

Carl Ph. E. Bach – Sonates Pour Viole de Gambe et B.C.

Written by bluesever

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1. *Son in D, Wq.137: Adagio Ma Non Tanto* 2. *Son in D, Wq.137: Allegro Di Molto* 3. *Son in D, Wq.137: Arioso* 4. *Wurtembergische Son No.1 in a, Wq.49/1: Moderato* 5. *Wurtembergische Son No.1 in a, Wq.49/1: Andante* [play](#) 6. *Wurtembergische Son No.1 in a, Wq.49/1: Allegro Assai* 7. *Son in C, Wq.136: Andante* 8. *Son in C, Wq.136: Allegretto* 9. *Son in C, Wq.136: Arioso* 10. *Preussische Son No.3 in E, Wq.48/3: Poco Allegro* [play](#) 11. *Preussische Son No.3 in E, Wq.48/3: Adagio* 12. *Preussische Son No.3 in E, Wq.48/3: Presto* 13. *Son in g, Wq.88: Allegro Moderato* 14. *Son in g, Wq.88: Larghetto* 15. *Son in g, Wq.88: Allegro Assai*
London Baroque Charles Medlam, viole de gambe William Hunt, viole de gambe (continuo)
Richard Egarr, clavecin

Carl Philipp Emanuel Bach (8 March 1714 – 14 December 1788) was a German classical period musician and composer, the fifth child and second (surviving) son of Johann Sebastian Bach and Maria Barbara Bach. His second name was given in honor of his godfather Georg Philipp Telemann, a friend of Emanuel's father.

Emanuel Bach was an influential composer working at a time of transition between his father's baroque style and the classical and romantic styles that followed it. His personal approach, an expressive and often turbulent one known as *Empfindsamer* or 'sensitive style', applied the principles of rhetoric and drama to musical structures. Bach's dynamism stands in deliberate contrast to the more mannered rococo style also then in vogue.

Through the later half of the 18th century, the reputation of Emanuel Bach stood very high. Wolfgang Amadeus Mozart said of him, "He is the father, we are the children." [7] The best part of Joseph Haydn's training was derived from a study of his work. Ludwig van Beethoven

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expressed for his genius the most cordial admiration and regard.[citation needed] His keyboard sonatas, for example, mark an important epoch in the history of musical form. Lucid in style, delicate and tender in expression, they are even more notable for the freedom and variety of their structural design; they break away altogether from both the Italian and the Viennese schools, moving instead toward the cyclical and improvisatory forms that would become common several generations later.

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