

**Johann Sebastian Bach** (1685–1750)

**Six Trio Sonatas**, BWV 525 – 530

**Sonata No. 1 in G Major, BWV 525**

- |    |              |      |
|----|--------------|------|
| 1. | I. Allegro   | 2:30 |
| 2. | II. Adagio   | 7:15 |
| 3. | III. Allegro | 3:16 |

**Sonata No. 2 in E Minor, BWV 526**

- |    |              |      |
|----|--------------|------|
| 4. | I. Vivace    | 3:36 |
| 5. | II. Largo    | 2:34 |
| 6. | III. Allegro | 3:36 |

**Sonata No. 3 in D Minor, BWV 527**

- |    |                    |      |
|----|--------------------|------|
| 7. | I. Andante         | 5:03 |
| 8. | II. Adagio e dolce | 4:52 |
| 9. | III. Vivace        | 3:12 |

**Sonata No. 4 in A Minor, BWV 528**

- |     |                      |      |
|-----|----------------------|------|
| 10. | I. Adagio–Vivace     | 2:33 |
| 11. | II. Andante          | 4:19 |
| 12. | III. Un poco allegro | 2:12 |

**Sonata No. 5 in F Major, BWV 529**

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|-----|--------------|------|
| 13. | I. Allegro   | 4:14 |
| 14. | II. Largo    | 5:03 |
| 15. | III. Allegro | 3:18 |

**Sonata No. 6 in C Major, BWV 530**

- |     |              |      |
|-----|--------------|------|
| 16. | I. Vivace    | 3:24 |
| 17. | II. Lento    | 5:52 |
| 18. | III. Allegro | 3:00 |

**CONFLUENCE**

**Sooyun Kim** *flute*

**Kenneth Weiss** *harpsichord*

Total time: 70:03

# CONFLUENCE

**J.S. BACH** | Six Trio Sonatas  
(BWV 525-530)



MUSICA  
SOLIS

**Sooyun Kim** *flute*

**Kenneth Weiss** *harpsichord*

**Johann Sebastian Bach** (1685-1750) liked to group pieces in half-dozens of a single scoring, such as the six violin partitas, cello suites, the French and English Suites, and the Brandenburg Concertos. The programmed pieces here, BWV 525-530, are commonly known as the “organ sonatas,” transcriptions made in the 1720s from organ pieces to trio sonatas. Even detached from their original versions, they are consummate works of German baroque beauty.

**Confluence** is the debut recording of flutist Sooyun Kim with harpsichordist Kenneth Weiss, who perform together as the Concordia Collective. Theirs is a hybrid approach, indeed a confluence of different factors and concerns. On the one hand, they take into account the stylistic evolution displayed in the sonatas. At the same time, there was significant development of the flute’s instrumental capabilities. While this invites Kim and Weiss to incorporate period practice, there is also creativity and individuality in their renditions.

**Sonata No. 1 in G major** begins with an allegro movement in which the duo play sprightly melodies, often in canon. The slow movement in E minor is the work’s centerpiece, longer than the other two movements put together, and it is given a melancholy rendition. The main motif consists of ascending arpeggios topped with two consecutive dissonances converging around a stable pitch, and Kim leans into this plangent gesture. The final movement returns to major, and is taken quite quickly, with florid runs, exuding a joyful demeanor.

**Sonata No. 2 in E minor** is relatively compact in design. It is also considerably chromatic, and Kim is unerring in even the thorniest passages. The give and take between her and Weiss is rhythmically charged. The second movement is elegant, with a more consonant flute line, adorned with harpsichord trills. The final movement changes demeanor yet again, with assertive gestural attacks at considerable speed. Kim embraces these punctuations, and Weiss ranges throughout the keyboard to provide emphasis of his own.

Perhaps the most formidable of the set is **Sonata No. 3 in D minor**. At its outset, the flute plays a number of trills. A double dotted eighth note followed by two thirty-second notes creates a snappy motto that repeats at significant structural points. Weiss frequently imitates Kim, enriching

the texture. The second movement has a memorable flute melody, played warmly by Kim, that is shadowed by counter melodies in the harpsichord. The finale includes acrobatic leaps and is festooned with fast ornaments.

In its first phrase, **Sonata No. 4 in A minor** uses a downward leap as a distinctive motto that is then filled in with scalar passages, referenced in much of the succeeding material. It concludes with a descending set of half steps, ending with intensity. The slow movement is built from stepwise descending sequences, with an upward leap at the end of each. These higher notes are delivered with bell-like clarity by Kim. Weiss plays responses to each of the flute sequences that create a dovetailing dialogue. The final movement is a quick triple meter dance with an undulating motif.

