

# INTRODUCTION

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Thirteen keyboard concertos by Carl Philipp Emanuel Bach were published during his lifetime. Of these, only nine appeared in editions authorized and instigated by the composer.<sup>1</sup> Six were written in Hamburg and published there in 1772 as *Sei concerti per il cembalo concertato* (see CPEB: CW, III/8). The present volume presents the three concertos he published while living in Berlin: the Concerto in D Major, Wq 11, written in 1743 in Potsdam and published in 1745; the Concerto in E Major, Wq 14, written in 1744 in Berlin but not published until 1760; and the Concerto in B-flat Major, Wq 25, written in 1749 in Potsdam and published in 1752. All three works are listed in NV 1790 (pp. 28, 30) in the section devoted to the concertos:

“No. 12. D. dur. P. 1743. Clavier, 2 Violinen, Bratsche und Bass, hat Schmidt in Nürnberg in Kupfer gestochen.”

“No. 14. E. dur. B. 1744. Clavier, 2 Violinen, Bratsche und Bass, hat Winter in Berlin gedruckt.”

“No. 26. B. dur. P. 1749. Clavier, 2 Violinen, Bratsche und Bass, hat Schmidt in Nürnberg in Kupfer gestochen.”<sup>2</sup>

These listings do not include thematic incipits, in accordance with the general procedure followed by the compilers of NV 1790 for works which had appeared in publications authorized by Bach. The compilers undoubtedly presumed that more specific identification was not necessary, as these works were sufficiently well known.<sup>3</sup>

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1. The Concerto in E-flat Major, Wq 2 was published in an unauthorized edition by Huberty in Paris in 1760, and three other concertos (Wq 18, 24, and 34)—each significantly abridged—were published as a set in an unauthorized edition by Longman, Lukey & Co. in London c. 1776.

2. Neither Bach nor Schmid assigned a number on the title pages of the D-major and B-flat major concertos, but the title page of the Concerto in E Major specifically describes the work as “Concerto III.” Since Winter published no other concerto by Bach, the designation of a work number must have originated with Bach.

3. NV 1790 is almost certainly based in large part on catalogues or documents prepared by Bach himself, as is suggested by the use of the term “meines Versuches” in the entry for the “Probestücke” sonatas, Wq 63, accompanying the publication of the *Versuch über die wahre Art das Clavier zu spielen*.

The listings suggest that the publications were authoritative; conclusive evidence for Bach’s instigation and direct involvement in the process appears in the autobiography he prepared for the German edition of Charles Burney’s travels. There he writes, “The following works by me have been published with my knowledge and consent: . . . (4) 1745, a harpsichord concerto in **D major**, with accompaniment, from Schmid’s press in Nuremberg . . . (6) 1752, a harpsichord concerto in **B-flat major**, with accompaniment, from the same press . . . (15) [In] 1760 Winter printed a harpsichord concerto in **E major** by me.”<sup>4</sup> It is worth noting that Bach provides specific dates for the appearance of each publication, something that otherwise appears only on the title page for Wq 14.

Bach’s reasons for choosing to publish these three concertos are unknown. All three works appear to have enjoyed considerable interest among amateur and professional musicians, judging by the ten or more surviving exemplars of each publication and a like number of manuscript copies of each work. The outer movements are all showy, extroverted, and readily appealing to an unsophisticated public. The slow movements, all in minor keys, are much less accessible. It is uncertain why Bach did not publish any other concertos during the more than twenty-five years that he lived in Berlin. Time constraints may have led him to reject any plans for further publications: a great deal of not very productive work was involved in supervising the preparation and proofreading of an edition. Cost, too, may have been a factor: printed editions of keyboard concertos were more expensive than the typical collection of sonatas, and their appeal was directed primarily toward clients who had their own private musical establishments. Indeed, the potential financial return was greater for a collection of sonatas or songs than it would be for a concerto, however appealing the work in question might be. All this is amply

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4. “Mit meinem Wissen und Willen sind folgende Arbeiten von mir im Druck erschienen: . . . (4) 1745, ein Flügelconcert mit Begleitung aus dem *D dur*, in Schmidts Verlage zu Nürnberg . . . (6) 1752, von demselben Verlage, ein Flügelconcert aus dem *B dur* mit Begleitung . . . (15) 1760, hat Winter ein Flügelconcert von mir, aus dem *E dur*, gedruckt.” *Autobiography*, 203–4; translation from William S. Newman, “Emanuel Bach’s Autobiography,” *MQ* 51 (1965): 368–69.

clear in Bach's later struggles with the publication of the six Hamburg concertos, Wq 43 (see introduction to CPEB: CW, III/8), and his conscious effort to make those works more suitable for amateurs by providing the leading melody and bass part of the ritornellos in the printed keyboard part, allowing for a solo performance of the concertos.

