

INTRODUCTION

The two works contained within this volume, the Concerto in G Major, Wq 44, and the Concerto in D Major, Wq 45, share a number of qualities which cast them as a pair within the repertory of Carl Philipp Emanuel Bach's keyboard concertos. Both were completed in 1778; they are represented by similar sources (an autograph score and one set of parts copied by Johann Heinrich Michel); both consist of three movements in the order Allegretto—Andantino—Allegro; and both have a slow movement in a minor key. It is not unusual for two works, written or at least completed by a busy composer at about the same time, to share musical characteristics, but with these concertos their shared traits comprise an element of identity extending beyond the coincidental. Moreover, as a unit they represent Bach's last effort in the genre of the concerto for solo keyboard, for after 1778 his only work in this tradition was the Concerto for Harpsichord and Fortepiano, Wq 47, completed in the year of his death, 1788. Wq 44 and 45 were preceded by the *Sei concerti per il cembalo concertato*, Wq 43, published in 1772, a set widely advertised as works designed for dilettantes, their adventuresome musical traits notwithstanding.

It is not known whether Bach wrote these two concertos for any purpose other than his own use. During the twenty years of his tenure in Hamburg, Bach wrote eleven concertos for keyboard, a relatively small portion of his total of fifty-two. It is in light of these considerations that Wq 44 and 45 comprise a final and somewhat isolated pair, written at a time when most of Bach's creative efforts in this genre were behind him as he focused his attention on the composition and performance of sacred music for the churches in Hamburg.

Even with those heavy church-related responsibilities, Bach was still engaged in public concerts, and the keyboard concerto remained a medium of interest to him and to his audiences in these programs. Bach was officially installed in his new position at Hamburg on 19 April 1768, and he scheduled his first public concert nine days later. A contemporary notice announced that "With the approval of higher authorities, kapellmeister and music director Bach will give a grand concert in the Drillhouse on the 28th of

this month during which he will be heard in a concerto, along with a variety of vocal works and other musical pieces."¹ The concert must have been a success, for Bach wasted no time in scheduling another: "With the approval of higher authorities, on the 5th of May kapellmeister and music director Bach will give his second and, for the time being, his last grand concert for the greater convenience of the public in the newly constructed Concert Hall on the Kamp, at which time he will once again be heard on the harpsichord in a wide variety of musical pieces. At this time the very popular songs of the famous Professor [Karl Wilhelm] Rammler will be performed."² The keyboard works are not identified, but it is reasonable to assume that in a concert hall sufficiently large to serve public gatherings, with both vocal and instrumental forces present, a keyboard concerto would have been a more likely choice than works for solo keyboard. Similar concerts in the same venue which included Bach's performance of keyboard

1. *Hamburger Relations-Courier* 61 (14 April 1768): 3; quoted in Wiermann, 435. "Es wird mit Hoher Obrigkeitlicher Bewilligung den 28sten dieses Monats der Capellmeister und Musikdirector Bach ein grosses Concert im Drillhause geben, wobey er sich, unter verschiedenen Abwechslungen von Singestücken und andern musicalischen Sachen, mit Clavier-Concerten wird hören lassen." The Drillhouse was built in 1672 for the city watch guards; both a large salon used for concerts after 1719, and the remaining structure burned down in 1802. See Waltraut Schardig and Stefan Erdmann, "Die Wirkungsstätten C. Ph. E. Bachs," *Der Hamburger Bach und die neue Musik des 18. Jahrhunderts. Eine Veranstaltungsreihe anlässlich des 200. Todesjahres von Carl Philipp Emanuel Bach 1714–1788*, ed. Hans Joachim Marx (Hamburg: Grömmner, 1988), 186.

