THE HARPSICHORD CONCERTOS OF WILHELM FRIEDEMANN BACH, A LECTURE RECITAL, TOGETHER WITH THREE RECITALS OF SELECTED WORKS OF J.S. BACH, W.F. BACH, D. SCARLATTI, F. COUPERIN, J.J. FROBERGER, G. LIGETI, W. BYRD, AND OTHERS

DISSERTATION

Presented to the Graduate Council of the
University of North Texas in Partial
Fulfillment of the Requirements

For the Degree of

DOCTOR OF MUSICAL ARTS

By

Janet Evelyn Hunt, B.Mus., M.M.

Denton, Texas

May, 1995

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Hunt, Janet Evelyn, The Harpsichord Concertos of Wilhelm Friedemann Bach, a Lecture Recital, Together With Three Recitals of Selected Works of J.S. Bach, W.F. Bach, D. Scarlatti, F. Couperin, J.J. Froberger, G. Ligeti, W. Byrd, and Others. Doctor of Musical Arts (Performance), May, 1995, 122 pp., 36 musical examples, bibliography, 78 titles.

The harpsichord concertos of Wilhelm Friedemann Bach (1710-1784) have suffered undeserved neglect. The four authenticated solo concertos remain in manuscript, with the result that his contribution to the history of the keyboard concerto has been largely overlooked. This study intends to correct this situation by examining these four concertos -- F41 in D Major, F43 in E Minor, F44 in F Major, and F45 in A Minor -- as well as the published two-harpsichord Concerto in E-Flat Major, F46, and the incomplete Concerto in E-Flat Major, F42 in order to assess W.F. Bach's contribution to the keyboard concerto following its origins in the early 1700s.

The results of this investigation show that W.F. Bach took the early keyboard concerto of his father's generation and added many of the characteristics which later became associated with the genre. Friedemann retained the polyphonic interplay between tutti and solo, harmonic language, and tonal plan of his father's compositions and added a wealth of rhythmic ideas and a more modern melodic style. He worked within an established four

ritornello/three solo plan for the outer movements, but employed a variety of formal plans for the middle movements. Friedemann heightened the contrast between the solo and the orchestra and infused the solo part with formidable virtuosity. At the same time he ensured that the solo and tutti material was related so that the two forces would work together while maintaining distinct identities.

This study shows the high merit of W.F. Bach's harpsichord concertos and adds another chapter to the history of the pre-Classical keyboard concerto.

Tape recordings of all performances submitted as dissertation requirements are on deposit in the University of North Texas Library.

ACKNOWLEDGEMENTS

My fascination with Wilhelm Friedemann Bach began when I heard Gustav Leonhardt perform his *Polonaises* in concerts given in Dallas and Fort Worth, Texas in 1982. My interest was piqued by the combination of Baroque and proto-Romantic qualities. Descriptions of Bach's eccentric character, and the alluring portrait reproduced in the collection of essays entitled *J.S. Bach: Zeit, Leben, Wirken* edited by Barbara Schwendowius and Wolfgang Domling, made me want to find out as much as I could about this neglected genius.

I am grateful to my major professor, Dr. Lenora McCroskey, for bringing this topic to my attention and guiding me through all phases of preparation. Appreciation is due also to several professors who have aided my progress through this degree and therefore are responsible for the quality of the present work, with special appreciation for the assistance of Dr. Deanna Bush, Dr. Cecil Adkins and Dr. Charles S. Brown.

I extend my thanks to the staff at the Staatsbibliothek zu Berlin, Musikabteilung, Preußischer Kulturbesitz mit Mendelssohn-Archiv, who have been very helpful in providing microfilms of W.F. Bach manuscripts with amazing promptness.

TABLE OF CONTENTS

Chapter Page

North Texas State University
School of Music

DMA Recital

JANET EVELYN HUNT, Harpsichord

Monday, November 2, 1981 8:15 p.m. Concert Hall

Sonate pour clavecin. . . . . .Bohuslav Martinu
(1890-1959)

La d'Héricourt. . . . . .Claude-Bénigne Balbastre
La Courteille (1727-1799)
La Suzanne

Sonata in b, K. 227. . . . . Domenico Scarlatti
Sonata in b, K. 197 (1685-1757)
Sonata in D, K. 491
Sonata in D, K. 492

Suite in a minor, BWV 807. . . . . J. S. Bach
Prelude (1685-1750)
Allemande
Courante
Sarabande
Bourrée I - II
Gigue

Presented in partial fulfillment of the requirements
for the degree Doctor of Musical Arts

North Texas State University
School of Music
DMA Recital

Janet Evelyn Hunt
Harpsichord and Virginal

Monday, November 22, 1982 8:15 P.M.
Room 253 Music Building

Toccata (FVB I,373)	Giovanni Picchi c.1575-after 1630
Due Gagliardi	Giovanni de Macque c.1550-1614
Fantasia (FVB II, 406)	William Byrd 1543-1623
Pavane and Galliard (FVB, 124)	John Bull 1562-1625
Why Ask You?	
Toccata in a (1656)	Johann Jakob Froberger c.1616-1667
Suite in A (1656) Allemande Gigue Courante Sarabande	
Pavane	Louis Couperin c.1626-1661
Prelude and Fugue in d	Jean-Henri d'Anglebert 1628-1691
Präludium, Fuge und Postludium	Georg Böhm 1661-1733

Presented in partial fulfillment of the requirements
for the degree, Doctor of Musical Arts

University of North Texas

College of Music

presents

A Graduate Recital

JANET EVELYN HUNT, *harpsichord*

Friday, June 17, 1994 8:00 pm Recital Hall

From *Das Wohltemperierte Klavier, II:* . . . . . J. S. Bach
Prelude and Fugue in G# Minor, BWV 887 (1685-1750)
Prelude and Fugue in B Major, BWV 892

Sonata in D Major, F. 3 . . . . . Wilhelm Friedemann Bach
Un poco Allegro (1710-1784)
Adagio
Vivace

Vingt-Sixiéme Ordre . . . . . François Couperin
La Convalescente (1668-1733)
Gavote
La Sophie
L'Epineuse
La Pantomime

Hungarian Rock (1978) . . . . . György Ligeti
(b. 1923)

Eye Opener . . . . . Bob Zurke
(1912-1944)

Presented in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

University of North Texas

College of Music

presents

A Graduate Lecture Recital

JANET EVELYN HUNT, *harpsichord*

assisted by

Madeline Adkins, *violin* • Warren Pattison, *viola*
Ruth Ann Johnson, *violin* • Ty Young, *'cello*
and
Les Petits Violons

Monday, February 27, 1995 7:00 pm Recital Hall

THE HARPSICHORD CONCERTOS OF W. F. BACH

Concerto in A Minor, F45 . . . . . W. F. Bach
I. (no tempo designation) (1710-1784)

Concerto in F Major, F44
II. Molto adagio

8:00 pm

Concerto in D Major, F41
Allegro
Andante
Presto

As part of Les Petits Violons concert of "Music by J. S. Bach and His Sons"

Presented in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

LIST OF EXAMPLES

Page

Page

CHAPTER 1

INTRODUCTION

As the oldest son of Johann Sebastian Bach, Wilhelm Friedemann Bach (1710-1784) should enjoy a prominent position in music history. However, much of his music has been neglected. There is no collected works edition; only three of twenty-three cantatas are published. While the solo keyboard works and chamber music are published and are making their way into standard performance literature, the four authenticated solo keyboard concertos remain in manuscript. Even the most recent investigation of W.F. Bach's works, Peter Wollny's *Studies in the Music of Wilhelm Friedemann Bach: Sources and Style*,[1] discusses only the solo keyboard music and the cantatas and fails to include a chapter on the keyboard concertos. Friedemann's biographer, Martin Falck, was the last scholar to consider the concertos in detail in his monograph of 1913.[2] The only form in which the four solo concertos have ever been available to the general public is in two-piano arrangements edited by the

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[1]Peter Wollny, *Studies in the Music of Wilhelm Friedemann Bach: Sources and Style* (Ph.D. dissertation, Harvard University, 1993; Ann Arbor, Mich.: University Microfilms, 93-31056).

[2]Martin Falck, *Wilhelm Friedemann Bach: Sein Leben und sein Werk* (Leipzig: Kahnt, 1913).

musicologist Hugo Riemann at the turn of the twentieth century. Riemann's editions are replete with dynamics, accents, phrase markings, doublings, and adjusted barlines which obscure the original appearance of these works.

A number of circumstances contributed to the neglect of Wilhelm Friedemann's concertos, including the unavailability of the music and his comparatively small output. The fame of his brothers Carl Philipp Emanuel (1714-1788) and Johann Christian (1735-1782) overshadowed him, and Friedemann's more provincial existence mean that historians have not placed him on equal footing with his brothers. Both younger brothers composed a greater number of concertos than Friedemann. Several of their concertos appeared in publication during their lifetimes, while all of Friedemann's remained in manuscript copies.

The following study begins to correct this situation by examining these four manuscript concertos -- F41[3] in D Major, F43 in E Minor, F44 in F Major, and F45 in A Minor -- as well as the published two-harpsichord Concerto in E^{b} Major, F46, and the incomplete Concerto in E^{b} Major, F42 in order to assess W.F. Bach's unique contribution to the keyboard concerto following its origins with J.S. Bach.

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[3]Martin Falck's catalogue does not number works chronologically, but groups them by genre and then in key order within that genre, beginning with the key of C Major.

Friedemann's published solo keyboard compositions exhibit a sophisticated sense of form, masterful application of counterpoint, piquant harmony, and virtuosic use of the keyboard. These elements combine in a highly personal style which is simultaneously engaging and daunting. These qualities exist in his concertos as well, as the following study demonstrates. Each of W.F. Bach's concertos is examined with regard to form, harmonic language, melodic material, texture, use of the keyboard, relationship between solo and tutti, treatment of the orchestra, and performance practice problems. The conditions for which they were written are explored, and a possible chronology proposed. The results of this investigation serve as a basis for a re-examination of a questionable G Minor Concerto sometimes attributed to W.F. Bach which Martin Falck rejected from his catalog for stylistic reasons. Fresh observations are offered as to this concerto's authenticity and the overall quality of the composition in relation to the authenticated concertos. A brief comparison of W.F. Bach's concertos to those of his contemporaries, concentrating on the Berlin concertos of his brothers C.P.E. and J.C. Bach, serves to isolate and illustrate those features unique to Friedemann's works.

The examination of W.F. Bach's concertos and those of J.G. Graun (1703-1771), J.G. Müthel (1728-1788), J.S. Schroeter (1752-1788) and others whose works have also received little attention will expand our knowledge of the development of the concerto between J.S. Bach and the era of Mozart. This

study of Wilhelm Friedemann Bach's keyboard concertos initiates the exploration of that literature.

CHAPTER 2

THE GERMAN BAROQUE KEYBOARD CONCERTO

Wilhelm Friedemann was in a fortuitous position. As Sebastian's oldest son, he was the musically gifted favorite child of one of the harpsichord concerto's originators. Their city of Leipzig was not far from Dresden and numerous smaller court towns which enthusiastically supported the most recent music, including concertos, imported from Italy. Friedemann's excursions to Dresden with his father are well-documented.[4] C.P.E. Bach's autobiography records the visits of famous musicians to their household, noting that this exposure to international trends kept their family abreast of current musical events.[5] How did Sebastian Bach become the principal promoter of the harpsichord concerto, and what effect did this have on the compositional career of Friedemann?

By the beginning of the 1700s, the solo concerto had evolved from its modest beginnings as a special subtype of the concerto grosso into a

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[4]Martin Falck, *Wilhelm Friedemann Bach: Sein Leben und sein Werk* (Leipzig: Kahnt, 1913), 10.

[5]William S. Newman, "Emanuel Bach's Autobiography," *The Musical Quarterly* LI/2 (April, 1965), 367.

three-movement composition which emphasized the contrast between tutti and solo and featured the virtuosic display of the soloist. The Roman composer Arcangelo Corelli (1653-1713) contributed a strong sense of organization by clearly defining tutti and solo sections and using a tonal scheme to affirm the structure of a movement. This organization of a concerto movement based on closely related keys served as the framework for the concertos of Sebastian Bach and his sons. Even at the close of the century, theorist Heinrich Christoph Koch (1749-1816) in his *Versuch einer Anleitung zur Composition* (published in three volumes between 1782 and 1793) viewed concerto form as a tutti/solo plan based on textural contrast and a harmonic framework, and not as a type of first-movement sonata form.[6] Thus Corelli's organization by tonality reached far into the eighteenth century. Corelli's other contributions include the placing of a slow movement in the relative minor key (instead of the same key as the outer movements), and use of diatonic sequences to lengthen a section and strengthen a section's tonality.

The northern Italian centers of Bologna, Venice, and Padua also wielded a strong influence on the Bach family's concertos. Giuseppi Torelli (1658-1709) linked one tutti to the next by common thematic ideas, so that the tutti could aptly be termed a "ritornello," while the solo passages avoided the tutti material

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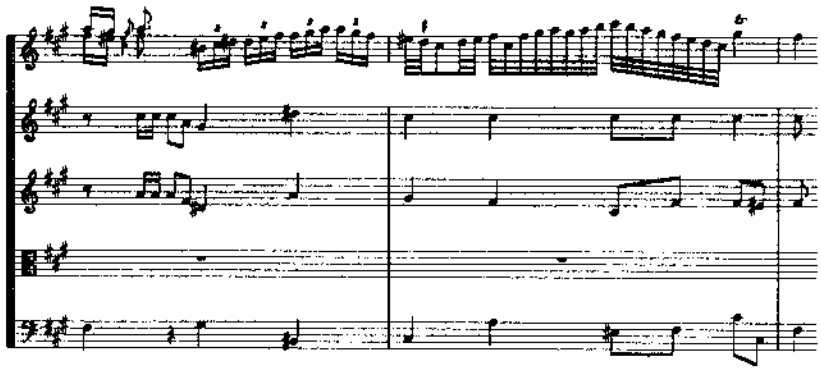
[6]Jane R. Stevens, "An 18th-Century Description of Concerto First-Movement Form," *Journal of the American Musicological Society* XXIV/1 (Spring, 1971), 91.

and instead contained contrasting lively figuration particularly suited to the featured instrument. Torelli borrowed two features from operatic writing: the fast-slow-fast movement sequence and the aria-like ritornello form. Tomaso Albinoni's (1671-1750) concertos showcased lyrical writing, "pleasing melodies and a rococo spirit."[7] Giuseppe Tartini (1692-1770) synthesized the foregoing qualities, creating concerto movements which were highly virtuosic and at the same time expressive and inspired by imitation of the human voice. As the example below illustrates, passages of stepwise triplet sixteenth-note passages followed by florid thirty-second notes aptly imitate eighteenth-century vocal ornamentation.

