

# KREBS

## COMPLETE HARPSICHORD MUSIC

Michele Benuzzi



**Johann Ludwig Krebs 1713-1780**  
**Complete Harpsichord Music**

**Partita II in B**

1. I. Preludio (Adagio)	2'47
2. II. Fuga	3'25
3. III. Allemande	3'44
4. IV. Corranta	3'16
5. V. Sarabande	6'15
6. VI. Bourlesca	5'06
7. VII. Menuet I	1'35
8. VIII. Menuet II	2'10
9. IX. Menuet III	2'18
10. X. Gigue	2'32

**Partita IV in A minor**

11. I. Fantasia	3'33
12. II. Fuga	3'54
13. III. Allemande	6'37
14. IV. Courante	4'01
15. V. Sarabande	5'28
16. VI. Bourrée	1'30
17. VII. Pastorelle	3'12
18. VIII. Menuett	1'53
19. IX. Gigue	2'17

**Partita VI in E flat**

20. I. Präludium	5'14
21. II. Fuga	3'33
22. III. Allemande	5'38
23. IV. Courante	2'41
24. V. Sarabande	6'09
25. VI. Gavotte	1'56
26. VII. Polonoise	1'51
27. VIII. Scherzo	2'35
28. IX. Menuet	1'06
29. X. Gigue	2'47

**Sechs Preambulis (1740)**

30. I. Praeambulum I in C (Allegramente)	3'47
31. II. Praeambulum II in D minor (Andante a gusto Italiano)	6'42
32. III. Praeambulum III in E minor (Un poco Allegro)	4'00
33. IV. Praeambulum IV in F (Vivace)	4'18
34. V. Praeambulum V in G (Allegro)	3'44
35. VI. Praeambulum VI in A minor (Allegro e non presto)	4'44

**Zweiter Teil der Clavier-Übung (1744)**

**Suite in C**

36. I. Prelude	1'51
37. II. Fugue a 3	3'29
38. III. Allemande	3'44
39. IV. Courante	3'09
40. V. Sarabande	4'32
41. VI. Gavotte	1'26
42. VII. Menuet I	1'15
43. VIII. Menuet II (Lentement)	2'18
44. IX. Scherzo	1'21
45. X. Polonoise	2'01
46. XI. Cantable	4'52
47. XII. Gigue	2'16

**Dritte Teil der Clavier-Übung (1744) \***

**Sonatina Prima in A minor**

48. I. Allegro	1'41
49. II. Siciliana	2'51
50. III. Allegro assai	1'32

**Sonatina Seconda in D**

51. I. Allegro	1'48
52. II. Andante	2'45
53. III. Vivace	1'12

**Sonatina Terza in C minor**

54. I. Allegro un poco andante	2'26
55. II. Largo	4'24
56. III. Allegramente	1'38

**Sonatina Quarta in B**

57. I. Vivace	1'56
58. II. Adagio	3'07
59. III. Vivace	1'29

**Sonatina Quinta in E**

60. I. Un poco allegro	1'53
61. II. Andante	2'59
62. III. Allegretto	2'31

**Sonatina Sesta in F**

63. I. Allegro non troppo	2'25
64. II. Larghetto	3'27
65. III. Tempo di Minuetto	1'40

**Viertel Teil der Clavier-Übung (1746)**

**Suite I in D**

66. I. Prelude	2'40
67. II. Allemande	4'43
68. III. Courante	2'07
69. IV. Sarabande	3'46
70. V. Menuet	1'12
71. VI. Burlesca	1'37
72. VII. Rigaudon	0'53
73. VIII. Gigue	2'11

**Suite II in B minor**

74. I. Allemande	3'10
75. II. Courante	1'33
76. III. Sarabande	3'02
77. IV. Passepied	1'01
78. V. Air	2'48
79. VI. Menuet	0'50
80. VII. Gigue	1'47

**Suite III in E flat**

81. I. Fantasia	2'41
82. II. Allemande	4'18
83. III. Courante	2'05
84. IV. Sarabande	3'20
85. V. Harlequinade	0'52
86. VI. Polonoise	1'28
87. VII. Gavotte	1'33
88. VIII. Menuet alternat	1'18
89. IX. Menuet II	2'17
90. X. Gigue	1'46

**Suite IV in C**

91. I. Allemande	4'21
92. II. Courante	2'08
93. III. Sarabande	2'15
94. IV. Bourrée I	1'08
95. V. Bourrée II	1'53
96. VI. Polonoise	1'18
97. VII. Capriccio	2'59

