

**Carl Philipp Emanuel Bach**  
(1714-1788)

**BRANDYWINE BAROQUE**

Karen Flint, director & harpsichord  
Eileen Grycky, flute  
David Myford, violin  
Douglas McNames, cello

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Schlösser und Gärten Berlin-Brandenburg,  
Marble Hall, Neues Palais.

**Trio Sonata in C Major,**  
**H 573 (1745)**

- |   |                  |      |
|---|------------------|------|
| 1 | Allegro di molto | 3:26 |
| 2 | Andante          | 4:46 |
| 3 | Allegretto       | 7:40 |

**Trio Sonata in G Major,**  
**H 574 (1747)**

- |   |         |      |
|---|---------|------|
| 4 | Allegro | 5:07 |
| 5 | Adagio  | 4:56 |
| 6 | Allegro | 7:09 |

**Trio Sonata in A Minor,**  
**H 572 (1735; revised 1747)**

- |   |               |      |
|---|---------------|------|
| 7 | Allegretto    | 7:42 |
| 8 | Adagio        | 2:07 |
| 9 | Allegro assai | 3:43 |

**Trio Sonata in D Major,**  
**H 575 (1747)**

- |    |                 |      |
|----|-----------------|------|
| 10 | Allegro un poco | 4:42 |
| 11 | Largo           | 4:53 |
| 12 | Allegro         | 4:13 |

**Trio Sonata in E Major,**  
**H 580 (1749)**

- |    |                 |      |
|----|-----------------|------|
| 13 | Allegretto      | 6:23 |
| 14 | Adagio di molto | 3:13 |
| 15 | Allegro assai   | 5:21 |

**Total Time 75:30**

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arl Philipp Emanuel Bach (1714-1788), known as the “Berlin Bach”, was the second son of Johann Sebastian Bach. He was widely esteemed as a keyboard player and composer. Born in Weimar, his family moved to Cöthen where he attended the Latin school. In 1723 they moved to Leipzig, where he attended the Thomasschule and later the University of Leipzig, matriculating in 1731 as a law student. Although young Emanuel’s participation in his father’s *Collegium musicum* is not documented, it seems likely that he did in fact occasionally perform with them.

C. P. E. Bach writes in his autobiography: “In composition and keyboard playing, I never had any other teacher than my father” (from C. P. E. Bach’s autobiography contained in Charles Burney’s *Tagebuch einer musikalischen Reisen*). The basics of composition in which he received instruction included figured bass realization, stylistic characteristics of dance movements and mastery of polyphonic techniques. Emanuel wrote of his father’s teaching methods: “He started his pupils with practical exercises straight away, and omitted all the dry species of counterpoint . . . then went on to chorales . . . He particularly insisted on good part writing. As for the invention of ideas, he required this from the very beginning, and anyone who had none he advised to stay away from composition

altogether.” (from a letter to J. N. Forkel dated 13 January 1775)

Emanuel was 17 years old when he wrote his first surviving works. Small-scale pieces predominated, then he turned his attention to sonatas, trios and keyboard concertos. From the beginning, Bach’s desire to be different and break away from established patterns was noticeable. Charles Burney, the famed eighteenth-century music historian, writes about the works of Carl Philipp Emanuel Bach in *The Present State of Music in Germany, The Netherlands and United Provinces*, V. II, London, 1773:

“It must be owed, that the style of this author is so uncommon, that a little habit is necessary for the enjoyment of it; and those [works] of C. P. E. Bach may serve as a touchstone to the taste and discernment of a young musician . . . Complaints have been made against his pieces, for being *long*, *difficult*, *fantastic*, and *far-fetched*. In the first particular, he is less defensible than in the rest; yet the fault will admit of some extenuation; for *length*, in a musical composition, is so much expected in Germany, that an author is thought barren of ideas, who leaves off till every thing has been said which the subject suggests.”

“*Easy* and *difficult*, are relative terms; what is a hard word to a person

of no education, may be familiar to a scholar. Our author’s works are more difficult to *express*, than to *execute*. As to their being *fantastical*, and *far-fetched*, the accusation, if it be just, may be softened, by alleging that his boldest strokes, both of melody and modulation, are always consonant to rule, and supported by learning; and that his flights are not the wild ravings of ignorance or madness, but the effusions of cultivated genius.”

In gathering data for his *History of German Music*, Charles Burney made a long visit to Johann Adolf Hasse. Burney noted: “He was not only glad I was going thither as it was his country, but I should see the great Emanuel Bach there, whom he very much respected and hear the best organist and organs of any part of the world. Above all things he recommended to me that I should hear him upon the clavichord.” (C. Burney, *The Present State of Music in Germany, The Netherlands and United Provinces*, V. I, London, 1773)

Mr. Bach, known for his wit and humor, said to Burney upon first meeting: “I am ashamed to think how small the reward will be for the trouble you have taken to visit Hamburg. You are come here,” he said, “fifty years too late.” Then Burney records that “Emanuel tried a new *pianoforte*, and in a wild, careless manner, threw away thoughts and execution upon it that would have set up any one else.”

