

INTRODUCTION

In his *Autobiography*, Carl Philipp Emanuel Bach noted that he had written a great many miscellaneous works for people and special occasions, many of which defy conventional generic categorization.¹ As a composer, Bach was always interested in both the practical and esoteric sides of his creativity, writing a variety of pieces, which, though they may have been specially commissioned or written for specific events, nonetheless demonstrate a wide range of flexibility in use or intent. These miscellaneous works were often written for minimal performance forces of solo voices, sometimes with a chorus, and accompanied by “gewöhnliche Instrumente” (common or usual instruments; that is, four-part strings, occasionally with a pair of flutes, and basso continuo). These were not meant to be considered as works for the professional musician, but rather were intended to provide serviceable pieces for well-educated and trained amateurs with needs for competent music that could be performed within their capabilities. This volume contains three types of such works: two multi-movement pieces, the ode *Klopstocks Morgengesang am Schöpfungsfeste*, Wq 239 (usually referred to here simply as the *Morgengesang*) and the *Trauungs-Cantate*, H 824a; several arias in German and Italian; and three chamber cantatas meant to be performed as private entertainments.

1. *Autobiography*, 207–8. “Singstücke für die Kirche und unterschiedene Feyerlichkeiten habe ich in ziemlicher Anzahl verfertigt, es ist aber nichts davon gedruckt worden. . . . Weil ich meine meisten Arbeiten für gewisse Personen und fürs Publikum habe machen müssen, so bin ich dadurch allezeit mehr gebunden gewesen, als bey den wenigen Stücken, welche ich bloß für mich verfertigt habe. Ich habe sogar bisweilen lächerlichen Vorschriften folgen müssen; indessen kann es seyn, daß dergleichen nicht eben angenehme Umstände mein Genie zu gewissen Erfindungen aufgefordert haben, worauf ich vielleicht ausserdem nicht würde gefallen seyn.” (I have crafted in considerable numbers vocal pieces for the church and various solemnities, but none of these have been published. . . . Because I had to make my works for certain people and for the public at large, I have thus continually been more constrained than with the few pieces that I have crafted solely for myself. I have even from time to time had to follow ridiculous instructions; for that reason it may be that these not entirely pleasant circumstances have driven my genius to specific inventions that otherwise might not have occurred to me.) Bach does not categorize or specify these generic “Singstücke” beyond the fact that they were individual commissions of an occasional nature.

These works are not part of a series or specific repertoire; rather they were all created at different times for widely varying purposes (the chronology of the arias alone ranges from works written during the early part of Bach’s career in the 1730s (Wq 211 and 213) to his late years in 1785–86 (Wq 214)). While many were intended for social functions, such as salons or gatherings of friends and colleagues, at least two works (the cantata *Phyllis und Thirsis* and the *Morgengesang*) were published with the intent that they reach a wider audience (“fürs Publikum” as Bach states in his *Autobiography*); indeed, the latter was even provided with a keyboard reduction by Bach in order that it be accessible to performers who lacked the necessary orchestral forces and who were not used to reading from score.² The reduced demands on the performers in these works make them similar in concept to *Gebrauchsmusik*, and the composer himself used some of them in his pedagogical efforts at the Johanneum in Hamburg during the 1770s—utilizing them as a form of *Bildungsmusik* meant to demonstrate the efficacy of this type of occasional composition in training future composers and performers. And while the *Trauungs-Cantate* and the arias have texts that are more colloquial and less polished poetically than most of Bach’s other vocal works, the *Morgengesang* and all three of the chamber cantatas (Wq 232, 236, and 237) employ verses by recognized poets of the period. Their settings by Bach highlight the development of a viable poetic language, something that was at the core of the aesthetics of the artistic and literary movements in German-speaking regions of that age.

Klopstocks Morgengesang, Wq 239

This ode is noted in Bach’s estate catalogue (NV 1790, p. 55) as “Klopstocks Morgengesang am Schöpfungsfeste. H[amburg]. 1783. Mit Flöten.” Bach’s autograph has not survived, but given the lengthy and sometimes detailed correspondence between 26 November 1783 and 20 August

2. A call for subscriptions that appeared in the fall of 1783 emphasized this point. See Wiermann, 299. The keyboard reduction provided by Bach appears as an appendix to the present volume.

1784 with Breitkopf regarding Bach's involvement with the publication of the work, there is no reason to question the date as given by NV 1790. As the work was publicly announced as a forthcoming composition in December 1782 and a review advertisement in the same paper on 25 November 1783 states that it had been performed with success shortly before, it is reasonable to assume that composition of the work occurred during the first seven or eight months of 1783.

The *Staats- und gelehrte Zeitung des Hamburgischen unpartheyischen Correspondenten* on Christmas day 1782 announced: "with pleasure we present to the lovers of music the news that our Herr Kapellmeister Bach will compose a new, excellent poem from Klopstock, *Morgengesang am Schöpfungsfeste*, and release it in score, about which more is to come shortly."³ Bach's friendship with Klopstock was probably formed shortly after the latter arrived in Hamburg in 1770, when the author—then in the last phase of publishing his epic *Messias*—had encouraged Bach to compose the oratorio *Die Israeliten in der Wüste* (Wq 238; see CPEB: CW, IV/1).⁴ Although Bach rarely had the opportunity to set Klopstock's often lengthy and intricate poetry to music, it is clear that they interacted frequently within Bach's social circle, and Wq 239 was the result of their intellectual discussions on text and music.

