

# INTRODUCTION

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Carl Philipp Emanuel Bach wrote the two keyboard concertos contained in the present volume—the Concerto in G Major, Wq 34 and the Concerto in E-flat Major, Wq 35—in 1755 and 1759, respectively. They are listed on pages 32–33 in NV 1790:

- No. 35. G. *dur.* B. 1755. Orgel oder Clavier, 2 Violinen, Bratsche und Baß; ist auch für die Flöte gesetzt.  
No. 36. Es. *dur.* B. 1759. Orgel oder Clavier, 2 Hörner, 2 Violinen, Bratsche und Baß.

Except for the Concerto in E-flat Major for Harpsichord and Fortepiano, Wq 47, these two concertos are the only keyboard concertos for which a keyboard instrument other than the harpsichord is noted in NV 1790. The fact that the organ is listed before the harpsichord in the description suggests that they were conceived with an organ in mind, but since there is no pedal part, performing the works on a harpsichord would not have presented any undue problems.

The two concertos date from the same period that Bach wrote his organ sonatas, 1755–58 (see CPEB: CW, I/9). The organ sonatas were apparently written for Princess Anna Amalia of Prussia, younger sister of Friedrich II, who had an organ installed in her apartments at the palace in Berlin at the end of 1755 or the beginning of 1756. Anna Amalia had a high regard for Bach and his music, naming him her personal kapellmeister on his departure from Berlin in 1768.<sup>1</sup> Beginning in the 1740s, she maintained her own music establishment under the leadership of Christoph Schaffrath and Johann Philipp Kirnberger. Her library contained manuscript copies of numerous keyboard concertos by a great many different composers.<sup>2</sup> The close correspondence between the dates of composition of the organ sonatas (in Wq 70) and the two concertos (Wq 34–35), and the absence of any known involvement by Bach with other organs or organists at that time, suggest that the two concertos were quite possibly also written with Anna Amalia's organ in mind.<sup>3</sup> Bach may have

composed the concertos for performance by or with the princess's musical establishment, or she herself may have commissioned them directly from Bach. There is, however, no explicit evidence that confirms this supposition. Bach subsequently adapted both works for harpsichord for his own use and also arranged the G-major concerto for flute (Wq 169). Neither work was published in Bach's lifetime.<sup>4</sup>

The source record for both Wq 34 and 35 is good. Autograph or partly autograph scores and parts survive for both works. These indicate that Bach made alterations and improvements at a somewhat later time after the works were composed. In addition, more than a dozen contemporary copies of each work exist, indicating that they were both well-known and popular with the North German musical public. Both works appear in the important music dealers' catalogues of the period. Wq 34 and 35 are listed in the Breitkopf Thematic Catalogue: Wq 34 in part IV, published in 1763, and Wq 35 in supplement II from 1767.<sup>5</sup> Wq 34 is also listed in the catalogue by Christian Ulrich Ringmacher.<sup>6</sup> Wq 34 appears in various catalogues issued by the firm of Johann Christoph Westphal in Hamburg.<sup>7</sup> A later catalogue published by Westphal, devoted exclusively to the works of C.P.E. Bach, includes listings for both concertos Wq 34 and 35.<sup>8</sup>

## Concerto in G Major, Wq 34

Bach wrote Wq 34 during his second decade as Friedrich II's court keyboardist, a period in which Bach devoted less

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visit could well have had some connection with the composition or performance of Wq 34. A description, specification, and a contemporary engraving of this organ are included in CPEB: CW, I/9, xii–xiii.

4. There are modern editions of both works, edited by Helmut Winter, and published as nos. 638 and 639 by Musikverlag Hans Sikorski in Hamburg, 1963–64.

5. See Cat. Breitkopf, cols. 132 and 292, respectively.

6. Cat. Ringmacher, 17.

7. The listing for a concerto in E-flat major on p. 37 of the supplement for 1778, and similar entries elsewhere might also refer to Wq 35; but since these do not mention the organ, they likely refer to Wq 2, an earlier concerto in E-flat major, in spite of Wq 35 being the better-known work. See CPEB-Westphal, 215.

