



Carl Philipp Emanuel  
Bach

Complete works for  
Keyboard & Violin

Duo Belder Kimura

Rie Kimura violin

Pieter-Jan Belder  
harpischord & fortepiano

# Carl Philipp Emanuel Bach (1714-1788)

## Complete works for Keyboard & Violin

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Duo Belder Kimura

Rie Kimura *baroque violin*

Pieter-Jan Belder *harpsichord & fortepiano*

Violin by unnamed maker, Gagliano school (c. 1730)

Harpsichord by Titus Crijnen (2013, Sabiñan) after Blanchet (1730)

Fortepiano by Gebr. Kobald (2003, Apeldoorn) after Anton Walter (1795)

About Rie Kimura:

*'Rie Kimura draws the listener into her intimate sound world, with gently caressing bow strokes, neatly shaping the most virtuosic passages with effortless ease'*

Early Music Review

About Pieter-Jan Belder:

*'[...] attractively voiced and elegantly phrased'*

The Independent

### Disc One

#### Sonata in C major, Wq. 73

- |                     |        |
|---------------------|--------|
| 1. Allegro di molto | [3:17] |
| 2. Andante          | [4:40] |
| 3. Allegretto       | [5:17] |

#### Sonata in F major, Wq. 75

- |              |        |
|--------------|--------|
| 4. Allegro   | [4:56] |
| 5. Larghetto | [6:10] |
| 6. Allegro   | [5:06] |

#### Sinfonia in D major, Wq. 74

- |                      |        |
|----------------------|--------|
| 7. Allegro           | [3:00] |
| 8. Andante           | [2:43] |
| 9. Tempo di minuetto | [2:16] |

#### Sonata in B minor, Wq. 76

- |                          |        |
|--------------------------|--------|
| 10. Allegro moderato     | [7:35] |
| 11. Poco andante         | [4:56] |
| 12. Allegretto siciliano | [5:23] |

#### 13. Fantasia in F-sharp minor, Wq. 80 [14:05]

Total playing time [69:32]

*Cadenzas by Pieter-Jan Belder*

### Disc Two

#### Sonata in B-flat major, Wq. 77

- |                     |        |
|---------------------|--------|
| 1. Allegro di molto | [6:44] |
| 2. Largo            | [4:59] |
| 3. Presto           | [4:43] |

#### Sonata in D minor, Wq. 72

- |                         |        |
|-------------------------|--------|
| 4. Adagio ma non troppo | [2:47] |
| 5. Allegro              | [2:02] |
| 6. Allegro              | [3:16] |

#### 7. Arioso with Variations in A major, Wq. 79 [7:33]

- #### Sonata in C minor, Wq. 78
- |                         |        |
|-------------------------|--------|
| 8. Allegro moderato     | [7:07] |
| 9. Adagio ma non troppo | [6:18] |
| 10. Presto              | [5:31] |

- #### Sonata in D major, Wq. 71
- |                   |        |
|-------------------|--------|
| 11. Poco adagio   | [3:28] |
| 12. Allegro       | [2:25] |
| 13. Adagio        | [3:13] |
| 14. Menuet I & II | [2:37] |

Total playing time [62:51]



### Emanuel Bach and the Clavier Trio

The 6 *Clavier Trios* [...] are among the best works of my dear departed father. They still sound excellent and give me much joy, although they date back more than fifty years. They contain some *Adagii* that could not be written in a more singable manner today.

C.P.E. Bach, letter to Johann Nicholas Forkel, 7 October 1774

As the custodian of his father's legacy, Carl Philipp Emanuel Bach could hardly have been a more conscientious and devoted son. This letter is one of a series providing information and offering the loan of manuscript copies of Bach's music to J.N. Forkel for the first full-length biography of Johann Sebastian Bach. It eventually appeared in 1802, and as result of the care and precision taken in its preparation, it was remarkably accurate and has become a significant historical document in its own right.

But what this letter also reveals is the high regard that Emanuel had for his father's music. The '6 Clavier Trios' are in fact the sonatas for violin and obligato harpsichord (BWV 1014-19). Though he acknowledges that musical taste had changed somewhat in the fifty years since they were composed, it is clear that Emanuel learned much from them, and indeed in his own sonatas for

violin and harpsichord there is often more than a hint of direct influence. Bach's terminology – though standard for the eighteenth century – is different from ours; but this gives us a clue as to how the works were perceived then and how we might appreciate them today. Whereas we might be tempted to call them 'violin sonatas' – that is, for violin accompanied by the harpsichord – they were seen conceptually as equivalent to the trio sonata. Instead of two treble instruments being accompanied by a basso continuo, the right hand of the keyboard part was given an equal status to that of the 'solo' instrument. This crossover between trios written for three instruments and those written for two is underlined by the fact that a number pieces by both Johann Sebastian and Emanuel – including one recorded on this disc (Wq. 73) – exist in different scorings, with or without obligato keyboard. (The title page of C.P.E. Bach's first published trio sonatas makes this specific point that the flute part may be taken by the right hand of the harpsichord, thus providing an alternative 'scoring' for the music.)

