

Haydn Society of North America Mini-Conference, Boston
New Perspectives on Haydn & C.P.E. Bach

Panel #2: Session on “The Late C.P.E. Bach”

Wednesday, October 30, 2019, 2:00–4:00pm

Carl Philipp Emanuel Bach had just turned fifty-four when he arrived in Hamburg to succeed his godfather Georg Philipp Telemann in the post of city music director in April 1768. Bach had spent almost thirty years in service to Frederick II of Prussia, where he had mainly been an accompanist for the king’s Hofkapelle. For the rest of his life, Bach’s focus turned from instrumental music to church music, though he continued to compose and publish solo keyboard music, chamber music, and concertos. But he was responsible for performing music for more than a hundred worship and special services each year, so the change in his routine must have been immense.

This session focuses on aspects of Bach’s “late” work, including his concern for shoring up his legacy and thereby also providing for his spouse Johanna Maria and his unmarried daughter Anna Carolina Philippina. The four presenters are experts on the life and music of C.P.E. Bach, and in this session they explore how Bach coped with his demanding responsibilities in Hamburg and applied himself to increasing his reputation throughout Europe. Haydn claims (in his early biographies) that he learned from Bach’s early keyboard music and treatise to become a proficient performer and composer, and late in life Haydn acquired copies of some of Bach’s late music, including the Fantasia in F-sharp Minor (Wq 80), at least two of the flute quartets (Wq 93 and 94), probably also the double-choir Heilig (Wq 217) and the Concerto in E-flat Major for harpsichord and fortepiano (Wq 47). Ulrich Leisinger looks at Bach’s views on the music of Haydn and Mozart, against the backdrop of music criticism in periodicals of the day. Darrell M. Berg discusses the harmonic innovation of C.P.E. Bach’s “Kenner und Liebhaber” keyboard collections in relation to Haydn’s late sonata, Hob. VI:52. Jason B. Grant discusses Bach’s borrowings in his church music, and its significance as a compositional and practical strategy. Finally, Peter Wollny shows that C.P.E. Bach’s estate catalogue (one of the first to include musical incipits for the instrumental music) was a conscious effort to document his life’s work.

Paul Corneilson, moderator
C.P.E. Bach: The Complete Works

Carl Philipp Emanuel Bach's Perspectives on Haydn and Mozart

Haydn's and Mozart's veneration for the music of Carl Philipp Emanuel Bach seems well documented, even though the best-known reports have been shown to be anecdotal. The transmission of Bach's music in the Hapsburg territories has long been studied in detail, which has fueled ample discussion about the question of influence. C.P.E. Bach, on the other hand, remained almost silent about his relationship to the music of his younger Austrian contemporaries. This seems a little astonishing given the fact that the works of Haydn and Mozart were available in Hamburg during Bach's tenure as music director, and that, to a certain degree, we know which of these works Bach may have encountered. Valuable sources of information are newspaper announcements, catalogues of music dealers such as J.C. Westphal, and auction catalogues of the period, especially the "Bachschen Auction" of 1789. In this light the public discussion about Haydn purposefully mimicking Bach's style, initially posted by the *European Magazine and London Review* in June 1784 and perpetuated in German-language journals, shall be re-evaluated. The most eminent document for a reassessment is Bach's public defense against the supposition of having written against the "braven Herrn Haydn." This announcement in the *Hamburgischer Unpartheyischer Correspondent* of 14 September 1785 culminates in the assertion: "I must believe with certainty that this worthy man [Haydn], whose works continue to please me very much, is my friend as I am his."

