

C.P.E. Bach was a chamber musician at the court of Frederick the Great for nearly three decades. He was also one of the greatest keyboard players in Europe. His compositional mastery is exemplified by the six 'Prussian' Sonatas of 1742, works of great expression and stylistic interest. His desire to explore 'musical speech' was accompanied by bold contrasts, tremendous dynamism, and acute sensitivity for the shaping of slow movements. These reveal his inventive, forward-thinking harmonies that both acknowledge the past but also strike out in vivid new directions.



**Carl Philipp Emanuel
BACH**
(1714–1788)

Prussian Sonatas, Wq48

Sonata No. 1 in F major	11:44	Sonata No. 4 in C minor	12:50
1 Poco allegro	5:38	10 Allegro	5:15
2 Andante	3:04	11 Adagio	4:39
3 Vivace	2:57	12 Presto	2:51
Sonata No. 2 in B flat major	12:48	Sonata No. 5 in C major	13:48
4 Vivace	6:09	13 Poco allegro	6:00
5 Adagio	3:26	14 Andante	4:36
6 Allegro	3:08	15 Allegro assai	3:10
Sonata No. 3 in E major	11:44	Sonata No. 6 in A major	15:30
7 Poco allegro	4:26	16 Allegro	5:21
8 Adagio	3:53	17 Adagio	4:42
9 Presto	3:21	18 Allegro	5:23

Susan Alexander-Max, Hofmann Grand Piano



Recorded at the Metropolitan Museum of Art, New York City, USA, 24–25 October 2010

Producer & Engineer: Phil Rowlands • Booklet notes: Susan Alexander-Max

Grand Piano by Ferdinand Hofman (1756–1829), Vienna, c. 1790: a' = 415Hz / Vallotti temperament

Cover image: Arcadian Landscape with Three Figures at a Lake (1792)

by Johann Christian Reinhart (1761–1847) (courtesy of the Metropolitan Museum of Art)

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Playing Time
78:39



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