Example 1. Tartini, Concerto in A Major, D96, 1st movement, mm. 68-69.



These triplet motives appear not only in stepwise patterns, but are expanded over the violin's range for virtuosic effect.

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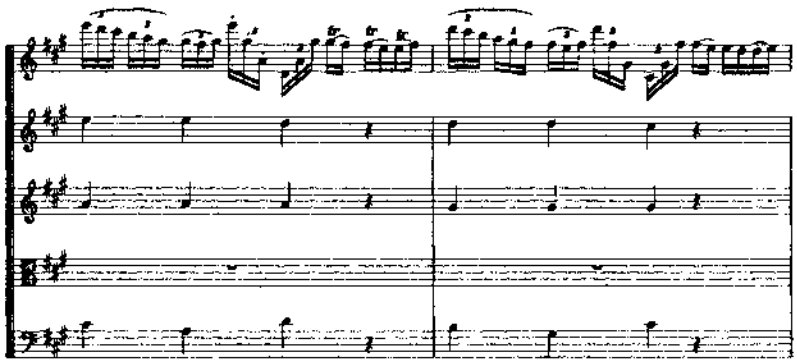
[7]Nicholas Anderson, "The Baroque Concerto," *A Companion to the Concerto*, ed. Roger Layton (New York: Schirmer Books, 1988), 9-10.

Example 2. Tartini, Concerto in A Major, D96, 1st movement, mm. 93-94.



The most enduring influence was of course Antonio Vivaldi (1678-1741). Sebastian Bach's many transcriptions of the Venetian's works provide testimony to his esteem in the Bach household. Vivaldi expanded and experimented with the concerto models provided by Corelli and Torelli. He lengthened both the tutti and the solo sections, strengthened the tonal and motivic relationships between tuttis, and heightened the contrast between tutti and solo by increasing the soloist's virtuosity. Underpinning this contrast between tutti and solo was the incorporation of ritornello thematic material into the tutti's accompaniment of the soloist. As an opera composer, he also adapted many operatic conventions to the concerto, such as da capo form and lightly scored aria-like slow movements (sometimes over a ground bass). Vivaldi's third movements were often in triple meter, shorter in length than the first movement, and in a lighter texture. Curiously, Vivaldi showed no interest in featuring the harpsichord as a solo instrument, leaving this development to Sebastian Bach.

During the eighteenth century's second decade, the Vivaldian-type concerto began to circulate in north central Germany. Prince Johann Ernst, Sebastian Bach's Weimar patron, returned from a 1713-14 trip to Amsterdam with a large number of scores purchased in that center of music publishing. Pippa Drummond suggests that the Prince heard transcriptions played by the blind organist de Graaf and requested his organist to do the same.[8] If true, it may have been this request that prompted the composition of BWV593, 594, 596, organ transcriptions of Vivaldi concertos, as well as transcriptions of the Prince's own compositions (BWV592 and 595) which Johann Ernst had prepared under the tutelage of Johann Gottfried Walther (1684-1748).[9] Walther, another Weimar musician, claimed to have transcribed and elaborated at least seventy-eight concertos of various composers, of which fourteen have survived.[10]

J. S. Bach's Contribution

In the 1710s Sebastian Bach entered the first of three phases leading to his composition of harpsichord concertos. He transcribed several Italian violin

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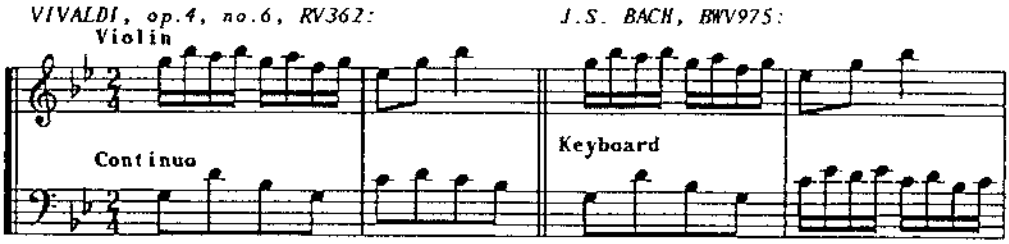
[8]Pippa Drummond, *The German Concerto: Five Eighteenth-Century Studies* (Oxford: Clarendon Press, 1980), 10.

[9]Peter Williams, *The Organ Music of Bach, Vol. I* (Cambridge: Cambridge University Press, 1980), 284.

[10]George J. Buelow, "Walther, Johann Gottfried," *The New Grove Dictionary of Music and Musicians*, 20 vols., ed. Stanley Sadie (London: Macmillan, 1980), XX, 193.

concertos for solo harpsichord, including works by Vivaldi and Marcello, developing techniques he would use himself in later compositions as well as pass on to his sons. A comparison of these works, BWV972-987, to their models shows that Bach superimposed German polyphony on the Italian structure of the originals. The right hand played the solo part, while the left hand featured a "lively and idiomatic version of the bass line."[11] For example, where a Vivaldi original bass line descended in stepwise eighth-notes, Bach's version replaced these with sixteenth-note motion (up a step, down a third), presenting a contrapuntal two-voice texture resembling his two-part inventions.

Example 3. Vivaldi, op.4, no.6, RV362, mm. 1-2, and J.S. Bach, BWV975, mm. 1-2.



As a result of these transcriptions, two new techniques emerged. One was the development of idiomatic keyboard figuration which often took violinistic figuration as its point of departure. The other was the assignment of contrapuntal passages to the soloist. Now that the solo instrument had the capability to perform counterpoint, the tutti was not required to maintain continuous polyphony and was free to assume other textures.

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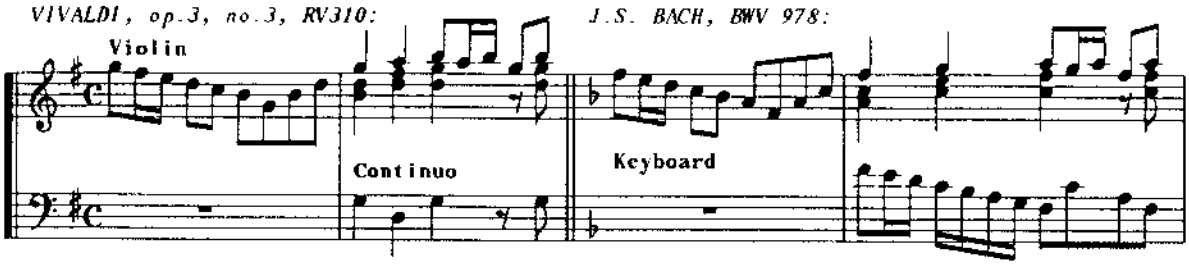
[11]Michael Thomas Roeder, *A History of the Concerto* (Portland, Oregon: Amadeus Press, 1994), 75.

Bach scholar Christoph Wolff has pointed out a less tangible technique Bach learned from study of Vivaldi's scores which Wolff believes has been overlooked: the germination of an entire ritornello from the motives and harmonic outline found in the initial two or three measures.[12] Wolff demonstrates how Bach not only appropriated this method from Vivaldi but adapted it to suit his own style by creating invertible counterpoint within the first two measures in the transcription of a Vivaldi work originally containing two separate but complementary ideas.

Example 4. Vivaldi, op.3, no.3, RV310, mm. 1-2, and J.S. Bach, BWV978, mm. 1-2.



The unifying effect achieved from this technique appears throughout the concerto movements of Sebastian Bach and his son Wilhelm Friedemann.

Sebastian Bach's second phase, writing original violin concertos based on Italian models, occurred between 1717 and 1720, while he was director of the

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[12]Christoph Wolff, "Vivaldi's Compositional Art, Bach, and the Process of 'Musical Thinking'," *Bach: Essays on His Life and Music* (Cambridge, Massachusetts: Harvard University Press, 1991), 77-78.

Prince's chapel and chamber music at Cöthen.[13] Interest in the Italianate violin concerto increased steadily in northern Germany during the decade 1710-20. Besides circulation through major publishing centers such as Amsterdam, London and Paris, Italian works were spread abroad by German violinists who travelled to Italy to study with Vivaldi, Tartini and Torelli. These international musicians brought the latest works home to their courtly employers to ensure that their musical establishments were up-to-date. It is in this manner that Johann Georg Pisendel (1687-1755) may have introduced Italian concertos to Sebastian Bach as early as 1709 in a visit to Weimar. Pisendel was a well-travelled violinist who numbered Giuseppi Torelli and Antonio Vivaldi among his teachers. As concertmaster of the court orchestra in Dresden, Pisendel led the ensemble in performances of works by Vivaldi, Albinoni, and Tartini, as well as compositions by central and northern German musicians who appropriated the Italian style in their own concertos for violin or flute, such as Georg Philipp Telemann, Johann Friedrich Fasch, Christoph Graupner, Johann Joachim Quantz, the brothers Franz and Johann Benda, and the brothers Johann Gottlieb and Christoph Heinrich Graun. Significantly, Sebastian Bach's violin concertos differ from their Italian models and works of his German colleagues in the contrapuntal density of the orchestral tutti and its increased presence during the

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[13]Alfred Beaujean, compact disc booklet notes for *J.S. Bach Violinkonzerte*, performed by La Petite Bande with Sigiswald Kuijken and Lucy van Dael (Deutsche Harmonia Mundi 77006-2-RG, 1981).

solo sections. The accompaniment often spins a polyphonic web of ritornello motives supporting and complementing the soloist's material.

J.S. Bach's final phase in composition took place when he transferred his own violin concertos into harpsichord concertos.[14] These arrangements were written during Friedemann's formative second decade, so he observed firsthand his father's creation of the concerto for solo harpsichord and orchestra. Sebastian had been approaching this new genre through the Fifth Brandenburg Concerto, in which the harpsichord plays a vital role in the concertino group and displays its virtuosic capabilities toward the end of the first movement. At the same time, Bach had been working out partnerships between obbligato harpsichord and solo instrument in sonatas for flute, gamba, and violin where thematic material was treated contrapuntally and sequentially between the two instruments.

In the seven concertos for solo harpsichord, Sebastian changed the role of the orchestra, due to the solo instrument's ability to present contrapuntal material on its own. At the same time, Bach integrated the solo and tutti so that the two work together throughout a movement. Rarely is the solo instrument unaccompanied for more than a few measures at a time, although the accompaniment often is lighter than full tutti. This increased presence of the

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[14]It is assumed, but not proven, that all of the solo harpsichord concertos are based on earlier violin or oboe concertos, some of which are lost. Roeder, *op. cit.*, 97.

orchestra and the soloist's added responsibilities softened the sharp contrast in textures encountered in Italian composers' alternation of tutti and solo. Additionally, the solo material either elaborated or complemented the ritornello themes, using the same rhythmic values, and thus was not set off from the tutti by a marked contrast in texture, rhythm or motive. Understandably, the resultant integrated fabric makes it difficult to isolate large ritornello and solo sections. Later, Friedemann and his brother Emanuel would put this integration of tutti and solo to good use, reserving it for the end of the second and/or beginning of the third solo sections of their concertos in order to create instability and unrest before the return of the opening motives in the tonic key.

Although Sebastian Bach's almost constant accompaniment often obscures the division of a concerto movement into clear-cut tutti/solo sections, a large-scale formal design emerges based on key schemes moving from the tonic to the dominant, then rather predictably through a circle of fifths to return to the opening motives in the tonic key. The first movement of the Concerto in A Major, BWV1055, represents this type. The first movements of the Concerto in D Major, BWV1054 and the Concerto in E Major, BWV1053 are special cases because of their *da capo* form, with their middle sections occurring in the submediant minor key. Friedemann adopted this *da capo* scheme for his opening and closing tuttis.

Sebastian's rich harmonic language contains diminished seventh and ninth chords, Neapolitan chords, and chords borrowed from the contrasting mode. All of these elements occur at a faster rate of harmonic rhythm than their Italian models. Friedemann wholeheartedly embraced this vocabulary, making the palette even more colorful through enharmonic use of diminished seventh chords to effect startling modulations which become logical only through repeated hearings.

A rich harmonic vocabulary, a novel method of orchestral writing, emphasis on integration of solo and ritornello material, along with techniques inherited from the writers of Italian concerti are included in the musical legacy Sebastian Bach left to his oldest son. In the areas of harmony and idiomatic keyboard writing, Friedemann will develop these elements further beyond the techniques established by his father. Other techniques he will adapt to his own purpose, such as the spinning out of thematic material from small motives in a newer, more melodic style. Finally, Friedemann will develop methods of ritornello construction, phrase structure, formal outlines, melodic invention, and texture based on his musical experiences gleaned outside his family circle.

Other Influences on W. F. Bach

Friedemann could not make the same claim as his brother, Emanuel, that he had no teacher other than his father.[15] The composer and violinist Johann

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[15]Newman, *op. cit.*, 366.