Bach regularly revived his older works in performance, often revising and embellishing them in the process. This is well-documented in the multiple extant versions of many of his keyboard sonatas. The keyboard concertos were not exempt from this process. Bach drastically revised at least five of them, and embellished or rewrote the keyboard parts for quite a few more.<sup>5</sup> Although Bach appears to have left the text of the three published concertos largely unaltered, he did not consider them inviolate: authoritative copies survive of an embellished version of the keyboard part for the slow movement of Wq 25.

Bach published much of his keyboard music and vocal music by subscription, in order to guarantee a profit or at least minimize the risk of losing money on printing costs. These three concertos were published independently, probably at the request of the publishers, Schmid and Winter. We have no direct evidence about the print runs; none of the title pages include a price, perhaps because the publishers expected to keep the concertos in circulation for a number of years. A catalogue issued by Balthasar Schmid's widow, most likely in the 1750s, specifies a price of 56 Kreuzer for Wq 11 and 1 Gulden, 15 Kreuzer for Wq 25.<sup>6</sup> A sale catalogue released by the music dealer J.C. Westphal in Hamburg in 1777 offers copies of all three publications, with Wq 11 and 25 priced at 3 Marks, 8 Pfennig each, and Wq 14 at 3 Marks.<sup>7</sup> A letter Bach wrote to J.G.I. Breitkopf in Leipzig on 28 July 1786—many years after the three prints were actually issued—includes, as an attachment, a price list prepared by an unidentified associate for all Bach's publications up to that time. The price noted—and, in the context, sanctioned by Bach—was 1 Reichsthaler each for Wq 11 and 14, and 1 Reichsthaler, 6 Groschen for

5. In NV 1790 Bach and his heirs acknowledged revisions to concertos Wq 1, 2, 3, 5, and 21. A number of other works underwent significant revisions but were unacknowledged in NV 1790, including the concertos Wq 10, 16, 22, and 24.

6. "Verzeichnis der musikalischen Wercker, welche bey Balthasar Schmid seel. Wittib[?] in Nürnberg zu haben sind," quoted in Suchalla, 178, 191.

7. *Verzeichnis von Musikalien welche in der Niederlage bey Johann Christoph Westphal in Commission zu haben sind*. 1777, p. 61. A copy of the Westphal catalogue has survived in B-Br, Fétis 5205. Wq 11, 25 and 14 were also listed, again on p. 61, when Westphal reissued his catalogue in 1778.

Wq 25.<sup>8</sup> And a note in NV 1790 (p. 128) offered copies of Wq 14—the only one of the three works of which Bach's widow still possessed copies—at the price of 3 Marks.

None of the three works is listed in the main body of Breitkopf's catalogue or in any of its supplements.<sup>9</sup> There are, however, a number of references to the works in the catalogues of other eighteenth-century music dealers (such as those published by Balthasar Schmid's widow and by J.C. Westphal, cited above). Manuscript copies of a D major and B-flat major concerto are included in later addenda to the Westphal catalogue; the entries do not necessarily refer to Wq 11 and 25.<sup>10</sup> In the 1790s, J.C. Westphal issued one further catalogue devoted exclusively to the music of C.P.E. Bach.<sup>11</sup> In it, Wq 14 appears among the works still available in printed editions—described incorrectly as in C major but priced as before at 3 Marks—but the list of works available in manuscript is expanded considerably. It is possible that Wq 11 and 25 were included among the three works each available in those keys.<sup>12</sup> Wq 25 was also listed in the thematic catalogue of works available from Christian Ulrich Ringmacher in Berlin;<sup>13</sup> and the Winter edition of Wq 14 appeared in a catalogue issued by Johann Friedrich Hartknoch in Riga,<sup>14</sup> as well as in a catalogue published by Johann Carl Friedrich Rellstab in Berlin in 1793, the latter with a sale price of 16 Groschen.<sup>15</sup>

8. *CPEB-Briefe*, 2: 1162–63.

9. *The Breitkopf Thematic Catalogue. The Six Parts and Sixteen Supplements 1762–1787*, ed. Barry S. Brook (Dover: New York, 1966).

