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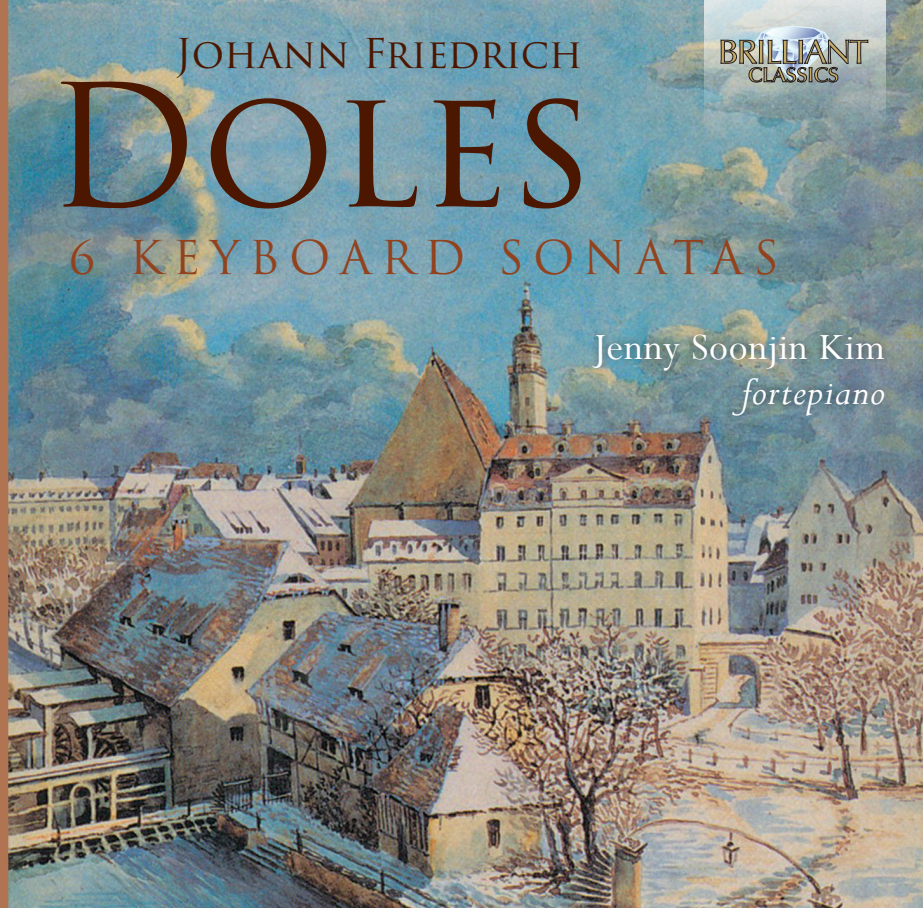


IN RIGA,
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1772.

BRILLIANT
CLASSICS

JOHANN FRIEDRICH
DOLES
6 KEYBOARD SONATAS

Jenny Soonjin Kim
fortepiano



Johann Friedrich Doles Jr. (1746 – 1796)

6 Keyboard Sonatas

Sonata I

- | | | | |
|---|------|------------------------|------|
| 1 | I. | Allegro con brio | 4'10 |
| 2 | II. | Adagio con espressione | 4'43 |
| 3 | III. | Scherzando prestissimo | 1'23 |

Sonata II

- | | | | |
|---|------|----------------------|------|
| 4 | I. | Allegretto pastorale | 3'18 |
| 5 | II. | Minuetto | 0'54 |
| 6 | III. | Presto | 3'04 |

Sonata III

- | | | | |
|---|------|-----------------------|------|
| 7 | I. | Allegro ma non troppo | 6'43 |
| 8 | II. | Minuetto I & II | 3'05 |
| 9 | III. | Scherzo I & II | 2'46 |

Sonata IV

- | | | | |
|----|------|-----------------|------|
| 10 | I. | Allegro | 1'49 |
| 11 | II. | Minuetto & Trio | 2'21 |
| 12 | III. | Presto | 3'13 |