The first performance of the *Morgengesang* took place in the autumn of 1783, possibly in the Konzertsaal auf dem Kamp in one of the public concerts coordinated by Johann Christoph Westphal (1727–99), or possibly in a more private setting. The work created something of a sensation, for the *Staats- und gelehrte Zeitung des Hamburgischen unpartheyischen Correspondenten* noted in its announcement of the subscription to the forthcoming published score in November:

We have already heard it, this magnificent music that is so well suited for the solemn and ingenious songs of our greatest

poet, and about which the poet has expressed to the composer his complete satisfaction. What lover of music would not greet the announcement of such a masterpiece with impatience, within which a noble simplicity reigns amidst so many musical beauties, which is so lightly set and able to be performed without great expense, for there exist no difficulties within and neither trumpets nor timpani, nor horns, but rather only string instruments and flutes are needed.⁵

On 27 November 1783, the composer wrote to the Viennese publisher Artaria that "because Klopstock is beloved in Vienna, I am herewith sending you notification of my new work, which is simultaneously a vocal and keyboard piece; I await in due time your further order."⁶ Bach was able to assemble a list of 252 subscribers to his self-published edition, which Breitkopf printed in October of 1784.⁷ Reviews of the work were uniformly favorable. The *Kayserlich-priviligirte Hamburger Neue Zeitung* noted particularly about the first performance:

Where all is beautiful, moving, noble and filled with sublime simplicity, it is difficult to separate these beauties from one another. Seldom have music and poetry been more fortunately united, as here. Every thought of the poet has been strengthened by the composer with the highest possible degree of beauty that is appropriate to both of the joined arts, nothing too strong, nothing portrayed too much, everything

3. CPEB-Briefe, 2:991: "Mit Vergnügen können wir den Liebhabern der Musik die Nachricht geben, daß unser Herr Kapellmeister Bach ein neues vortreffliches Gedicht von Klopstock, Morgengesang am Schöpfungsfeste, componiren, und in Partitur herausgeben werde, wovon künftig ein Mehrers." This announcement is in HUC, no. 206 (25 December 1782). All translations in the volume are by the editor.

4. Bitter, 1:339; Ottenberg, 154–55. Klopstock's monumental epic *Messias* was published in installments in the *Gelehrten-Republik* beginning in 1748, and in its entirety in 1774; this became the model for the *Göttinger Hainbund*, a younger circle of poets at Göttingen University who promoted a more passionate style of dramatic writing that has since come to be considered as *Sturm und Drang*.

5. CPEB-Briefe, 2:992. The review is dated 25 November 1783: "Wir haben sie bereits gehört, diese herrliche Musik, die diesem feyerlichen und erhabenen Gesange unsers größten Dichters so angemessen ist, und worüber der Dichter dem Componisten seine ganze Zufriedenheit bezeugt hat. Welcher Musikliebhaber wird nicht die Bekanntmachung eines solchen Meisterstücks mit Ungeduld erwarten, worinn unter so vielen musikalischen Schönheiten dennoch eine edle Simplizität herrscht, und welches leicht besetzt und ohne großen Aufwand aufgeführt werden kann, da keine Schwierigkeiten in selbigem vorkommen, und weder Trompeten noch Pauken, noch Hörner, sondern nur Saiteninstrumente und Flöten dabey gebraucht werden." This review was largely paraphrased a year later on 27 October 1784 in the same paper; see CPEB-Briefe, 2:1001.

6. CPEB-Briefe, 2:993–94; see also CPEB-Letters, 199. "Da Klopstock in Wien geliebt wird, so übersende ich Ihnen beÿkommende Ankündigung meines neuen Werkes, welches zugleich ein Sing- und Clavierstück ist. Ich erwarte zur rechten Zeit Ihren fernern Befehl." Artaria subsequently ordered a dozen copies and shortly thereafter arranged for a "republication" (i.e., a pirated edition) of the work (see "Sources" in the critical report).

7. The "Verzeichniß der Pränumeranten" (list of subscribers) is published in CPEB-Briefe, 2:1510–15. Seven copies were sent to Johann Friedrich Reichardt in Berlin, three to Franz Xaver Dussek in Prague, and twelve to Baron van Swieten in Vienna.

with the same emotion that the poet sang in it, and thus both masters, who were in attendance, found that in this work they had been inspired by the same feeling.⁸

For two decades after its composition, the *Morgengesang* was considered one of the masterpieces of German music, alongside Graun's *Der Tod Jesu*.