10. A keyboard concerto in D major by C.P.E. Bach is listed among works available in manuscript not only on p. 112 of the 1778 edition of Westphal's catalogue, but also in an addendum prepared later in 1778 (p. 37), and another issued in December 1780 (p. 3). A concerto in B-flat major appears in the same December 1780 addendum (p. 3) as well as on p. 3 of an addendum issued earlier that year in February. Copies of the catalogue and addenda are included in B-Br, Fétis 5205.

11. *Folgende des sel. Hrn. Capelmeister C. P. E. Bach musikalische Werke, finden sich in der musikalischen Niederlage bey Joh. Christ. Westphal & Comp. in Hamburg. oder sind zu verschaffen* (Hamburg, c. 1790); the catalogue is reprinted in *Carl Philipp Emanuel Bach im Spiegel seiner Zeit*, ed. Ernst Suchalla (Hildesheim: Olms, 1993), 213–17.

12. Bach actually wrote six keyboard concertos in D major (Wq 11, 13, 18, 27, 43/2, and 45) and five in B-flat major (Wq 10, 25, 28, 36, and 39).

13. *Christian Ulrich Ringmacher. Catalogo de' Soli, Duetti, Trii ... Berlin 1773*, ed. Barry S. Brook (Stuyvesant, N.Y.: Pendragon, 1987), 16. Wq 25 appears at the bottom of the page as the first of three keyboard concertos by Bach. The other two works are the Concerto in E Minor, Wq 24 and the Concerto in G Major, Wq 34. Ringmacher was probably advertising a manuscript copy of Wq 25 rather than the Schmid edition.

14. Wade, 30.

15. Wade, 129, n. 56. See also Rudolf Elvers, "Die bei J.F.K. Rellstab in Berlin bis 1800 erschienenen Mozart-Drucke," *Mozart-Jahrbuch 1957*, 156.

### Concerto in D Major, Wq 11

Bach wrote the Concerto in D Major, Wq 11, in Potsdam in 1743 (NV 1790, p. 28). He decided to publish the work not long afterward, and entered into arrangements with Balthasar Schmid, who had recently (1742) published Bach's first important collection of keyboard sonatas, the "Prussian" Sonatas, Wq 48. The process of engraving and proofreading Wq 11 undoubtedly took a great deal of time and the edition was not actually issued until 1745.<sup>16</sup>

Two authentic sources for the work survive: the Schmid edition and an autograph score. Bach kept the score in his library and it was included among the materials sold in the final disposition of his estate in 1805. He does not appear, however, to have retained a copy of the Schmid parts: none is listed among the items auctioned in 1805 (AK 1805, 154–58). The two authentic sources agree in all essentials on the musical text, though Bach was more thorough about indicating dynamic markings and articulation in the printed parts. The score contains numerous autograph corrections, most of which affect detail rather than substance. It seems likely that Bach made these corrections when preparing the work for publication; it is possible, however, that they originated in the course of the compositional process.

Bach does not appear to have revised the work after its publication. Eleven secondary manuscript sources survive, none of which deviates significantly from the text of the two authentic sources. Manuscript parts for two trumpets and timpani are attached to the copy of the Schmid edition in Brussels (B-Bc, 5891). These parts are probably spurious: they are not mentioned in NV 1790 nor are they in the hand of a recognized, authoritative copyist. Furthermore, Bach usually wrote for trumpets in groups of three rather than in pairs, as was the case in the definitely authentic trumpet parts—now lost—which he added to the Concerto in D Major, Wq 27. An English edition of Wq 11—a set of parts engraved and sold by John Walsh in London—appeared in 1765.

### Concerto in E Major, Wq 14

In the late 1750s, Bach began an association with the publisher Georg Ludwig Winter—in whose house he happened to be living at the time—that led to the publication of quite a few of his works, including the collections of

Gellert songs, Wq 194–195, the three volumes of *Sonaten mit veränderten Reprisen*, Wq 50–52, and the Concerto in E Major, Wq 14. Although published after Wq 11 and 25, Wq 14 was the second of the three to be composed, having been written in Berlin in 1744 (NV 1790, p. 28). It is the only concerto that Bach wrote in the key of E major. That Bach published this work is curious: in part because E major was not the easiest key for amateur keyboard players; and in part because Bach's style in his keyboard concertos had begun to gravitate in new directions during the sixteen years between the time the work was written and its publication in 1760. Bach's reasons for deciding to revive this particular work remain unknown; he obviously thought well enough of it to justify publication and undoubtedly felt that doing so would enhance both his reputation and his bank account.