8. See Cat. Westphal c. 1790, fol. 103.

1. Ottenberg, 108, 220.

2. See Blechschmidt.

3. It is possible that Bach went with Christoph Friedrich Nicolai to see the organ in late 1755; see introduction to CPEB: CW, I/9, xii. That

attention to keyboard concertos than he did in his first decade in Berlin. Though he wrote fewer concertos during this period, each such work that he did compose displays Bach's unflagging interest in exploring formal schemes and the relationship between *solo* and *tutti*. Jane R. Stevens has singled out Wq 34 as a notable example of Bach's mature concerto form.<sup>9</sup> Wq 34 was itself later arranged as the flute concerto Wq 169 (see table 1). Of all of Bach's concertos that exist in versions for different instruments, Wq 34 is the only one for which the keyboard version was primary and the non-keyboard version secondary. Two other keyboard concertos were evidently arranged from flute concertos (Wq 13 in D major and Wq 22 in D minor), but the listings for those works in NV 1790 mention only the keyboard versions (see CPEB:CW, III/4.1, xi–xiii).

Like other concertos that Bach composed in the 1750s, Wq 34 was revised on several occasions. No formal revisions are evident—a comparison of the earlier and later states of Wq 34 shows that its overall form remained stable from its earliest conception—but refinement of bass and inner voices, addition of melodic embellishment, and supplementation of performance markings (signs for dynamics, ornaments, and articulation, and figured bass symbols) took place at different stages over what was probably an extensive length of time. The revisions can be detected in the original sources, though it is difficult to say precisely when Bach made these alterations. Only by comparing the variant readings found in the surviving secondary sources is it possible to develop a relative chronology of Bach's revisions.

Nineteen sources for Wq 34 survive, most of them sets of parts. Three of the sources have entries by Bach, but only two of those are from Bach's library: the autograph score (D-B, Mus. ms. Bach P 354, fasc. III; source A 1) and Bach's own set of parts (D-B, Mus. ms. Bach St 500; source A 2), which is the principal source for the edition. Both sources contain revisions, but they represent somewhat different states of the work—the autograph with an earlier state, and the parts with a later state. In fact, Bach replaced his original keyboard part, which is now no longer extant, with a new one that has, among other revisions, an embellished form of the second movement, which is discussed below.

The remaining source with entries by Bach is a set of parts with an early state of Wq 34 (D-B, Mus. ms. Bach St 502; source A 3). Its connection with Bach is not clear; it

was possibly the house copy of the firm of J.C. Westphal in Hamburg. At some point, possibly in connection with a performance, Bach entered a few markings in the string parts, but never updated the musical text. Only Bach's house copy contained the latest state of Wq 34.

Two secondary sources for Wq 34 can be connected with known colleagues of Bach. One is a score (D-B, SA 2597; source D 11) in the hand of the harpsichordist Carl Friedrich Christian Fasch (1736–1800). In the 1760s he copied numerous scores of Bach's keyboard concertos, chiefly ones from the later 1740s and 1750s, for which Fasch presumably had received the sources from the composer himself. Fasch's copies transmit reliable musical texts. His copy of Wq 34 transmits a fairly late state of the work. The other source connected with a colleague of Bach is a set of parts (D-B, Sammlung Thulemeier 17; source D 13) that transmits a comparatively early state of Wq 34; it includes a leaf in the hand of Christoph Nichelmann (1717–62), court harpsichordist in Berlin and a significant composer of keyboard concertos in his own right, with embellishments and a cadenza for the second movement of Wq 34 (see appendix).

Two sets of parts stem from the holdings of two collectors who had personal contact with Bach during his lifetime and with his household after his death. One of these sets (D-B, N. Mus. ms. 42; source D 10), with a fairly late state of Wq 34, is in the hand of Johann Heinrich Grave (c. 1750–1810), a lawyer in Greifswald who also played the keyboard and collected manuscripts for his own practical use. Included with Grave's parts are a title wrapper in the hand of Bach—though it is unclear that this wrapper was originally for Wq 34—and a bifolio in the hand of Grave with authentic cadenzas for Wq 34, along with one apparently of his own composition.<sup>10</sup> The fact that Grave was able to acquire the title wrapper and cadenzas from Bach can be seen as a sign of a particular closeness between the two men.