<b>Suite V in F</b>		<b>Ouverture in G minor</b>	
98. I. Prelude	1'37	(nach dem Franzosichen Gout 1741)	
99. II. Allemande	2'47	126. I. Ouverture	5'57
100. III. Courante	2'11	127. II. Lentement	5'18
101. IV. Sarabande	2'28	128. III. Vivement	3'02
102. V. Menuet I	1'14	129. IV. Paisan	1'42
103. VI. Menuet II	1'54	130. V. Menuett I	2'09
104. VII. Gigue	2'06	131. VI. Menuett II en Trio (Lentement)	2'59
<b>Suite VI in C minor</b>		132. VII. Gavotte	1'42
105. I. Allemande	3'18	133. VIII. Air avec doubles	10'05
106. II. Courante	2'53	134. IX. Passepied I	1'04
107. III. Sarabande	3'52	135. X. Passepied II	1'38
108. IV. Rondeaux	1'04	136. XI. Rigaudon	0'52
109. V. Menuet alternat	1'06	<b>Concerto in G</b>	
110. VI. Trio	1'52	(nach dem Italianischen Gusto 1743)	
111. VII. Gigue	2'21	137. I. Allegro	7'03
<b>Suite in A minor (1741)</b>		138. II. Andante	6'20
112. I. Prelude	1'49	139. III. Vivace	4'06
113. II. Fuga	2'37	<b>Sonata in A minor (1763) *</b>	
114. III. Allemanda	3'31	140. I. Fantasia – Allegro	4'06
115. IV. Courrante	1'55	141. II. Allegretto	3'15
116. V. Sarabande	6'12	142. III. Allegro assai	3'21
117. VI. Bourrée I	0'58		
118. VII. Bourrée II	1'54		
119. VIII. Menuet I	1'33		
120. IX. Menuet II (Andante)	2'34		
121. X. Gavotte	1'21		
122. XI. Polonoise	1'48		
123. XII. Aria un poco Vivace	2'37		
124. XIII. Gigue	1'44		
125. XIV. Tempo di Menuet – Trio	3'56		

**Johann Ludwig Krebs** was born on October 12th 1713 in Buttstedt a small town in Thuringia and was sent to study organ, lute and violin in Leipzig.

He spent nine years from 1726 to 1735 studying at the Tomasschule where Johann Sebastian Bach was Kantor. Krebs was considered one of his best students and he was Bach's assistant at the Thomaskirche and played the harpsichord at the Collegium Musicum under the direction of his Master.

For two years, from 1735 to 1737 he also attended the University of Leipzig.

Krebs left Leipzig in 1737 to take a position as organist of the Marienkirche in Zwickau. While there, he met and married Johanna Sophie Nackens, daughter of a civil servant. In 1744, they moved to Zeitz and in 1755, he accepted a position as organist at the court of Prince Friedrich of Gotha-Altenberg in Altenburg where he remained until his death on January 1st 1780.

Krebs was a highly considered organist and the biggest part of his music concentrates on this instrument even though there is a considerable amount of church music, chamber music, and music clearly destined for the harpsichord.

In the middle of eighteenth century, new musical aesthetics and a different style started to take place. The "Empfindsamkeit", the sensitive style, typical of the Enlightenment supplants the baroque balance. It is interesting to notice that Krebs was a peer of Wilhelm Friedemann and Carl Philipp Emanuel Bach, born respectively in 1710 and 1714.

The two Bach's sons embraced and developed the new trend while Krebs remained anchored in the teachings of Bach, cultivating mostly the typical baroque forms.

In his music we can clearly see Bach's inventiveness echoed so much that we can trace back the origin of his ideas both in macroscopic and microscopic structures.

The corpus of his harpsichord music is modelled on Bach's one.

The Cantor published his Clavier Übung in four parts from 1731 to 1741. Krebs retraces this structure, publishing four parts of Clavier Übung. The first part contains 13 organ chorales, the second part a Suite in C, the third part six Sonatinas, and the fourth part six Suites with a French title "Exercices sur le clavecin Oeuvre IV" that clearly refers to Bach's French Suites.

Michele Benuzzi *harpsichord & piano*

Harpsichord: Detmar Hungerberg 2014. After Michael Mietke

\* Silbermann Piano: Andrea Restelli 1996. After Gottfried Silbermann 1749

Other harpsichord works which are influenced by Bach are a set of six Partitas of which only three survived. These pieces are inspired by the first part of the Clavier Übung published in 1731. An Overture “nach dem Franzosichen gusto” was published in 1741 and a Concerto “nach dem Italianischen Gusto” was published two years later. Both of these pieces are clearly inspired by the “Overture nach französischer Art” BWV831 and the Concerto “nach italianischem Gusto” BWV971.

Slightly different discussions can be made for the Sonatinas and the a minor Sonata. These pieces are looking into the future and are far from baroque idioms.

The Sonatinas were published in 1744 and they form the third part of the Clavier Übung. These compositions are short, but very nice and balanced pieces written in a more fashionable way for that time.

The Sonata in A was published in 1765 in Musicalisches Magazin by Breitkopf and Sohn. It opens with a dramatic first movement followed by a delicate Allegretto and ends with a more classical Allegro. In general the character of this Sonata is closer to the music of Wilhelm Friedemann and Carl Philipp Emanuel Bach.

For this reason I decided to record these composition on a Silbermann piano, an instrument that can express dynamic variations and symbolizes the aesthetic transformations of the eighteenth-century.

If we have a closer look at the inventiveness of Krebs, we can find many places where he took inspiration from his Master.