Winter produced his editions using movable type rather than engraved plates. In this respect, the publication of Wq 14 differed from its two predecessors, both of which were engraved on copper plates. Bach's autograph score and original performing parts are no longer extant; the Winter edition is the only surviving authoritative source for the work and is generally reliable. The parts appear to have been carefully checked, a few small errors notwithstanding. They are also both accurate and reasonably thorough in the use and positioning of dynamic and articulation markings. Fifteen complete copies of the print survive in various libraries and private collections, as well as an isolated keyboard part. Of the twelve additional sources—two manuscript scores, nine sets of manuscript parts (some incomplete), and an English edition published by John Walsh in London in 1765—all are sufficiently close textually to the Winter edition that they were most likely copied from it. Two manuscripts contain minor variants which are too inconsequential to show that they may have been derived from alternative sources.

As with Wq 11, Bach does not appear to have revised Wq 14 after its publication. Whether or not the text of the Winter edition is identical with that which Bach wrote in 1744 cannot be determined, since no demonstrably early sources for the work have survived. Manuscript parts for two horns included in one of the secondary sources (D-B, Mus. ms Bach St 517) are probably not authentic, as they are not mentioned in NV 1790.

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16. See Horst Heussner, "Der Musikdrucker Balthasar Schmid in Nürnberg," *Die Musikforschung* 16 (1963): 348–62, at 356.

### Concerto in B-flat Major, Wq 25

The B-flat major concerto, Wq 25, was the second of the three keyboard concertos that Bach published while he was still in Berlin.<sup>17</sup> It was, however, the last of the three to be written, dating from 1749 (NV 1790, p. 30). Bach might have wanted to publish the work fairly soon after it was composed, but external events intervened. First Balthasar Schmid died in 1749, leaving his widow to deal with his business affairs (she continued his business for a further twenty years).<sup>18</sup> Then J.S. Bach died in 1750, and Emanuel became deeply involved with settling his father's estate and caring for his extended family; he brought his youngest half-brother, Johann Christian, to live and study with him in Berlin. At the same time, Bach was in the middle of finishing and publishing the first part of his *Versuch*, which appeared in 1753. And there was the drudgery of his daily duties at the court of Frederick II. Time would have been at a premium, and anything inessential must have been pushed off until a more opportune moment.

As with Wq 11, two authoritative sources exist for Wq 25: the Schmid edition and an autograph score. Bach kept the latter in his library and it was sold, together with the remainder of his music library, in 1805. Once again, he apparently did not keep a copy of the Schmid edition: it is not listed in the catalogue of the items auctioned at that time (AK 1805, 154–158). The two sources agree substantially on the musical text, though there are some interesting small differences between them (see critical report).

It is not known if and to what extent Bach may have undertaken revisions in the work between the time of its completion and its actual publication date. The surviving autograph is not the composing score but a fair copy with very few corrections. Unlike the other two works in this volume, Bach did not seem to consider the published text of Wq 25 sacrosanct. Reliable copies of an embellished variant of the slow movement survive. This variant may very well postdate the appearance of the Schmid edition. Bach probably wrote it on a separate bifolium which he kept in his library together with the autograph score. This bifolium disappeared, along with a great many similar separate sheets and bifolia containing keyboard cadenzas and other variants, some time between his death in 1788 and the final disposition of his library in 1805.

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17. *Autobiography*, 203, gives the date of the print as 1752. Heussner, "Der Musikdrucker," 358, gives the date as 1754, citing the *Friedens- und Kriegs-Currier* announcement of 2 March 1754.

18. MGG, s.v. "Schmid, Balthasar," by Franz Krautwurst.

Fourteen other manuscripts of Wq 25 survive, as well as one later print, again an English edition published in 1765 by John Walsh in London. All of these generally agree with the text of the two authoritative sources. In one of the manuscripts (D-B, Slg Thulemeier 15), the original keyboard part in the slow movement is replaced with the embellished version mentioned above. Two additional independent manuscript sources exist for the embellished version of the slow movement; both have a high degree of reliability. The techniques that Bach employs in the variant are typical of those he used in the surviving embellished versions for many of the keyboard parts of his concertos. The embellished version of the slow movement is included in the present edition as an appendix.

### Performance Considerations

Bach expected the solo keyboard player to provide continuo support for the accompanying strings during ritornellos and tutti interjections, in accordance with Baroque tradition. This is clear from the presence of figures over the bass line in those passages in the keyboard part of all three works. Bach did not provide any realization of the keyboard part in those passages. In fact, he left the upper staff completely blank, expecting that the performer would realize the continuo part at sight. How the performer did so—whether by playing simple chords or creating a more complex musical fabric—was at the performer's discretion. Continuo realization was an important part of musical training in the eighteenth century, and is the main topic of part II of Bach's *Versuch*.

