

## Carl Philipp Emanuel Bach im Fokus (2016)

Written by bluesever  
Sunday, 07 August 2016 11:56 -

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I. Violoncellokonzert a-Moll, Wq 170 1. *I. Allegro assai* 2. *II. Andante* 3. *III. Allegro assai* 4. *Applause*  
II. Triosonate c-Moll, Wq 161, Nr. 1  
("Gespräch zwischen einem Sanguineus & einem Melancholicus")  
5. *I. Allegretto - Presto* 6. *II. Adagio* 7. *III. Allegro* 8. *Applause*  
III. Sinfonie h-Moll, Wq 182, Nr. 5  
9. *I. Allegretto* 10. *II. Larghetto* 11. *III. Presto* 12. *Applause*  
IV. Violoncellokonzert A-Dur, Wq 172  
13. *I. Allegro* 14. *II. Largo con sordini, mesto* 15. *III. Allegro assai* 16. *Applause*  
encore:  
17. *Sinfonie C-Dur, Wq 182, Nr. 3 – Allegro*  
Ophélie Gaillard, Violoncello Francesco Corti, Fortepiano Pulcinella Orchestra Ophélie Gaillard, Conductor  
Tage Alter Musik in Regensburg 2016 Dreieinigkeitskirche Regensburg, 15.05.2016 FM broadcast Deutschlandfunk, 01.08.2016

The main Sunday evening concert was back in the Trinity church, with the French Pulcinella Orchestra and a very welcome concert of music by Carl Philipp Emanuel Bach, an often overlooked member of that extraordinary family. Led by cellist Ophélie Gaillard, it was perhaps inevitable that the programme would open and close with cello concertos (Wq 170/172). In typical CPE Bach style, the expansive opening cello melody of the A minor concerto was in sharp contrast to the busy orchestral introduction. The opening movement ended with a large-scale cadenza that seemed to momentarily wander off into a concerto from a completely different era. The concluding A major Concerto included some florid cello figuration in the opening *Allegro*, tempered by a yearning cello melody in the central *Largo*. Despite her leadership position, Ophélie Gaillard never allowed her cello to dominate the proceedings – an admirable, but not often heard, practice. The Symphony 5 in B minor was another example of CPE Bach's extravagant compositional style, with rapid changes of mood and texture. The second half opened with his *Sanguineus & Melancholicus*, with violinists Thibault Noally and David Chivers representing the battle between the temperaments. --- [andrewbenilsonwilson.org](http://andrewbenilsonwilson.org)

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