



BRILLIANT  
CLASSICS

J.S. Bach  
Trio Sonatas

BWV 525–530

Mario Folena *baroque flutes*

Roberto Loreggian *harpsichord*

## Bach: Trio Sonatas

The six sonatas BWV 525–530 ‘à 2 Clav. E Pedal’ belong to a manuscript collection of organ music that Johann Sebastian Bach compiled between 1727 and 1732. These absolute masterpieces embody such remarkable technical and compositional challenges that they have become milestones in the history of organ music. Indeed, according to the biographer Johann Nikolaus Forkel (1749–1818), it was precisely these Trio Sonatas – in which one of the upper voices of the trio is entrusted to each hand, while the feet play the basso continuo part on the pedalboard – that provided Wilhelm Friedemann (1710–1784), Johann Sebastian’s eldest son, with the basis of his virtuoso organ technique.

In consideration of the fact that the first movement of the fourth sonata also exists as a trio for oboe d’amore, viola da gamba and harpsichord (corresponding to the sinfonia of the second part of the Cantata BWV76 *Die Himmel erzählen die Ehre Gottes*), and that the second movement of the third is later used for the central movement of the concerto for flute, violin, harpsichord and strings BWV1022, many musicologists are inclined to believe that other parts of this trio sonata ultimately featured in various compositions. The conviction has encouraged numerous musicians to tackle alternative instrumental versions of these magnificent trio sonatas.

As Johann Joachim Quantz (1697–1773) revealed, during Bach’s lifetime it was common practice for just two instrumentalists to perform trio sonatas, with the first voice played on a melodic instrument and the other two on the harpsichord or the organ. Considering the extension and pitch of the highest voice in each of the sonatas, we opted to perform the first three sonatas using the flauto d’amore, and the others with the transverse flute. The flauto d’amore, which has an interchangeable central part that allows it to play a minor or major third below the usual transverse flute, was thus used for Sonatas Nos. 1, 2 & 4, preserving the original pitch. Only Sonata No.5 in C major has been transposed one tone higher, to D major, so that it suits the

extension of the transverse flute. As Johann Mattheson (1681–1764) pointed out in his *Das Neu-eröffnete Orchestre*, a certain festive brilliance is characteristic of both pitches. To fit in with the emotional impact of the different pitches, two types of tuning have been used for the harpsichord: for the first three sonatas the Vallotti temperament; and for the other three the Vallotti/Young temperament. This also explains why the sonatas in this recording follow the order of the original manuscript, the aim being to provide listeners with a coherent sensorial experience of timbre and colour.

© Mario Folena & Roberto Loreggian, 2014

Recording: 13 & 14 May 2013, Sala del Refettorio dell'Abbazia di Carceri, Italy

Sound engineer & recording assistant: Fabio Framba

© & © 2014 Brilliant Classics



*Roberto Loreggian and Mario Folena*

## Mario Folena

Mario Folena studied the flute in Padua with Clementine Hoogendoorn Scimone and the transverse flute with Marcello Castellani, obtaining his diploma with full marks and a special commendation. In 1978 he made his debut as a soloist, conducted by John Eliot Gardiner. He then attended masterclasses with Robert Donington, René Clemencic, Eduard Malkus and Jean-Pierre Rampal, and began working with various orchestras such as I Solisti Veneti, the Orchestre de Chambre de Paris, I Filarmonici di Verona, the Accademia de li Musici, the Orchestra da Camera di Mantova, the Orchestra Filarmonica Veneta di Treviso, the Orchestra Internazionale d'Italia, L'Arte dell'Arco and the Orchestra dell'Accademia di Santa Cecilia di Roma. He also played first flute in Novecento e oltre, the ensemble founded by Antonio Ballista.

Since 1982 he has played first flute in the Orchestra di Padova e del Veneto, with which he performs regularly in concerts and as a soloist, touring throughout Europe, North Africa, the US, Latin America, Japan and Australia. As a soloist he is a regular guest performer at Italy's foremost concert venues, also holding classes on historic transverse flutes (as part of the courses in early music organised by the Cini Foundation in Venice, as well as at the conservatoires of Padua and Parma).