The primary source for the *Morgengesang* is the printed score, which was published on commission by Breitkopf in 1784. The correspondence between the composer and publisher concerning the genesis of this edition is extensive, beginning with Bach's promise in November 1783 to deliver the manuscript for engraving.⁹ Breitkopf accepted the commission, promising to have it ready in time for Easter, which occurred at the end of April 1784. This schedule proved to be too optimistic, for it was not until 20 August 1784 that Bach sent off the final proofs, with delivery of the print coming in late September.¹⁰ The autograph score of the work is missing, but since the engraver's *Vorlage* with Bach's corrections has survived (source A), the print must be considered the final authentic version. Given the work's popularity, it is not surprising to see a wide pattern of distribution of both the print and manuscript versions, the latter of which (except the *Stichvorlage*) all appear to be based upon the Breitkopf print. The two contemporaneous vocal scores published by Bossler in Speyer and Artaria in Vienna (sources E 1 and E 2) are unauthorized, probably pirated.

8. *CPEB-Briefe*, 2:999–1000. The review was published in the appendix to *HUC*, no. 208 in January 1783. "Wo alles schön, rührend, edel und voll erhabner Einfalt ist, da ists schwer, diese Schönheiten aus einander zu setzen. Glücklicher werden selten Dichtkunst und Musik vereint, als hier. Jeder Gedanke des Dichters, durch den Tonkünstler zu dem möglichsten hohen Grade der Schönheit verstärkt, dessen die beide verbundene Künste fähig sind, nichts zu stark, nichts zu sehr ausgemalt, alles mit derselben Empfindung, womit der Dichter es sang, und so, daß beide Meister, die gegenwärtig waren, fanden, daß gleiches Gefühl sie bey diesem Werke beseelt hatte." A more detailed description of the individual movements then follows.

9. See *CPEB-Briefe*, 2:991, *CPEB-Letters*, 198. In the letter to Breitkopf dated 26 November 1783 Bach writes: "You will receive within fourteen days my manuscript; I ask you to do what you can with it." (Binnen 14 Tagen erhalten Sie mein Manuscript. Ich bitte, was Sie thun können, zu thun.) This was followed by the aforementioned letter to Artaria two days later.

10. See *CPEB-Briefe*, 2:1032; *CPEB-Letters*, 212. On 2 October 1784 Bach wrote to Johann Joachim Eschenburg in Braunschweig, offering him a copy of the *Morgengesang* as a gift. See *CPEB-Briefe*, 2:1041; *CPEB-Letters*, 214.

Trauungs-Cantate, H 824a

The circumstances surrounding the composition of the *Trauungs-Cantate*, written in two parts to be performed before and after a wedding ceremony, are unclear; indeed, NV 1790 provides only a range of dates (1765–67), implying that Bach or his widow were uncertain regarding the exact date of the work. A catalogue entry for what was considered the only source of the work—a manuscript (possibly autograph) belonging to the collection of Friedrich August Gotthold once held at the university library at Königsberg (now Kaliningrad, Russia)—contained a rubric "Cantate auf die Vermählung des Hrn. Von G. und des Fräul. G. componiret von Carl Philipp Emanuel Bach," and the date "1765?" that would seem to provide a context.¹¹ Gotthold was not a member of the nobility, so the indication "Hrn. Von G." could not refer to himself or another member of his family; rather it must refer to a different family with specific ties to Bach. Baron Dietrich Ewald von Grotthus (1751–86) married his cousin Elisabeth Eleonore von Grotthus on 5 March 1773, but while this would explain the initials on the now-lost Königsberg source, the date is off by a decade from that proposed by Miesner, and nearly that long for the date found in NV 1790. Moreover, Grotthus, to whom Bach sold his Silbermann fortepiano in 1781, seems to have had little identifiable contact with Bach prior to 1779, over a decade and a half after the composition of the cantata, and none at all with the Gotthold family. Miesner suggests that the work may have been originally written for another wedding in either Berlin or Potsdam, basing his theory on a re-reading of the name of the bride as "Fräul. von H."¹² Whoever the recipient of the commission was, there is no information on who wrote the text, other than it was someone with only adequate literary skill, given the simple panegyric.

Since the Gotthold collection in Königsberg disappeared during the Second World War, the cantata was thought lost. Bach apparently reused one of the arias,

11. Müller, 98; see also Leisinger 1999, 11 and 13. Miesner, 76 and 90, provided both incipits and a date (1763) for the work, although his description of the source itself is perfunctory.

12. See Leisinger 1999, 18. Miesner's reading of the dedication is "Cantate auf die Vermählung des HEn. von G. und der Fräul. von H. componirt von Carl Philipp Emanuel Bach." This change would seem to point to the bride being from another family, possibly the Happe family that Bach knew in Berlin. Unfortunately, no marriage has yet been documented that would include anyone with these initials. Helm, 221, however, accepts Miesner's reading, as does Clark, 189–90.

whose text begins with a fourfold repetition of “Amen,” in the 1784 Easter cantata *Anbetung dem Erbarmer*, Wq 243 (but with a new text, “Sei gegrüßet, Fürst des Lebens”) as well as in an early version of the oratorio *Die Auferstehung und Himmelfahrt Jesu*, Wq 240, and elsewhere.¹³ Since the publication of Helm, two additional sources of the *Trauungs-Cantate* have come to light: a score with parts, and a copy of an adaptation with a parody text.

