



J.S. Bach  
Complete Flute Sonatas  
Szabolcs Szilágyi  
László Borbély  
Volume I



HUNNIA RECORDS

**Szabolcs Szilágyi**

Wm. S. Haynes 19.5k Custom Gold Flute Platinum Headjoint

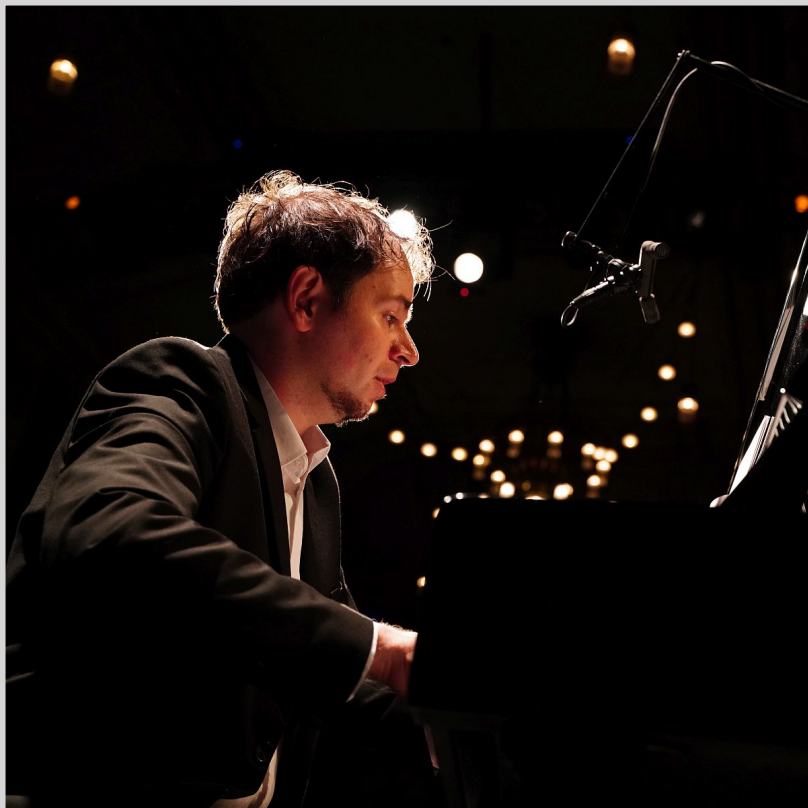
**László Borbély**

Steinway & Sons Model D Grand Piano



I can think of few chamber music combinations more problematic than the flute-piano duo. And the most obvious reason for this is the different voicing of the two instruments. As in all chamber music, the emphasis here is not primarily on the careful 'reconciliation' of the two instruments, but on the recognition of the impossibility of identification.

For in the arts there is no attraction without opposition. Just as there is no true consensus without repulsion. The essence of Bach's art lies precisely in the irreconcilability of opposites, in the grammatically precise and correct presentation of individual gestures. The performer's main task, then, is to bring to life the space that he has filled with music at that moment. For me, in Bach's performance, musical grammar is the basis that can touch a correct tempo or character, that is, can make a rhythm come alive or justify a volume.



Bach's flute sonatas are particularly sensitive, penetrating and soul-stirring music. If I had to use a single word to describe the four sonatas on this disc, surprisingly, I would have to use something far from idyllic. But why should Bach be so idyllic? His perfect structures (far beyond the 'idyllic' sound we imagine) remind us of the tragedy of our finitude and imperfection. And perfection never 'anaesthetises'. With Bach, even the simplest-seeming music (or movement) explores the darkest spheres (along with the lightest, of course) that the human psyche can scarcely imagine. Just listen to the soaring, indubitable phrases of the slow movement of the Sonata in C major, over and over again. Like the stems of a plant spreading towards the light, tirelessly bursting forward, upwards towards the surface, towards the light. If you listen to it once with deep attention, you will never forget the opening movement of the Sonata in E minor, with its almost brutal phrasing, and then the fiery even movements that rush in as a counterpoint. But also the shifting moods of the A major Sonata in the two outer movements, or the 'heartbeats missing' in the slow movement. In these Bach prophetically foreshadows the rebellious structures of modernity. And we haven't even mentioned the second movement in the Sonata in E flat major, which evokes the Passions...

So these pieces really do speak to us! They contain content that cannot be expressed in words, and beyond that, they ask the ultimate questions of our humanity, and they do it for us. Bach's language hides for us the evidence of a time before the turmoil of Babel.

**László Borbély**

## Recording setup

Mics for flute: **Brauner VMX**

Mics for piano: **2x DPA 4011**

Ambience: **2x Schoeps CMC6+MK2H**

Sound Engineer: **Sándor Árok**

Recorded audio format: **DXD 382,5/32 (Pyramix, Merging Hapi)**

Mixed and mastered on **Neumann KH 420 Monitors**



» **NEUMANN.BERLIN**

## Track list

|    |                                                                          |       |
|----|--------------------------------------------------------------------------|-------|
| 01 | Sonata in E-flat Major, BWV1031, Allegro moderato                        | 03:35 |
| 02 | Sonata in E-flat Major, BWV1031, Siciliana                               | 02:50 |
| 03 | Sonata in E-flat Major, BWV1031, Allegro                                 | 04:12 |
| 04 | Sonata in C Major, BWV1033, Andante                                      | 01:57 |
| 05 | Sonata in C Major, BWV1033, Allegro                                      | 02:20 |
| 06 | Sonata in C Major, BWV1033, Adagio                                       | 02:03 |
| 07 | Sonata in C Major, BWV1033, Menuet I. - Menuet II. - Menuet I. ab initio | 03:03 |
| 08 | Sonata in E Minor, BWV1034, Adagio ma non tanto                          | 03:45 |
| 09 | Sonata in E Minor, BWV1034, Allegro                                      | 02:32 |
| 10 | Sonata in E Minor, BWV1034, Andante                                      | 04:05 |
| 11 | Sonata in E Minor, BWV1034, Allegro                                      | 04:39 |
| 12 | Sonata in A Major, BWV1032, Vivace                                       | 03:19 |
| 13 | Sonata in A Major, BWV1032, Largo e dolce                                | 03:19 |
| 14 | Sonata in A Major, BWV1032, Allegro                                      | 04:39 |

|                    |              |
|--------------------|--------------|
| <b>Total time:</b> | <b>46:18</b> |
|--------------------|--------------|

Recording at **Hunnia Records Studio A**, 11-13 June, 2023

Piano technician: **Balázs Tóth**

Recording and Balance engineer: **Sándor Árok**

Mastering engineer: **Tom Caulfield**

Cover photo: **Anna Novotny**

Artist photos: **Andrea Felvégi** (SzSz), **Lenke Szilágyi** (LB)

Publisher's reader: **Kata Ittész**

Recorded audio format: **DXD 382,5/32**

Producer: **Róbert Zoltán Hunka**

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