Ulrich Leisinger
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**Carl Philipp Emanuel Bach's "Kenner und Liebhaber" Collections:
A Series for the Distant Future**

Carl Philipp Emanuel Bach, like many composers who followed him (including Joseph Haydn), sought to stretch the tonal system which he inherited to include many new harmonic paths. Bach began to expand his harmonic vocabulary early in his career, but his harmonic style became especially revolutionary in the six "Kenner und Liebhaber" collections for solo keyboard published between 1779 and 1787. The first volume of this series, consisting of six sonatas, contains some of the original harmonic features for which Bach's keyboard music was already known. But each successive volume contained three rondos, the first of which presented harmonic events more startling than any of Bach's previous works except his *Heilig* (Wq 217, published 1779). To each of the last three "Kenner und Liebhaber" volumes Bach added two fantasias, also full of restless harmonies. It was, in fact, in the rondos and fantasias of the "Kenner und Liebhaber" series, works which increasingly resembled each other structurally, that Bach's harmonic style was stretched beyond contemporary expectation. His sonatas, on the other hand, did not continue to develop as did the rondos and fantasias: the last two sonatas actually decreased, surprisingly, in length and were focused on embellishment, rather than on new harmonic features. It is interesting to refer briefly to sudden harmonic interruptions in some of Haydn's works also composed in the last quarter of the eighteenth century, many found in his works in first movement sonata form or its variants. After disturbing moments, however, these works usually proceed reassuringly towards a logical destination. Even in Haydn's late piano sonata in E-flat major, Hob. VI:52, the listener is allowed by the harmonic style of each of the three movements to recover from the trauma of hearing a movement in E-flat major, followed by a movement in E major, followed by a movement in E-flat major. But Emanuel Bach's "Kenner und Liebhaber" collections point to a distant future.

Darrell M. Berg
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Recently Identified Borrowings in the Hamburg Vocal Music of C.P.E. Bach

This paper discusses the identification, made by the author, of three borrowed movements in the Hamburg vocal works of Carl Philipp Emanuel Bach. Of these borrowings, one is from a foreign work: an aria from the oratorio *La passione di Gesù Cristo* by Johann Gottlieb Graun, which Bach adapted for the 1782 pastoral installation cantata *Einführungsmusik Jänisch*, H 821k. The other two are self-borrowings, that is, adaptations of two movements from one of Bach's own works, the *Trauungs-Cantate*, H 824a: an aria, adapted for the 1769 *Einführungsmusik Palm*, H 821a; and an accompanied recitative—chorus, adapted for the 1772 Michaelmas cantata *Ich will den Namen des Herrn preisen*, Wq 245.

The discussion is in two main parts. The first summarizes the process used to identify each of the borrowed movements. The second explores the significance of each borrowing for our understanding of Bach's Hamburg period. The borrowing from the Graun oratorio raises some questions, since that work does not appear in either of the catalogues associated with the disposition of Bach's library after his death (the 1789 auction catalogue and the 1790 estate catalogue). As for the two self-borrowings, it can now be shown that Bach made use of all but one movement of the *Trauungs-Cantate* for his Hamburg vocal music. That work thus joins the Magnificat, Wq 215 as a trove of movements ripe for adaptation, almost none of which Bach left untouched. The discussion reinforces the notion that adaptation was one of the important strategies Bach employed, along with original composition, in the production of his Hamburg vocal works.

Jason B. Grant
C.P.E. Bach: The Complete Works

“... they can bring me much honor even after my death”:

C.P.E. Bach as a Compiler of His Estate Catalogue

In the last decade of his life, C.P.E. Bach was much concerned with his place in music history. In various letters he talks about his “swan song” (the oratorio *Die Auferstehung und Himmelfahrt Jesu*), about plans to complete his oeuvre, and about destroying his juvenile pieces. Parallel to this, he must have worked intensively on a new comprehensive catalogue of his own works, which replaced older inventories and eventually served as the basis for the *Nachlass-Verzeichnis* published by his heirs in 1790. Bach designed a chronological numbering system for his contributions to various genres of instrumental music, while the vocal works were registered in a less systematic fashion. The numbers and references to the place and date of composition found in the *Nachlass-Verzeichnis* correspond with entries on the title pages of his autograph manuscripts, the so-called house copies. An analysis of these entries shows that Bach’s work was not only guided by the principle of bibliographic correctness, but also by his aim to shape the recognition of his identity and public persona as well as his accomplishments as a composer for posterity.

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