



musique d'abord



C.P.E. BACH  
SONATES  
pour  
viole de gambe  
et basse continue  
  
LONDON  
BAROQUE  
Charles Medlam  
William Hunt  
Richard Eggar

CARL PHILIPP EMANUEL BACH

# Sonatas for Viola da Gamba and Basso Continuo

London Baroque, Charles Medlam

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## Between Baroque emotion and classical structure

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

This title was released for the first time in 1992.

## Artists Composers

- London Baroque
- Richard Egarr
- Harpsichord
- Carl Philipp Emanuel Bach

## Contents

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)
- II. Allegretto (6'30)
- III. Arioso (4'13)

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

- I. Poco allegro (3'50)
- 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)