

INTRODUCTION

Carl Philipp Emanuel Bach wrote the three concertos contained in the present volume—the Concerto in B-flat Major, Wq 36 (H 447); the Concerto in C Minor, Wq 37 (H 448); and the Concerto in F Major, Wq 38 (H 454)—in 1762 (Wq 36 and 37) and 1763 (Wq 38). They are listed on page 33 in NV 1790:

No. 37. *B. dur.* B. 1762. Clavier, 2 Violinen, Bratsche und Baß.

No. 38. *C. moll.* B. 1762. Clavier, 2 Hörner, 2 Violinen, Bratsche und Baß.

No. 39. *F. dur.* B. 1763. Clavier, 2 Violinen, Bratsche und Baß.

These three works were the first concertos Bach had written since his organ concerto Wq 35 of 1759. They were the last concertos conceived for solo keyboard that Bach would compose in Berlin. His two remaining keyboard concertos from the Berlin period (Wq 39 and 40; CPEB: CW, III/9.13) were based on his oboe concertos, Wq 164 and 165, both composed in 1765 (CPEB: CW, III/5). Bach resumed writing concertos conceived for keyboard after his move from Berlin to Hamburg in 1768, and would write eleven such works between 1769 and 1788 (Wq 41–45 and 47; Wq 43 comprises six works). Wq 36–38 date from the same period that Bach wrote his twelve sonatinas for one or two keyboards and orchestra, 1762–64 (CPEB: CW, III/11, III/12, and III/13). Although his focus had shifted from the concerto to a different form of ensemble music (Bach's concerto output had dropped off considerably after the mid-1750s), Wq 36–38 demonstrate Bach's lingering interest in the concerto. Jane R. Stevens has suggested that these works are characterized by a modern symphonic style, with less complex formal schemes and less differentiation between *solo* and *tutti* than can be found in the concertos of the 1740s and early 1750s.¹

The source record for Wq 36–38 is good. Autograph or partly autograph scores and parts survive for all three works. These indicate that Bach made alterations and improvements at a somewhat later time after the works were composed. But very few contemporary copies of each work exist (one for Wq 36, three for Wq 37, and two for Wq 38),

1. See Stevens, 222–24 and 229–31, respectively, for a summary of Bach's concertos after 1755 and a discussion of the symphonic style in the last Berlin concertos.

suggesting that these concertos were not well known by the North German musical public. This is corroborated by comments in Bach's hand on the title wrapper to the original set of parts (house copy) for each work: on the wrappers for Wq 36 and 37, Bach wrote "ist wenig bekannt" (is little known), and on the wrapper for Wq 38, he wrote "ist nicht sonderlich bekannt" (is not particularly well known). Evidently Bach withheld these works intentionally, and the comments were intended to inform his heirs about the potential market value of each work.² The existence of secondary copies of Berlin origin for Wq 37 and 38 suggests that at least those works had a limited circulation outside Bach's immediate circle. Wq 37 and 38 may have been known by Sara Levy, as suggested by remarks on scores copied by Georg Amft around 1900, but the copies Amft was working from, which may have once been in Levy's library, are no longer extant (see critical report, footnote 1, for additional details).³ Another indicator that Wq 36–38 did not enjoy widespread circulation is that these works do not appear in important music dealers' catalogues of the period, such as the Breitkopf Thematic Catalogue and its supplements, or the catalogue of Christian Ulrich Ringmacher. They probably do not appear in the catalogues of Johann Christoph Westphal in Hamburg, though the listings there are inconclusive.⁴ None of the works in the present volume were published in Bach's lifetime.⁵

2. See Wade, 28–29, for a discussion of Bach's record-keeping vis-à-vis his household's business of providing manuscript copies of works upon request.

3. If Levy did own copies of Wq 37 and 38, she may have ordered them from the Bach household on the basis of NV 1790. This may mean that she was not a privileged member of Bach's close circle who received works that otherwise did not circulate.

4. In Cat. Westphal 1782, pp. 189–90, there are listings for twenty-six keyboard concertos attributed to C.P.E. Bach, of which two are in B-flat major (the key of Wq 36), one in C minor (the key of Wq 37), and three in F major (the key of Wq 38). But without incipits or other descriptive information beyond the scoring detail "a 5" (= keyboard and strings), it cannot be determined if Wq 36–38 were on offer. The only concertos that can be securely identified from the descriptions are Wq 34, 35, and 46.

5. While Wq 36 has never before been published in a modern edition, Wq 37 and 38 both appear in CPEBE, II/15, edited by Elias N. Kulukundis and Paul G. Wiley II, respectively.

Concerto in B-flat Major, Wq 36

This concerto is one of two written during the year 1762, the same year Bach started writing sonatinas. Like the concertos he had written in the 1750s (his previous concerto was Wq 35 of 1759), Wq 36 was revised, perhaps on more than one occasion. But since this work was not well known, it seems to have undergone fewer stages of revision than usual; by contrast, Wq 34 of 1755, a popular work transmitted in many secondary sources, underwent many stages of revision (see CPEB:CW, III/9.11). But even so, Wq 36 does show some signs of revision, even in the very clean-looking autograph score. The revisions concern mainly matters of detail, such as the addition of dynamic markings in movement i and the revision of two passages in movement iii (see commentary for details).