Gottlieb Graun (1702/3 to 1771) exerted direct influence on Friedemann, as Sebastian sent his son to study violin with Graun in Merseburg in 1726-27. In addition to study with Pisendel, Graun received instruction from Tartini during the 1720s. Unfortunately, the bulk of his eighty concertos and other chamber music remains in manuscript. Their unavailability is particularly unfortunate for this study, because William S. Newman's description of Graun's sonata style reveals characteristics which appear in Friedemann's concertos:

> They are earnest, expressive works with polyphonic interest, full but not extravagant harmony, and purposeful tonal movement. The lines are somewhat fragmented by rests and rhythmic or ornamental minutiae in the manner that marked the breakdown of the sustained Corellian style and the onset of the *galant* style.[16]

Additionally, Eugene Helm observes that "perhaps the contrapuntal density of some of his music . . . clashed too much with the new *galant* ideal,"[17] explaining why Graun was not more popular during his era, a fate shared by Wilhelm Friedemann. The full extent of the relationship between the two composers' styles cannot be determined until J. G. Graun's music becomes more accessible.[18]

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[16]William S. Newman, *The Sonata in the Baroque Era* (New York: W.W. Norton, 1972), 298.

[17]Eugene Helm, "Graun, Johann Gottlieb," *The New Grove Dictionary of Music and Musicians*, 20 vols., ed. Stanley Sadie (London: Macmillan, 1980), VII, 643.

[18]It is my intent to pursue this relationship upon completion of this project.

As mentioned earlier, Dresden's active musical life offered exposure to the latest international music. After their move to Leipzig in 1723, Sebastian Bach and his oldest son frequently travelled to Dresden to attend the opera and maintain contact with fellow musicians. Both father and son would have been exposed to the latest Italian music at the same time, and though only at the beginning of his lengthy career, Friedemann, like his father, presumably absorbed and eventually integrated the techniques of these "foreign" composers in developing his personal style.

The music the Bachs heard in Dresden reflected the beginning of the trend toward a new musical style which was treble-dominated, less contrapuntal, and more melodic than the previous generation's music. Court musicians strove to suit King Friedrich August II's preference for Italianate music by composing operas and chamber music containing *galant* characteristics: short, balanced phrases, triplet rhythms, homophonic accompaniment and slow harmonic rhythm. This *galanterie* was tempered, however, by the fact that most of these composers were native north Germans and reluctant to abandon their contrapuntal heritage entirely. Thus the concertos of Pisendel and Johann Adolf Hasse (1699-1783) exhibit four-voice tutti writing, with the tutti present during much of the solo presentation. The two violin parts are independent of each other at times, and the viola often goes beyond merely doubling the bass at the octave.

In his effort to find a voice different from his father's, Friedemann found much to emulate in the music of these Dresden court composers. Pisendel's Concerto in E^{b} Major for Violin[19] furnishes a model for some of the features Friedemann appropriated into his own concerto writing. The opening ritornello divides into four sections of different lengths which provide the material for all subsequent ritornellos. The solo violin enters with a motive that does not resemble the opening ritornello yet is harmonically and rhythmically compatible with it, so that the two may be combined later. The orchestral texture thins at the solo's entry, with the first violin accompanying the soloist in dialogue with motives derived from the ritornello. As the end of the first solo section approaches, the accompaniment is reduced to only continuo as the solo violin increases in rhythmic activity to cadence on the dominant before the second ritornello entry, in which all four string voices are active and independent.

Pisendel uses rhythmic activity as his main device for distinguishing the solo violin voice from its tutti accompaniment. As the movement progresses, the solo violin is at times set apart through its employment of *galant* triplet sixteenth-notes and syncopated eighth-quarter-two sixteenths () rhythmic patterns. The accompanimental writing features voice exchange between the two violin parts, which enlivens the treble fabric even more.

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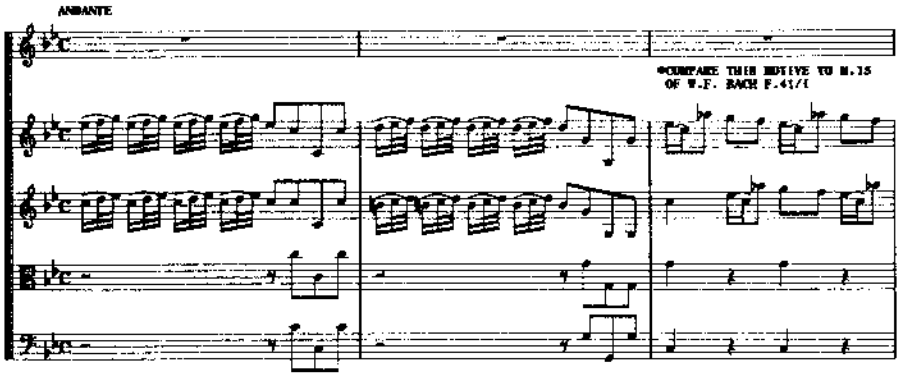
[19]Johann Georg Pisendel, *Konzert Es-dur*, ed. Dr. Günter Hausswald (Kassel: Bärenreiter Verlag, 1957).

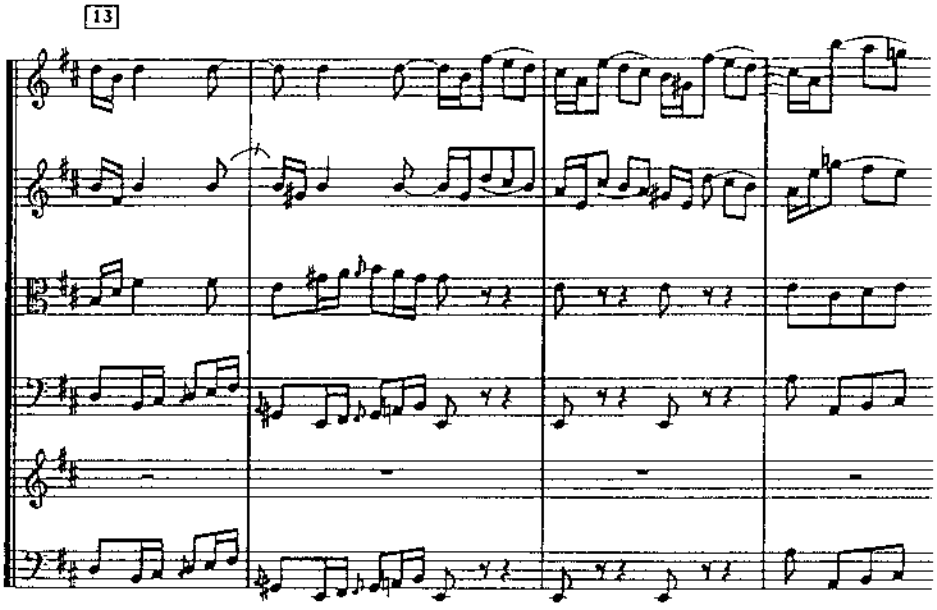
Friedemann Bach adopted Pisendel's procedure of reserving modulatory passages for the soloist. Friedemann must have admired the court composer's use of the Neapolitan-sixth chord as a pivot chord, as this strategy occasionally appears in his own concertos as well. Friedemann did not mimic Pisendel's general tonal scheme, however, in that Pisendel approached the return of the tonic through the dominant whereas Friedemann usually prepared the tonic's return by using the subdominant.

Characteristics found in the second and third movements of Pisendel's E^{b} Major Concerto also proved to be a source of inspiration for the younger composer. The Andante features the two tutti violin parts in parallel thirds for the first two measures, then in canon in measure three. Not only was canon one of Friedemann's favorite devices, but the motive of this measure is exactly the same as a motive contained in his D Major Concerto, F.41.

Example 5a. Pisendel, Concerto in E^{b} Major, 2nd movement, mm. 1-3.

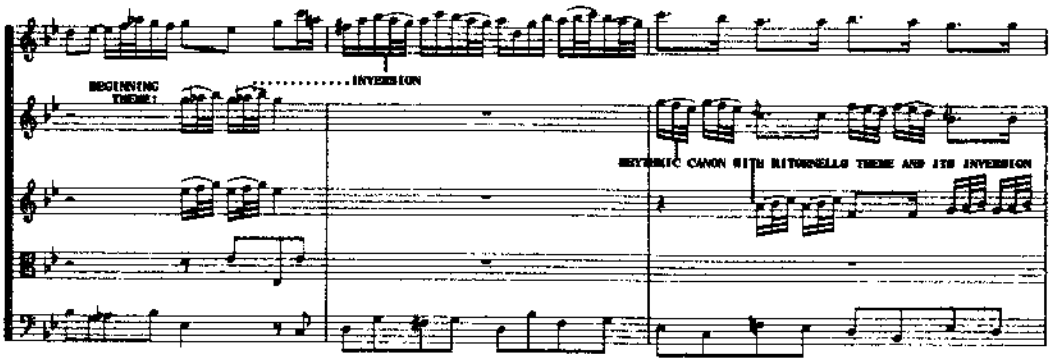


Example 5b. W.F. Bach, Concerto in D Major, F41, 1st movement, mm. 13-16.



Pisendel demonstrated his skill as a contrapuntist by deriving a solo motive from the first ritornello theme, then combining it with its inversion in the two tutti violin parts while the solo and bass provide the harmonic framework in independent rhythmic values.

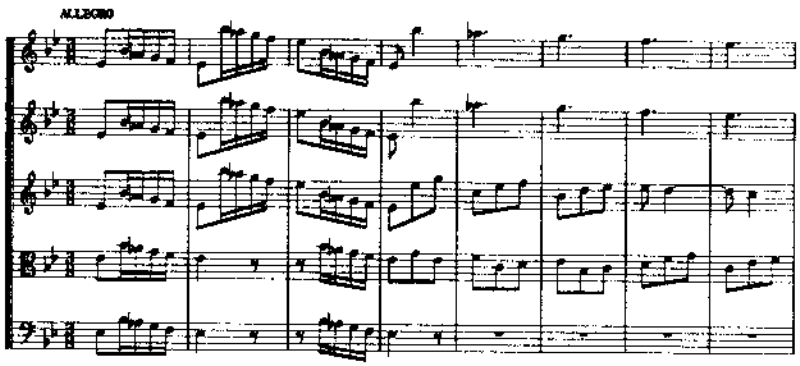
Example 6. Pisendel, Concerto in $E^{\flat}$ Major, 2nd movement, mm. 11-13.



The restrained demonstration of contrapuntal finesse, the aforementioned parallel thirds in the treble, and the closing declamatory thirty-second notes of the solo may be seen as early characteristics of the *empfindsamer Stil* with which the music of the two oldest sons of Bach is often identified.

The dance-like triple-meter third movement furnished Friedemann and Emanuel with the four tutti and three solo framework exhibited by several of their concerto movements. Its opening is typical for this era: stepwise sixteenth-notes, followed by eighths and dotted eighths in chains of suspensions. So many European composers of the 1730s-1760s used this pattern to begin their final movements that no single musician can claim credit for it. Friedemann began the third movements of F41, F43 and F44 in this fashion.

Example 7. Pisendel, Concerto in E^{b} Major, 3rd movement, mm. 1-8.



The preceding historical overview provides a background for the concerto as Friedemann knew it in the 1730s, the decade in which he obtained employment at the Sophienkirche in Dresden and composed his first known harpsichord concerto.

CHAPTER 3

W. F. BACH'S HARPSICHORD CONCERTOS: HISTORY, PROVENANCE, AND CHRONOLOGY

There are many unanswered questions concerning the circumstances surrounding Friedemann's concertos. It is not known for whom they were written, or why. Friedemann had no official connection with the opulent court at Dresden. His acquaintance with Baron Hermann Carl von Kayserling, a wealthy ambassador from St. Petersburg, may have afforded him the chance to perform at one of the chamber music concerts hosted by the ambassador. The prestigious court instrumentalists also participated in these concerts, giving Friedemann the chance to meet the composers of the works he and his father heard in concert. Perhaps the concertos were performed at these *soirées*. Additionally, the concertos may have been intended for gifted students, as Friedemann's modest duties at the Sophienkirche left him ample time for teaching. There was no instrumental ensemble associated with the Sophienkirche. Friedemann's main responsibility consisted of playing the recently installed Silbermann organ. The Lutheran Sophienkirche played a negligible role in Dresden's musical life, as the city's rulers had converted to Catholicism to strengthen their claims to thrones in Poland.

Determining the concertos' composition dates is another problem area, as only the E Minor Concerto bears a date. Peter Wollny has performed admirable detective work based on watermarks, compositional style, scribes' identity, and the copyists' connection with Wilhelm Friedemann. Those criteria yield the following chronology:[20]

A Minor Concerto, F45	c.1735-1740
D Major Concerto, F41	c.1735-1741
F Major Concerto, F44	c.1740-1746
$E^{\flat}$ Major Concerto, F42	c.1745
$E^{\flat}$ Major Concerto for Two Harpsichords, F46	c.1740-1746
E Minor Concerto, F43	1767

Wilhelm Friedemann was employed in Dresden from 1733 to 1746, so all except one concerto originated in that city. The 1767 concerto was composed while Friedemann lived in Halle. A discussion of each concerto's history and provenance follows, including the rationale for assigning the above dates of composition.

