



CHANNEL CLASSICS

C.Ph.E. Bach

Sonatas for Flute and Fortepiano



Wilbert Hazelzet - Flute
Jacques Ogg - Fortepiano

DIGITAL



*Wilbert Hazelzet and
Jacques Ogg during
recording.*

Jacques Ogg

Jacques Ogg studied harpsichord with Gustav Leonardt and Anneke Uittenbosch in the Netherlands and has performed throughout Europe, Japan, the United States and South America. He is professor of harpsichord at the Royal Conservatory in the Hague, teaches and gives masterclasses in El Escorial, Rio de Janeiro, Cambridge and at the Academy of Early Music in Amsterdam.

Wilbert Hazelzet

Wilbert Hazelzet began his study of the flauto traverso and baroque performance practise in 1970. He performs regularly with Jacques Ogg and Konrad Junghänel and is first flutist with the Amsterdam Baroque Orchestra under Ton Koopman.

As one of the original members of Musica Antiqua Köln he has performed extensively in all corners of the globe and made numerous recordings. He is professor of flauto traverso at the Royal Conservatory in the Hague and member of the pre classical ensemble 'Les Adieux'

Jacques Ogg

Jacques Ogg studierte bei Gustav Leonardt und Anneke Uittenbosch in die Niederlande und konzertierte in ganz Europa, USA, Südamerika und Japan. Er ist Professor an das Könliche Konservatorium in Den Haag und an die 'Academie voor Oude Muziek Amsterdam'. Meisterkurse leitet er in El Escorial, Rio de Janeiro, und Cambridge.

Wilbert Hazelzet

Wilbert Hazelzet widmete sich ab 1970 der Transversflöte und studierte die alte Aufführungspraxis. Er konzertierte als Solist mit Jacques Ogg und Konrad Junghänel und als erster Flötist des Amsterdamer Baroqueorchesters, dirigiert von Ton Koopman.

Mit dem Ensemble 'Musica Antiqua Köln' nahm er an vielfältigen Aufnahme- und Konzertprojekten teil auf beiden Seiten des Atlantiks. Das Königliche Konservatorium in Den Haag hat ihn zum Professor berufen und er ist Mitglied des der (Vor-) Klassiek verbundenen Ensemble 'Les Adieux'.



Jan van den Hemel, fortepiano builder, tunes his instrument for recording.

Empfindsamkeit

Carl Philipp Emanuel Bach was most renowned for his gifts of improvisation. Johan Friedrich Reichardt wrote in 1776: "I have not yet said anything to you about the excellent Phantasies of this Master; his whole soul is engaged when he improvises...it is here that he first truly shows the enormous knowledge of harmony and the immeasurable wealth of rare and unusual modulations which establish him as the greatest of original geniuses."

Spontaneity of expression and changing moods give the music of Emanuel Bach a more strongly improvisatory character than that of almost any other composer. His style, so individual, surprising, and abrupt, must have originated in this subjective attitude towards emotions. After all, we can read in his autobiography (1773) "I feel that Music must, above all, touch the heart"—a sentence which could almost serve as a motto for the entire period of musical style referred to as *Empfindsamkeit*.

The term "empfindsam" was invented by the dramatist Lessing as a German neologism for the English word "sentimental", when Lessing was helping the Hamburg publisher Bode with a translation of Laurence Sterne's "A Sentimental Journey through France and Italy", written in 1768. The term was used to indicate of a new aesthetic which was deliberately slanted towards subjective emotions. It was a style which had already been popular in literature for some 20 years, since the publication of Klopstock's Biblical epic, "Messias" (1748). A similar striving for intensity of feeling was also to become prominent in contemporary vocal and instrumental music: the interruption of continuous textures, violent contrasts, large dynamic ranges, from the softest pianissimo to the loudest fortissimo, and finally a striving towards irrationality. Carl Philipp Emanuel and Wilhelm Friedemann Bach, Johann Gottfried M thel, and Georg Benda were the foremost representatives of this style, which was most widespread in northern Germany.