Sonata V

- | | | | |
|----|------|-----------------------|------|
| 13 | I. | Tempo giusto | 4'30 |
| 14 | II. | Minuetto & Trio | 4'02 |
| 15 | III. | Polacca I & II | 2'49 |
| 16 | IV. | Presto, ma non troppo | 2'10 |

Sonata VI

- | | | | |
|----|------|----------------------|------|
| 17 | I. | Andantino e grazioso | 3'29 |
| 18 | II. | Tempo di Minuetto | 3'11 |
| 19 | III. | Presto | 1'03 |

Jenny Soonjin Kim *fortepiano*

world premiere recording

Recording dates: 24-25 September 2016

Recording location: Albrecht Auditorium, Claremont Graduate University, Claremont, California, USA

Producer: Robert Zappulla

Sound engineer and editing: Charlotte McMillan

Fortepiano: Michael Walker, Neckargemünd, Germany, 1987, after Anton Walter, Vienna, 1795; range FF-g⁷, tuned at A=430

Fortepiano tuner/technician: Robert Zappulla

Photography: Photocom21/Ji Won Moon

Cover: *Leipzig*, by Felix Mendelssohn (1809-1847)

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Doles, Jr. and his keyboard works; a world premiere recording

The six keyboard sonatas heard on the present world premiere recording are the only known instrumental works by the German composer, Johann Friedrich Doles, Jr., as well as the only compositions of his ever to be published.¹ Unjustly neglected until the emergence of a modern edition,² these pieces, crafted to elicit the spectrum of human emotions, are stellar representatives of the *galanter Stil* so characteristic of keyboard music composed primarily during the second and third quarters of the eighteenth century by prominent figures such as Johann Christian Bach and Wolfgang Amadeus Mozart.

Doles, Jr. was born on 26 May 1746 in Freiberg, Saxony, near Dresden, where his father (*b* Steinbach, Thuringia, 1715; *d* Leipzig, 1797), an estimable composer, organist, and conductor, held posts as cantor in several churches before moving to Leipzig in 1755 to accept an appointment as Thomascantor following the death of Johann Sebastian Bach's successor in that role, Johann Gottlob Harrer. (No less imposing a musical figure than Bach's illustrious son, Carl Phillip Emanuel, had applied, unsuccessfully, for that position—a fact attesting to Doles' formidable reputation by that date.) A prolific composer of, primarily, cantatas, *lieder*, motets, and chorales, the elder Doles had even studied with J.S. Bach while a student at the University of Leipzig.

Relatively little is known about Doles, Jr. (hereafter referred to simply as “Doles”), especially insofar as his music-related activities are concerned. He received his earliest musical instruction from his father and reportedly could play several instruments. He was praised in 1763 for his “astonishing soprano voice” in performances at the Thomaskirche and Nicholaikirche of an aria from a cantata composed by his father for convivialities celebrating the end of the Seven Years War. He studied at the Thomasschule and the University of Leipzig, where he eventually obtained a degree in law (also having studied in Erlangen), then taught it; and was a practicing attorney as well. Doles and his father are known to have met Mozart during his visit to Leipzig

in 1789, requesting the favor of a musical autograph that Mozart granted in the form of two three-voice canons that could be played simultaneously. Doles died in Leipzig on 16 April 1796, having suffered health problems for much of his life; his funeral was attended by faculty and students from the Thomasschule.

Doles' keyboard pieces are in many ways traditional for galant-style sonatas of the period and perhaps can be contextualized most comprehensibly through generalizations. Ranging from three to six movements in overall architecture, five of the six movements opening the sonatas are, as expected, binary in structure, and all six concluding movements display binary or rounded-binary form. Five of the six sonatas boast at least one minuet, and two of those are paired with trios. Four of the six opening movements bear headings that include the terms "allegro" or "allegretto", and in five of the six closing movements the markings "presto" or "prestissimo" are evident. Four of the six opening movements are in minor keys, and all six concluding movements are in the same key as the opening movements of their respective sonatas. Central movements either are in the same key as opening movements or are in relative/parallel major/minor keys.