There are two known sources for the Concerto in A Minor, F45. The autograph score survives in the Staatsbibliothek zu Berlin, Musikabteilung, Preußischer Kulturbesitz mit Mendelssohn-Archiv. Two other compositions are included with this manuscript: a Bourlesca in C Major, F26, and fragments of a Sinfonia in A Major, F70, for two oboes, bassoon, two violins, viola and

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[20]This chart was culled from Peter Wollny's *Studies in the Music of Wilhelm Friedemann Bach* and my own conclusions drawn from examining the music.

continuo. The other source for F45 is an undated and incomplete copy made by J. F. Agricola, who studied in Leipzig from 1738-41. Wollny conjectures that Agricola could have made copies of Friedemann's works in the summer of 1739 when Friedemann stayed for four weeks at his father's house in Leipzig.[21]

Peter Wollny does not agree with Martin Falck's assumption that the A Minor Concerto was written before Friedemann left Leipzig in 1733. Falck based his conclusion on the autograph score's watermark, which indicated the paper's origination in Leipzig.[22] Wollny states that Falck was mistaken about the watermark.[23] Furthermore, Wollny observes that the handwriting does not match that of other contemporary dated autographs, but is closer to the hand-writing appearing in autographs datable to the late 1730s. As support for the later date, Wollny mentions that the small number of Friedemann's keyboard works originating in the early 1730s were modest dance movements and sonata movements, rather than large multi-movement works such as concertos.[24] Wollny proposes that Friedemann was not concerned with large-scale

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[21]Peter Wollny, *Studies in the Music of Wilhelm Friedemann Bach: Sources and Style* (Ph.D. dissertation, Harvard University, 1993; Ann Arbor, Mich.: University Microfilms, 93-31056), 74.

[22]Martin Falck, *Wilhelm Friedemann Bach: Sein Leben und sein Werk* (Leipzig: Kahnt, 1913), 96.

[23]Wollny, *op. cit.*, 74.

[24]*Ibid.*, 77-78.

composition in the early 1730s but was intent on perfecting smaller forms. Based on the foregoing information, Wollny assigns the A Minor Concerto to the period ca.1735-40.[25]

Wilhelm Friedemann's next four contributions to the genre also date from his activity in Dresden. Several copies of the Concerto in D Major, F41, exist, attesting to its popularity. Wollny states that this concerto was composed by 1741, since one of the copies was made by Johann Friedrich Agricola. Agricola visited Dresden around Easter of 1741. Wollny mentions that Alfred Dürr's study of the chronology of copies made by him supports that date for the W.F. Bach concerto copy.[26] In addition to copies by other Sebastian Bach students such as Johann Christoph Altnikol (1720-1759) and Johann Christian Kittel (1732-1809), the autograph score of the first movement survives and resides in the Staatsbibliothek zu Berlin. Wollny again disputes Falck's conclusions concerning the watermark of the paper, stating that the paper types used in the autographs of both F45 and F41 ". . . do not allow any chronological conclusions."[27] Wollny's experience in examining Friedemann's handwriting leads him to believe that F41, as well as F45, was written in the late 1730s.[28]

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[25]*Ibid.*, 76.

[26]*Ibid.*, 41.

[27]*Ibid.*, 406.

[28]*Ibid.*, 406.

Three copies of the Concerto in F Major, F44 exist and are housed in the Staatsbibliothek zu Berlin. The only copy for which a scribe's identity can be determined was made by Sebastian Bach's biographer Johann Nicolaus Forkel (1749-1818) during his contact with Friedemann in the 1770s. In fact, a letter from Friedemann dated February 1, 1775 firmly requests that Forkel return several manuscripts belonging to him, stating that he thought Forkel had had them long enough! "Ein Concert von mir" is one of the works listed in the letter.[29]

The proposed date of composition for F44 arises solely from stylistic considerations. The F Major Concerto exhibits several characteristics common to Friedemann's late Dresden period, including a pervasive use of canon, and a slow movement "characterized by 3/4 meter, minor key, and an extreme expressiveness"[30] which suggest to Wollny that F44 was composed later than F41.

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[29]*Ibid.*, 53. Wollny quotes the pertinent passage from Friedemann's letter: "*Da Herr Schönfeld mit seinen 2. Eleven vergangenen Sommer nach Straßburg gereiset ist; So muß nunmehr selbst die Feder ergreiffen, und 2. Kirchen-Stücke, 2. Pedal-Stücke von meinem Vater, ein Concert von mir, hieher an mich zu schicken hiedurch ergebenst bitten. Solte ohne mein Wissen Herr Schönfeld an Ew: HochEdelgeb. noch in meinem Nahmen Music überschickt haben, so bitte mir selbige gleichfalls aus, indem überflüßige Zeit zu decopiren gewesen ist.*" Since Herr Schönfeld has travelled to Straßburg with his two students of the past summer, I must take up the pen myself and respectfully request that you send on to me at this place two church compositions, two pedal compositions of my father's, and a concerto of mine. If Herr Schönfeld has transmitted music to [you] most honorable [person] in my name without my knowledge, I insist on this as well, since there has been more than enough time for it to be copied.

[30]*Ibid.*, 407.

The autograph of the incomplete Concerto in E^{b} Major, F42 is located in the Staatsbibliothek zu Berlin. Friedemann either never finished the Concerto in E^{b}, or else the complete version has disappeared. Only the first movement and forty-eight measures of the second one exist. It seems more likely that he never finished it, because he transposed the first movement to F Major and converted it into an introductory Sinfonia for his Pentecost cantata, *Ertönt, ihr seligen Völker,* F88. In this transposition he retained the tutti material and abandoned the solo part, replacing it with a new part for two concertante oboes.

One wonders if Friedemann began this piece for a student, or if this was a sketch which he intended to complete later. A third option is that he consciously modernized and simplified his style after the poor reception of his Sonata in D Major, F3 published in 1745. The D Major Sonata is a demanding composition replete with imitative counterpoint and formidable passagework. Its title page reads *Sei Sonate per il Cembalo dedicate al Signore Illustrissimo il Signore George Ernesto Stahl,* indicating that Friedemann anticipated publishing five more works in this genre. Sales of the D Major Sonata were disappointing, and the five which were planned to complete the set never appeared, at least not as a published collection.[31] After the D Major Sonata's failure to gain an audience, Bach wrote and published the E^{b} Sonata, which is in a singing style and much more approachable by amateurs. The stylistic and thematic similarities

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[31]Falck, *op. cit.*, 68.

between the E^{b} Sonata and the unfinished Concerto give credence to this third theory and would support a composition date of 1745-1746.

The remaining Dresden work is an ambitious Concerto for two Harpsichords in E^{b} Major, F46. The orchestration adds horns to its complement in one source; another source (probably later) adds trumpets and tympani as well.[32] Wollny places this work at the end of Friedemann's Dresden period, citing its technical demands and compositional style. All of the surviving copies of this double concerto were made in the nineteenth and twentieth centuries from sources which are lost. Remarkably, the New York Public Library has a copy which was made as part of a WPA project in the 1930s.[33]

Changes in Friedemann Bach's employment status account for the twenty-year period separating the Dresden concertos from the last concerto of 1767. As the years passed in Dresden, Friedemann grew increasingly dissatisfied with his employment at the Sophienkirche. New duties were added without any increase in compensation. By the mid-1740s, a renovation of the interior of the church began which interfered with Bach's activity there, and many

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[32]Kenneth Cooper, introduction to his edition of *Concerto III: Keyboard (c.1745-1775). The German Keyboard Concerto after J.S. Bach: works by Wilhelm Friedemann Bach, Johann Gottfried Müthel, and Johann Samuel Schroeter* (New York and London: Garland Publishing, Inc., 1990), xv.

[33]A facsimile of this copy appeared in a volume dedicated to the history of the concerto as part of a series published by Garland Publishing in 1990; it is presently out of print.

promises regarding an improvement in his status were unfulfilled. His sometime patron and principal connection with the Dresden court, Baron von Kayserling, departed the city in 1745. Accordingly, Friedemann initiated inquiries into other positions and accepted a post as music director and organist at the Marktkirche (also known as the Marienkirche or Liebfrauenkirche) in Halle in 1746.

Friedemann's position in Halle required his full-time attention to the composition and performance of church music. He had little time or the instrumental resources to perform harpsichord concertos; none can be dated from this period of employment. Over the years, his relationship with his employers deteriorated. In 1761 the church council reprimanded him for unseemly and insubordinate behavior.[34] He quit three years later but remained in Halle with his wife and daughter until 1770. At one point he even attempted (unsuccessfully) to regain his former employment at the Marktkirche. He also applied for posts at Braunschweig and Wolfenbüttel, but did not receive those, either. Hence Friedemann had some free time in which to turn again to instrumental composition, concentrating on works for keyboard such as the

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[34]Peter Wollny, compact disc booklet notes for Wilhelm Friedemann Bach's *Kantaten, Vol. 2*, performed by Barbara Schlick, Claudia Schubert, Wilfried Jochens and Stephan Schreckenberger with the Rheinische Kantorie and Das Kleine Konzert, conducted by Hermann Max (Capriccio 10 426, 1993), 11.

Polonaises, F12, and possibly the keyboard Fantasias F14, F21 and F23,[35] as well as his last known concerto.

The Concerto in E Minor, F43, is the only one for which a date is known. It was presented to the Electress of Saxony, Maria Antonia, with a dedicatory letter dated July 29, 1767. The letter contains the flattering and deferential language typical of the times, wherein the composer dares to lay his humble offering before her royal feet.[36] He indulges in name-dropping, mentioning his association with Baron von Kayserling, which had ended twenty years earlier. (In fact, Kayserling died in 1764.) Obviously Friedemann sought a patroness to ease his financial situation. Although it is unknown whether he achieved financial success with this work, it was certainly a popular composition. There are ten known sources for the E Minor Concerto, of which six have survived.

An important personality should be mentioned in connection with the topic of lost sources. Several eighteenth-century manuscripts of Wilhelm Friedemann's works, including copies of F44, F46, and F43, belonged to Sara

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[35]Wollny, *Studies in the Music of Wilhelm Friedemann Bach*, 182. Dating most of W.F. Bach's compositions can only be approximate, due to their existence as undated manuscripts often produced by anonymous copyists. Additionally, Friedemann occasionally revised older compositions, as is the case with the first six *Polonaises*, making it difficult to precisely date the entire set of twelve.

[36]Falck, *op. cit.*, 43.

Itzig Levy, Felix Mendelssohn's great-aunt. Sara Levy was one of Friedemann's Berlin students during the last years of his life.[37] After her death her music collection passed on to the Berlin Singakademie. This institution housed many manuscripts of Friedemann Bach's chamber music and orchestral works, as well as works by his brother Emanuel. Tragically, the Singakademie's holdings were lost and presumed destroyed during World War II.[38]

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[37]*Ibid.*, 24.

[38]*Ibid.*, 10.

CHAPTER 4

W. F. BACH'S CONCERTO IN A MINOR: A FORMAL MODEL

W. F. Bach's first concerto furnishes a formal plan for its outer movements which he used in all subsequent concertos. This plan consists of a four ritornello/three solo structure which can be diagrammed as follows:

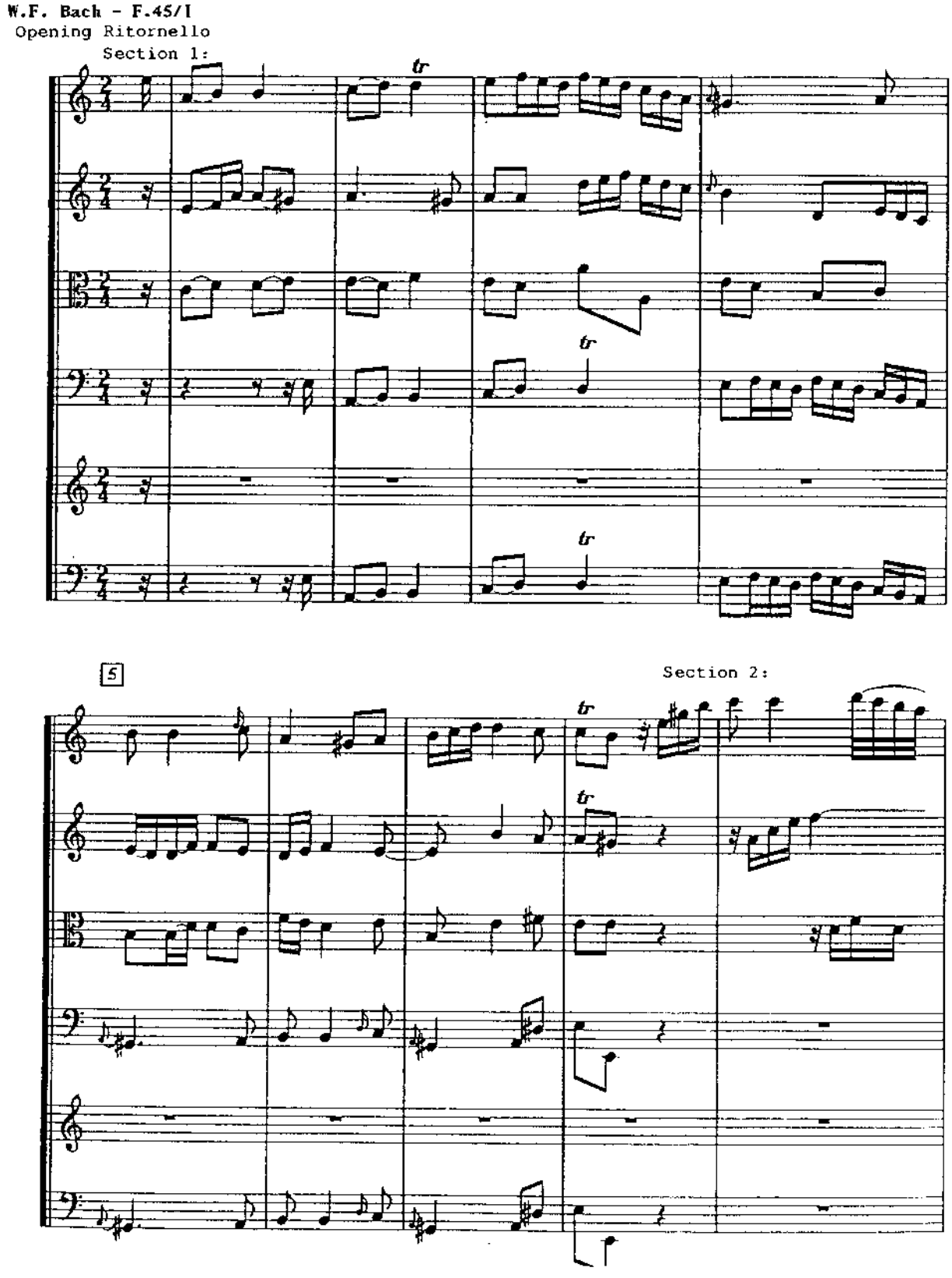
		R^1	S^1	R^2	S^2	R^3	S^3	R^4
Movements in Major Keys		I	I-V	V	V-vi	vi	vi (IV) I	I
Movements in Minor Keys (2 types)	1.	i	III	III	III-v	v	v (iv) i	i
	or							
	2.	i	v	v	v-iv	iv	iv(v) i	i

