau eventually declared his preference for the Liebel flute: ‘It combines everything good [...] has a delicate, beautiful, high register, pleasant middle tones, [...] and the greatest possible purity in all the octaves and tonalities.’ Fürstenau, who was an advocate of the nine-key flute for his whole life, prized sensitivity, elegance and kaleidoscopic shading by means of many alternate fingerings. This was at odds with Boehm’s innovations, which departed from the ‘true nature’ of the flute with its standardized – and almost brutish, in Fürstenau’s opinion – equality of all the tones. In this recording, Melissa exploits many of Fürstenau’s hundreds of fingerings on her Liebel instrument to provide shading and interest in a variety of tone colours.

This album celebrates the wide range of repertoire that was written for and by Viennese players and composers in the first few decades of the 19th century. Grand sonatas and display pieces for virtuosos in the concert hall stand side-by-side with fashionable rondos and sets of variations written for dilettantes in the salon. The variation set was the favoured genre for the flautist/composer who wished to show off their considerable skills on the instrument but without the formal complexity (or length) of a ‘grande sonate’. Variations were also the favourites of amateurs who were attracted by the familiarity of popular tunes. In our program, Beethoven’s and to some extent Kuhlau’s were written more for the salon, and accordingly the piano and flute support one another more. Blahetka’s set was written for a virtuoso flautist; the piano here has a decidedly subservient role.

Both Beethoven and Kuhlau based their variations on national tunes. Op. 105 and 107 are among the last compositions **Beethoven** completed for the Scottish publisher George Thomson. Beethoven set about 180 folksongs for Thomson, who commissioned composers throughout Europe for works suitable for amateurs.

Beethoven felt immediately that as such he would be forced to compromise. Thomson advised Beethoven: 'You must write the variations in a familiar, easy and slightly brilliant style; so that the greatest number of our ladies can play and enjoy them.' A letter of 1806 forecast Beethoven's anxiety about the commission: 'I will take care to make the compositions easy and pleasing, as far as I can and as far as is consistent with that elevation and originality of style which, as you yourself say, favourably characterise my works and from which I will never deviate.' Thomson encouraged Beethoven to write more for the flute and less for the violin, as 'good flute players [in the United Kingdom] are more common than good violinists.' Thomson was a tough and brave editor: he sent back music that he couldn't sell. The first drafts of Op. 107 were rejected: 'I regret to say that [these] will not succeed here [...] the ladies of Scotland are not as strong as those of your country, where music is so extensively cultivated.'

These exchanges between composer and publisher reveal the significant market forces at play that all composers for the flute faced. In Beethoven's case, the encounter is well documented and reveals his anxiety in attempting to balance originality with saleability. The renewed pleas for clarity, simplicity and transparency on Thomson's part reaped their benefits from a fractious composer who really didn't care about those Scottish ladies; Beethoven's final versions are therefore often like polished jewels. The flute is set variously with pensive solos and gorgeous pedal-points against the backdrop of a glittering piano. Darting around the contrapuntal matrix with accompanying material, the flute is here a dab of colour, here a fragment of a theme, here it outlines a rhythmic cell. Op. 105 No. 4 from 1819 is based on the popular tune *The Last Rose of Summer* – in fact Irish in origin, though Beethoven describes it as an 'Air Écossais' or 'Scottish Tune'.

Brahms was so impressed with **Kuhlau's** flute sonatas that he wrote to Clara Schumann in 1854 expressing a wish to learn the flute solely so he could perform Kuhlau's works along with Clara at the piano. The G major sonata from Op. 83 was published in 1827 and is the first of a set of three 'grande sonates'. It is distinguished by outer movements characterised by tight-knit and well-crafted formal structures reminiscent of Hummel; the slow movement (performed here) is a set of variations on the melancholic Swedish folksong *Sorgens Magt* (Sad Girl). Preceded by an atmospheric prelude for the

piano alone, these variations feature solos that alternate piano and flute, each echoing the other's expressive or virtuosic moods. It ends pensively, even tragically.

Leopoldine Blahetka was one of the most important female musicians of the 19th century. A native of Vienna, her early career was followed with interest by Beethoven. In 1820 she was the soloist in Beethoven's second piano concerto and in 1828 she appeared with Paganini. Her Op. 39 variations seem designed to show off the not inconsiderable skills of a virtuoso flautist of unknown provenance, in ingenious developments taken from an original theme.