2. *HUC* 70 (30 April 1768): 4; quoted in Wiermann, 435. "Es wird mit hoher Obrigkeitlicher Bewilligung den 5ten May der Kapellmeister und Musikdirector Bach sein zweytes und für diesmal sein letztes grosses Concert zu mehrerer Bequemlichkeit des Publici in dem neu erbauten Concertsaale, auf dem Kamp, geben, wobey er sich abermals unter verschiedenen Abwechslungen von musikalischen Stücken auf dem Flügel wird hören lassen. Es wird bey dieser Gelegenheit das so beliebte Sing-Gedichte des berühmten Herrn Professor Rammlers, die Ino genannt, aufgeführt werden." The Concert Hall on the Kamp was a relatively new structure; opened in 1761, it later became a venue for the French theater and marionette plays. See Schardig and Erdmann, 189, and Wiermann, 436.

concertos, presumably his own, were scheduled during the following year on 6 March and 14 and 21 December 1769.³

In all these concerts, the harpsichord was the reported solo instrument, but on 28 December 1770, during a visit of Prince Friedrich Adolph of Sweden to Hamburg, an important occasion by any standard, Bach played publicly on the fortepiano “with overwhelming success.”⁴ The work performed is not identified, but this should be considered one of the earliest records of Bach playing the fortepiano in public. Later during that same concert season, on 26 April 1771, the fortepiano definitely figured in a performance of a Bach concerto by a visiting pianist from Leipzig: “Yesterday Mr. Schröter from Leipzig, with his small musical family, gave a concert in the local great music room during which the older son . . . played on the fortepiano with general success an excellent concerto by our famous kapellmeister Bach.”⁵ Again, the concerto performed by the visiting pianist is not identified, but it should be noted that the fortepiano was beginning to appear on the concert scene in Hamburg.

Bach’s own activities reflected and probably supported this transition, for on 18 March 1778 he played unidentified pieces on the fortepiano at a concert featuring his new oratorio, *Die Auferstehung und Himmelfahrt Jesu*, Wq 240. Slightly more than two weeks later, on 6 April 1778, the composer played one of his own concertos on the fortepiano, in combination with other works. “After the end of the first part [of the concert], the kapellmeister will play a new concerto on the fortepiano, and at the end of the second part, a trio.”⁶ As this was an announcement preceding

the concert, the information that a “new” concerto was to be presented could have originated only with Bach himself, and the only concerto that would have been new in 1778 would have been either Wq 44 or Wq 45. Approximately a year later, on 15 March 1779, Bach played unspecified works on the fortepiano in a concert which included the oratorio *Die Israeliten in der Wüste*, Wq 238, and at a similar concert on 22 March he again played a concerto on the fortepiano, presumably one of his own. “On this occasion . . . we can say to music lovers that our kapellmeister Bach, who was heard on the fortepiano with so much success in the previous concert, on the 22nd [of March] will give his second concert in the salon of the Kramer-Amthaus. . . . He will at this time play a solo and a concerto on the fortepiano.”⁷

There is much evidence to support the premise that through the time of *Sei concerti*, published in 1772, Bach was using the harpsichord as the solo instrument in ensemble performances and, on occasion, the clavichord for solo (unaccompanied) performances of concertos. (See the introduction to CPEB: CW, I/10.1, xiv, and CPEB: CW, III/8, xv.) But the multiple reports of his public concerts cited above show that during the 1770s he gradually turned to the fortepiano for both solo and concerto performances. The emergence of the fortepiano as a specified solo instrument was ultimately confirmed in his last essay in the genre, the Concerto in E-flat Major for Harpsichord and Fortepiano. One scholar has offered a reasoned hypothesis that the double concerto was written at the request of Sara Levy (1761–1854), well known as a patron and keyboard performer in Berlin musical circles in the last half of the eighteenth century.⁸ Among the circumstantial evidence supporting that view is the autograph score itself which, according to annotations on the manuscript by Carl Friedrich Zelter (1758–1832), director of the Berlin Sing-Akademie, was a gift from Levy to Zelter on 8 October 1813; it subsequently was assimilated into the Bach manu-

3. Wiermann, 437–39. For a complete list of Bach’s public concerts in Hamburg, supported by a generic identification of repertory, see Christoph Gugger, “Chronologische Übersicht über C.Ph.E. Bachs Konzerte,” *Der Hamburger Bach und die neue Musik des 18. Jahrhunderts*, 176–85.

