

Jean-Daniel Braun c.1703? – before 1740 Sonatas for Flute & B.C.

| Sonates pour la Flûte-Traversiere avec la Baße Op.1 (1728) | | | 65'51 | Six Sonatas pour la Flûte Traversiere avec la Basse Op.5 | | | 60'58 |
|--|------|--------------------------|-------|--|------|--------------------------|-------|
| Sonata Terza in D minor | | Sonata Prima in D | | Sonata Prima in D | | Sonata Quarta in G | |
| 1. Andante | 2'06 | 14. Vivace | 2'19 | 26. Andante | 3'15 | 38. Largo | 2'45 |
| 2. Corrente Allegro | 2'58 | 15. Allegro | 1'45 | 27. Allegro | 2'17 | 39. Allegro | 2'44 |
| 3. Gavotta | 2'63 | 16. Gavotta I & II | 3'56 | 28. Aria | 1'39 | 40. Largo | 2'13 |
| 4. Allegro | 2'51 | 17. Giga Allegro | 2'14 | 29. Allegro | 2'16 | 41. Allegro | 2'59 |
| 5. Presto | 1'14 | | | | | | |
| | | Sonata Quinta in B minor | | Sonata Seconda in E minor | | Sonata Quinta in B minor | |
| Sonata Seconda in G | | 18. Vivace | 2'14 | 30. Andante | 3'04 | 42. Andante | 1'34 |
| 6. Adagio | 2'33 | 19. Corrente Allegro | 2'54 | 31. Allegro | 2'18 | 43. Allegro | 2'58 |
| 7. Corrente Allegro | 2'42 | 20. Largo | 2'20 | 32. Gavotta I Gracioso & II | 2'00 | 44. Aria | 2'21 |
| 8. Aria | 2'25 | 21. Giga Allegro | 2'01 | 33. Allegro | 1'58 | 45. Allegro | 3'29 |
| 9. Allegro | 1'41 | | | | | | |
| _ | | Sonata Sesta in E minor | | Sonata Terza in D | | Sonata Sesta in G minor | |
| Sonata Quarta in G minor | | 22. Largo | 2'31 | 34. Largo | 2'14 | 46. Largo | 3'45 |
| 10. Vivace | 2'40 | 23. Corente | 3'22 | 35. Allegro | 2'09 | 47. Allegro | 3'00 |
| 11. Allemanda Allegro | 3'17 | 24. Gavotta I & II | 3'51 | 36. Aria | 1'42 | 48. Largo | 2'56 |
| 12. Aria Gracioso | 2'55 | 25. Giga | 2'28 | 37. Giga Allegro | 2'34 | 49. Allegro | 2'15 |
| 13. Allegro | 3'56 | S | | 5 6 | | · · | |

Musica ad Rhenum

Jed Wentz *traverso flute* after Naust by Simon Pollack Cassandra Luckhardt *viola da gamba* by John Pringle Michael Borgstede *harpsichord* after Couchet by Titus Crijnen

Pitch: a = 400, Tempérament ordinaire & Neidt

Musica ad Rhenum

Jed Wentz *traverso flute* after Robbert Wijne by Simon Polack
Job ter Haar *cello* by Pieter Rombouts, ca. 1690,
courtesy of the Nationaal Muziekinstrumenten Fonds
Michael Borgstede *harpsichord* after Couchet by Titus Crijnen