Numerous eighteenth-century manuscripts of keyboard concertos survive where a copyist has inserted the violin I part in the otherwise empty upper staff of the keyboard part during tutti passages.<sup>19</sup> In many of these manuscripts, bass figures are also present. This practice served two purposes: it allowed a performer to play through the work without orchestral accompaniment (a throwback perhaps to the keyboard arrangements of orchestral concertos that were commonplace in the early years of the eighteenth century); and it provided a melodic guide around which the performer could improvise the requisite harmonic patterns. In any event, the soloist was expected to participate in orchestral passages, providing the necessary harmonic support for the strings.

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19. There are suggestions in the autograph scores of his keyboard concertos that Bach's contemporary and associate Christoph Nichelmann endorsed this practice.

Ornaments appear throughout the three works. In the string parts, these are limited to trills, noted “tr” in the prints, but sometimes “+” in Bach’s autograph scores, and appoggiaturas, for which the performer was expected to adapt the duration of the ornament to the context of the music. In the keyboard part, Bach is much more specific about ornamentation. He makes use at various times of nine different ornaments, which may be further specifically defined by the presence of accidentals above or below the sign in accordance with the context of the passage. The ornaments that appear in the keyboard part are as follows:

- |             |                                                                                                                                |
|-------------|--------------------------------------------------------------------------------------------------------------------------------|
| tr, +,<br>✪ | Trill, regular trill (Triller, ordentlicher Triller; see <i>Versuch</i> I:2.3, § 1–21, and Tab. IV, Fig. xix–xxxiii)           |
| ♯           | Trill from below (Triller von unten; see <i>Versuch</i> I:2.3, § 22, and Tab. IV, Fig. xxxiv)                                  |
| ✪           | Short trill (halber Triller, Pralltriller; see <i>Versuch</i> I:2.3, § 30–36, Tab. IV, Fig. xlv–xlviii, and Tab. V, Fig. xlix) |
| ∞, 2        | Turn (Doppelschlag; see <i>Versuch</i> I:2.4, § 1–27, and Tab. V, Fig. l–lxii)                                                 |
| ∞           | Trilled turn (prallender Doppelschlag; see <i>Versuch</i> I:2.4, § 28–34, and Tab. V, Fig. lxiii–lxviii)                       |
| ✪, ✪        | Mordent and long mordent (Mordent, langer Mordent; see <i>Versuch</i> I:2.5, § 1–15, and Tab. V, Fig. lxxii–lxxv)              |

Realization of these ornaments can be found in the appropriate sections of Bach’s *Versuch*. The use of “tr” in the keyboard part is largely confined to Wq 11, where it appears throughout all three movements, and movement iii of Wq 14. In Wq 11, one wonders if this choice was Bach’s, or if it was dictated by Schmid’s engraver, who may not have had all the tools necessary to indicate more complex ornamentation.

The autograph scores and printed parts of Wq 11, 14, and 25 do not contain cadenzas. However, several caden-

zas for each of the three concertos survive in a manuscript collection of cadenzas for various C.P.E. Bach works prepared by J.H. Michel, Bach’s principal and most trusted copyist in Hamburg (the manuscript is now in B-Bc, 5871 MSM). After Bach’s death, these cadenzas were collected by his widow and daughter from manuscripts scattered throughout his library, and copied expressly for J.J.H. Westphal under their direction; the collection is therefore authoritative. Copies of the cadenzas for Wq 14 and 25, together with two additional cadenzas for Wq 25, also survive in manuscripts from the collection of Johann Heinrich Grave, who was friendly with Bach and his family. These manuscripts are either in Grave’s own hand or that of Michel, lending them considerable authority. An additional manuscript cadenza for the first movement of Wq 25 appears in the copy of the Schmid edition in Berlin (D-B, Ms. 11 616/1); nothing is known about the origin of this cadenza, but it is not authentic. In the early 1800s, Carl Friedrich Zelter wrote cadenzas for Wq 11 and 14; they survive as adjuncts to copies of the printed editions (in D-B and A-Wn), and were used in performances of the works by the Sing-Akademie *Ripienschule*. Since there is frequently more than one cadenza for each movement of a particular concerto, and because the various sources, while reliable, do not have the same authority as the printed parts, the authentic cadenzas are included in the appendix rather than in the main text.

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*Elias N. Kulukundis*