In 1738, after the beginning of Emanuel’s composing career that coincided with his seven years in university training, he received an offer of employment from the 26-year old crown prince, the future Frederick II of Prussia. For almost three decades Bach occupied the post of accompanist to Frederick the Great from 1740 to 1768. His trios, some of which were written in an earlier period, were revised most likely for performance by the king at one of the concerts, which were held every evening from seven until nine in the king’s chamber. The king was not partial to Bach’s music, preferring his virtuoso playing. Bach for his part had much to criticize in the king’s flute playing, and did so quite openly. Karl Geiringer reports, “When a guest once gushingly remarked to the august player: ‘What rhythm’, Bach murmured audibly, ‘What rhythms!’” (from K. Geiringer, *The Bach Family*)

As accompanist, Emanuel filled the role of soloist, teacher, coach, kapellmeister, composer and arranger. The operas of Hasse and Graun exposed him to the dramatic style, which crept into his instrumental compositions. At Berlin, the king became displeased with Bach’s independence of spirit. Finally after years of trying to leave, Emanuel was granted permission and was awarded Telemann’s old position of Kantor of the Lateinschule and director of five churches in Hamburg. He was attracted by the liberty and openness of this free Hanseatic city-state, and was quite happy there for the rest of his life.

From 1725 until 1775, the trio sonata was transformed in both theory and practice. The trios of Carl Philipp Emanuel Bach offer an ideal opportunity to study the transition from the baroque to classical. The early trio is characterized by three equal but independent parts, generally fugal styles without specified instrumentation. By mid-century, trios had two equal upper parts, while the basso continuo was of less importance, written in a freely imitative style that engaged in passionate dialogue. Toward the end of the century the trio became transformed into a homophonic style, most often scored for two violins and unfigured bass, becoming a two-line work for three players.

Bach's trios, composed between 1731 and 1777 have not received the attention they deserve. He begins with a style that owes much to his father's obbligato duos. His early trios use baroque elements, ritornello form, imitative sequences, melodic lines, and basso continuo. Increasingly he develops his handling of sonata form and motives, and eventually classical features such as obbligato keyboard and idiomatic instrumental writing emerge. All 43 of the trios are of major historical significance, and include trio sonatas, obbligato duo sonatas and clavier sonatas with violin and cello accompaniment, all precursors of the classical style. In his trios we see a new form growing out of the old.

Bach's style, known for its intense rhetoric

founded upon sudden pauses, shifts in motion, and jarring harmonic changes must have been intensely shocking in his time. He expertly uses "surprise and passion", linking both language and vocal music in his instrumental works. Emanuel writes: "Music is the language of feeling."

Berlin musician, and master mason, Carl Friederich Zelter writes of C. P. E. Bach:

"This composer is simply a born original, his keyboard concertos, sonatas and symphonies being the product of a great and marvelous imagination. He writes with assurance, freedom, steady fluency and depth, all in a thoroughly different style. So different indeed that one might suppose his father far less pleased by it all than if Emanuel had been less original . . . In short: C. P. E. Bach was an *Originalgenie* like his great father."

In Emanuel's Trio sonata in C major, H. 573, the imitative opening theme of the Allegro di molto, is a dialogue between instruments. He uses the circle of fifths and the Neapolitan sixth to introduce the distant keys of e minor and Bb major. The Andante begins with a long solo in the violin, answered by the flute. Bach's use of the acciaccatura introduces moments of pathos. The final Allegro with its 32nd note theme creates an exhilarating motion. Bach uses the figure ascending, descend-

ing and in arpeggiation. Even the cello and harpsichord have that melodic line. Finally Bach uses the theme at the flat second leading back to the tonic.

The Allegro from the Trio sonata in G major, H. 574, begins with an unusually long theme from which Bach derives the material for the entire movement. The interplay is mainly between flute and violin, with one solo section for the cello. The imitative slow movement, an Adagio, builds to a fermata with a return to the second theme. The final Allegro in binary form, is imitative as well, but expands the initial theme of thirteen measures to seventeen measures at the second entry. The second half opens with an inverted theme. A tasto solo leads to the final return of the theme.

The A minor Trio sonata, H. 572, written in Frankfurt an der Oder in 1735 and revised by the composer in Berlin in 1747, is homophonic in style. Emanuel's early style is so close to that of his father, that some of the works attributed to J. S. Bach may prove to be those of Emanuel. Bach's sons, C. P. E. and Wilhelm Friedemann admitted to Forkel, the historian, that they were "driven to adopt a style of their own by the wish to avoid comparison with their incomparable father."

C. P. E. Bach's Frankfurt period was important in the development of his creativity. Unlike other sonatas, the first and

last movements of the A minor Trio are not imitative. The opening Allegretto has sudden five-bar mood shifts that alternate between parallel motion and question and answer statements. The second movement, with its theme of short, declamatory phrases is canonical.