Somewhat rare is the heading "Allegretto pastorale" for the opening movement of Sonata II, but it unquestionably suits the tuneful, rustic character of the music that could well evoke images of a countryside, shepherds, and related archetypes. Perhaps even more interesting is the inclusion of two *scherzi*, befittingly but uniquely jocular in character, at the end of Sonata III, set in an ABA/major-minor-major scheme, both the movement type and the back-to-back pairing being rather uncommon for late-eighteenth-century keyboard music; prominent examples of *scherzi* for keyboard, including much earlier and later ones, are those by J.S. Bach, Wilhelm Friedemann Bach, Haydn, Wagenseil, and, most conspicuously, Chopin. Rare, as well, within the literature under consideration—though preceding and ensuing examples by J.S. Bach, W.F. Bach, Schobart, Mozart, Beethoven, Schubert, and Chopin, can be cited—is the *Polacca* (Italian for "Polish"), usually taken to denote the *polonaise*; yet Doles incorporates two movements so-labelled, suitably flamboyant and ostentatious, in

Sonata V that follow the same structure/mode scheme of his *scherzi*.

This world premiere recording captures Jenny Soonjin Kim's alluring, virtuosic interpretations of Doles' sonatas on fortepiano, the instrument for which the composer probably intended them—though the clavichord, while distinctly quiet by comparison, is also capable of rendering, within a decidedly narrower range, the diverse dynamic markings that pervade the first edition. (Terminology having been far from standardized by 1773, "clavicembalo" might have meant fortepiano, clavichord, any stringed keyboard instrument, or harpsichord; but the latter instrument simply cannot be made to realize all the dynamics notated in these pieces.) Such essentially unresolvable issues notwithstanding, it is truly fortunate that recorded performances of these works are now available to the public, and that a great injustice—the prolonged neglect of Doles' fanciful, resplendent, and enrapturing keyboard music—is hereby redressed.

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¹ Johann Friedrich Doles, [Jr.], *Sei Sonate per il Clavicembalo Solo* (Riga: Johann Friedrich Hartknoch, 1773). Aside from this collection, the only other extant compositions by Doles are three vocal pieces in manuscript.

² *Johann Friedrich Doles, Jr.: The Collected Works for Keyboard*, ed. C. David Harris (New York: The Broude Trust, 1993). The biographical information offered in the present booklet derives mostly from the introduction to that modern edition, pp. xi-xii, and was extracted for that edition by its editor primarily from: Helmut Banning, *Johann Friedrich Doles: Leben und Werke* (Leipzig: F. Kistner & C.F.W. Siegel, 1939).

Polacca L.

The image shows a page of musical notation for a piece titled "Polacca L." in 3/4 time. The score is written for piano and violin. It features a variety of musical notations including treble and bass clefs, key signatures, and dynamic markings such as *tr* (trills) and *Fine.* The piece concludes with a *Dal Segno.* section. The page number "30" is located in the top left corner.



Jenny Soonjin Kim is a faculty member at Claremont Graduate University in Claremont, California, where she teaches fortepiano and piano. She has performed in major venues in Europe, Asia, and North America, and has recorded major keyboard works ranging from Bach to Schoenberg. Dr. Kim has earned degrees from Seoul National University (BA, Music Performance), the Mozarteum in Salzburg (Diploma, Piano), the University of Southern California in Los Angeles (MM and Graduate Certificate, Piano Performance), the University of California, Los Angeles (Diploma, Music Management and Merchandising), and Claremont Graduate University (DMA, Historical Performance Practices/Keyboard Studies). Her keyboard teachers have included Stewart Gordon, Nakho Paik, Dennis Thurmond, and Robert Zappulla. Dr. Kim serves on the Board of Directors of the Los Angeles Master Chorale.