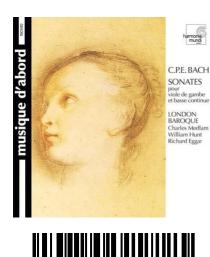
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CARL PHILIPP EMANUEL BACH

Sonaten für Gambe und Basso continuo

London Baroque, Charles Medlam

III 1h08 Digital HMA1901410 Januar 1998

Between Baroque emotion and classical structure

These sonatas for viola da gamba and harpsichord (or continuo) areamong the last ever written for the instrument. A favourite of Baroquecomposers, the viola da gamba was already being supplanted by thelong-since perfected violoncello. And yet, it is not surprising thatbetween 1745 and 1759 C.P.E. Bach, who was so strongly drawn to theemotive power of music, should have devoted three works to aninstrument capable of 'imitating the human voice in all itsmodulations, even to its most private feelings of sorrow and of joy...'(Mersenne). The harpsichord sonatas are resolutely turned towards thefuture; the Viennese style is already in sight.

This title was released for the first time in 1992.

Künstler Komponisten

- London Baroque
- ue Carl Philipp Emanuel

Bach

 Richard Egarr Cembalo

Programm

CARL PHILIPP EMANUEL BACH [1714-1788]

Sonata for viola da gamba and continuo in D major, Wq.137

- · I. Adagio ma non tanto (2'51)
- · II. Allegro di molto (6'19)
- · III. Arioso (5'27)

Württemberg Sonata no.1 in A minor, Wq.49/1

- ·I. Moderato (5'13)
- ·II. Andante (3'07)
- · III. Allegro assai (3'51)

Sonata for viola da gamba and continuo in C major, Wq.136

- ·I. Andante (3'16)
- \cdot II. Allegretto (6'30)
- ·III. Arioso(4'13)

Prussian Sonata no.3 in E major, Wq.48/3

- ·I. Poco allegro (3'50)
- \cdot II. Adagio (3'18)

· III. Presto (2'45)

Sonata for viola da gamba and harpsichord obligato in G minor, Wq.88

- ·I. Allegro moderato (7'47)
- ·II. Larghetto (4'07)
- · III. Allegro assai (5'22)