Pitch: a = 400, Tempérament Ordinaire

| | | 59'03 | Pièces sans basse (1740) | | | 59'25 |
|------|--|---|--|--|--|---|
| | Sonata Quinta in D | | Suite in E minor | | Suite in E minor | |
| 3'47 | 62. Largo | 2'10 | 74. Allmanda | 3'23 | 91. Allemande | 3'17 |
| 2'12 | 63. Allegro | 2'43 | 75. Corrente | 2'18 | 92. Bizaria | 3'07 |
| 2'20 | 64. Largo | 1'58 | 76. Lamenterole | 1'52 | 93. Largo | 3'36 |
| 3'30 | 65. Allegro | 2'19 | 77. Rondeau | 1'49 | 94. Aria Presto | 0'54 |
| | | | 78. Bizaria Presto | 1'03 | 95. Fantasia | 1'16 |
| | Sonata Prima in E minor | | 79. Menuetto | 1'15 | 96. Minuetto | 1'23 |
| 2'35 | 66. Andante | 3'14 | 80. Giga | 1'13 | 97. Giga | 1'52 |
| 2'16 | 67. Allegro | 2'33 | | | | |
| 1'22 | 68. Gavotta I & II | 1'57 | Suite in G | | Sonata in E minor | |
| 2'15 | 69. Allegro | 2'36 | 81. Rondeau | 1'56 | 98. Andante | 1'55 |
| | | | 82. Minuetto | 1'55 | 99. Allegro | 3'40 |
| | Sonata Sesta in G | | 83. Presto Scherzo | 0'57 | 100. Adagio | 0'50 |
| 1'39 | 70. Largo | 2'07 | 84. Minuetto I & II | 3'33 | 101. Corrente Allegro | 2'23 |
| 3'01 | 71. Allegro | 2'38 | | | | |
| 1'55 | 72. Largo | 3'19 | Suite in B minor | | | |
| 2'20 | 73. Allegro | 1'46 | 85. Inventione Andante | 2'49 | | |
| | | | 86. Capricio Allegro | 1'49 | | |
| | | | 87. Fantasia Vivace | 2'25 | | |
| | | | 88. Concerto Vivace | 2'03 | | |
| | | | 89. Inventione Allegro | 2'07 | | |
| | 2'12 2'20 3'30 2'35 2'16 1'22 2'15 | 3'47 62. Largo 2'12 63. Allegro 2'20 64. Largo 3'30 65. Allegro Sonata Prima in E minor 2'35 66. Andante 2'16 67. Allegro 1'22 68. Gavotta I & II 2'15 69. Allegro Sonata Sesta in G 1'39 70. Largo 3'01 71. Allegro 1'55 72. Largo | Sonata Quinta in D 3'47 62. Largo 2'10 2'12 63. Allegro 2'43 2'20 64. Largo 1'58 3'30 65. Allegro 2'19 Sonata Prima in E minor 2'35 66. Andante 3'14 2'16 67. Allegro 2'33 1'22 68. Gavotta I & II 1'57 2'15 69. Allegro 2'36 Sonata Sesta in G 1'39 70. Largo 2'07 3'01 71. Allegro 2'38 1'55 72. Largo 3'19 | Sonata Quinta in D Suite in E minor 74. Allmanda 2'12 63. Allegro 2'43 75. Corrente 75. Corrente 75. Allegro 2'19 77. Rondeau 78. Bizaria Presto 77. Rondeau 77. Rondeau | Sonata Quinta in D Suite in E minor 3'47 62. Largo 2'10 74. Allmanda 3'23 2'12 63. Allegro 2'43 75. Corrente 2'18 2'20 64. Largo 1'58 76. Lamenterole 1'52 3'30 65. Allegro 2'19 77. Rondeau 1'49 78. Bizaria Presto 1'03 Sonata Prima in E minor 79. Menuetto 1'15 2'35 66. Andante 3'14 80. Giga 1'13 2'16 67. Allegro 2'33 1'22 68. Gavotta I & II 1'57 Suite in G 2'15 69. Allegro 2'36 81. Rondeau 1'56 82. Minuetto 1'55 Sonata Sesta in G 83. Presto Scherzo 0'57 1'39 70. Largo 2'07 84. Minuetto I & II 3'33 3'01 71. Allegro 2'38 1'55 72. Largo 3'19 Suite in B minor 2'49 86. Capricio Allegro 1'49 87. Fantasia Vivace 2'25 88. Concerto Vivace 2'03 2'05 88. Concerto Vivace 2'05 88. Concerto Vivace 2'05 88. Concerto Vivace 2'03 2'03 2'03 2'03 2'03 2'03 2'03 2'04 2'05 2'0 | Sonata Quinta in D Suite in E minor Suite in E minor 3'47 62. Largo 2'10 74. Allmanda 3'23 91. Allemande 2'12 63. Allegro 2'43 75. Corrente 2'18 92. Bizaria 2'20 64. Largo 1'58 76. Lamenterole 1'52 93. Largo 3'30 65. Allegro 2'19 77. Rondeau 1'49 94. Aria Presto 78. Bizaria Presto 1'03 95. Fantasia 95. Fantasia 79. Menuetto 1'15 96. Minuetto 96. Minuetto 1'15 96. Minuetto 97. Giga 97. Giga |