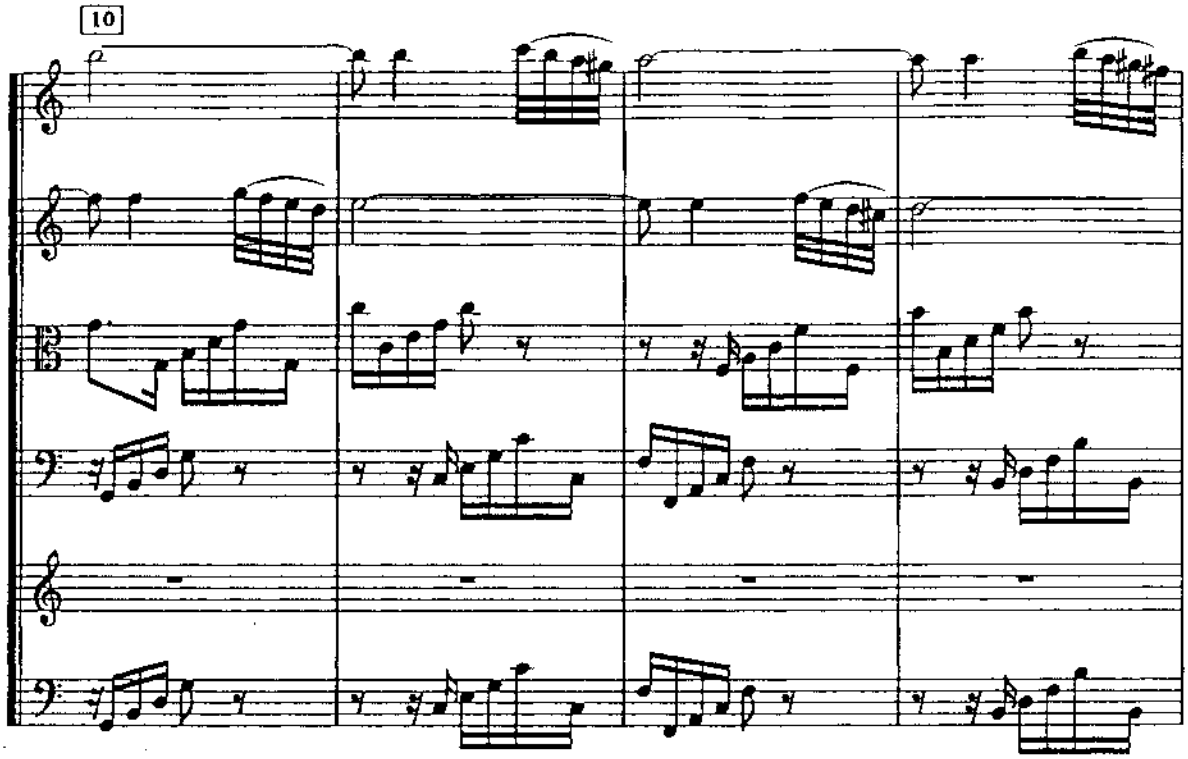
A detailed examination of the A Minor Concerto's outer movements shows how Friedemann utilized this basic plan while instilling the composition with unique characteristics. Following this examination, an investigation of the outer movements of the remaining Dresden concertos shows the extent to which they conform to this formal outline while exhibiting distinctly individual qualities. A discussion of the middle movements is reserved for a subsequent chapter, as they differ from each other in structural plan as well as other compositional procedures.

Ritornello Episodes

The opening movement's first ritornello displays Friedemann's expert integration of the many compositional methods known to him. Each instrument of the four-part string ensemble immediately establishes its own role. In the first of four sections, violin I and bass canonically present a singable melody containing a variety of *galant* triplet sixteenth-note rhythmic motives, while violin II and viola complete the harmony, sustaining interest by borrowing rhythmic ideas from the other two parts. Although violin I presents two distinct four-measure phrases, they are linked cleverly by the canonic bass' triplet sixteenths in measure 4. In this manner, Friedemann superimposes *galant* phrase lengths and rhythms onto his father's technique of using counterpoint for the purpose of continuity. The second of the ritornello's four sections pairs the two violins in a sequential chain of suspensions reminiscent of Corelli, while the lower voices present sixteenth-note arpeggios in dialogue. The third section elaborates a tonic 6/4 chord with parallel thirds in the violins, repeated in echo fashion, and the fourth section concludes the ritornello with a "modern" cadential pattern of triplet sixteenth-notes in unison.

Example 8. W.F. Bach, Concerto in A Minor, F45, opening ritornello.

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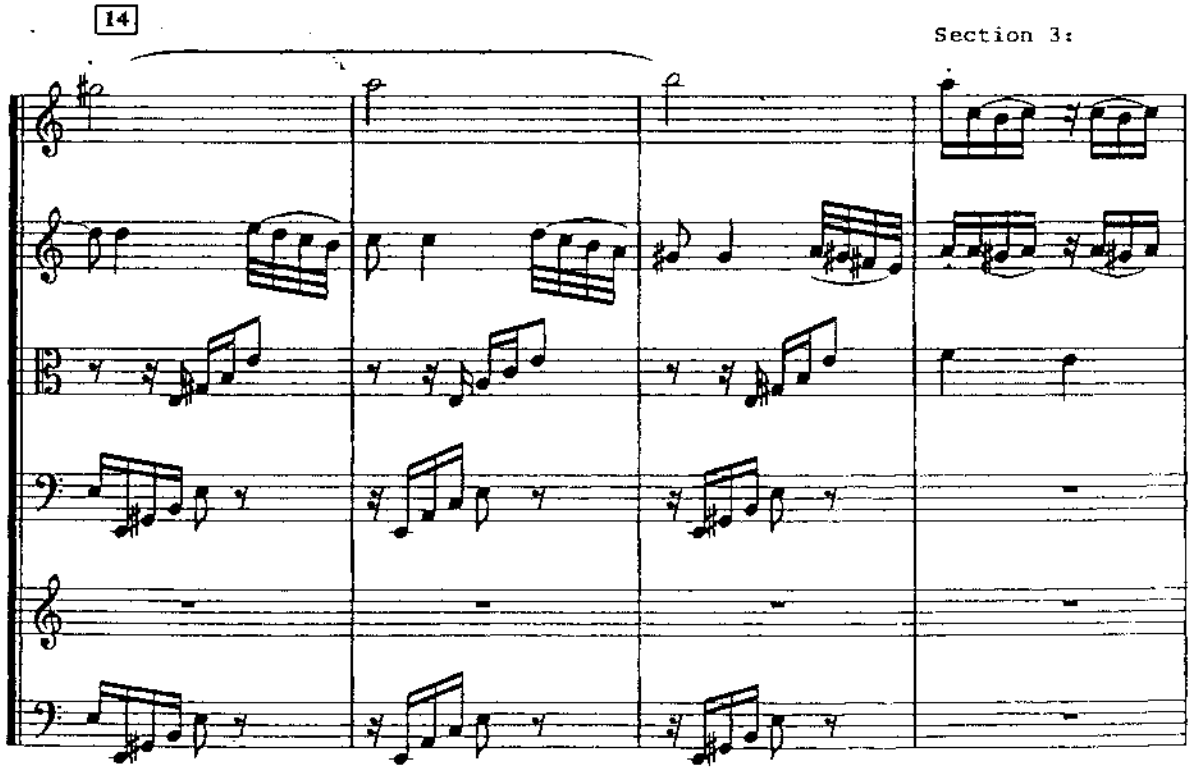
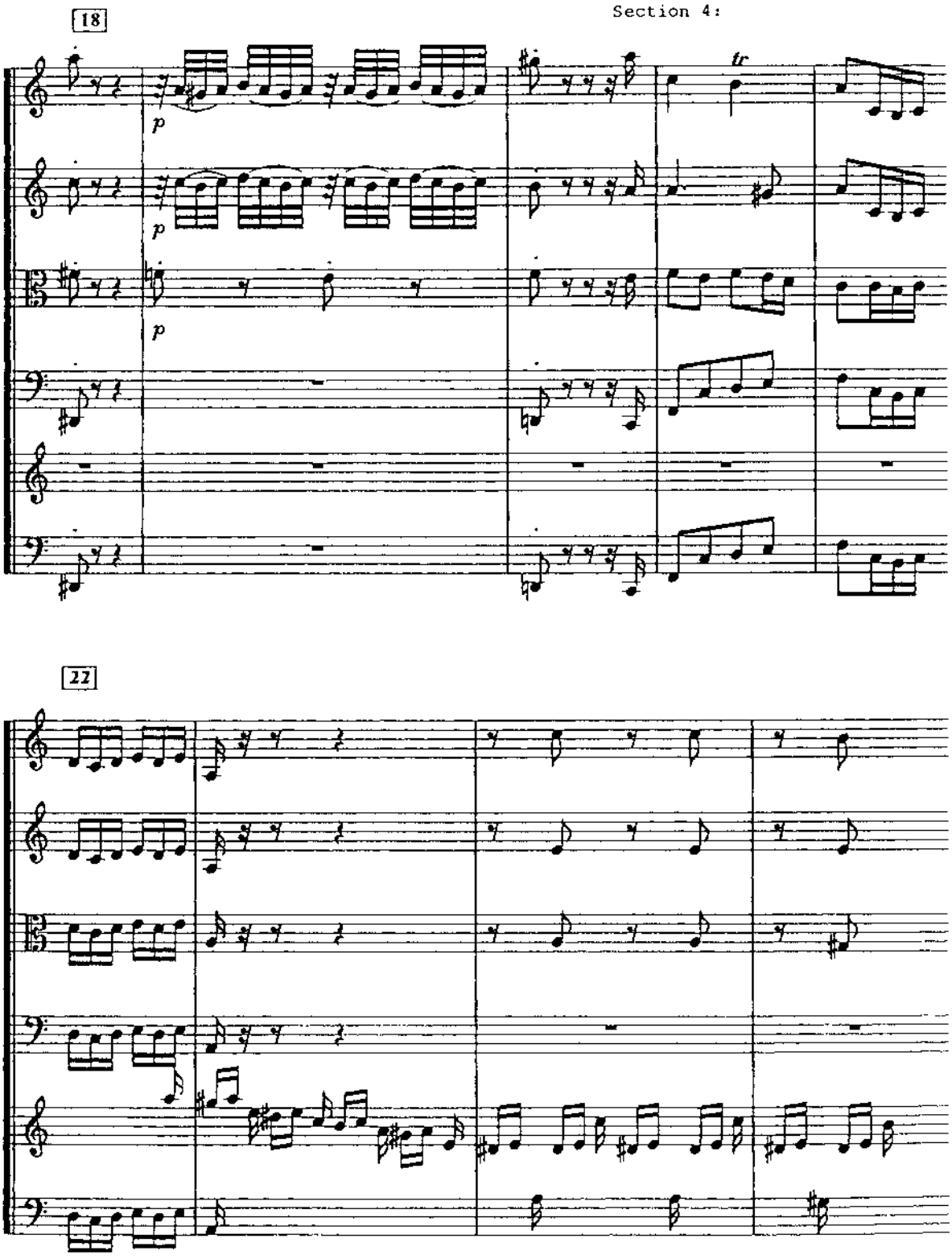

14
Section 3:


18
Section 4:
tr
p
p
p
22

These first twenty-two measures of W. F. Bach's Concerto in A Minor feature a wealth of modern characteristics as well as attributes which will become indicators of his unique style. In addition to the use of *galant* rhythms and parallel thirds, other contemporary devices include the dramatic use of rests, the appearance of the sharp fourth degree before the closing cadence, and the division of the ritornello into identifiable sections. Peculiar to Friedemann is his predilection for canon, relentless insistence on four-part string writing, extensive use of diminished seventh chords on the seventh degree, and an inexhaustible supply of rhythmic ideas.

All three succeeding ritornellos derive their material from the opening one. Friedemann demonstrates the flexibility of the ritornello's multi-section construction by omitting sections or re-ordering them in subsequent tuttis. The fact that his ritornellos are non-modulatory, following Sebastian Bach's model, makes this possible. Thus, the second ritornello of the A Minor Concerto successfully presents a truncated version of ritornello one in the minor dominant key of E Minor. Following the second solo, an abbreviated third ritornello section confirms the subdominant key of D Minor established by the soloist. Ritornello themes are stated in sequential imitation and in invertible counterpoint. Excitement builds as these imitative entries occur at closer time intervals than in other ritornellos. Friedemann usually approaches a return to the tonic through the subdominant, so the arrival at D Minor here heralds the return to

the tonic which will occur in the third solo section. The final ritornello repeats the first ritornello in its entirety. This *da capo* repetition appears in all of Friedemann's concerto movements and is also found in contemporary concertos of Pisendel and Hasse.