The score with parts (source B) is in the hand of Johann Friedrich Hering, a close friend of Bach’s from his Berlin days.¹⁴ This copy belonged to Hering’s collection of Bach musicalia and presumably dates from before 1768. According to Leisinger, the rediscovery of the Hering source allows for certain conclusions to be drawn regarding the work’s genesis, specifically that it was probably commissioned by the bride’s family, who also may have been among the performers.¹⁵ The small ensemble and limited difficulty of the music seems to vouchsafe this suggestion. Whether this was the original occasion for the cantata’s commissioning cannot, however, be determined from this information or the source itself.

The *Trauungs-Cantate* was later reused with a parody text for an Easter cantata with the title *O großer Weg, der Weg der Leiden*. A copy of this adaptation in the hand of Levin Wilhelm Monich (1736–1813) exists in the music archives of the St. Katharinenkirche in Brandenburg/Havel. It is likely that Monich himself was responsible for inserting the *contrafactum* text, although it is not known whether he actually wrote it.¹⁶ He did, however, expand upon the original composition by inserting a recitative (“O herrliche Verbindung mit dem Sohne”) in between the second and third arias, in effect linking the two former sections from before and after the wedding ceremony. Monich apparently did the entire adaptation with the consent of Bach, who probably gave him the work to use in Hamburg, most likely around 1774.¹⁷

13. See Leisinger 1999, 22–26; Miesner, 90; and Clark, 168–73.

14. See Leisinger 1999, 14–15.

15. Leisinger 1999, 16. He suggests that the commission came from the bride’s parents, due to the point of view of the text. Further, the limited range of the vocal parts for bass and soprano may indicate that the intended performers were amateurs, perhaps the bride’s father and mother. Finally, the brief flourish in the first and second recitatives (nos. 2 and 5) for four-part chorus seems to indicate communal performance by the wedding party.

16. The first verse of the original *Trauungs-Cantate* text was retained in the source, probably to be used as a guide for Monich’s parody.

17. See Leisinger 1999, 22. The connections between the Monich family and Bach have not been established, although it is clear that the

The Arias

According to NV 1790 (p. 64), the three short German arias, Wq 211/1–3, were composed in Bach’s youth (“in jungen Jahren gefertigt”). Writing to Sara Levy on 5 September 1789, Johanna Maria Bach used the same phrase in referring to “1 italienische Ariette und 3 deutsche Arien, die in jungen Jahren gefertigt worden.”¹⁸ Although the sole surviving source for these arias contains no further information, the comment in NV 1790 suggested to Helm that they must date from a time prior to 1738, possibly in either Leipzig or Frankfurt an der Oder. More recently, Leisinger has noted some musical similarities in the third aria to the opening of an early keyboard sonata (Wq 65/7) and to “Ihr Schönen höret an” (BWV Anh. 40) attributed to Johann Sebastian Bach, both of which belong to this same time period, but he regards this as both tenuous and imprecise, noting that the chronology may ultimately depend upon whether or not the three works have been altered from their original form over the course of Bach’s lifetime.¹⁹ The elegiac, quasi-pastoral anonymous texts are of equally little value in determining chronology, but their moralistic tone and veiled admonitions to a virtuous ruler could also suggest that the arias may be among the first works composed by Bach in Berlin. This suggestion receives some support from the unusual addition of a pair of unison flutes for the final three measures of the third aria—a coda that could have allowed the royal flautist Frederick II and his teacher Quantz to participate briefly.

In any case, it is clear from their subsequent history that Bach considered the three arias useful works. They were performed (presumably by students) at a series of “Redeübungen” at the Johanneum in Hamburg in the 1770s; and in 1781 he revived them once again, with *contrafactum* panegyric texts, for a Redeübung commemorating the late Holy Roman Empress Maria Theresia.²⁰

composer gave special permission for the *contrafactum*. Since the MS includes Bach’s revised autograph recitative, this implies that Bach reviewed Monich’s work. See CPEB: CW, VIII/2 for further details.

18. The Italian ariette is Wq 213. See *CPEB-Briefe*, 2:1031.

19. See Leisinger/Wollny 1993, 136.

20. See Bitter, 1:192–93 and Leisinger/Wollny 1993, 136–37. The “Redeübungen” were public events in which the students of the Johanneum presented dramatic depictions of historical figures. Music was given at the beginning and the end, as well as between the “acts,” and it was here that the three arias were often performed. A libretto of the 1781 parody texts survives in the Stadtarchiv Braunschweig. Leisinger/Wollny 1993, 137 quote the parody of Wq 211/1 from this Redeübung alongside the original. A review of the event was published in *HUC*, no. 29 (20 February 1781); see Wiermann, 407–8.

It remains an open question whether the surviving setting for tenor, strings, and continuo represents the arias' initial form. They survive in only a single source, part of a bound compendium of miscellaneous vocal and choral works (B-Bc, 719 MSM). The manuscript is in the hand of Johann Heinrich Michel, and therefore can be considered an authoritative copy, whether or not this source dates from Bach's lifetime.²¹ Although all three are nominally independent pieces, their grouping together in a single unit in the source, in NV 1790, and in their performance history, reflects their similar tone and content.