Musica ad Rhenum

Jed Wentz traverso flute after Willem Beukers by Simon Pollack Job ter Haar cello by Pieter Rombouts, ca. 1690, courtesy of the Nationaal Muziekinstrumenten Fonds Michael Borgstede harpsichord after Couchet by Titus Crijnen

Pitch: a = 409, Werckmeister (1698)

Musica ad Rhenum

2'11

90. Capricio Allegro

Jed Wentz traverso flute after Willem Beukers by Simon Pollack Job ter Haar cello by Pieter Rombouts, ca. 1690, courtesy of the Nationaal Muziekinstrumenten Fonds Michael Borgstede harpsichord after Couchet by Titus Crijnen

Pitch: a = 409, Werckmeister (1698)

We know next to nothing about the life of Jean-Daniel Braun, composer of the works presented here. In his autobiography, Johann Joachim Quantz writes tantalizingly of his visit to Paris in 1726 that: "Blavet, Lucas, the two Braun brothers, Naudot and a few others played the flûte traversière: but Blavet was the best of them all."

The brothers that Quantz refers to here could be Jean-Daniel Braun and a younger sibling; but Braun was a common family name and Quantz gives no further details. From the title-pages of the printed works of Jean-Daniel we can gather a bit more information: he worked for the Duc d'Épernon; he composed music for transverse flute, bassoon, recorder, musettes and hurdy-gurdy, and published music that could be played on oboe or violin; he died before 1740, and was survived by a younger brother ('le cadet'), who played at the Paris Opera. That pretty much sums up what we know of Jean-Daniel Braun.

The dearth of information, coupled with what reads as something of a put-down by Quantz, may have contributed to an on-going lack of interest in Braun's works. This is unfortunate given the high quality and technical virtuosity of the flute music published under his name. What a delight it has been to record these pieces, to present the complete published flute sonatas of Jean-Daniel Braun to contemporary flutists! Though Quantz may not have considered Braun to be Blavet's equal as a player, I certainly find Braun's sonatas on par with those of his more famous Parisian colleague, and technically they make equally challenging demands on the performer. Therefore they tell us something important about the state of flute-playing in Paris in the first half of the 18th century.

The timing of Quantz' Parisian visit may have something to do with his judgment of its flute-players: in 1726 neither Blavet nor Braun had yet published any of their sonatas for *traversière* and basso continuo and one wonders what the visitor from Dresden would have heard them play. Braun published his Op.1 sonatas in 1728. His next set of flute sonatas, Op.5. must have appeared after 1729 (the year he published his trio sonatas Op.3). They therefore probably hit the market in close proximity to Blavet's famous first set of sonatas for flute and basso continuo (Op.2,

which appeared in 1731). A comparison of Braun's sonatas with those of Blavet reveals a similarity in general approach, with French and Italian elements mixed together in sonatas sometimes structurally reminiscent of suites. Indeed, in one case the resemblance between the two flutist-composers' works is particularly striking: the final movement of Braun's Op.7 No.2 (in e minor) so closely resembles the final movement of Blavet's Op.2 No.2 (in d minor) as to suggest that one must have served as a model for the other.