Solo Episodes

The first solo passage of the A Minor Concerto shows how W.F. Bach clearly distinguishes himself from his father. The soloist immediately departs from the ritornello's introduction with a showy technical display of cascading triplet sixteenth-notes descending two octaves. Although there is no melodic relation to the ritornello, the composer subtly achieves a complementary rapport between the two forces by using the same harmonic patterns and the triplet sixteenth-note rhythm. The opening triplets are followed by a thirty-second-note passage outlining Friedemann's favorite chords (diminished sevenths), which the soloist's left hand and the tutti support in eighth-notes. The soloist's thirty-second-notes dissolve into a passage rhythmically, but not melodically, related to the ritornello's first section. The first violin follows the left hand in close canon, and is in turn echoed by the second violin. The solo presents a new idea in measure 43 (which is distantly related to material from ritornello section two), and leads the listener to conclude that the movement has modulated to the relative major. This turns out to be a deception, as the composer enharmonically changes the vii^{o7} of C Major (B-D-F-A^{b}) into the vii^{o7} chord of

A Minor ($G^{\#}$-B-D-F). Another diminished seventh chord leading to E Minor follows, and the first solo concludes in the dominant minor.

The accompanying ensemble maintains a constant presence during the first solo episode, although with thinner scoring and *piano* indications. The tutti supports and emphasizes ends of phrases and cadential points, and plays a critical role in confirming the solo's modulation to the dominant. Tutti interjections of only a few measures' length occur. These remind the listener of the ritornello motives, provide textural contrast, and offer the soloist a brief respite from the technically demanding solo material.

The second solo section displays an increase in virtuosity and a modulation to the subdominant. At the solo's second entry, the triplet sixteenth-notes of the opening solo appear again, this time enlivened by cross-hand passages while the orchestra accompanies with sustained half-notes. This type of accompaniment is typical for virtuosic sections, where it serves as a harmonic and rhythmic anchor. During this second solo section, the tutti frequently interjects fragments of ritornello material while the solo rests. Midway through this second solo episode, the tutti enters at the solo's half-cadence on A Major and completes the harmonic movement to D Minor. The solo re-enters and concludes the section in D Minor, using material which appeared earlier in the first solo episode.

In the third solo section, Friedemann exercises the economy of means learned from Sebastian and presents passages from previous solo sections in new combinations. Measures 114-117 present the material of measures 73-76 in D Minor. This passage is followed by a transposition to A Minor of the material taken from measures 35-38. After a two-measure tutti modulation from G Minor to F Major, measures 124-125 repeat measures 43-44, again ending on a deceptive cadence. The brief tutti interjection which follows treats the first ritornello section in sequence from F Major to G Minor, followed by a re-use of material found in measures 5-6.

From the solo's re-entry in measure 136 until its conclusion, every measure recycles previous material, but in a different order than that in which it originally appeared.

Original Order:	A	B	C	D	E
Measures 136ff:	B	C	E	A	D

Here Friedemann goes far beyond his contemporaries' practice of literally repeating earlier material in a different key. The soloist never reaches the tonic, ending instead on a deceptive cadence on VI, followed by the closing ritornello which repeats the first ritornello in its entirety.

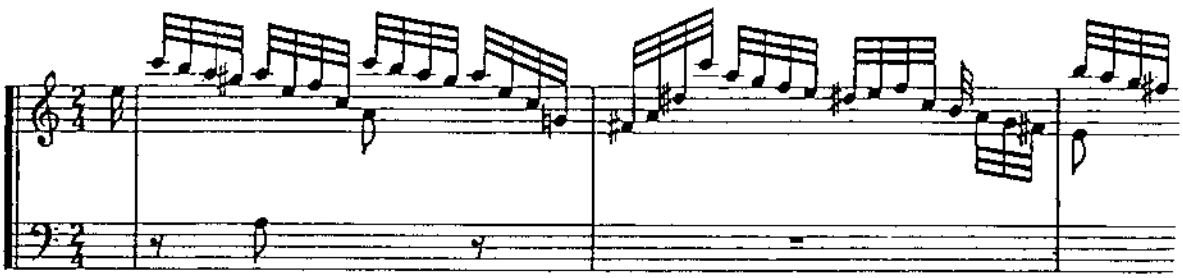
The improvisatory nature of Friedemann's solo keyboard writing demands the orchestra's strong presence during the solo passages. What initially appears to be a parade of improvisatory sections gains coherence through its rhythmic

and harmonic relationship to the numerous ritornello motives, its underlying harmonic scheme, and the support of the orchestral tutti. The orchestra serves to draw attention to cadences, half-cadences, ends of phrases, and enharmonic changes. The occasional canonic or imitative dialogue between the soloist and individual orchestral components provides textural contrast as well as references to the contrapuntal writing present in the ritornello sections.

Treatment of the Keyboard

This first movement provides numerous opportunities for the soloist to display his/her technical prowess. Friedemann uses the full gamut of the harpsichord available to him, from AA to e'''. Although virtuosic passages are not unknown in the works of Sebastian Bach, they are more frequent and more difficult technically in the works of his oldest son. The inclusion of cross-hand passages has already been mentioned. The arpeggiated figurations, which at first glance appear similar to those of his father, turn out to be harder to execute. They are constructed in such a way that the performer may not assign the same finger to the same key, but must change fingers within each pattern. Additionally, the arpeggiation is more awkward than that of earlier keyboard music because it combines leaps and stepwise motion travelling in the same direction.

Example 9. W.F. Bach Concerto in A Minor, F45, 1st movement, mm. 35-36.



The keyboard texture changes constantly, reflecting the composer's experience as an improviser. As one idea flows into the next, two-voice invertible counterpoint yields to a treble melody accompanied by left-hand dyads, which in turn may be followed by arpeggiated thirty-second notes traversing most of the keyboard and concluding with four-note cadential chords.

The A Minor Concerto: Third Movement

The third movement of the A Minor Concerto follows the same formal plan as the first movement, with each solo and ritornello section assuming a role or function similar to its first movement counterpart. As in the first movement, there are three solo episodes between four ritornello sections. The opening ritornello presents four sections, each of which ends either on the tonic or the dominant. A notable difference from the first movement is that the first violin dominates the other three orchestral voices. The first solo episode begins with the opening ritornello theme, but quickly dissolves into thirty-second-note arpeggiation outlining the harmonies of ritornello section two. Decoration of

other ritornello motives follows, with the soloist left alone at the end of the episode to cadence in the relative major.

The rest of the movement follows the plan of the first movement, with the most turbulent and virtuosic presentation of both solo and tutti occurring during the third solo episode. Also, as in the first movement, a lengthy tutti interjection containing invertible counterpoint interrupts the third solo and modulates from A Minor to D Minor at the solo's re-entry. Unlike the first movement, and setting a precedent for later concertos, the opening material returns in the tonic during the third solo. Here it appears only briefly in the tutti at measure 191 before an equally modest solo passage. The tutti resumes its imitative presentation of opening ritornello motives, ending on a half-cadence in measure 204. The soloist brings the episode to a close with a cadenza-like flourish of thirty-second notes ascending three octaves, followed by closing chords. The orchestra repeats the first ritornello to conclude the movement.

Although this movement adheres to the broad outlines of Friedemann's formal plan, some characteristics set it apart from other concerto third movements. The 2/4 meter, the serious nature of the motivic material, the canonic treatment, and the driving eighth and sixteenth-note rhythms are not typical of the usual light-hearted triple meter finale. Friedemann's heavy reliance on Neapolitan harmonies contributes to the movement's somber expression.

CHAPTER 5

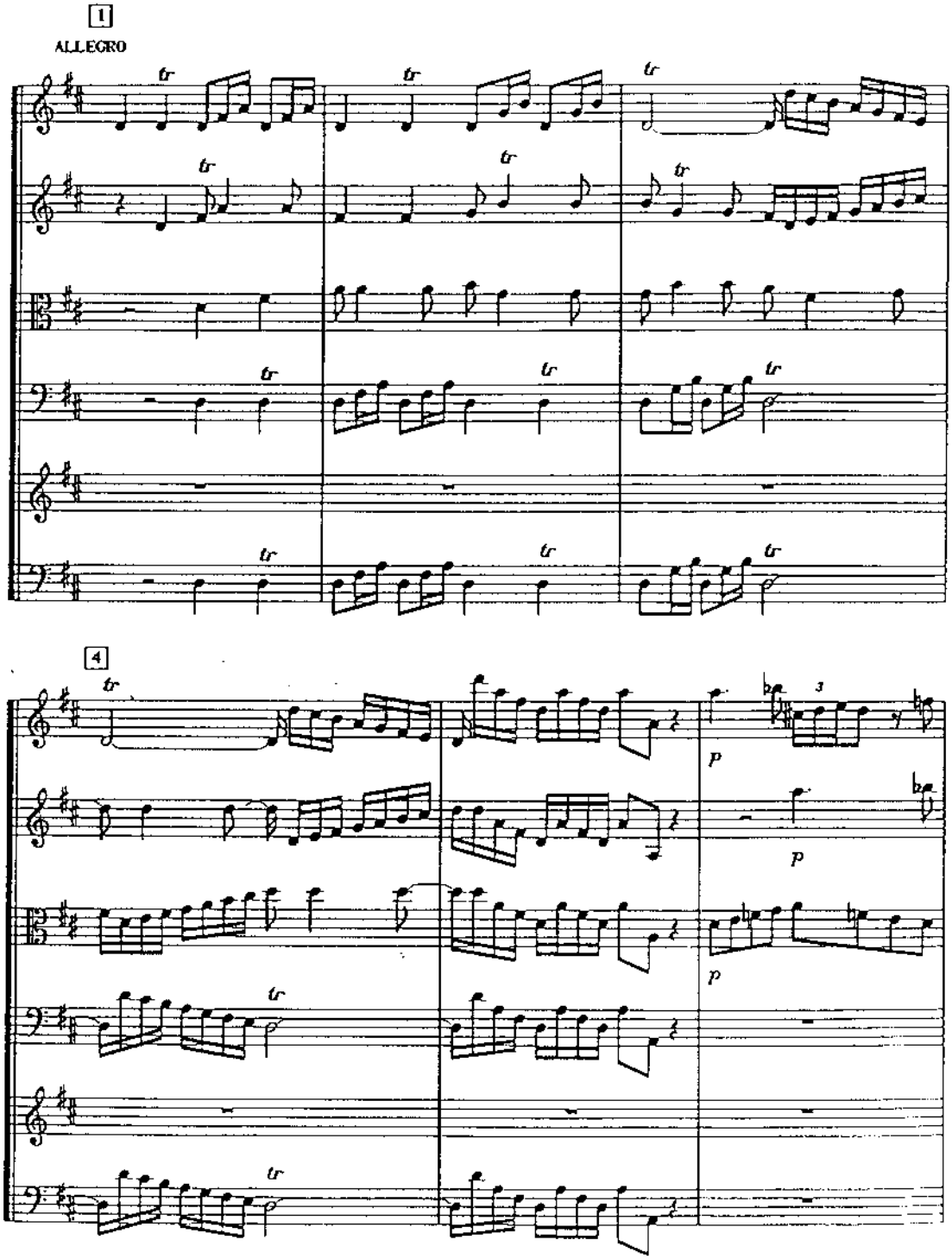
THE OUTER MOVEMENTS OF THE REMAINING DRESDEN CONCERTOS

The formal plan detailed in the previous chapter, and the roles assumed by each solo and ritornello section, became the framework for the outer movements of Friedemann Bach's concertos. The following discussion of the remainder of the Dresden concertos shows Friedemann's employment of this structure and how he successfully imbued each concerto with a distinct character despite this common foundation.

The Concerto in D Major, F41

The ritornellos of the Concerto in D Major's cheerful first movement display the same polyphonic tendencies of the earlier A Minor Concerto. All four string parts are fiercely independent: three of them enter one beat apart, and the two that enter together quickly part ways in syncopation with each other. Although the tutti ensemble contains only strings, the opening triadic fanfares mimic trumpet calls, and the trills on the tonic quarter notes remind the listener of tympani rolls.

Example 10. W.F. Bach, Concerto in D Major, F41, 1st movement, mm. 1-6.