There is no information on the date of the three-verse ariette, "D'amor per te languisco," Wq 213, although it may be among Bach's early works written for performance in Berlin.²² The style is similar to the three tenor arias, which implies a similar performance context and would in turn suggest a period of 1738–48, a time when Bach was occupied as court accompanist and beginning to expand his own musical style to emulate the favored Italianate works by his colleague Carl Heinrich Graun and even Frederick himself. The insecure text setting and orthography of this simple love poem suggest that Bach was attempting a work on unfamiliar ground. The author of the text is unknown, although it seems possible that it is the product of a member of the Prussian court; the sometimes uneven metrical flow of the poem implies amateur origins. Wq 213 survives in a single manuscript score in the hand of Michel.

The aria "Fürsten sind am Lebensziele," Wq 214 is dated 1785 in NV 1790. Long thought lost, a set of parts for the short, through-composed work was rediscovered in the archives of the Sing-Akademie zu Berlin, along with a text by Elise von der Recke for a cantata for her sister Duchess Dorothea von Medem's thirty-third birthday on 3 February 1784, in which this aria comprises the fourth movement. This conjunction of text and music begs the question of whether Recke, a well-known author, asked Bach to write a piece for a pasticcio on this particular occasion or whether he was commissioned to set the entire cantata. There is no indication in the surviving source that clarifies the matter, nor does the text provide any information on who might have written the music for the rest of the work, if in fact Bach's contribution was only a later insertion.

21. Leisinger/Wollny 1993, 136 note that the copy cannot have been written prior to 1786, but given that it was included in Westphal's collection, it most likely dates from the following decade. The autograph has not surfaced.

22. Leisinger/Wollny 1993, 136.

Another possibility for the aria's origin has been suggested by Leisinger. In the early part of 1785 Bach composed the *Dank-Hymne der Freundschaft*, H 824e for Duchess Dorothea's husband (Peter von Biron, Duke of Kurland, a friend and patron of Bach), and it may have been written to coincide with a planned journey of the ducal pair through northern Germany in February of that year. This travel was postponed, but in October and November of 1785 Recke visited Bach in Hamburg on several occasions. The coincidence of dates would have provided an opportunity for Recke to entrust Bach with the text of either the entire cantata or the aria as an insertion, in advance of Duke Peter's anticipated visit to his Dutch possessions in the spring of 1786—a journey which would most likely have taken him by way of Hamburg. Bach would thus have set the text during the final months of 1785, corresponding to the date listed in NV 1790. Whether or not a performance of either of these two works actually occurred during the Duke's visit remains speculative, pending any further new evidence.²³

Helm assigns numbers to two further independent arias, "Sei mir gesegnet," H 859, which Helm lists as doubtful and "Feinde, die ihr mich betrübt," H 866.5, which he lists as spurious. Both are, in fact spurious. The first is an aria from an Easter cantata by the Hamburg syndic Jacob Schuback, while the latter is an aria from Johann Christoph Friedrich Bach's oratorio "Tod Jesu."²⁴

Chamber Cantatas

Bach wrote three short secular cantatas for solo voice and instruments. These occasional works were not written in imitation of the better-known Metastasian model of a sequence of recitatives and arias, like a miniature *opera seria* scene; rather they reflect a more intimate setting of texts chosen for their poetic, descriptive nature. The earliest of these is *Phyllis und Thirsis*, Wq 232, a brief Arcadian pastoral discourse on love between a shepherd and shepherdess, composed in 1765 (according to NV 1790) and published the following year. The text is by Johann Elias Schlegel (1719–49), a poet and drama critic who lived in both Copenhagen and Dresden, known for his work on German poetic declamation. How Bach came across the text and why he decided to set it are unknown, but the instrumenta-

23. See Leisinger 1998, 519, and the introduction to CPEB:CW, V/5.1.

24. My thanks to Wolfram Enßlin and Ulrich Leisinger, who provided the identifications for these works.

tion—voice, a pair of flutes, and continuo—makes it likely that the piece was created for a private circle, possibly at the behest of Christian Gottfried Krause, a friend of Bach who the following year was to publish a book of German songs of the so-called Berliner Liederschule.²⁵

Wq 232 marks one of Bach's earliest successes as a composer of vocal music. Johann Adam Hiller reviewed the work in the *Wöchentliche Anmerkungen und Nachrichten* on 6 January 1767, giving it high praise for its sensitive and graceful handling of the subject:

We have here before us a laudatory example: a poetic text full of sensitivity, and a song created upon it that is full of masterly beauties, full of power and impression, without blundering about hither and yon with a great mass of 16th notes and assaulting the ear with an eternal a—. ²⁶

An earlier anonymous review in *HUC* dated May 1766 noted:

Herr Bach has known how to give even more life and sentiment through the most beautiful music. The last aria pleases us especially well. . . . It would have been a very dangerous cliff for a mediocre and affective composer. ²⁷

