



Frederick the Great Playing the Flute at Sanssouci – Oil on canvas (1850-1852) by Adolph von Menzel (1815 – 1905)

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Middle: [Frederick the Great](#); far right: [Johann Joachim Quantz](#), the king's flute teacher; to his left with a violin and wearing dark clothing: [Franz Benda](#);
leftmost in the foreground: [Gustav Adolf von Gotter](#); behind him: [Jakob Friedrich von Bielfeld](#); behind him, looking at the ceiling: [Pierre Louis Maupertuis](#);
in the background, sitting on a pink sofa: [Wilhelmine of Bayreuth](#); on her right: [Amalie of Prussia](#) with a maid of honor; behind them, [Carl Heinrich Graun](#);
the elderly lady behind the music stand: [Sophie Caroline](#); behind her: [Egmont of Chasot](#); at the harpsichord: [Carl Philipp Emanuel Bach](#).

FLUTE SONATA in C Major, BWV 1033 - Johann Sebastian BACH (Germany, 1685 – 1750)

It is redundant to describe the unique importance to Music of Johann Sebastian Bach, one of the foremost musicians in History. He provided in his own time a perfect synthesis, a summary of the skills and grandeur of the Baroque and he still provides up to the present with an endless source of spiritual and musical refreshment. No musician can train for his profession without getting to know his music.

The history of the flute sonatas is not clear. It seems that some could be arrangements for the flute and harpsichord from earlier compositions, and that most of them were written while Bach was in the service of **Prince Leopold of Anhalt-Cothen** (1717 – 1723), however not many manuscripts survive from Bach's time at Cothen. This in no way detracts from their value, while they remain among the best loved of the repertoire.

The Sonata in C major for flute and continuo, BWV1033, is preserved in a manuscript in the hand of *C P E Bach*, dating from 1733, and in which he attributes the piece to his father. There is a shapely nobility to the opening '*Andante-Presto*', and a tender, friendly virtuosity in the ensuing '*Allegro*'. The '*Adagio*' and the concluding, alternating '*Menuets*' certainly point to Bach's hand.

SONATA para FLAUTA en Do Mayor, BWV 1033- Johann Sebastian BACH (Alemania, 1685 – 1750)

Es redundante describir la excepcional importancia de la obra de Juan Sebastian Bach, uno de los más prominentes músicos de la Historia. Bach aportó en su época una síntesis perfecta, una recopilación de las destrezas y el esplendor barrocos, y todavía enaltece nuestros días con una inagotable fuente musical y espiritual. Ningun músico puede prepararse para su oficio sin llegar a conocer su música.

El origen de las sonatas para flauta no es claro. Parece que algunas podrían ser arreglos para flauta y clavecín de obras tempranas y que muchas fueron compuestas por Bach mientras estaba al servicio del **Príncipe Leopoldo de Anhalt-Cothen** (1717 – 1723). Sin embargo pocos manuscritos han sobrevivido de su estancia en Cothen. Nada esto ha afectado el valor de estas obras, que permanecen entre las más queridas del repertorio.

La Sonata para Flauta y Continuo en Do Mayor, BWV1033, proviene de un manuscrito de *Carl Philipp Emanuel Bach*, fechado en 1733, en el cual también atribuye la autoría a su padre. Una bien equilibrada nobleza reina en la apertura '*Andante-Presto*', que es seguido por un '*Allegro*' de un tierno y amable virtuosismo. El '*Adagio*' y los alternantes '*Menuets*' del final denotan sin duda la habilidad de Bach.

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Anssi Mattila https://www.naxos.com/mainsite/blurbs_reviews.asp?item_code=8.553755&catNum=553755&filetype=About%20this%20Recording&language=English#

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Wikipedia

https://en.wikipedia.org/wiki/Flute_Sonata_in_C_major,_BWV_1033#cite_note-Swack-1

Jeanne Swack, "Flute Sonatas and Partitas," an entry in *The Oxford Composer Companion: J. S. Bach*, edited by Malcolm Boyd and John Butt, Oxford University Press, 1999, p. 175 [ISBN 0-19-866208-4](https://doi.org/10.1017/9780198662084)



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