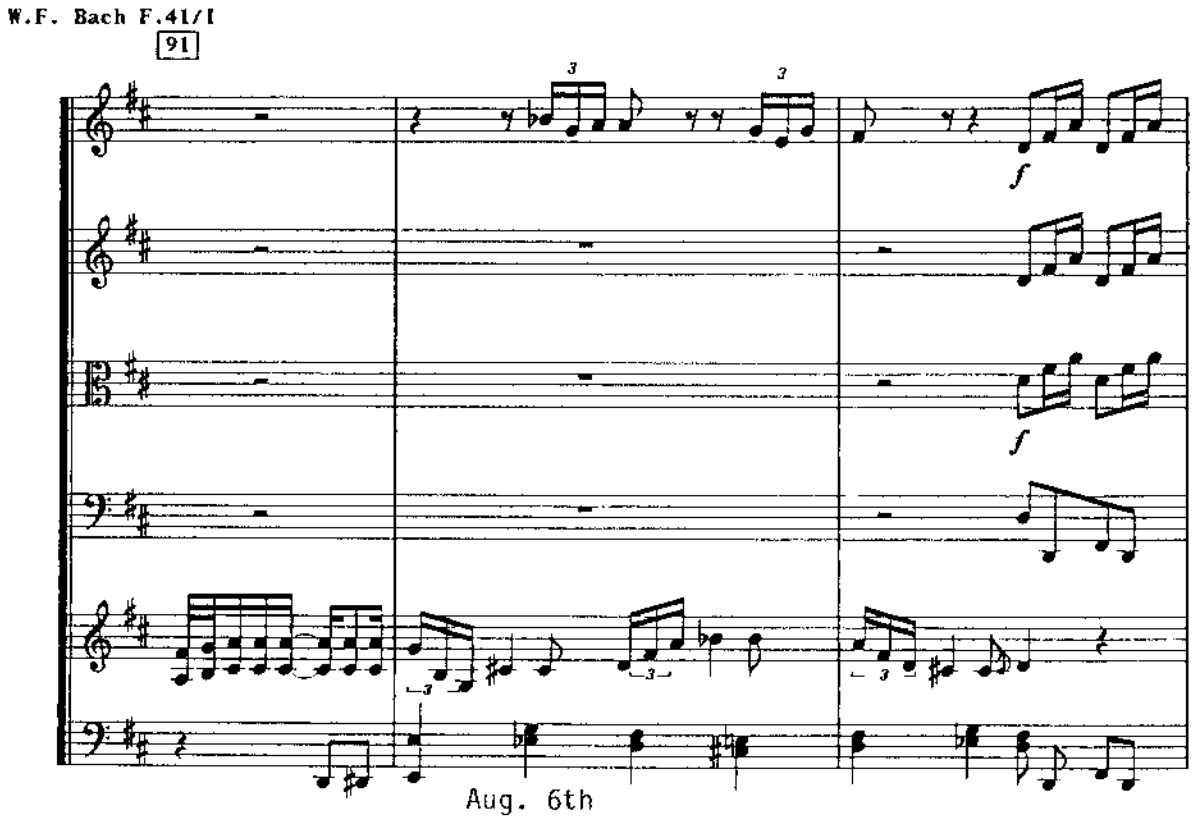
Friedemann juxtaposes Baroque and *galant* characteristics, following the opening fanfares and scales with a plaintive melody in the tonic minor (in canon), which in turn is followed by a four-voice fugal entry of a syncopated motive. Bach achieves a remarkable diversity of sonorities within these first few passages. The ritornello ends with the opening material, heralding the first solo's entry with material identifiably derived from the ritornello's first measures.

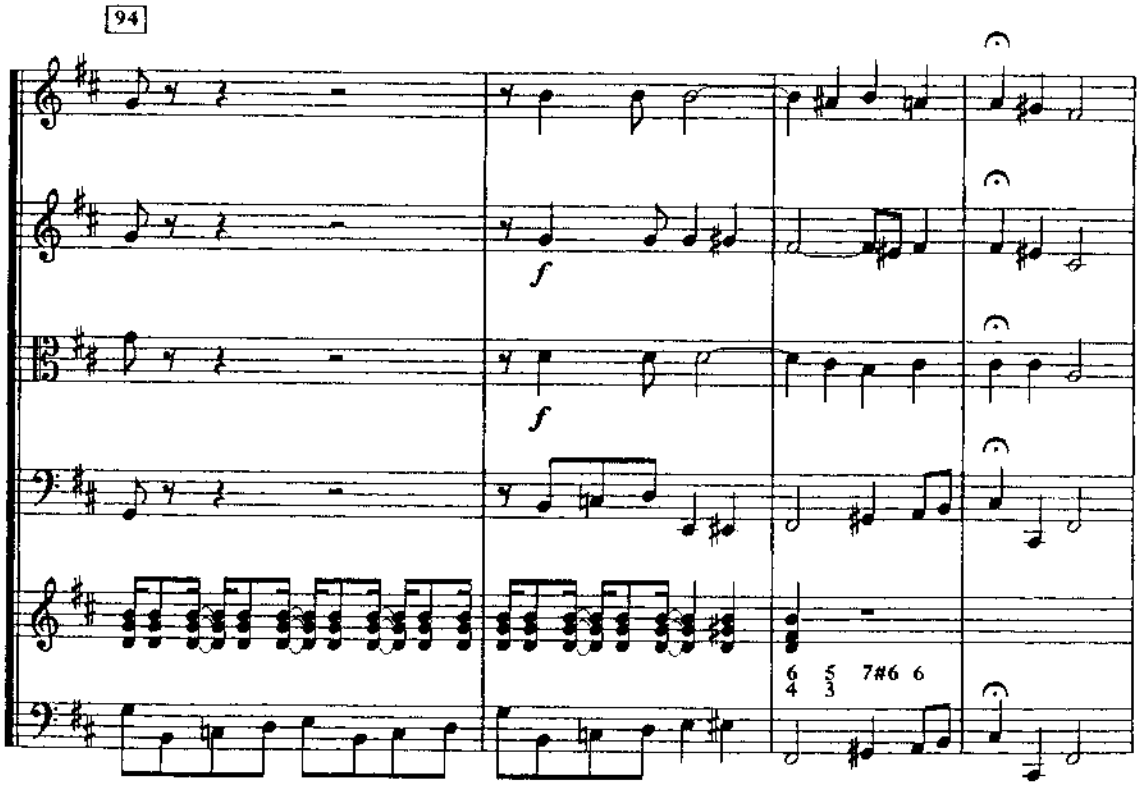
The remaining ritornellos follow the precedent established in F45. The second ritornello presents a shortened version of the first ritornello in the dominant key of A Major. The third ritornello features a flurry of contrapuntal activity, some of it sequential, to prepare for the dazzling technical display of the third solo episode in B Minor. The closing ritornello repeats the opening one.

The solo writing within the entire first movement is decidedly more *galant* than its A Minor predecessor. Two-voice texture dominates the first solo episode, with the right-hand demonstrating several varieties of syncopated rhythms, including Lombardic snaps. The second solo episode (in A Major) presents the ritornello's scale passages in combination with other previously heard motives in technically demanding parallel thirds and sixths. This episode concludes with a modulation to B Minor.

The third solo section is of much larger scope than its A Minor model. Its greater length contains more short tutti interruptions, as well as increased interaction between the soloist and the tutti. Dazzling keyboard figurations dominate the solo texture for several measures. Following this virtuosic display, the harpsichord alone modulates to G Major, the tutti confirms the new key, and the opening solo material appears now in the subdominant. The composer positions some augmented sixth chords resolving to the dominant (D) before approaching a cadenza in F# Minor via the following progression:

Example 11. W.F. Bach, Concerto in D Major, F41, 1st movement, mm. 91-97.

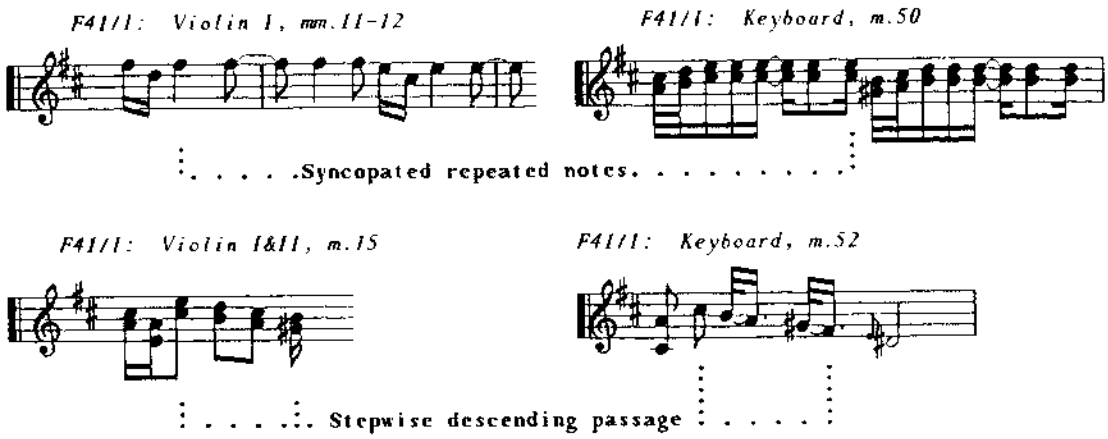




After the F# Minor cadence, the tutti briefly restates the opening of the movement, in the tonic, and the solo re-enters with its initial material two measures later. This final portion of the third solo is a truncated version of the first one, with material adjusted to appear entirely in the tonic.

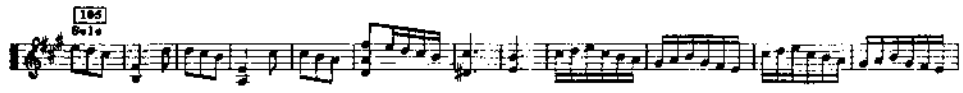
As in F45, most of the solo and tutti material derive from the opening ritornello. Compared to F45, the D Major ritornello contains a greater wealth of rhythmic figures and contrasting textures, giving the composer more stock to draw from and manipulate. As a result, the connections between the source material and its derivatives are very subtle.

Example 12. W.F. Bach, Concerto in D Major, F41, 1st movement, mm. 11-12, m. 15, m. 50, m. 52.

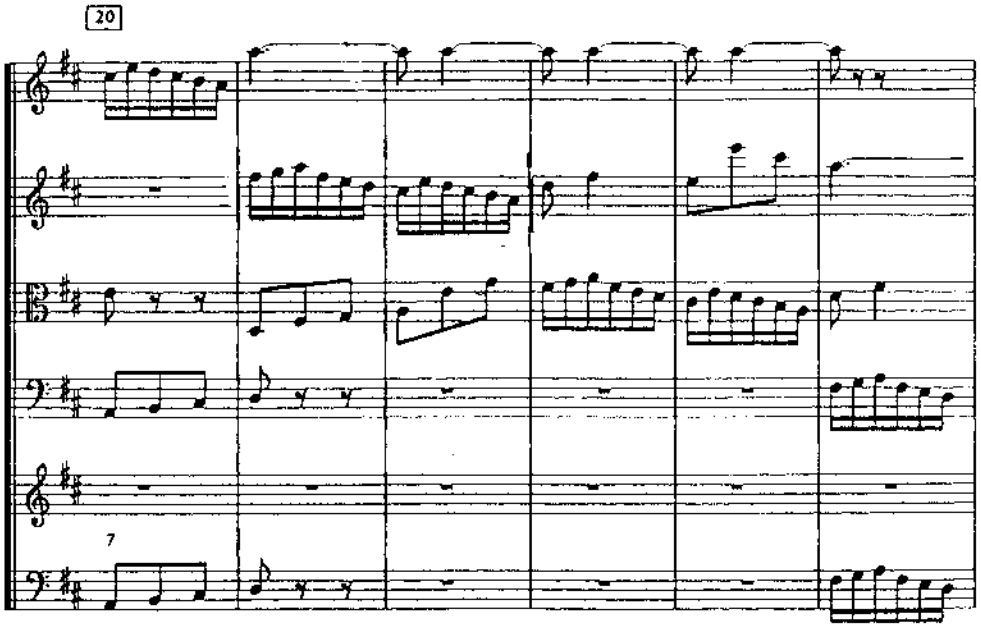


The final movement of F41 is a 3/8 *Presto* in D Major. Friedemann follows the Italianate models of Pisendel and Hasse to perfection, masterfully reproducing their dance-like rhythms. Superimposed upon this "dance," however, is his compulsive use of canon. The second canonic voice functions as a link between sections of the ritornello, just as it did in the first movement of F45. Friedemann skillfully uses the same bass motive to begin ritornello sections one and three. The third section consists of canonic entries in all voices at the distance of two measures, using a motive taken from a Tartini Concerto.

Example 13a. Tartini, Concerto in A Major, D96, 3rd movement, mm. 105-116.

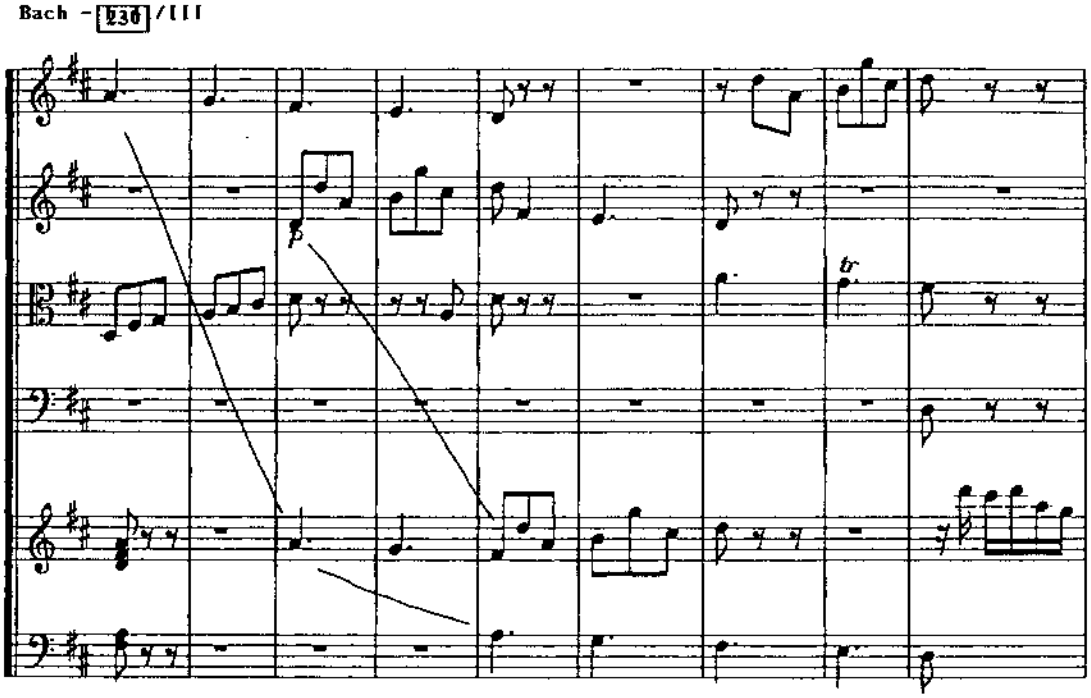


Example 13b. W.F. Bach, Concerto in D Major, F41, 3rd movement, mm. 20-25.