The first theme of **Sonata No. 5 in F major** begins with descending arpeggios followed by sequential motion, ascending then descending, a concept not dissimilar to Bach’s writing in the F major 2-Part Invention for clavier. The duo take it at a thrilling tempo. This is followed by a graceful minuet with the flute playing syncopations and an upper note pedal topping several melodic sequences. The final movement is also in triple meter, but fast, with Kim playing fleet legato phrases and Weiss taking his own turn to play off the beat.

The recording concludes with **Sonata No. 6 in C major**, a grand work in which the extroverted outer movements are juxtaposed with a lento middle movement in minor, which has a tragic cast as the piece develops. The duo begin the finale with a brief imitative passage, after which Kim is given plenty of room to maneuver through a mercurial section of sixteenths and a sequence of trills. Weiss interjects another contrapuntal moment as the second motif is introduced, and the two build to a climax of overlapping runs, followed by a fervent concluding melody.



-Christian Carey



### Sooyun Kim

Praised as “a rare virtuoso of the flute” by *Libération*, Sooyun Kim has established herself as one of the rare flute soloists on the classical music scene. Since her concerto debut with the Seoul Philharmonic Orchestra, she has enjoyed a flourishing career performing with orchestras, including the Bavarian Radio Symphony, Munich Philharmonic, Munich Chamber Orchestra, and Boston Pops. She has been presented in recital in Budapest’s Liszt Hall, the Kennedy Center, Sibelius Academy in Helsinki, and Kobe’s Bunka Hall. Her European debut recital at the Louvre was streamed live on *medici.tv*. A winner of the Georg Solti Foundation Career Grant, she has received numerous international awards and prizes including the third prize at the Munich ARD International Flute Competition. She makes frequent appearances at music festivals like the Music@Menlo, Spoleto USA, Yellow Barn, Rockport, Olympic, Charlottesville, Ravinia, and Tanglewood festivals. Her special interest in interdisciplinary art has led her to collaborate with many artists, dancers, and museums around the world such as Sol Lewitt, the Isabella Stewart Gardner Museum, and Glassmuseet Ebeltoft in Denmark. An Artist Member of the Chamber Music Society of Lincoln Center, she studied at the New England Conservatory under the tutelage of Paula Robison. In addition, she studied baroque dance with Melinda Sullivan. She teaches summer courses at Orford Musique and is currently Assistant Professor of Flute at the University of Cincinnati’s College-Conservatory of Music. Kim plays a rare 18-karat gold flute specially made for her by Verne Q. Powell Flutes.

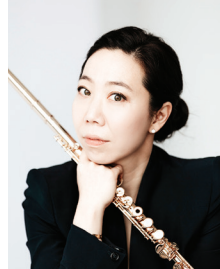


Photo: Eva Ravel



### Kenneth Weiss

Born in New York, Kenneth Weiss attended the High School of Performing Arts as a pianist before discovering his passion for the harpsichord and the lesser-known repertoire of the 17<sup>th</sup> and 18<sup>th</sup> centuries. A former student of pioneer Gustav Leonhardt, he is based in Paris, France. Kenneth Weiss has worked as a soloist, accompanist, vocal coach, opera continuist, chamber musician and conductor performing extensively in Europe, North America

Photo: Jenny Gorman

and Asia. The New York Times has praised his performances as “ear-catching, graceful and edifying.” A regular performer with the Chamber Music Society of Lincoln Center, Kenneth Weiss has received high acclaim for his recordings of Bach’s Goldberg Variations, The Art of Fugue, the complete Well-Tempered Clavier, Rameau opera and ballet transcriptions, several Scarlatti albums, and two recordings devoted to Elizabethan keyboard music: A Cleare Day and Heaven & Earth. Weiss has taught at several prestigious music schools, including the Juilliard School in New York, the Norwegian Academy of Music in Oslo, and the Haute Ecole de Musique de Geneve. He is currently a professor of chamber music at the Paris Conservatory.



The **Concordia Collective** emerges as a dynamic duo, born from the collaboration of flutist Sooyun Kim and harpsichordist Kenneth Weiss. Together, they showcase their exceptional talents in meticulously curated programs that traverse music from the 16<sup>th</sup> century to the current times, offering audiences unique and innovative experiences.

Originating from different corners of the world, Sooyun and Kenneth first encountered each other over a decade ago as fellow members of the esteemed Chamber Music Society of Lincoln Center. United by a common artistic vision, they quickly forged a deep connection as like-minded artists.

With a repertoire that includes original compositions and reimagined transcriptions, the Concordia Collective takes audiences on a captivating journey into a realm of pure expression and enchantment. Their performances uplift and transport listeners, creating lasting and memorable musical experiences.

Produced and Engineered by **Adam Abeshouse**  
Edited, Mixed and Mastered by **Adam Abeshouse**

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Executive Producer: **Seunghee Lee**  
Design: **Tim Schwartz** | [OnionProductions.com](http://OnionProductions.com)

Program Notes: **Christian Carey**  
Photographer: **Matt Dine**

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