For Johann Sebastian Bach in the 1720s, writing out the keyboard part rather than relying on an improvised figured bass accompaniment was a novelty. But in fact this 'trio' format enjoyed an increasing

popularity throughout the middle years of the eighteenth century in Germany. Composers such as the Bach brothers, the Grauns and the Bendas, and indeed a host of others, contributed to a repertoire that circulated widely both in manuscript and printed collections. Nowadays, this music is largely overshadowed by the classical Viennese sonatas of Mozart and Beethoven – certainly in terms of the repertoire of modern violinists – but there is a large body of material which unfortunately is largely ignored.

Emanuel Bach's involvement with the trio repertoire extends throughout his career from his earliest surviving compositions as a teenager to works written in his 70s. This is aptly illustrated by his *Nachlaß Verzeichnis*, a remarkable document compiled by his widow and daughter in 1790. A complete account of his musical estate, it includes – in chronological order with musical incipits – an exhaustive catalogue of his own compositions. This itself is unique for an eighteenth-century composer. But additionally it includes details of the extensive collection of musician's portraits that Bach owned, his instruments, and the manuscripts of his father's music that he held and other music by members of the Bach family. No other previous composer had had such a comprehensive list of works, and today

it provides an unparalleled resource for the study of Bach's music.

It lists no less than forty-six 'Trii' in which conventional trio sonatas and works with keyboard are treated as equal. From it, we know that the 'sonatas' recorded on this disc broadly fall into two groups. The first three (Wq. 71-73) were originally composed in 1731 when Emmanuel Bach would have been a seventeen-year-old student at the Thomasschule in Leipzig, and receiving his musical education from his father. The *Nachlaß Verzeichnis* also tells us that these works were revised ('*erneuert*') in 1746 when Bach was employed as a harpsichordist at the court of Frederick the Great in Berlin. It is difficult to be certain, therefore, just how much survives of the teenager's work, but nevertheless these 'early' trios reveal both a debt to J.S. Bach's work but also a desire to incorporate newer, galant melodic idioms within baroque contrapuntal textures. A second group of four sonatas (Wq. 75-78) was composed in 1763, towards the end of Bach's time in Berlin. It is possible that these may originally have been intended for publication and certainly they show a deliberate attempt to achieve novelty and originality within what had become something of a standardised format.

Of the earliest sonatas, the D major (Wq. 71)

is arguably the most attractive. Unusually for Bach, its four-movement form follows the Baroque *da chiesa* pattern, and in that sense at least reveals Bach's debt to father's models. Indeed, superficially the work seems to show the influence of J.S. Bach's sonata in D major for viola da gamba and harpsichord (BWV 1028) especially in the first two movements. The Sonata opens with an expansive 3/4 movement in D major in which the two melodic parts weave conversationally in and out. The quaver movement in the left hand is reminiscent of figuration in J.S. Bach's 'model'. Similarly the second movement – a lively 2/4 'Allegro' characterised by broken-chord patterns – reveals more than a passing resemblance to the elder Bach's music. A more individual voice comes to the fore in the third movement. The prevailing dotted rhythm and the affective use of appoggiatura figures are more characteristic of Emanuel's later music; and as if to underline the point, he provides opportunity for the performers to make their own contribution in the form of a cadenza at the close of the movement. Its inclusion is one obvious feature which distinguishes Emanuel Bach's generation from his father's. But elsewhere in these 'early' sonatas, detailed melodic invention shows a delight in surprising the listener and subverting expectation in a way that would have no place in J.S. Bach's music.

If these sonatas are indeed the work of a seventeen-year-old, they are a remarkable achievement.

Composed in 1754, the Sinfonia (Wq. 74) lies chronologically midway between the two groups of sonatas recorded here. In style, however, it is quite different. The homophonic texture and its relative lack of imitative writing set it closer to contemporary orchestral writing, particularly with the repeated quaver bass line in the first movement. Similarly, the concluding rondo-like 'Minuet' owes much to orchestral symphonies of the period and reveals Bach at his most relaxed and genial.

A quite different side to Emanuel Bach's art is on display in the second group of sonatas from 1763 (Wq. 75-78). Their coherence as a set is underlined by the fact that Bach's manuscript uses the same paper type for all four sonatas – in other words, that they were planned together rather than being assembled from disparate sources. Throughout, Bach is meticulous in his attention to details of ornamentation and dynamics, and one senses that there is a deliberate attempt to achieve a true equality between the two instruments through the systematic development of thematic material. In many ways, they represent the apogee of Bach's involvement with the form. But despite unity within the set, there are many unusual features which



reveal the originality of Bach's music. For instance, the extraordinary keyboard writing in the slow movement of the C minor sonata (Wq. 78) – traversing the full compass of the instrument – is quite unlike anything else. Equally, the affecting melody for the violin in the same movement which counterbalances it shows an interest in the use of extreme contrast as a musical device.

heavily indebted to his father to one which arguably prefigured the romanticism of Beethoven. There are arguably few repertoires which reflect so succinctly the extent of Emanuel Bach's career as the *clavier* trio.