## Roberto Loreggian

‘The excellent Loreggian brings an attractive improvisatory playing to his playing...’  
(*Gramophone*)

Have graduated in organ and harpsichord, Roberto Loreggian pursued postgraduate studies at the Conservatory of The Hague under the direction of Ton Koopman. He has performed at many celebrated venues, including the Parco della Musica, Rome; Sala Verdi, Milan; Herkulesaal, Munich; Teatro Colon, Buenos Aires; and Kioi Hall, Tokyo. His festival appearances include MITO, Sagra Malatestiana (the Malatestiana Festival) and Festival Pergolesi Spontini.

As a soloist and accompanist he has performed with the Orchestra dell’Accademia di Santa Cecilia, the Orchestra da Camera di Mantova, the Orchestra di Padova e del Veneto, I Virtuosi Italiani, L’Arte Dell’Arco and I Barocchisti. He has made critically acclaimed recordings for labels including Brilliant Classics, Chandos, Tactus and Arts Music – not least his groundbreaking recording of the complete works of Girolamo Frescobaldi for Brilliant Classics. As a harpsichordist he has been awarded the *Preis der Deutschen Schallplattenkritik* for his albums of Pasquini (Chandos Chaconne) and G.B. Ferrini (Tactus). He teaches at the Cesare Pollini Conservatoire in Padua.

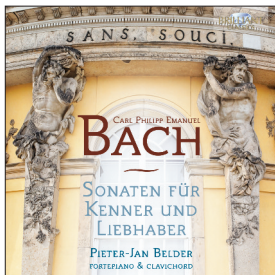
Also available on Brilliant Classics



J.S. Bach: Concertos for Recorder  
94296



J.S. Bach: Concerto reconstructions  
94340



J.S. Bach: Goldberger Variations  
94621 4CD



Vivaldi: Complete Flute Sonatas  
93703







# Johann Sebastian Bach 1685–1750

## Trio Sonata No.1 in E flat BWV525\*

- |   |              |      |
|---|--------------|------|
| 1 | I. -         | 2'31 |
| 2 | II. Adagio   | 5'13 |
| 3 | III. Allegro | 3'20 |

## Trio Sonata No.2 in C minor BWV526\*

- |   |              |      |
|---|--------------|------|
| 4 | I. Vivace    | 3'58 |
| 5 | II. Largo    | 2'39 |
| 6 | III. Allegro | 3'40 |

## Trio Sonata No.3 in D minor BWV527\*\*

- |   |                    |      |
|---|--------------------|------|
| 7 | I. Andante         | 4'13 |
| 8 | II. Adagio e dolce | 4'09 |
| 9 | III. Vivace        | 3'09 |

## Trio Sonata No.4 in E minor BWV528\*

- |    |                      |      |
|----|----------------------|------|
| 10 | I. Adagio – Vivace   | 2'33 |
| 11 | II. Andante          | 3'49 |
| 12 | III. Un poco allegro | 2'46 |

## Trio Sonata No.5 in D BWV529\*\*

(original key C major)

- |    |              |      |
|----|--------------|------|
| 13 | I. Allegro   | 4'00 |
| 14 | II. Largo    | 3'21 |
| 15 | III. Allegro | 3'00 |

## Trio Sonata No.6 in G BWV530\*\*

- |    |              |      |
|----|--------------|------|
| 16 | I. Vivace    | 3'14 |
| 17 | II. Lento    | 4'41 |
| 18 | III. Allegro | 2'57 |

Mario Folena *baroque flutes*

Roberto Loreggian *harpsichord*

\*Flauto d'amore in A/A flat: copy of a late 18th-century instrument by Giovanni Panormo, made by Giovanni Tardino

\*\*Transverse flute: copy of an instrument by Carlo Palanca (c.1700–1783), made by Martin Wenner

Harpsichord: copy of a Michael Mietke (1665–1726 or 1729) instrument, built by Patella/Pergolis · Pitch: A = 415 Hz

**Total time: 63'26**

Recording: 13 & 14 May 2013, Sala del Refettorio dell'Abbazia di Carceri, Italy

© & © 2014 Brilliant Classics

**DDD STEMRA** (L)09421

Manufactured and printed in the EU



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

**BRILLIANT**  
CLASSICS

94406

BRILLIANT  
CLASSICS

J.S. BACH TRIO SONATAS  
MARIO FOLENA · ROBERTO LOREGGIAN

94406

94406

J.S. BACH TRIO SONATAS  
MARIO FOLENA · ROBERTO LOREGGIAN

BRILLIANT  
CLASSICS