4. HUC 207 (29 December 1770): 3; quoted in Wiermann, 442.

5. HUC 68 (27 April 1771): 3; quoted in Wiermann, 443. “Gestern gab der Herr Schröter aus Leipzig mit seiner kleinen musikalischen Familie in dem hiesigen grossen Musiksaale auf dem Kamp ein Concert, in welchem sich der ältere Sohn . . . mit einem vortrefflichen Concert von unserm berühmten Herrn Kapellmeister Bach auf dem *Forte piano* mit allgemeinem Beyfall hören liess.” The older son who performed the Bach concerto surely was Johann Samuel Schröter, a well-regarded pianist and composer who subsequently traveled with his family to London, remained there and eventually succeeded J.C. Bach as music master to Queen Charlotte. See MGG^{II}, s.v. “Schröter, Johann Samuel,” by Undine Wagner.

6. HUC 54 (4 April 1778): 4; quoted in Wiermann, 455. “Nach Endigung des ersten Theils wird der Herr Kapellmeister ein neues Concert auf dem *Forte piano*, und zu Ende des zweyten Theils ein *Trio* spielen.”

7. HUC 44 (17 March 1779): 4; quoted in Wiermann, 457. “Bey dieser Gelegenheit . . . können wir den Liebhabern der Tonkunst sagen, daß unser Herr Kapellmeister Bach, der sich in dem vorgestrigen Concert mit so vielem Beyfall auf dem *Forte Piano* hören liess, künftigen Montag, den 22sten, sein zweytes Concert auf dem Saale des Kramer-Amthaus geben wird. . . . Er wird diesmal ein Solo und ein Concert auf dem *Forte Piano* spielen.” The Kramer-Amthaus was a commercial venue which had been rebuilt in 1773; it later served dual purposes as a concert hall and, on occasion, as a guest house. See Schardig and Erdmann, 190, and Wiermann, 456.

8. Peter Wollny, “Sara Levy and the Making of Musical Taste in Berlin,” *The Musical Quarterly* 77 (1993): 657–63.

scripts now held by SBB.⁹ Whether Wq 47 was prompted by Levy, who presumably would have specified or at least requested the solo instruments, or whether the fortepiano was the composer's choice does not alter the observation that the fortepiano was coming into its own as a solo instrument in Bach's last keyboard concertos.

A list of Bach's personal collection of keyboard instruments includes a "fortepiano or clavecin royal by old Friederici."¹⁰ In all probability this instrument was a Tafelklavier in the shape of a clavichord. Attributed to the invention of Johann Gottlob Wagner (1741–89) in 1774, contemporary descriptions portray a five-octave keyboard (FF–f'''), wooden hammers, and four mechanical attachments (pedals or knee levers) by which the sound could be altered.¹¹ There is no evidence that Bach used this instrument for public performance of his concertos, but through experience with his personal instrument he would have been familiar with the fundamental differences in action and tone between the established harpsichord and early fortepianos.

The accounts of Bach's public performances on the fortepiano allude to considerable enthusiasm for the instrument on the part of Hamburg audiences, implying that conservative public taste probably was not a significant deterrent to the rise of this relatively new instrument. The physical qualities of the early fortepiano might have been a more important constraint in its acceptance, for the fortepiano of the 1770s was quite different from the instrument it came to be in the nineteenth century, lacking much in matters of tone, resonance, and mechanical reliability associated with later developments. The harpsichord was well established on the musical scene in Hamburg and lost its prominent role slowly; Bach was changing with the musical practice of the time when he introduced one of these new concertos on the fortepiano in 1778.

9. Wolfram Enßlin, *Die Bach-Quellen der Sing-Akademie zu Berlin*, 2 vols. Leipziger Beiträge zur Bach-Forschung 8 (Hildesheim: Olms, 2006), 1:500.

10. NV 1790, p. 92. Christian Ernst Friederici (1709–80) was an instrument maker active in Gera who also subscribed to many of Bach's published keyboard works. See *CPEB-Briefe*, 1582.