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The final two works on this disc date from the 1780s. The *Fantasia* (1787) in particular exhibits the heightened expression that Bach cultivated especially during his later years and which was so memorably recorded by the English musical historian Charles Burney when he described the 'effervescence' distilling on Bach's brow as he played. For Bach, expression was key, and his instrument of choice was the clavichord, but its relative lack of power made it unsuitable for chamber music. Instead, in his later years, Bach would have used the '*clavecin royale*' listed in the *Nachlaß Verzeichnis*, a type of early piano capable of dynamic inflection, but crucially one which could be used in conjunction with other instruments. So the use of a *fortepiano* for the *Arioso* and *Fantasia* reflects the expressivity that Bach sought; but it also illustrates the extraordinary creative development in his musical language. Over more than fifty years, his music had moved from a style

### Duo Belder Kimura

Amsterdam-based Duo Belder Kimura features established soloists and chamber musicians Rie Kimura (baroque violin) and Pieter-Jan Belder (harpsichord and fortepiano). The pair first collaborated on a recording of Jacques Duphy's works for keyboard in 2014, while a successful tour of Japan firmly established their burgeoning partnership.

The Duo's aim is to explore the great and vast repertoire for violin and keyboard of the eighteenth and early-nineteenth century. Both Rie and Pieter-Jan strive for energetic and intense music-making by focusing on the rhetorical qualities of the music from this era – equally as important in seventeenth century music as in the music of Mozart and Beethoven.

Future plans include recordings of violin sonatas by both Mozart and Johann Sebastian Bach and, among their regular concerts at home and abroad, a further tour of Japan.

[www.duobelderkimura.com](http://www.duobelderkimura.com)

### Rie Kimura (baroque violin)

Rie Kimura is a baroque violinist from Japan. She won the 2010 Premio Bonporti Baroque Violin Competition in Italy where she was also awarded the public prize. Her solo violin playing has been praised for its 'strong personality imbued with expression and rhetoric' (*The Strad*) while her outstanding skills as a chamber musician mean that she is a violinist much in demand. Alongside Fantasticus, of which she is a founder member, Rie plays regularly with the likes of the Amsterdam Baroque Orchestra, Bach Collegium Japan, Apollo Ensemble and De Nederlandse Bachvereniging. Her first solo recording, *Tartini & Veracini: Violin Sonatas* (Resonus RES10148) was released in June 2015 receiving a rare five-star review from Dutch national newspaper, *De Volkskrant*.

Rie studied baroque violin with Lucy van Dael at the Amsterdam Conservatory where she graduated *cum laude*. She has won numerous prizes throughout her career including the top prize in the 2008 Yamanashi Early Music Competition (Japan) and various ensemble prizes at the Bruges and Amsterdam Early Music Competitions.

[www.riekimuraviolin.com](http://www.riekimuraviolin.com)



**Pieter-Jan Belder (harpsichord & fortepiano)**

Since 1991, Pieter-Jan Belder has recorded more than 130 albums garnering him international recognition as a harpsichordist. He has made a significant contribution to the complete edition of all Bach's works for the harpsichord (thirteen discs) and, following the success of these recordings, the complete works of Domenico Scarlatti for the harpsichord (thirty-six discs) and the keyboard works of Soler (eight discs) and Rameau (three discs).

With his own ensemble Musica Amphion he has made many recordings, including the complete works of Corelli, Telemann's *Tafelmusik*, Bach's Brandenburg Concertos and harpsichord concertos. In addition the ensemble has recorded the complete chamber music of Henry Purcell and eight discs dedicated to the works of Carl Philipp Emanuel Bach.

Belder is currently working on a complete recording of the *Fitzwilliam Virginal Book*, J.S. Bach's Goldberg Variations, and a double album with ostinato compositions from various composers.

Ever since 2005, Belder has been a frequent guest in the Royal Concertgebouw as conductor of Musica Amphion. In 2011

he performed Purcell's *Dido & Aeneas* with Sarah Connolly and Collegium Vocale Gent. In 2012 he conducted Musica Amphion and Collegium Vocale Gent in a programme of Handel and Vivaldi, also in the Amsterdam Concertgebouw. Belder was winner of the NDR-Musikpreis in Hamburg in 1997 and winner of the International Bach Competition Leipzig in 2000.

[www.pieterjanbelder.nl](http://www.pieterjanbelder.nl)



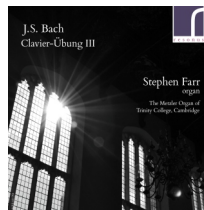


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