In contrast with Grave's collection, the *raison d'être* of the C.P.E. Bach collection of the organist Johann Jakob Heinrich Westphal was not practical use but documentation. That is, Westphal was occupied for the most part with the completeness of his collection, and, in service of this goal, he was in contact with Bach, at the latest, from 1786 onward. Thus Wq 34 is transmitted in Westphal's collection as a set of parts in the composite manuscript B-Bc,

9. See Stevens, 150–54, for a summary of Bach's concertos from his second Berlin decade and a formal analysis of Wq 34/i.

10. See Wiermann 2010. Grave owned additional authentic cadenzas for the concertos Wq 5, 14, 15, 20, and 24. The same cadenzas are transmitted in B-Bc, 5871 MSM in the hand of Johann Heinrich Michel.

TABLE I. SOURCES FOR BACH'S CONCERTO IN G MAJOR

NV 1790 Listing	Keyboard CPEB:CW, III/9.11	Flute CPEB:CW, III/4.1
(p. 32): "No. 35. G. <i>dur.</i> B. 1755. Orgel oder Clavier, 2 Violinen, Bratsche und Baß; ist auch für die Flöte gesezt."	Wq 34 (H 444) A 1 = D-B, Mus. ms. Bach P 354 (autograph score) A 2 = D-B, Mus. ms. Bach St 500 (parts) A 3 = D-B, Mus. ms. Bach St 502 (parts) D 1 = B-Bc, 5887 MSM (Wq 34) (parts) D 2 = B-Bc, 27142 MSM (parts) D 3 = CH-Gpu, Ms. mus. 315 (score) D 4 = CH-Gpu, Ms. mus. 338–340 (parts) D 5 = D-B, Mus. ms. Bach P 1211 (cemb part) D 6 = D-B, Mus. ms. Bach St 213 (parts) D 7 = D-B, Mus. ms. Bach St 359 (parts) D 8 = D-B, Mus. ms. Bach St 501 (cemb part) D 9 = D-B, N. Mus. BP 147 (parts) D 10 = D-B, N. Mus. ms. 42 (parts) D 11 = D-B, SA 2597 (score + 2 parts) D 12 = D-B, SA 2598 (score + 2 parts) D 13 = D-B, Sammlung Thulemeier 17 (parts) D 14 = D-GOl, Mus. 2° 5/4 (parts) D 15 = US-Wc, M1010.A2 B13 W34 (parts) E = <i>A Second Sett of Three Concertos</i> (London, [c. 1770])* Q = D-B, Mus. ms. Bach P 769 (partially autograph score)	Wq 169 (H 445) A = D-B, Mus. ms. Bach P 769 (partially autograph score) B = B-Bc, 5515 I MSM (parts) Q = D-B, Mus. ms. Bach P 354

\* *A Second Sett of Three Concertos for the Organ or Harpsicord with Instrumental Parts Composed by Bach of Berlin* (London: Longman and Lukey [c. 1770]); this print contains Wq 18, 24, and 34.

5887 MSM (source D 1). Westphal assigned great value to the reliability of his manuscripts, and even after Bach's death he submitted for proofreading in Bach's household manuscripts that did not originate there.<sup>11</sup> This is true, for instance, for the set of parts for Wq 34. Since the parts go back indirectly to the original set of parts *ante correcturam* but corrections were ascertained on the basis of the original parts *post correcturam* (and possibly the original score), this source now presents an idiosyncratic mixture of readings that can scarcely be separated from one another.