The Trio sonata in D major, H. 575, written in 1735 and revised in Potsdam in 1747, also occurs in a version for obbligato harpsichord and flute. Again Bach extends the second entry of the theme in the Allegro un poco, using material from the last measure of the extended theme for the rest of the movement. Later a development section begins, never returning to the original theme. A poignant melody, shared by both solo instruments is the focal point for the Largo, making use of the appoggiatura. The final Allegro has a bubbly character using rising broken thirds and recapitulating to a rollicking end.

The Trio sonata in E Major, H. 580, originally for two flutes, was written in Potsdam in 1749. In it Bach discards old musical taste, and uses a new idiom and timbre. He boldly writes diminished octaves. The two treble parts require virtuosic playing. The perfect technical skill of flute-virtuoso Johann Joachim Quantz, Frederick the Great's teacher, would have been needed for this piece.

The sublime theme of the *Allegretto* creates a dialogue between two instruments. The mournful *Adagio di molto* uses chromaticism to portray grief, ending with a sudden dramatic gesture by the cello and a calm answer. The *Allegro assai* delights the listener with its cheerfulness, ending once again with a surprising change of mood. Bach's creative development may have come from his exchange of ideas with Berlin's leading poets. His use of rhetoric is central to his work.

Charles Burney writes of Emanuel Bach's compositional style: "How he (Bach) formed his style, where he acquired his taste and refinement, would be difficult to trace; he certainly neither inherited nor adopted them from his father, who was his only master . . . Had the son chosen a model, it would certainly have been his father, whom he highly revered; but as he has ever disdained imitation, he must have derived from nature alone, those fine feelings, that variety of new ideas, and selection of passages, which are so manifest in his compositions." (Charles Burney, *The Present State of Music in Germany, The Netherlands and United Provinces*, V. I, London, 1773)

Brandywine Baroque (Clockwise from left):  
Douglas McNames, Karen Flint,  
Eileen Grycky & David Myford  
Photo by Final Focus/Dick Dubroff

**Brandywine Baroque**, Delaware's premiere early music ensemble, has offered concerts on period instruments in the Mid-Atlantic region since 1972. Their energetic performances evoke the mood of the era. The ensemble currently includes flutist Eileen Grycky, violinist Elizabeth Field, soprano Laura Heimes, cellist Douglas McNames and harpsichordist Karen Flint. Expect the unusual from these outstanding musicians who combine research and historical performance practices in unique ways, bringing little known works to listeners.



**Karen Flint**, harpsichordist and artistic director of Brandywine Baroque since its founding in 1972, has performed as soloist with the Delaware Symphony, Newark Symphony, The Smithsonian Institution, and Boston Early Music Festival. She teaches harpsichord at the University of Delaware. Her discography includes *Masse Sonatas for Two Cellos* on Dorian Recordings, recently released *Jane Austen's Songbook* with Julianne Baird on Albany Records, *Digging for Buried Treasure*, *Music of Telemann*, and forthcoming *Clérambault Cantatas*, *Purcell Songs*, and *Boismortier Cello Sonatas* on Plectra Music, as well as *French Baroque Miniatures* on the Etcetera label. Ms. Flint has degrees from Oberlin Conservatory of Music and The University of Michigan. Ms. Flint's harpsichord is by Peter Watchorn of Cambridge, Massachusetts.

**Eileen Grycky**, flutist, is Assistant Professor of Flute at the University of Delaware and a resident member of the Del'Arte Wind Quintet. She performs, records, and has toured the United States and Europe with classical guitarist Christiaan Taggart in the Taggart-Grycky Duo. In addition, Ms. Grycky is a member of the orchestra of the Opera Company of Philadelphia, the Delaware Symphony Orchestra and has played with the Mozart Orchestra of Philadelphia. She is a graduate of Oberlin and New England Conservatories. Ms. Grycky's flutes are by Folkers and Powell and Roderick Cameron.

**David Myford**, violinist, performed with Brandywine Baroque until 2001. He served as Assistant Concertmaster of the Carmel Bach Festival and performed with many period ensembles including Philomel, the Classical Orchestra of Philadelphia, New York City's Concert Royale, and Princeton's *Le Triomphe de l'Amour*. In Chicago, he was concertmaster of The City Musick and Basically Bach. Mr. Myford's violin career includes serving as first violinist with the Philadelphia Opera Orchestra and with the Atlanta Symphony Orchestra. His violin was made by Ferdinand Alberti of Milan in 1747.

**Douglas McNames**, cellist, is a regular substitute player with the Philadelphia Orchestra, and Principal Cellist with the Delaware Symphony, Carmel Bach Festival, Reading Symphony and Opera Delaware. He also enjoys a busy schedule of performing with such ensembles as Melomanie, Arco Voce and Pro Musica Rara. Awarded the 1995 Delaware State Arts Council Individual Artist Fellowship, Mr. McNames can be heard on Plectra, Spectrum, Etcetera, Centaur, Epiphany and Dorian labels. His cello was made by Barak Norman in 1708.