Trio Sonata

Carl Philipp Emanuel Bach's chamber music signals an important step in the process by which instrumental music freed itself from the restraints of vocal music traditions. One of the most important features of Bach's contribution to this emancipation was his highly imaginative and poetic style, which enabled his music to "speak", even without words. Musical aestheticians, during that period of the Enlightenment, referred to *Ton-sprache* (speech in

tones) and *Klang-rede* (discourse in (musical) sound).

The most popular chamber music genre in the time of Emanuel Bach was the trio sonata. It was genre most suited to a “Klang-rede” of this sort; indeed, two independent voices, supported by a basso continuo, could carry on a musical conversation, and the sonata adapted this technique from the genre of the concerto. In such a conversation, we can hear the two upper voices alternately speaking with or against each other, in harmony or in competition. Emanuel Bach left 29 trio sonatas (in addition to 4 more works of disputed authenticity), set for two melody instruments and figured bass, or for a single melody instrument and obbligato clavier (which in this case plays both the basso continuo and one of the concertante upper voices). No fewer than a quarter of these works, seven trios, were composed in Leipzig in 1731, under the watchful eye of his father Johann Sebastian, in the house where Bach lived during his youth. They are, moreover, the only chamber music works written by the younger Bach during this period. During the course of Bach’s law studies in Frankfurt on the Oder, only one trio sonata was written (1735); the entire remainder belong to Emanuel’s Berlin sojourn (1740-1768).

The theoretician Scheibe considered the so-called *Fugenmässige*, i.e. the imitative principle, the basis of trio sonata style; this can be seen in the entries of the concertante upper voices, which move at the distance of a fifth, like the *dux* and comes of a two-voiced fugue. In addition, imitation obeys the rule of *Einheit des Characters* (Unity of Character) as outlined by Sulzer. The resulting stylistic characteristics, frequently to be found in Bach’s trios, are tautology (repetition of the same musical thought) and sequence (repetition of the same musical motive). The *Trio sonatas in C major W.73; H.504* (1745) and *D major W. 83; H.50* (ca. 1747) are examples of a group of sonatas which can be performed either with two melody instruments and basso continuo or with a single melody instrument and two-part obbligato clavier. Bach, in his earlier works, preferred the combination of flute and violin for the two upper voices; after 1748 he also used two violins.

Flauto Traverso

Bach's love of the flute (flauto traverso) is shown by the relatively large number of sonatas for this instrument with basso continuo. At least 11 of the entire body of sonatas for solo instrument and basso continuo are written for the flute. Two flute sonatas were composed in Frankfurt (1735-'37); however, Bach composed the majority of them in his capacity as court harpsichordist at the Berlin court of the enlightened and flute-playing monarch, Frederic the Great. Only after an interruption of some 30 years was Bach to compose his last, highly virtuosic sonata in G major, W. 133. The Berlin flute sonatas were presumably composed for "Seine Majestät" or for the king's privileged flute teacher, Quantz. The virtuoso element in these works, arpeggios, brilliant roulades, and so forth, alternates with the "charm, fluency, and melody": generally postulated qualities for the solo sonata as outlined by contemporary aesthetic principles.

Musical portraits like *La Stahl* and character pieces like *Les Langueurs Tendres* were extremely popular with the Berlin public; a quote from the "Ephemeriden der Menschheit" (Brief notes on humanity) gives some indication: "While Carl Philipp Emanuel Bach was still in Berlin, he illustrated the characters of various women whom he knew in suitable clavier pieces; and various people, who knew the individuals concerned at that time, assured me, that their Humors and manners in Society were accurately expressed in those same pieces; only one has to have heard the pieces played by Bach himself."