The large number of surviving sources indicate that Wq 34 was one of Bach's most popular concertos, surpassed only by Wq 32 in G minor, which has twenty-two surviving sources (see CPEB:CW, III/9.10). While Wq 34 evidently circulated mostly in northern Germany,

it also achieved currency in England, where it was published c. 1770 in an unauthorized, abbreviated form by the London firm of Longman and Lukey (see source E in the critical report). That Wq 34 was studied and performed by eighteenth-century German organists is suggested by the presence of an unattributed excerpt from the work in an organ-playing treatise by Johann Christian Kittel (1732–1809), one of the last students of Johann Sebastian Bach.<sup>12</sup>

In addition to being a popular work, Wq 34 was also apparently used by Bach as a teaching piece. Stored with his original parts (source A 2) is a bifolio in Bach's late hand with his embellishments for the keyboard part in the second movement. Peter Wollny has concluded that these embellishments, along with similar autograph

11. See letters from Johanna Maria Bach and Anna Carolina Philippina Bach to J.J.H. Westphal dated 13 February 1795 and 13 February 1796; cf. *CPEB-Briefe*, 2:1322–24 and Schmid 1988, 473–528, esp. 509–11.

12. See *Der angehende praktische Organist, Dritte Abtheilung* (Erfurt, 1808), 20–32. Kittel employs the excerpt from Wq 34 (movement iii, mm. 1–4, slightly altered) in a series of examples illustrating the proper (and improper) development of a theme. I thank David Schulenberg for bringing this reference to my attention.

embellishments for the slow movements of the Concerto in B-flat Major, Wq 25 (autograph lost, but copies survive; see CPEB: CW, III/7) and the Concerto in C Minor, Wq 31 (now in D-B, Mus. ms. Bach P 711; see CPEB: CW, III/9.10), must once have been part of the composite manuscript that corresponds to an item in NV 1790 (p. 53) with the title “Veränderungen und Auszierungen über einige Sonaten und Concerte für Scholaren” (see descriptions of A 2 in critical report and of D-B, Mus. ms. Bach P 1135 in CPEB: CW, VIII/1). The embellishments for the second movement of Wq 34 probably arose in the context of a performance by Bach, which he then subsequently notated for use by his students or by others with whom he was willing to share his embellishment techniques. Such a scenario is documented for the embellishments for the middle movement of Wq 31.<sup>13</sup> That Bach prized his embellishments to Wq 34 beyond their apparent pedagogical purposes is suggested by the fact that he discarded his original keyboard part, whose middle movement presumably corresponded closely to the autograph score, and replaced it with one that incorporates the embellished middle movement as the main musical text. Bach entered additional embellishments for the first movement in pencil (up to m. 222) in the same replacement keyboard part (in source A 2). The purpose of these embellishments—for his own use in performance, for teaching, or both—is unknown, but in any event they provide evidence of Bach’s continuing interest in refining Wq 34. Since the pencil embellishments are not entirely legible and are apparently fragmentary, they are not included in the main musical text of the edition; they are discussed in detail in the commentary.

### Concerto in E-flat Major, Wq 35

During the first half of the 1750s, Bach had been very much absorbed with the composition of keyboard concertos. Six original concertos date from that time, as well as arrangements for keyboard of three concertos most likely written

13. In 1784, Bach sent Grave a packet of music that included a copy, in the hand of Michel, of Wq 31 with the embellished form of the slow movement (now in CH-Gpu, Mus. ms. 341). In the enclosed letter (Bach to Grave, 28 April 1784), Bach described the work: “The Concerto in C minor was formerly one of my Paradörs [show pieces]. The recitative [slow movement] is notated approximately the way I have played it.” (Das Concert C mol war vor diesem eines meiner Paradörs. Das Rezit. ist so ausgesetzt, wie ich es ohngefähr gespielt habe.); see *CPEB-Letters*, 204 and *CPEB-Briefe*, 2:1009. See also Wiermann 2010, 259–60. It is possible that the autograph title wrapper now shelved with source D 10 once belonged with Grave’s copy of Wq 31, but the wording on the wrapper is not specific.