11. Michael Cole, *The Pianoforte in the Classical Era* (Oxford: Clarendon Press, 1998), 172–75, 342–44; Katalin Komlós, *Fortepianos and Their Music* (Oxford: Clarendon Press, 1995), 13–14; and Wolfgang Wenke, "Das 'Clavecin roial' des Dresdener Instrumentenmachers Johann Gottlob Wagner von 1774," *Zur Entwicklung der Tasteninstrumente in der zweiten Hälfte des 18. Jahrhunderts* (Blankenberg: Kultur- und Forschungsstätte Michaelstein, 1986), 13–16.

On Musical Style

The change to the fortepiano as solo instrument in concertos would have affected the music primarily in matters of timbre. The rapid alteration between *piano* and *forte* in some portions of the added passagework in source B for Wq 44 might be regarded as idiomatic fortepiano writing, but that material could also be executed on a large harpsichord through a change of manuals. There is little in these scores to suggest that the introduction of the fortepiano contributed substantially to a change in Bach's keyboard style.

More significant in matters of sound is the change of ensemble in the slow movements, both of which omit the horns; muted strings in the Andantino of Wq 45 carry that contrast in instrumentation a step further. In some short passages (mm. 32, 39, 44) Bach has corrected his original text in the keyboard part by writing revisions below the full score in an otherwise empty staff (see the critical report). These alterations reflect his penchant for detail in that they alter only minutiae of keyboard passagework. A similar attention to detail appears in m. 53, where the viola part is marked *sciolto* (free, unrestrained) for a short passage of six notes, whereas the same passage played one beat later by the soloist is marked *tenuto* (held, restrained). An exchange of material such as this between viola and keyboard is unusual and, in this instance, is heightened by the specificity of different performance directions. Erasures on the same page of the autograph (mm. 46, 48) offer further evidence of Bach's care in the notation of this movement. All things considered—muted strings, revisions to the keyboard score, unusually specific performance directions, and occasional erasures—it seems Bach was particularly interested in the Andantino of Wq 45, or at least took unusual pains with its notation.

Considered as autonomous works, both Wq 44 and 45 follow a traditional tripartite design wherein two fast movements surround a slower movement that offers contrasts in key, tempo, and musical character. The linking of the second and third movements of Wq 44 does not represent a departure from this basic plan. The opening movements of both concertos project the outlines of ritornello structure when, for example, their closing tutti rely on a designated *dal segno* (vom Zeichen) to end with a repeat of the final portion of the opening tutti. But when examined more closely, all movements of each concerto exhibit much more in the way of thematic interplay between orchestra and soloist, in the process contributing to a pervasive amelioration of traditional ritornello procedures. The final

Allegro of Wq 45 offers one example of this flexibility when the keyboard player begins with a solo presentation of an eight-measure theme that eventually dominates the movement through fundamentally unvaried restatements by both solo and orchestra. As another illustration, the Andantino of Wq 45, described above in some detail, emerges as a basic rondo design based upon the opening head-motive. Indeed, both the slow movements in these two concertos project a musical substance of greater stature than is to be found in most of Bach's keyboard concertos written before the *Sei concerti* of 1772.

On Performance Practice

It is clear that the soloist was expected to realize the figured bass during tutti sections, a common practice in keyboard concertos of the period. Even in those measures where Bach wrote a few rests in the top staff of the keyboard score, the figured bass line gives direction for the harmonies to be filled in. The accomplishment of this task would always depend on the theoretical skill and manual dexterity of the soloist. In some passages the musical substance of the orchestral parts calls for a departure from this standard procedure in the keyboard. Those passages marked "unison" for the keyboard part are to be played as simple parallel octaves divided between the hands.¹² In others designated *tasto*, *tasto solo*, or simply "t.s.," the left hand is to play the bass line alone, without octave doubling or filled-in harmonies.¹³