The Fantasia of the Fourth Partita quotes the Chromatic Fantasia and the following Fugue, the “wedge” Fugue for organ BWV548. It is interesting to notice that even in the title page of the manuscript copied by Johann Christian Kittel it is written “... einer chromatischen Fantasie und Fuge...”.

The Prelude of the Sixth Partita echoes the Prelude VII of the first book of the Wohltemperierte Klavier. The Theme of the Fugue of the Suite in the second part of the Clavier-Übung, it's similar to the first Fugue of the second book of the Wohltemperierte Klavier .

The third Suite starts with a Fantasia like the A minor Partita BWV827 while the fourth one in C ends with a Capriccio like the C minor Partita BWV826.

Many other examples are scattered throughout his production and reflect the great consideration that Krebs had for his Master, as if he wanted to make a tribute in each of his compositions.

Most of his music was printed in his time, but the three Partitas survived in manuscript and are handed down in different copies that are slightly different from each other.

The Second Partita survived in two copies, one consisting in ten movements and the other in seven.

More complicated is the story of the fourth one, which exists in several copies; the Fantasia is added later, and there are two versions of it, the Pastorella replaced Bourée 2, and Courante and Gigue are slightly different.

The sixth one survived in an autograph manuscript and in a copy by Johann Gottfried Walter. In this later version all the movements after the Sarabande are new and the Polonaise and the Gigue are different from the first version.

I will not be surprised if one day other compositions by Krebs will appear in some dusty library and it will be interesting to discover the other three remaining Partitas.

I am grateful to Brilliant Classics that promote the publication of less know composers and give the opportunity to listeners to resuscitate music that otherwise will remain unknown.

© Michele Benuzzi



**Michele Benuzzi** studied the harpsichord with Ottavio Dantone and obtained the harpsichord Performing Diploma at the Royal College of Music in London. He also studied musicology at the University of Pavia.

In 2003 he won the third prize at the seventeenth Yamanashi International Harpsichord Competition in Japan.

He performs in the mayor Festival in Europe, Australia, New Zealand and Asia. He promoted, and played the opera omnia of Domenico Scarlatti's Sonatas, which were performed from 1995 to 2002 in France.

He has founded Arcomelo, a group performing seventeenth and eighteenth-century music, and examining baroque music - especially problems concerning execution on ancient instruments.

With Arcomelo he has recorded the harpsichord concertos by C.Ph.E. Bach for "La Bottega Discantica" and the album had excellent reviews. In 2007 he recorded the harpsichord concertos and symphonias by W.F. Bach. Recently has been released an album with all the Vivaldi's Flautino and Flauto Concertos with Japanese recorder player Mitsuko Ota. The album had a nomination in the Japanese "The record Geijutsu magazine" (May 2013).

As soloist he had recorded Scarlatti's Sonatas using the 1764 Hass instrument in the Russell Collection in Edinburgh. For "London Independent Records" an album "Hamburg 1705" with music by Händel, Graupner and Mattheson recorded using the harpsichord made by Daniel Dulcken around 1730 in the Barnes Collection. For Brilliant Classics he has recorded J.W. Hüssler with an harpsichord by Robert Falkener London 1773 by kind permission of the Russell Collection.

All his solo recordings were acclaimed by international magazine, and Hüssler's album won the 5 star prize in "Musica" (July, August 2012)

In 2011 he recorded with Arcomelo the Six Collection of chamber music and solo harpsichord music by J.A. Benda in a 6 album box. In 2014 the complete Ch. Nichelmann Sonatas in two album set and in 2015 the Sonatas by J. Galles.

He started to record the complete J.W. Hassler keyboard music, the first volume with four albums has been released in 2018 and won again the 5 star prize in "Musica" (March 2018). For these recordings he had used harpsichord, Silbermann piano, clavichord and an original Broadwood square piano dated 1798.

Next project will be the recording of the six harpsichord Sonatas by J.E. Altenburg, the "Certamen Musicum" by J.P. Kellner, and the complete Sonatas by Ch.S. Binder.

He is appreciated for the expressiveness of his performance and for the beautiful quality of his tone production.

*I would like to thank Don Paolo Padrini  
that hosted me in the Seminary in Tortona  
where we could record undisturbed  
and Giuseppe Giorgi his prestigious collaborator.*

*Lorenzo Ghielmi that once again lent me his Silbermann piano*

*Silvano Landonio and Elia Mauro Bezza,  
now inseparable companions during my recordings.*

*Antono Frigé to have made an edition of the old printing  
(<https://www.edizionipianeforte.it/>)*

*Elena for her closeness during difficult moments...*

Recording: 13-15 October 2018, 7-9 January, 12-13 May & 4-5 November 2019, Seminary  
Tortona, Italy (tracks 36-125); 15-17 April & 20-21 May 2021, LabEst, Milano, Italy (tracks 1-35)  
Sound engineer: Silvano Landonio  
Editing: Silvano Landonio and Michele Benuzzi  
Cover: Kittel's copy of Partita in A (Staatsbibliothek Berlin)  
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