The circumstances surrounding the composition of the cantata *Der Frühling*, Wq 237 are unknown, but this work represents the second setting Bach made of a poem by Christoph Martin Wieland (1733–1813). The first setting, for voice and keyboard, was published in 1760 as part of the *Drey verschiedene Versuche eines einfachen Gesanges für den Hexameter*, Wq 202/A. ²⁸ Apparently Bach liked the

poem well enough to return to it during the period 1770–72, during which time he adopted it as a through-composed cantata for tenor, strings, and continuo. The cantata, whose performance forces are identical to the three arias, Wq 211/1–3, may have been used by Bach for his *Redeübungen* at the Johanneum, perhaps as an example of a larger and more varied application of vocal compositional style. The cantata survives in only a single source, a manuscript in the hand of Michel in the bound compendium of miscellaneous vocal and choral works (in B-Bc, 719 MSM).

The short occasional cantata *Selma*, Wq 236 is likewise an example of a text reused by Bach. This brief elegiac love poem, written by the *Sturm und Drang* poet Johann Heinrich Voss (1751–1826), was published in Voss's serial *Göttinger Musenalmanach* in 1775. ²⁹ Voss, an admirer of Klopstock, was a frequent visitor to Hamburg, particularly after 1775 when his *Musenalmanach* changed publishers from Göttingen to Hamburg. ³⁰ Here he also became friendly with Bach, who became a regular contributor to the journal, often corresponding with Voss regarding his Lied settings. ³¹ The poem "Selma" was set by the composer in 1775 for voice and keyboard, Wq 202/I/2, subsequently published in the *Vossische Lieder* in 1776; there is another song with the same title but with a completely different text, Wq 202/J, published in the *Musenalmanach* two years later. Although no date can be found for the cantata version, it seems reasonable to suggest that it too was written during the years 1775–76, given the similarities with the song transcription. ³² It cannot be determined, however, whether the cantata or Lied had precedence; nor does information exist on why Bach felt compelled to expand the setting by giving it an instrumental introduction and including an orchestra of flutes, strings, and continuo. Two authentic sources for this work exist: Bach's autograph (in D-B, Mus. Ms. Bach P 349), and a copy done for Westphal in the hand of Michel (in B-Bc, 719 MSM).

25. Christian Gottfried Krause, ed., *Lieder der Deutschen mit Melodien*, 2 vols., (Berlin: Georg Ludewig Winter, 1767). Composers in this collection include Bach, Carl Heinrich Graun, Quantz, Christoph Nichelmann, Johann Gottlieb Görner, Georg Philipp Telemann, and Krause himself.

26. Hiller's lengthy review is quoted in *CPEB-Spurenuche*, 165–66: "Wir haben hier ein redendes Beyspiel vor uns: eine Poesie voll Empfindung, und einen darauf verfertigten Gesang, der voll meisterhafter Schönheiten, voll Kraft und Nachdruck ist, ohne sich alle Augenblicke über große Haufen von Sechzehnthteilen auf und abzuwälzen, und ein ewiges a— dem Ohre vorzutrollern."

27. Wiermann, 141–42: "Herr Bach hat ihr durch die schönste Musik noch mehr Leben und Rührung zu geben gewußt. Die letzte Arie [ge]fällt uns besonders. . . . Sie wäre eine sehr gefährliche Klippe für einen mittelmäßigen und affectirten Componisten gewesen."

28. This collection, Wq 202/A (H 688), in which the song represents the "2te Versuch," was published in 1760 by Winter in Berlin. See *CPEB:CW*, VI/3. The song is also discussed in Bitter, 1:155–59 and Busch, 68–70.

29. Voss was the editor of this serial beginning in 1770. The poem is dated (presumably by Voss) 17 December 1774. The *Musenalmanach* was the principal medium for the Göttinger Hainbund, one of the main literary *Sturm und Drang* groups during this period.

30. The first issues were published by Diederich in Göttingen, but beginning in 1775 Berenberg in Hamburg took on the annual journal. See Ottenberg, 155–56; Busch, 130.

31. See Busch, 122–23. In early April 1774 Voss wrote to Ernst Brückner that "[Bach] would like to adopt me as a musical poet; some of the ideas which I mentioned to him about the customary forms of lyric poetry seem to have pleased him," and on 4 April he wrote to Maler Müller that he and Bach had discussed musical poetry at length.

32. Wotquenne gives the date as 1770, although this is contradicted by the dating of the poem itself; see Helm, 165; Busch, 130.