for violoncello.<sup>14</sup> Over the next seven years, he composed only one such work, Wq 35. When he resumed writing keyboard concertos in 1762, he produced five new works over the ensuing three years,<sup>15</sup> as well as the collection of twelve sonatinas for one or two solo keyboards and orchestra (Wq 96–110; three of these sonatinas, Wq 106–108, were published separately; see CPEB: CW, III/11–13). At no other time after his arrival in Berlin had Bach gone for such an extended period without writing keyboard concertos for his own use. The lone exception, Wq 35, was probably written for Princess Anna Amalia and possibly as the result of a direct request from her. That Bach could perform Wq 35 on the harpsichord was a given; whether any such performances took place between 1759 and 1762 is not known.<sup>16</sup>

There is a ready explanation for this seven-year hiatus in Bach’s composition of keyboard concertos: the Seven Years’ War. The war had a severe impact on musical life in Berlin. From 1756 to 1763, Friedrich II was frequently away for extended periods campaigning with his army. At one point in 1758, Berlin was under direct threat of siege and occupation, leading those who had the opportunity to do so to take refuge outside the city wherever they could. Many of the aristocrats and wealthy burghers who had been so active in the informal musical life of the city ear-

14. The six keyboard concertos are in D major (Wq 27), written in 1750; in B minor (Wq 30), C minor (Wq 31), and G minor (Wq 32), all written in 1753; and in F major (Wq 33) and G major (Wq 34), written in 1755. The concertos in A minor (Wq 26), B-flat major (Wq 28), and A major (Wq 29), dating from 1750, 1751, and 1753, respectively, were arrangements of violoncello concertos (Wq 170–172). See NV 1790, 31–32. There is no information regarding the precise time when Bach made the keyboard arrangements; there is no reason to believe that it would not have been soon after the works were composed. For a discussion of the original versions of these works, see CPEB: CW, III/6. The three cello concertos were also arranged for flute (Wq 166–168); see CPEB: CW, III/4.2.

15. These concertos are in B-flat major (Wq 36) and C minor (Wq 37), written in 1762; in F major (Wq 38), written in 1763; and in B-flat major (Wq 39) and E-flat major (Wq 40), written in 1765. The last two were arrangements of concertos he had originally composed for solo oboe (Wq 164 and 165); see CPEB: CW, III/5. See also NV 1790, 33–34.

16. In the years around 1760, Bach was not completely uninvolved with the keyboard concerto. In 1760 he published the Concerto in E Major (Wq 14) in Berlin, and while there is no direct evidence to support such a conclusion, it is likely that he subjected the work to at least superficial revision before publishing it. See CPEB: CW, III/7, xiii, 165. Furthermore, the earliest sketches for an unrealized concerto in D major may also date from the years around 1760. See CPEB: CW, I/8.1, 137–38. That work ultimately became the Concerto in C Major for unaccompanied keyboard (Wq 112/1), published as the first item in the collection *Clavierstücke verschiedener Art* in 1765 and also composed in that version the same year.

lier in the decade fled to their estates in the countryside or to smaller towns; some, indeed, were off serving with the army. Bach himself moved to Zerbst for a few months in 1758, staying with his father's friend, Johann Friedrich Fasch.<sup>17</sup> Fasch's son, Carl Friedrich Christian, was Bach's associate in the royal musical establishment, having succeeded Nichelmann as second harpsichordist in 1756. Even when the threat of siege was lifted, the seriousness of the political and military situation continued to have a profound effect on musical life in Berlin.

With his duties at the royal palace sharply curtailed because of the king's extended absences, and opportunities to perform at concerts—and therefore the need for new keyboard concertos—few and far between, Bach was able to strike out in new directions. During these years, he first delved seriously into the composition of songs, and also began regular publication of his keyboard sonatas and other works.<sup>18</sup> He also began to experiment with new techniques, particularly variation procedures, which recur frequently in his sonatas written or published at that time.

