

Musik der Empfindsamkeit

für Flöte & Harfe

Music of the Sensitive Style for Flute & Harp

<p>Carl Friedrich ABEL (1723-1787) Sonata F-Dur für Traversflöte & B.c.</p> <p>1 Adagio 3:36 2 Allegro 4:11 3 Vivace 3:11</p> <p>Johann Joachim QUANTZ (1697-1773) Adagio C-Dur für Traversflöte & B.c. 4:47</p> <p>Carl Philipp Emanuel BACH (1714-1788) 5 Amor ist mein Lied mit Variationen 4:23</p> <p>Franz BENDA (1709-1787) Sonata e-Moll für Flöte & B.c.</p> <p>6 Largo ma un poco andante 2:56 7 Arioso, un poco allegro 4:45 8 Presto 3:30</p> <p>Georg Philipp TELEMANN (1681-1767) Fantasia d-Moll für Traversflöte solo</p> <p>9 Dolce 2:58 10 Allegro 1:14 11 Spirituoso 1:03</p>	<p>Georg BENDA (1722-1787) Sonata G-Dur für Traversflöte & obligate Harfe</p> <p>12 Allegro moderato 5:42 13 Andantino 4:28 14 Allegro 2:52</p> <p>Johann Philipp KIRNBERGER (1721-1773) 15 Komm, Gott, Schöpfer, heiliger Geist für Traversflöte & B.c. 3:21</p> <p>Johann Gottfried MÜTHEL (1728-1788) Sonata D-Dur für Traversflöte & B.c.</p> <p>16 Adagio 5:57 17 Allegro ma non troppo 5:03 18 Cantabile 3:46</p> <p>Johann Sebastian BACH (1685-1750) 19 Siciliana aus: Sonata Es-Dur (BWV 1031) für Flöte & obligates Cembalo 2:41</p>
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Laurence Dean
Traversflöte / transverse flute

Andrew Lawrence-King
Harfe, Cembalo, Orgelpositiv / harp, harpsichord, chest organ

CHE 0214-2



Total time:
71:19



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CHRISTOPHORUS

Musik der Empfindsamkeit

für Flöte & Harfe

Abel · Benda · Quantz · Kirnberger
Müthel · Telemann · C.P.E. Bach



Laurence Dean
Andrew Lawrence-King



<p>MUSIC OF THE SENSITIVE STYLE FOR FLUTE & HARP Works by Abel, Quantz et al.</p> <p>Laurence Dean – transverse flute Andrew Lawrence-King – harp, harpsichord & chest organ</p>	CHE01242	PC: 01C
1 CD	1996	

The Empfindsam or “sentimental” style of music embodied by Carl Philipp Emanuel Bach and his contemporaries was a direct response to the most modern literary in Germany and intellectual currents of their time. It developed with the rise of the middle class in the later eighteenth century and its hallmarks are subjective feelings, extreme displays of emotion and the triumph of feeling over reason. The use of harp on this recording is unprecedented, but upon reflection directly in keeping with the tendencies of the age. The subtleties of dynamics and articulation possible on this instrument make it an ideal companion to the transverse flute; together this instrumental duo is excellently suited to the expressive needs of the “Empfindsamer Stil”.