C. P. E. Bach as an Opera Composer?

Given the variety of carefully crafted and effective dramatic pieces for voice found in the odes, secular cantatas, and occasional arias, one might wonder why Bach did not set music for the theater, such as a German Singspiel. Bach was certainly familiar with the works by his colleagues Johann Adam Hiller and Georg Benda, whose contributions towards the development of German national opera had gained wide acceptance; moreover, serious dramatic works such as Anton Schweitzer's *Alceste* (1773) had demonstrated the viability of the genre. While this lacuna may perhaps be explained by Bach's concentration on other types of compositions, there is at least one indication that he did make an effort to write for the theater. A reviewer of a performance of Carl Dittersdorf's oratorio *Hiob* in Berlin refers to this attempt:


Because the late Bach in Hamburg had so fortuitously set to music the most excellent odes and oratorios, it was suggested that he would have been equally successful in opera as well. Once he was persuaded to undertake the composition of a Singspiel. Bach did it and delivered one act. It was rehearsed and failed utterly. The error lay only because Bach didn't recognize dramatic effect.³³

The failure of such a stage piece may have had other causes than that proposed by the reviewer, for the settings found in Bach's odes and oratorios are often operatic. Their drama is rather more intimate and directly appealing to the emotions of his audiences, however, for which the more artificial and exaggerated effects of the theater may have been unsuitable, and therefore the transition from one medium to the other so successfully accomplished by colleagues may have eluded the more introspective Bach.

33. "Da der verstorbene Bach in Hamburg mit so vielem Glücke die vortrefflichsten Oden und Oratorii in Music gesetzt hatte; so vermuthete man, daß er auch in Opern eben so glücklich seyn würde. Man ersuchte ihn einmahl, sich der Tonsetzung eines Singspiels zu unterziehen. Bach that es und lieferte einen Act. Man probirte denselben und er mißfiel gänzlich. Der Fehler lag nur darin, weil Bach die dramatischen Wirkungen nicht kannte." See Christoph Henzel, *Quellentexte zur Berliner Musikgeschichte im 18. Jahrhundert* (Wilhelmshaven: F. Noetzel, 1999), 204–7. The anonymous author of the review gives no particulars on this putative stage work by Bach. Wilhelm Friedemann Bach is also said to have tried his hand at an opera, *Lausus und Lydie*, which was likewise left incomplete and is now lost. It is possible that the reviewer was confusing the two Bach brothers. See Martin Falck, *Wilhelm Friedemann Bach. Sein Leben und seine Werke* (Leipzig: C. F. Kahnt, 1913), 55–56.

Performance Practice

The *Morgengesang* is a work that Bach intended to be performed in a variety of ways and venues by both amateurs and professionals. To that end, he provided not only a full score but a keyboard reduction, as well. This he noted in letters to both Breitkopf (dated 26 November 1783) and Artaria (on the following day).³⁴ The keyboard reduction has been included as an appendix to this edition; it is not meant to be used in conjunction with the orchestra, but rather only for chamber performances or rehearsals. In terms of instrumentation, Bach uses the term "Flügel" in the first aria to denote the continuo keyboard instrument. This is not specified further and indeed could refer to whatever was available. Besides a harpsichord, a fortepiano would also be appropriate; it seems unlikely, though, given the intimate secular nature of the work, that an organ was intended. The winds are restricted in the score to two flutes, but at the opening Bach has included the remark "ohne Fagott," which implies that this wind instrument was used tacitly in the continuo group, possibly beginning at the entrance of the keyboard instrument. The directive may, however, have been omitted in the first Hamburg performances (see review cited above), and therefore its appearance may be a simple nod to general continuo practice rather than suggesting the use of bassoons to balance the tone color of the flutes. In several places, the keyboard reduction has typical ornaments, such as the "prallender Doppelschlag" (♯), which in the orchestral score are simple trills or turns.

The *Trauungs-Cantate* presents few performance difficulties. As noted previously, the work is straightforward, with limited vocal range for the bass voice and extensive but conventional ornamentation for the soprano. Bach often adds a stroke in the strings only on the first note of  (and similar) rhythmic figures. This is probably less of an articulation than a mark of emphasis, performed in modern practice more like an accent than a long *marcato*. Other ornamentation is limited to the two-note *appoggiatura* and simple trill. While the bulk of the work is meant for

34. *CPEB-Briefe*, 2:991–94; *CPEB-Letters*, 198–99. The announcement in *HUC* (25 November 1783) notes specifically: "For the greater ease of various musical amateurs who are not used to playing from score a keyboard reduction has been provided on each page. Underneath this reduction is the running text so that a single individual can sing the entire work at the keyboard without losing anything." (Zu mehrerer Bequemlichkeit verschiedener Musikliebhaber, die nicht gewohnt sind aus der Partitur zu spielen, wird der Partitur auf jeder Seite ein Clavierauszug beygefügt. Unter diesem Clavierauszug steht durchgehends der Text, so daß eine einzige Person beym Clavier das ganze Stück singen kann, ohne etwas zu verlieren.)

solo voices, in the two recitatives Bach has a few measures of four-part choral writing. This is mostly homophonic, and likely represents an attempt to involve the congregation or the wedding party at the ceremony. It can be suggested, however, that since these phrases hardly constitute more than a textual and musical flourish, they might be better performed by solo voices. The continuo part of the *Trauuungs-Cantate* would undoubtedly have been played on an organ in a church setting, but given the nature of the subject, the piece's intimacy would be equally well-lent to a more common keyboard instrument, especially if the ceremony had been a private one in the home of one of the wedding party members.