Franz Xaver Wolfgang Mozart was the sixth child and younger surviving son of Wolfgang Amadeus and Constanze Mozart. He studied piano with Dussek and Hummel and composition with Salieri, Neukomm, Vogler and Albrechtsberger. In 1807 Salieri declared his young pupil to possess 'a rare talent for music'. From 1819 to 1821 he undertook an extensive concert tour and much of his surviving music shows glints of originality. He suffered throughout his life from an overbearing comparison with his father (he even shared the same name; historians adopt his alternate names 'Franz Xaver' only as a means of distinguishing him from his father). His so-called 'rondo' for solo flute and piano is one of his best compositions. Generically it sits somewhat between the variation sets and the grand sonatas. Even though it lacks the architectural outlines of the grand sonata, it does borrow some of its structural formality as it is not really a rondo, but more like the first movement of a sonata. One can hear the influence of his father but also that of a younger generation of Romantics.

The two 'grand sonatas' on this disc are by two very fine Viennese composers who followed directly in the school (or tradition) of Mozart. **Anton Eberl** seems to have studied for a time with Mozart, who certainly encouraged his efforts and befriended him. For a long period after Mozart's death many of Eberl's compositions were mistakenly advertised as being by the now famed composer, even if Eberl attempted to correct the mistakes. His single sonata in G minor 'for the pianoforte with an obbligato flute' was published in 1804 as his Op. 29. In three movements, this serious sonata is a remarkable achievement for a composer in his late thirties. (Eberl sadly died at the age of 41.) The first movement is taut and inventive, and the development is characterised by imaginative modulations. The slow movement is a series of developing variations, cast in a very elegant mould in the style of Haydn or Clementi, and the final movement is a fashionable polonaise full of panache and modish wit. Eberl's Op. 29 deserves to be counted amongst the very few seriously constructed sonatas for flute and piano from the first decade of the 19th century, and as such distinguishes itself from much salon material that was designed for more casual interaction.

August Eberhard Müller was of the same generation as Eberl and was also an enormous admirer of Mozart's legacy. Unlike Eberl, Müller never met his idol, but knew his published music intimately. He wrote one of the first guides to Mozart performance practice and was an avid arranger and promoter of Mozart's music. Unlike Eberl, however, Müller was an excellent flute player and he wrote a tutor for the instrument in addition to much idiomatic and sensitive music for flute. His 'Grande Sonate' (Op. 38) was for advanced performers, perhaps even virtuosi; it was published around 1814 and is dedicated to the Grand Duchess Marie Pavlovna of Russia. This sonata has a majestic outlook with much passagework for both instruments. The first movement has a loosely knit quality and luxurious expansiveness that suggests the extroverted display of a concerto. After a brief but intense slow movement (*Larghetto melanconico*), the finale closes with a joyous and witty rondo.

Erin Helyard and Melissa Farrow © 2023

Melissa Farrow



Melissa Farrow has been described as 'our foremost Baroque flutist' (*Limelight* magazine). 'To hear Melissa Farrow perform ... was to listen to a masterclass in extreme subtlety of expression' (*The Australian Stage*, 2023)

Melissa began her childhood musical journey in Auckland, New Zealand, developing a passion for music of the Baroque and Classical periods, as well as the Medieval. She took up studies in both recorder and flute and this dual focus continued, leading into postgraduate studies in Amsterdam with two of the world's leading experts in their fields: the recorder virtuoso and pedagogue Walter van Hauwe and the contemporary flute specialist Harrie Starreveld. As these contrasting studies progressed, Melissa started to find a way to bring these elements together with lessons on the Baroque flute with Marten Root in Amsterdam. Refining her approach further, she explored

different national historical flute styles with Karl Kaiser in Germany, Wilbert Hazelzet in the Netherlands and Lisa Besnosiuk in England. This fascination with a wide variety of styles and approaches to flute has continued to this day with Melissa expanding her musical language and technique with the various developing complex flute key-systems of the 18th and 19th centuries.

She has received numerous awards and scholarships over her career, most notably as a grand finalist in the New Zealand Young Musicians Competition, and as the recipient of a Creative New Zealand scholarship and a NUFFIC Dutch government grant; as a proud New Zealander of Māori heritage, she also received a Performing Arts Scholarship from the Tainui Māori Trust Board. She has received an Australia Council Professional Development Grant as well as an Australian Brandenburg Orchestra Baroque Study Grant.