It is not surprising, therefore, to find Bach moving in new directions in Wq 35. The proportions of the work are more modest than those of the keyboard concertos which immediately preceded it. The outer movements have only four ritornellos and three solo sections, and the scope of each section is rather limited.<sup>19</sup> Indeed, there are only 150 measures in the first movement and 250 of fast  $\frac{2}{4}$  time in the third movement, around thirty percent less than what had hitherto been usual for Bach. His focus in Wq 35 is concentrated entirely on the extension and development of the basic motivic material, doing away with extended passages of episodic material both in ritornellos and solo passages. Melodic activity is centered primarily—in the third movement almost exclusively—in the upper strings.

17. Ottenberg, 87, 94.

18. The "Gellert Songs" (Wq 194) were written in 1757 and published the following year (see CPEB: CW, VI/1); the three sets of "Sonatas with Varied Reprises" (Wq 50–52) were composed and/or published in 1758, 1761, and 1762, respectively (see CPEB: CW, I/2).

19. Writers often have different definitions of what a ritornello may be. Hans Uldall, *Das Klavierkonzert der Berliner Schule und ihres Führers Philipp Emanuel Bach* (Leipzig: Breitkopf & Härtel, 1928), often speaks of five ritornellos in a typical movement written by Bach in the late 1740s, of which the last two are in the tonic. Stevens argues for a four-ritornello form in which the two halves of the fourth ritornello, in the tonic, are separated by the final solo section. Pippa Drummond, *The German Concerto: Five Eighteenth-Century Studies* (Oxford: Clarendon Press, 1980), argues for a four-ritornello structure. Up to the mid-1750s, a five-ritornello structure was Bach's norm, with the last two ritornellos in the tonic framing what can be considered in part a recapitulation of earlier material. There were, of course, exceptions.

Passages of imitative counterpoint disappear completely. Gone also are the extended passages of repeated eighth notes in the lower string parts which contribute importantly to the rhythmic drive of Bach's fast movements and which are so characteristic of many of his earlier concertos (including, notably, Wq 34). The two lower string parts move in tandem, largely in quarter notes, providing harmonic support for the melodic edifice above. The harmonic rhythm has been quickened: harmonic changes in faster movements occur more frequently within a measure, sometimes four or five times, compared with two or three previously. And the slow movement is quite new: an extended aria for the soloist with orchestral accompaniment, entirely homophonic, the two violin parts moving frequently in parallel thirds, the figured bass omitted altogether, the dynamic levels restrained—quite the antithesis of the *empfindsam* slow movements found so frequently in Bach's earlier works. Wq 35 is the first large-scale work in which Bach explores a more modern idiom. To some extent, this may have been due to the use of the organ as the primary solo instrument. It may also reflect the preferences of Anna Amalia, as well as the absence of Friedrich II and his uncompromisingly conservative taste in the late 1750s, which allowed Bach to experiment more freely. In any case, Wq 35 represents a new direction for Bach, one to which he returned when he next took up composition of keyboard concertos and sonatas in 1762.<sup>20</sup>

Fifteen sources exist for Wq 35. Three of these emanate from Bach's own library. His composing score is lost; it was possibly discarded or given away after a new score was prepared by Johann Friedrich Hering (in D-B, Mus. ms. Bach P 356, fasc. VI; source A 1), in which Bach added horn parts to movements i and iii.<sup>21</sup> Two sets of parts contain corrections and additions by Bach. The earlier set of parts is in the hand of Anon. 303 (D-B, Mus. ms. Bach St 206; source A 2) and represents the original version. A later set of parts is in the hands of Hamburg scribes (D-B, Mus. ms. Bach St 519; source A 3) and represents an updated version, with horn parts based on source A 1. Bach himself made changes to the keyboard part of A 3, most of which were later copied into the score A 1. The remaining twelve

20. Many similar features are found in the Concerto in C Minor, Wq 37, written in 1762.

21. Bach added horn parts to the outer movements of several concertos, including Wq 22, 27, 35, 37, and 46. Wq 27 was originally scored for stings only (autograph in D-B, Mus. ms. Bach P 355, fasc. III) but Bach eventually expanded it to include three trumpets (parts now lost), timpani, two flutes, oboes, and horns in movements i and iii, and two flutes in movement ii.