Few issues of performance practice exist for the three tenor arias, Wq 211/1–3, given the clarity with which the score is written. There is little vocal coloratura, and the range for both the voice and instruments is not extreme. The ornamentation is limited to trills, all clearly marked in each aria, and although there are no figures (save for a lone augmented 6 in m. 7 of Wq 211/2), it can be assumed that standard continuo practice was followed throughout. The intimate setting makes each aria suitable for either a string ensemble or as few as one performer per part, the sort of setting that would not have been unusual at the soirées of the Prussian court.³⁵ Only at the end of Wq 211/3 do any anomalies appear: here there is an abrupt change in tone and mood for the final four measures, with the strings rushing up and down the scale, the *finalis* of which includes the only articulation marking (strokes) found in all three arias. In the score, the copyist notes for the last three measures: “from this measure on both flutes are to play in unison, and conclude with the first note of the final measure” (Von diesem Takte an gehen die beide Flöten in unisono, und schließen mit der ersten Note des letzten Takts); at the top of the first staff in the system at m. 19 he also adds the designation “Flöten.” The use of this supplemental instrumentation is not entirely clear; one cannot determine whether the composer meant for the flutes to be added only during this coda, or whether they are now both to perform the upper line, having doubled violin I and violin II (making adjustments to avoid notes below fl II's range) to this point. Despite this ambiguity, it can be suggested that the flutes are intended to function only as an emphatic flourish here, doubling the first violins for the last measures. It is clear, however, that the flutes are to


35. See Ottenberg, 34–35, who notes that “Chamber cantatas were also heard, however, the vocal parts being taken by Carl Heinrich Graun and Franz Benda.”

sustain the first note of the final bar (noted as a fermata with the word “fine” written above) until the strings have finished their downward scale.

Written for a pair of flutes, soprano, and continuo, the short strophic aria Wq 213 likewise presents no difficulties in performance practice. NV 1790 lists additional instrumentation of three violins, but both the source and the Wotquenne catalogue omit these instruments; moreover, Wotquenne (or perhaps Westphal) crossed out this designation on his copy of NV 1790 (in B-Bc), no doubt indicating an error.³⁶ There are no ornaments apart from straightforward trills, and no articulation markings; the slurring is quite conventional, as is the figuration.

For the aria Wq 214 the individual parts would indicate that a small ensemble was envisioned, perhaps as few as two performers per desk. The basso is clearly figured throughout (save for the occasional lacunae); the dynamics are marked and placed clearly; the only ornamentation used is the trill (*tr*); and the sole articulation is the occasional use of the stroke.

The recitative dialogue of *Phyllis und Thirsis* contains an instruction “Mit Affekt” as a means of emphasis when Phyllis wishes to tell her shepherd that she has experienced loss or abandonment (perhaps by Thirsis himself) at some earlier point. Bach uses quarter notes to slow the pace; these should probably be performed with deliberation and possibly a brief caesura in between each note to achieve the desired effect. The following aria uses a “prallender Doppelschlag” (trilled turn) in both flutes and the voice. This combination of turn and mordent is to be performed in a consistent manner throughout, though it is not to take the place of the occasional separated turn, trill, or mordent that also occur within the aria.

Der Frühling, Wq 237 is relatively straightforward, with ornaments restricted to the simple trill, *tr*. The only use of articulation occurs in unison  sequences, where a stroke on the dotted note is added for emphasis; these should probably be performed *détaché*.

In all three chamber cantatas, slurring is sometimes inconsistent among the parts and occasionally in parallel passages or figures. The carefully notated autograph of

36. See NV 1790, 64; Helm, 174. Helm considers the source used as unknown, but Wotquenne was certainly familiar with the holdings of the Conservatoire library in Paris. Ironically, he may have been unaware that this source may have been intended for the Westphal collection. The confusion surrounding the “3 Violinen” in NV 1790 may have been a misreading by either Anna Carolina Philippina Bach or Johanna Maria Bach of CPEB's annotation of “3V,” indicating simply that the text had three verses.

Selma shows that these inconsistencies are deliberate, having to do with particular text emphasis through phrasing. This edition has retained Bach's original phrasing, in so far as it can be determined; parallel passages are regularized only where the original readings are unclear or omitted.

Acknowledgments

The work on this volume has involved a long journey through portions of the composer's music that often defy specific categorization, with sources that are far-flung and, until recently, often lost or misplaced. I owe thanks to Mark W. Knoll and Paul Corneilson of the Packard Humanities Institute for their help in reading the manuscript and providing useful information and source materials.

Without their aid and their careful objective reading, this volume would not have been completed. Special thanks are also due to the former music librarian at the University of Michigan Music Library, Peggy Daub, for sending me a photocopy of the *Morgengesang* so many years ago, as well as the Bibliothèque nationale de France in Paris and the Koninklijk Conservatorium in Brussels for providing plates. A great debt is also owed to Ulrich Leisinger, Peter Wollny, and Wolfram Enßlin, whose comprehensive work on the sources was critical in gathering information on the works. Hans-Christoph Mauruschat of the Hans-Sommer-Archiv in Berlin graciously provided access to the *Stichvorlage* for the *Morgengesang*, and Iacopo Cividini of Salzburg assisted in deciphering the Italian text of Wq 213.

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