Like the earlier Wq 34, the string parts of Wq 36 were copied in Berlin, but the keyboard part was copied in Hamburg, presumably to replace the earlier Berlin part. The readings of the Hamburg part are very close to the autograph score. This raises the possibility that the entire score is new and that the now-lost Berlin part contained different readings that are no longer preserved in any source. Rachel W. Wade posits that the score of Wq 36 was a fair copy based on another manuscript, possibly a composing score, due to an apparent copying error at the end of movement iii (see Wade, 66, and the critical report). On the other hand, revisions in the string parts of movement iii that appear only in the score (the Berlin string parts contain only the corrected readings) suggest that the autograph score, though it appears to be a fair copy, continued to be Bach's working document for entering compositional changes.

Concerto in C Minor, Wq 37

This is the second of the concertos Bach wrote in 1762. It is a pointed, dramatic work (especially the first movement, in the symphonic style mentioned above), one of four concertos Bach wrote in C minor (the other three are Wq 5, 31, and 43/4), though not all of them share the same character.

Unlike Wq 36, none of Bach's extant performance parts for Wq 37 were copied in Berlin; all were copied in Hamburg by two scribes who worked frequently for Bach. The presence of one secondary copy of Berlin provenance suggests that a complete set of Berlin parts did once exist; but for reasons now unknown, Bach had a complete replacement set copied out in Hamburg.

A few features of Wq 37 suggest that it was performed fairly frequently by Bach in Berlin and Hamburg between the time of its composition in 1762 and the mid to late 1780s. First, it is the only concerto in the present volume with complete continuo figures in the autograph score (the autograph for Wq 36, by contrast, is only partially figured, and that for Wq 38 has no figures at all). The figures seem to have been already present in the Berlin layer of the work, since they were copied by Bach's scribe in the Hamburg keyboard part.⁶ Second, Bach added horns to the orchestration, and that very late in his career. Bach wrote out the horn parts in a separate *particella* that is now kept with his autograph score. Curiously, the Hamburg set of parts lacks horns. It is unknown whether such parts were copied and are now lost, or were never copied at all before Bach's death. Considering that Bach's hand in the *particella* at least superficially resembles that in his autograph score for Wq 47, written in 1788 (see CPEB:CW, III/10), it is plausible that Bach wrote the horn parts as late as 1787 or 1788 and died before they could be copied and used in performance. Third, Bach made revisions (embellishments) to the solo keyboard part in movement i, possibly for his own use in performance; but another possibility is that the revisions had a pedagogic purpose.⁷ In any event, the embellishments provide evidence of Bach's interest in refining Wq 37 during his Hamburg years.

Concerto in F Major, Wq 38

The only concerto that Bach wrote in 1763, Wq 38 is also characterized by a very clean autograph score that has been described as a fair copy. There are no basso continuo figures in the autograph, and the parts are in the hands of three Hamburg copyists. These parts, presumably replacements for Berlin originals, were probably copied in the early 1770s. This is suggested by the presence of the hands of Anon. 304 (Otto Ernst Gregorius Schieferlein), Anon. 307 (present in Hamburg parts till about 1773–74), and Anon. 310. Bach added all of the continuo figures in the keyboard part, and he also added two *ad libitum* flute parts for movement ii. These parts closely resemble the flute

6. In part II of his *Versuch*, Bach wrote that composers were obliged to furnish bass lines with correct and sufficient figures if they wanted their works to be properly accompanied in performance. See *Versuch* II:1, §1; CPEB:CW, VII/2, 15.

7. Somewhat similar embellishments appear in the keyboard part for Wq 34, but there they are written in pencil and not fully worked out. Those in Wq 37 have more the appearance of a finished product.

parts that Bach added, also in the early 1770s, to movement ii of the Concerto in G Minor, Wq 32 (see CPEB:CW, III/9.10). This activity suggests that Bach performed these works in Hamburg, or at least planned to do so.⁸

Performance Considerations

The choice of solo instrument and the makeup of the accompanying orchestra are two important considerations for the performance of Bach's concertos. As usual, the principal sources for Wq 36–38 contain only the generic term *cembalo concertato* for the solo keyboard instrument, and the solo designation in NV 1790 for all three works is the equally generic "Clavier." The harpsichord would be an obvious choice for public performance, but that would not necessarily rule out the fortepiano or another type of stringed keyboard instrument, or even the organ. The sources, for the most part, are also not specific about the members of the continuo group. The bass part for each work is designated, again generically, as "basso." The exception is found in both the autograph score and the parts for Wq 38. In movement i, m. 188, the bass line is marked "senza Violone"; and in movement ii, m. 10, the bass line is divided, the upper voice assigned to the "violoncelli," and the lower voice to the "violone." These markings indicate that the continuo group included violoncello and violone. This instrumentation was surely not peculiar to Wq 38; it is probably applicable to many of Bach's concertos, particularly those from the mid to late Berlin period. 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 36, the second and third movements of Wq 37, and the second movement of Wq 38. Authentic cadenzas specifically intended for Wq 37 and 38 are found in the autograph scores and original parts for those concertos (see plate 6 for the autograph cadenza for Wq 38/ii), and authentic cadenzas specifically intended for Wq 36 are found in the collection of seventy-five cadenzas in B-Bc, 5871 MSM (Wq 120; see the appendix and CPEB:CW, VIII/1).

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Jason B. Grant
Matthias Röder

8. Bach's Hamburg concert programs around 1770 included keyboard concertos, but the works are not specified; see Wiermann, 435–43.