Ornaments comprise a fundamental trait of Bach's musical style, particularly in the keyboard part, and should receive careful attention from any performer. One of the most important and ubiquitous is the appoggiatura (Vorschlag; see *Versuch* I:2.2, § 1–26, and Tab. IV, Fig. x–xx). The following table offers a list of other ornaments, along with references to Bach's discussion of these items in his *Versuch*.

tr, +, ♯♯	Trill, regular trill (Triller, ordentlicher Triller; see <i>Versuch</i> I:2.3, § 1–21, and Tab. IV, Fig. xix–xxiii)
♯	Trill from below (Triller von unten; see <i>Versuch</i> I:2.3, § 22, and Tab. IV, Fig. xxxiv)

♯	Trill from above (Triller von oben; see <i>Versuch</i> I:2.3, § 27, and Tab. IV, Fig. xli)
♯	Short trill (halber Triller, Pralltriller; see <i>Versuch</i> I:2.3, § 30–36, Tab. IV, Fig. xlv–xlviii, and Tab. V, Fig. xlix)
∞, ℓ	Turn (Doppelschlag; see <i>Versuch</i> I:2.4, § 1–26, and Tab. V, Fig. l–lxii)
∞	Trilled turn (prallender Doppelschlag; see <i>Versuch</i> I:2.4, § 27–36, and Tab. V, Fig. lxiii–lxxx)
∞	Inverted turn (Schleiffer von dreyen Nötgen; see <i>Versuch</i> I:2.7, § 5, and Tab. VI, Fig. lxxxix)
♯, ♯♯	Mordent and long mordent (Mordent, langer Mordent; see <i>Versuch</i> I:2.5, § 1–15, and Tab. V, Fig. lxxii–lxxv)

The string parts contain only appoggiaturas and trills; the keyboard score includes most though not all of the ornaments cited above.

In many instances the substance of these "Manieren" has been assumed into the thematic line and is fully realized through notation rather than relying on the abbreviation of stenographic symbols. This applies most frequently to the appoggiatura and the turn. In the opening Allegretto of Wq 44, violin I, notes 3 and 4 are in fact the realization of a short appoggiatura on b'; a similar pattern recurs in m. 3, notes 3–6, and in m. 6, notes 4–7. What was earlier a decorative element designed for expressive emphasis has now become a fundamental component of the written score. In that same movement, the first beats of mm. 6 and 7 in the violins present the substance of a turn written out, and similar examples can be found elsewhere in these concertos. These patterns probably should be considered a trait of the period as much as they are characteristics of Bach's writing.

Both concertos call for a solo cadenza, but in slightly different musical contexts. In the Andantino of Wq 44, m. 55, a traditional fermata on an F# six-four chord in the keyboard score provides the soloist ample opportunity to insert an appropriate cadenza, presumably one to be improvised at the moment of performance. Cadenzas more frequently appear in fast movements, but in this instance the event may be intended as a musical enhancement of the fairly straightforward rondo design of this slow movement. In Wq 45 the cadenza is located more traditionally in the opening Allegretto (m. 69), immediately preceding the closing orchestral tutti and following a brief one-measure

12. *Versuch* II: 22.1, § 1–5.

13. *Versuch* II: 32.1, § 1, 3, 6.

sure orchestral introduction. For this occasion Bach left a suitable cadenza, preserved by his copyist, Michel, as the first item in a collection of cadenzas prepared for the collector Johann Jacob Heinrich Westphal (1756–1825) during the 1790s (now held in B-Bc, 5871 MSM). The cadenza is clearly identified as belonging with Wq 45, for it begins with the head-motive from the opening Allegretto, to which it is to be appended. A copy of this cadenza is provided in the appendix to the present volume.

Acknowledgments

This edition owes much to the cooperation of libraries holding the principal sources on which it is based: the Staatsbibliothek zu Berlin—Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv, and the Bibliothèque du Conservatoire Royal de Musique, Brussels. Beyond those institutions, I am pleased for an opportunity to thank most warmly the many parties who have collaborated in the preparation of this volume, particularly Peter Wollny, for his discerning review of the musical text and commentary, and Paul Corneilson, for his ever generous sharing of editorial acumen.

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