Clemens Romijn
translation:David Shapero

C.Ph.E. Bach

Wilbert Hazelzet - Flute
Jacques Ogg - Fortepiano

	Sonata in C major, Wq 73* Potsdam 1745	
1	<i>Allegro di molto</i>	3.17
2	<i>Andante</i>	4.56
3	<i>Allegretto</i>	4.56
	Duetto in E major, Wq 84 Potsdam 1749	
4	<i>Allegretto</i>	5.18
5	<i>Adagio di molto</i>	5.12
6	<i>Allegro assai</i>	3.22
7	La Stahl in d minor, Wq 117/25 Berlin 1755	3.18
8	Les Langueurs Tendres in f minor, Wq 117/30 Berlin 1756	2.11
	Trio in Bes major, Wq 161/2 ed. Nürnberg ca. 1751	
9	<i>Allegro</i>	6.27
10	<i>Adagio mà non troppo</i>	6.19
11	<i>Allegretto</i>	6.28
	Sonate in D major, Wq 83 Potsdam 1745	
12	<i>Allegro un poco</i>	3.58
13	<i>Largo</i>	5.17
14	<i>Allegro</i>	4.56
	Total time	65.42

* Wq = Alfred Woquenne, Thematisches Verzeichnis der Werke von Carl Philip Emanuel Bach (Leipzig 1905; Wiesbaden 1964/1972).

DDD

CCS 0790



COLOPHON

CHANNEL CLASSICS

- production: CHANNEL CLASSICS STUDIO
C. Jared Sacks
- producer: Bert van der Wolf
- recording & editing: Bert van der Wolf
- design: Mirjam Boelaars
- illustration: detail 18th century chinese wallpaper from
'Oud Amelisweerd', Bunnik, Holland
- photo cover: Wim Ruigrok
- photos inside booklet: Maarten Brinkgreve
- text: Clemens Romijn
- instruments: flute: Alain Weemaels 1981 after A. Grenser c.1750
fortepiano: Jan van den Hemel 1989
after Gottfried Silbermann 1749
- technical information: microphones: Schoeps / Bruel & Kjaer / Sennheiser
mixing console: Studer
analog to digital converter: DCS 900
digital editor: Sony DAE 3000
- recording location: Bethaniënklooster, Amsterdam
- recording date: February 1990

© & ® 1990 production & distribution by Channel Classics Records B.V.
Jacob van Lennepkade 334E, 1053 NJ Amsterdam, Holland, phone: (+31) 20 -161775
P.O.Box 5642, Englewood, New Jersey 07631, U.S.A.

All Channel Classics productions are recorded and edited in the digital domain.

DIGITAL



CHANNEL CLASSICS

C.Ph.E. Bach

Wilbert Hazelzet - Flute
Jacques Ogg - Fortepiano

DDD



- | | | |
|----|--|--------------|
| | Sonata in C major, Wq 73* Potsdam 1745 | |
| 1 | <i>Allegro di molto</i> | 3.17 |
| 2 | <i>Andante</i> | 4.56 |
| 3 | <i>Allegretto</i> | 4.56 |
| | Duetto in E major, Wq 84 Potsdam 1749 | |
| 4 | <i>Allegretto</i> | 5.18 |
| 5 | <i>Adagio di molto</i> | 5.12 |
| 6 | <i>Allegro assai</i> | 3.22 |
| 7 | La Stahl in d minor, Wq 117/25 Berlin 1755 | 3.18 |
| 8 | Les Langueurs Tendres in f minor, Wq 117/30 Berlin 1756 | 2.11 |
| | Trio in Bes major, Wq 161/2 ed. Nürnberg ca. 1751 | |
| 9 | <i>Allegro</i> | 6.27 |
| 10 | <i>Adagio mà non troppo</i> | 6.19 |
| 11 | <i>Allegretto</i> | 6.28 |
| | Sonate in D major, Wq 83 Potsdam 1745 | |
| 12 | <i>Allegro un poco</i> | 3.58 |
| 13 | <i>Largo</i> | 5.17 |
| 14 | <i>Allegro</i> | 4.56 |
| | Total time | 65.42 |

© & ® 1990 production & distribution by Channel Classics Records B.V.
Jacob van Lennepkade 334E, 1053 NJ Amsterdam, Holland, phone: (+31) 20 - 161775
P.O.Box 5642, Englewood, New Jersey 07631, U.S.A.

CCS 0790

DIGITAL