sources consist of two scores, one incomplete set of parts, an isolated keyboard part transposed to D major, and eight complete sets of parts. There are two versions of the work: an earlier one, found in all the sources for strings and keyboard only; and a later one including the horn parts, which is found in only three sources—the two manuscripts from Bach’s library, and a copy in Brussels from the collection of J.J.H. Westphal (B-Bc, 5887 MSM (Wq 35); source D 1) that was corrected from those manuscripts in the 1790s. In those manuscripts, the changes of the later version have been entered directly on top of the earlier version (keyboard part) or on separate bifolios added to the manuscript (horn parts). With the exception of the horn parts, the differences between the two versions are mostly minor and are concentrated in the solo part in an effort to make it more suitable for performance on harpsichord.

The present edition presents the later version of Wq 35, including the horn parts. The superseded variants of the earlier version—in the case of the keyboard part, reflecting the organ original and preserved in source A 2—are reported in the commentary. The edition is based on source A 3 (the parts from Bach’s library), with reference as necessary to A 1 (the score from Bach’s library with horn parts in his hand).

### Performance Considerations

Bach classified Wq 34 and 35 as organ concertos, and he authorized the harpsichord as an alternative solo instrument, as indicated by the listing of these works in NV 1790 for “Orgel oder Clavier.” This dual classification was apparently the end result of the development of both concertos over many years. Wq 34 was originally composed for the organ, as is clear from the title “Concerto per il Organo” in the autograph in D-B, Mus. ms. Bach P 354. Presumably the original autograph of Wq 35 had a similar title, but it is no longer extant. The organ is not mentioned in the partially autograph score in D-B, Mus. ms. Bach P 356, which Bach had prepared when he added two horn parts to Wq 35. That source has only the simple title “Concerto,” and the solo part is designated “Cembalo Obligato.” But other original sources for Wq 34 and 35 mention both organ and harpsichord (see critical report).

From their original conception, Wq 34 and 35 were playable on the harpsichord as well as on the organ: like the five organ sonatas (Wq 70/2–6; see CPEB:CW, I/9), both of Bach’s organ concertos are without pedal. Whether Wq 34 and 35 were written in a specific organ idiom that sets them apart from Bach’s numerous other keyboard con-

certos is a matter for debate, and one that in the end may not be particularly important. But some passages in the early states of both concertos do seem to be more suitable for organ than harpsichord: see, for example, the sustained notes in Wq 34, movement i, mm. 61–62, 141–42, 149–50, 216–17, and 223–24; movement ii, mm. 20, 27–28, 64, 68, 73, 79, and 84–85; and Wq 35, movement i, mm. 25–27, 34, 69–71, and 112–14. Over the years, however, Bach made the organ solos more and more suitable for the harpsichord, with longer notes divided into shorter values and ornaments added to increase the instrument’s dynamic profile. Of course the embellished and ornamented solos remain just as playable on the organ. This development of the solos and the designation for organ or harpsichord suggest that even though Bach adapted Wq 34 and 35 for harpsichord for his own use, he did not necessarily intend for the harpsichord to supersede the organ. Rather, Bach seems to have considered the organ and harpsichord as equally viable options for these works. For additional information on performance considerations, see the “Concertos” preface and the introductions to CPEB:CW, III/4.1, III/9.1, III/9.2, and III/9.4.

Bach provided explicit opportunities for inserting cadenzas for the solo instrument in all three movements of Wq 34 and in the first movement of Wq 35. Authentic cadenzas specifically intended for Wq 34 are found in the original parts for that concerto, and in the collection of seventy-five cadenzas in B-Bc, 5871 MSM (Wq 120; see CPEB:CW, VIII/1). Unfortunately, no authentic cadenzas survive for Wq 35. But cadenzas of uncertain origin for both Wq 34 and 35—one for Wq 34, most likely by Nichelmann, and one for each concerto, most likely by Grave—are included in the appendix along with the authentic cadenzas, since they are sufficiently similar in length and style to the cadenzas in Wq 120.

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