Despite similarities, there are differences: Braun, for instance, markedly favors the corrente as a virtuosic form, in which endless passages of running notes make demands on the performer's breath control as well as fingers. Of particular interest are the passages with extremely large jumps to be found in the final sonatas of Op.1 and Op.5, as well as the stand-alone sonata of the 1740 publication Such wide leaps are very challenging for a flutist, and they seem to have been a Braun specialty. At any rate, they do not appear in any of Blavet's sonatas, though they do appear in the concerto attributed to him. Braun's sonatas also demonstrate that he was aware of German compositional fashions, of the *gemischter Stil* that Quantz favored. Moreover, there are moments in playing these sonatas that one is strongly reminded of Handel, Quantz and Ferrandini—the latter particularly in sonata Op.7, No.6. Interestingly, Braun's posthumous 1740 edition of *pièces* contains advertisements for music of all three of these composers (though the Handel opus it flogs is surely spurious), on sale at the younger brother's home.

This posthumous collection of solo pieces for the flute, published without opus number in 1740, contains, alongside the single sonata with basso continuo, music for solo flute. These same 'études' can also be found in collections put together by other flutist-composers, most notably in Quantz' *Capricci*. If the pieces are indeed originally by Braun, it could indicate that Quantz' estimation for him was higher than his autobiography might suggest: but, published in an age in which music was pirated and mis-attributions were common, the authorship of these popular *pièces* cannot be established on the basis of the 1740 edition alone. Here once again wide leaps present

a vigorous challenge to both the flutist's embouchure and fingers. The mastery of such figuration allowed flutists to imitate the pyrotechnics of the violin virtuoso. From the end of the 17th century the *flûte traversière* was transformed from an instrument of sighs into an 'all rounder', capable both of touching *tendresse* and fiery, flashy virtuosity. Blavet's role in this development has been well understood by performers for some time. It is my hope that now too Braun will be given credit where credit is due. Credit not only for these technical advances, however, but also for the invention, the rich harmonies, the stylistic innovations and especially for the sweet expression, that his compositions possess.

© Jed Wentz



Jed Wentz studied modern and historical flutes at the Oberlin Conservatory with Robert Willoughby and Michael Lynn. He completed a Master degree at the Royal Conservatory in The Hague and completed his doctorate at Leiden University. He is equally busy teaching, lecturing, performing 18th-century music, and coaching actors in 18th-century theatrical styles. Together with keyboardist Olga Pashchenko he has created a number of scores to accompany silent films, with particular emphasis on those of Friedrich Wilhelm Murnau. He works at the Amsterdam Conservatory and the Leiden University, and is artistic advisor to the Utrecht Early Music Festival.

Job ter Haar studied at the Royal Conservatory in The Hague with René van Ast, Lidewij Scheifes, and Anner Bijlsma. During and after his studies he specialized in historical performance and chamber music. In recent years he has delved even further into classical and early romantic style. Above all, his interest is in the use of early nineteenth century expressive tools. Next to his performing career, Job ter Haar is teaching at Codarts Rotterdam. He received a doctorate for his research into the performing style of the 19th century cello virtuoso Alfredo Piatti at the Royal Academy of Music in London. He plays on a cello made by Pieter Rombouts around 1700, which is provided by the Dutch Nationaal Muziekinstrumenten Fonds.

German harpsichordist, fortepianist and organist Michael Borgstede has been described as one of the most exciting virtuosos of his generation on historical keyboard instruments. As a soloist and member of the chamber music ensemble Musica ad Rhenum, he has toured most of Europe, the United States, Asia, South America and the Middle East and performed at the most prestigious venues and festivals. Michael Borgstede is professor of harpsichord and Basso Continuo at the Hochschule für Musik und Tanz in Cologne. His more than two dozen album productions have all met with wide critical acclaim and were awarded prestigious awards such as Gramophone Magazine's Editor's Choice and Diapason d'Or.