Melissa has been, since 2003, the Principal Flute and a core member of the Australian Brandenburg Orchestra. She is also Principal Flute with the Australian Haydn Ensemble and performs regularly as Guest Principal with Pinchgut Opera as well as the Australian Chamber Orchestra. She has a passion for chamber music and is a founding member of the Sydney-based ensemble Notturmo. Melissa performs regularly as a soloist and has performed numerous concertos with the New Zealand Symphony Orchestra and the Dunedin Sinfonia, as well as NZ Barok, Pinchgut Opera, Australian Haydn Ensemble and the Australian Brandenburg Orchestra. She has recorded extensively, but this is her first solo album.

Melissa is an enthusiastic educator, lecturing in historical flute at the Sydney Conservatorium of Music, as well as playing a key role in the educational programs of the Australian Brandenburg Orchestra, Australian Haydn Ensemble, Australian Romantic and Classical Orchestra and Adelaide Baroque.

Melissa Farrow appears courtesy of the Australian Brandenburg Orchestra.

Erin Helyard



Erin Helyard has been acclaimed as an inspiring conductor, a virtuosic and expressive performer of the harpsichord and fortepiano, and a lucid scholar who is passionate about promoting discourse between musicology and performance.

Erin graduated in harpsichord performance from the Sydney Conservatorium of Music with first-class honours and the University Medal. He completed his Masters in fortepiano performance and a PhD in musicology with Tom Beghin at the Schulich School of Music, McGill University, Montréal. His monograph *Clementi and the woman at the piano: virtuosity and the market for music in eighteenth-century London* was published by Oxford University Studies in Enlightenment in 2022.

As Artistic Director and co-founder of Pinchgut Opera and the Orchestra of the Antipodes, he has forged new standards of excellence in historically informed performance in Australia. The company won Best Rediscovered Opera (2019) for Hasse's *Artaserse* at the International Opera Awards in London. Pinchgut's opera film, *A Delicate Fire*, won Best Australian Feature Film at the Sydney Women's International Film Festival in 2021. Operas under Erin's direction have been awarded Best Opera at the Helpmann Awards for three consecutive years (2015–17) and he has received two Helpmann Awards for Best Musical Direction: one for a fêted revival of *Saul* (Adelaide Festival) in 2017 and the other for *Artaserse* (Pinchgut Opera) in 2019. Together with Richard Tognetti, Erin won the ARIA and AIR Awards for Best Classical Album in 2020.

Erin regularly appears as a collaborator with the Australian Chamber Orchestra, and has distinguished himself as a conductor in dynamic performances with the Sydney, Adelaide, Tasmanian and Queensland Symphony Orchestras, ACO Collective, the Australian National Academy of Music and the Australian Haydn Ensemble, and as a duo partner on historical pianos with David Greco (baritone) and Stephanie McCallum (piano). In 2018 he was recognised with a Music and Opera Singers Trust Achievement Award (MAA) for his contribution to the arts in Australia. In 2022 Erin was an Artist in Residence at the Melbourne Recital Centre.

Erin is a Senior Lecturer at the Sydney Conservatorium of Music and appears courtesy of Pinchgut Opera.

ABC Classic

Recording Producer and Engineer Virginia Read

Editing and Mastering Natalie Shea

Publications Editor Natalie Shea

Booklet Design Imagecorp Pty Ltd

Cover Image Adobe Stock / Loktor

Artist Photos Bridget Elliot (Erin Helyard), Oliver Miller (Melissa Farrow)

Recorded 9–11 and 15–16 August 2022 in the Eugene Goossens Hall of the Australian Broadcasting Corporation's Ultimo Centre, Sydney.

ABC Classic thanks Natalie Waller, Ellie Forde, Sereen Omran, Siobhan Flynn, Alex Lu and Basil Cook.

abc.net.au/classic

© 2023 Australian Broadcasting Corporation. © 2023 Australian Broadcasting Corporation. Made in Australia. All rights of the owner of copyright reserved. Any copying, renting, lending, diffusion, public performance or broadcast of this record without the authority of the copyright owner is prohibited.