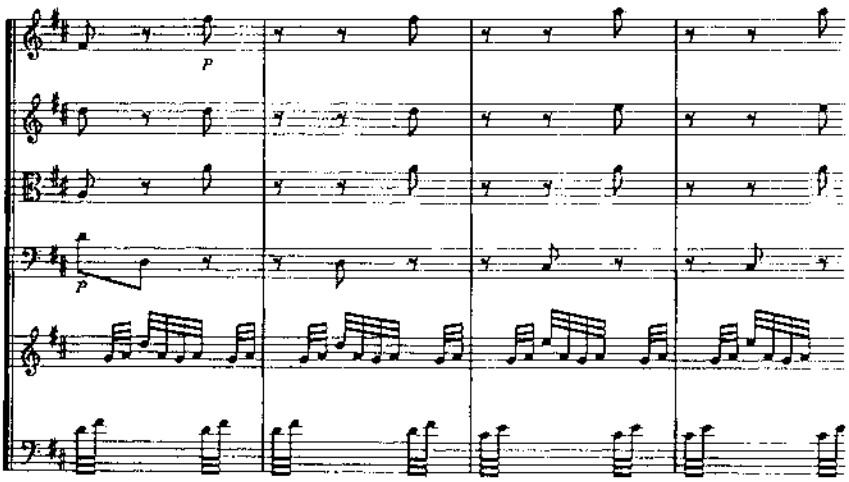
After all the voices have entered, the two violins engage in a brief dialogue. The ritornello ends with unison strings in a phrase which features the era's trademark: the sharpened fourth degree of the scale ($G^{\#}$) in the approach to the cadence. Again, the composer has succeeded in assembling diverse techniques and textures into a forty-measure package which becomes the source for the rest of the movement. The remainder of the *Presto* conforms to Friedemann's basic tonal and formal scheme detailed previously. Attractive features of this particular movement include rapid cross-hand technique in the second solo section, accompanied by sustained *pianissimo* strings, and the soloist's participation in two separate canons initiated by the two violins at measures 230ff.

Example 14. W.F. Bach, Concerto in D Major, 3rd movement, mm. 230-238.



A charming interaction between solo and accompaniment occurs in mm. 218-221 where the soloist provides the downbeat, the bass plays beat two, and the three other strings play on beat three.

Example 15. W.F. Bach, Concerto in D Major, F41, 3rd movement, mm. 218-221.



Wilhelm Friedemann Bach captured the spirit of Dresden's musical atmosphere in F41 and infused it with his contrapuntal and virtuosic talents.

The Concerto in F Major, F44

The Concerto in F Major represents a refinement of the compositional style exhibited by F41 and thus is presumed to be a later work. The first movement, *Allegro, ma non troppo*, demonstrates more advanced compositional technique with regard to the way Friedemann derives motivic ideas. Relationships between source material and subsequent motives are extremely subtle; the birth of some motives results from the use of *Fortspinnung* techniques applied to one- or two-beat cells. The creation of larger motives from small motivic units calls to mind the compositional techniques Johannes Brahms used in works such as his Symphony in E Minor. Brahms was acquainted with W.F. Bach's compositions, as he prepared an edition of Friedemann's *Concerto for Two Harpsichords in F Major*, F10.[39] One wonders how many other works by Friedemann Brahms may have known, and to what extent Brahms' own compositional style was influenced by his study of W.F. Bach's methods of motivic derivation.

The opening ritornello presents two canons, which are abandoned after two measures in favor of an accompanied first violin melody. The ritornello

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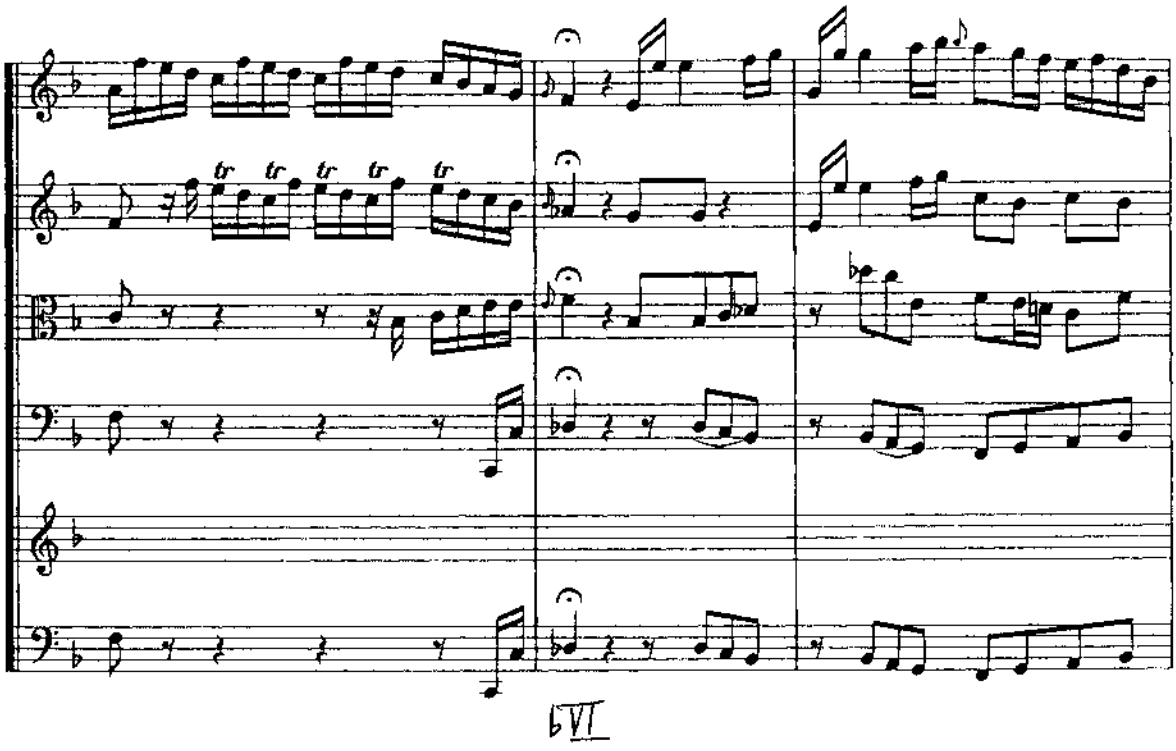
[39]Despite its title, F10 is actually a sonata for two unaccompanied harpsichords and therefore is not pertinent to this study.

continues to present a variety of textures and motives, each unfolding from the previous one and often related to it by use of the same rhythm or same melodic intervals. We have seen this technique in the A Minor and D Major Concertos. In this concerto, Friedemann employs a new procedure in measure 16: stasis occurs when the two violins repeat each other's patterns then come to a halt on a flat VI chord. Friedemann follows this fermata with a rest and a diminished seventh chord on the seventh degree.

Example 16. W.F. Bach, Concerto in F Major, F44, 1st movement, mm. 16-18.

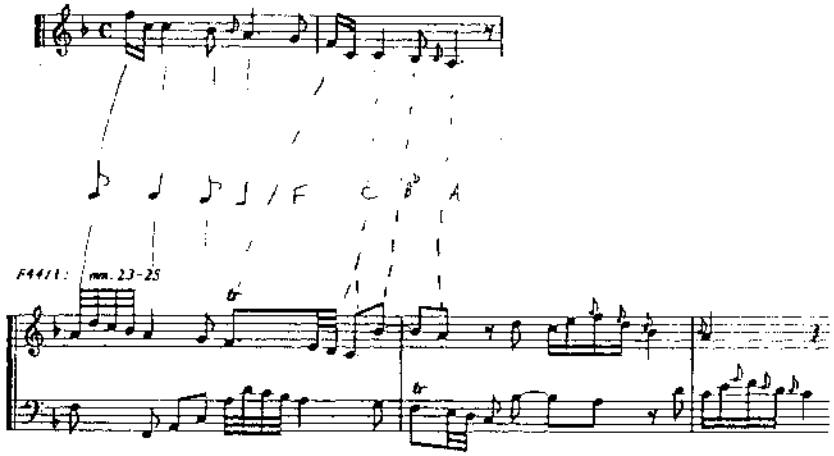


New motives spun out from the opening rhythms lead to a unison close.

As in previous concertos, the second ritornello presents selected material from the first ritornello in the dominant key (C Major), while the third ritornello increases rhythmic activity, harmonic intensity (here by using augmented sixths) and counterpoint to build the excitement level leading to the third solo. Using two canons simultaneously at this point makes this particular concerto more contrapuntally complex than its predecessors. As expected, the closing ritornello repeats the first ritornello.

At first glance the opening solo motive appears to have nothing in common with the ritornello. Closer examination shows that the right hand presents a filled-in version of the first theme's rhythm. This filling-in procedure of an interval presented earlier continues in the second measure of the solo episode.

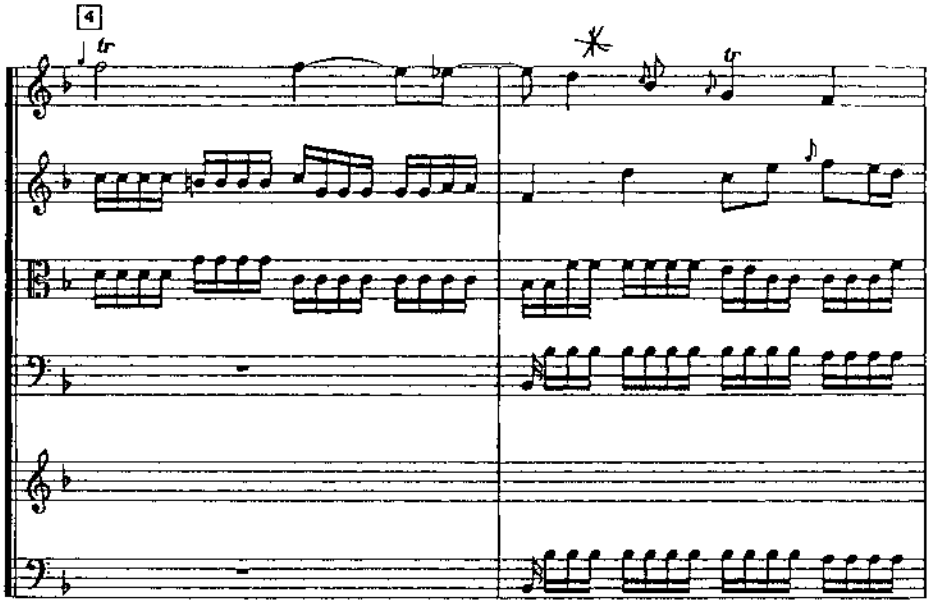
Example 17. W.F. Bach, Concerto in F Major, 1st movement, mm. 1-2, mm. 23-25.

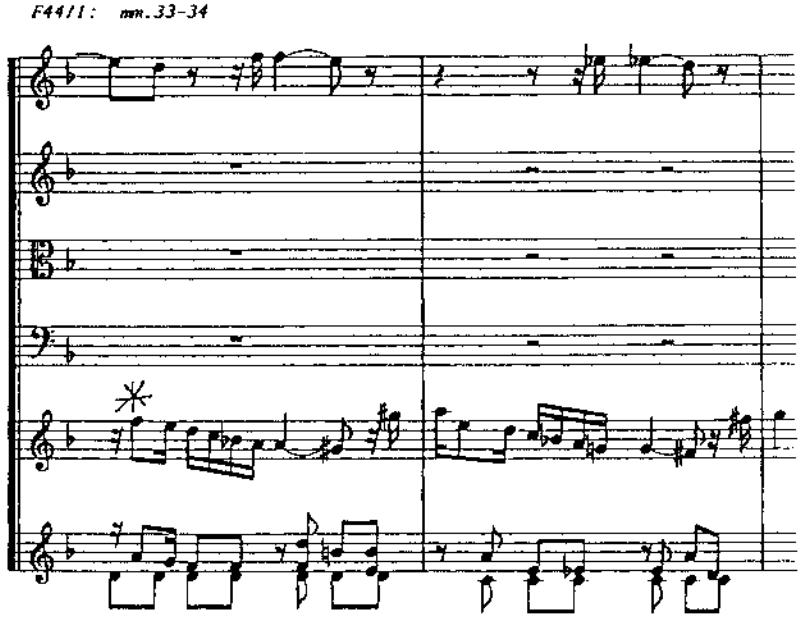


Bach also carries over the canonic technique of the ritornello into the solo part.

Other correspondences between solo and ritornello motives are equally difficult to discern but nonetheless present. The treble of measure 31 represents a variant of the material presented by the first violin in measure 5, appearing here in sixteenth-notes and accompanied by repeated eighth-notes.

Example 18. W.F. Bach, Concerto in F Major, F44, 1st movement, mm. 4-5, mm. 33-34.





The movement abounds in such hidden connections. What initially appears to be an evolving chain of improvisatory inventions turns out to be an intricately devised network of related motives.

Compared to earlier concertos, the second solo episode shows an even tighter relationship between solo and tutti. This second episode employs the ritornello's opening theme, with the first violin following two beats later in canon. The tutti intensifies an already complex rhythmic structure during this episode before easing into its role of harmonic support during the solo's thirty-second note figuration at measure 61.

The third solo entry displays the expected sequential treatment employing copious diminished seventh chords and one of Friedemann's hallmarks: the enharmonic metamorphosis of a diminished seventh chord in G Minor to its counterpart in E Major as the dominant of A Minor, the next key area. An excursion through several keys related by fifth leads back to A Minor in measure 100. Canonic sequential treatment of derived motives flows effortlessly into a restatement of the first solo's opening motive in the tonic key. Seven measures after the tonic restatement an "*Adagio*" measure with a fermata on a dominant seventh chord appears. This sustained chord is followed by a flat VI chord reminiscent of the opening ritornello's measure 17. The solo continues and reaches another chord with a fermata ten measures later. Did the composer intend for the soloist to improvise a cadenza at the earlier fermata also?

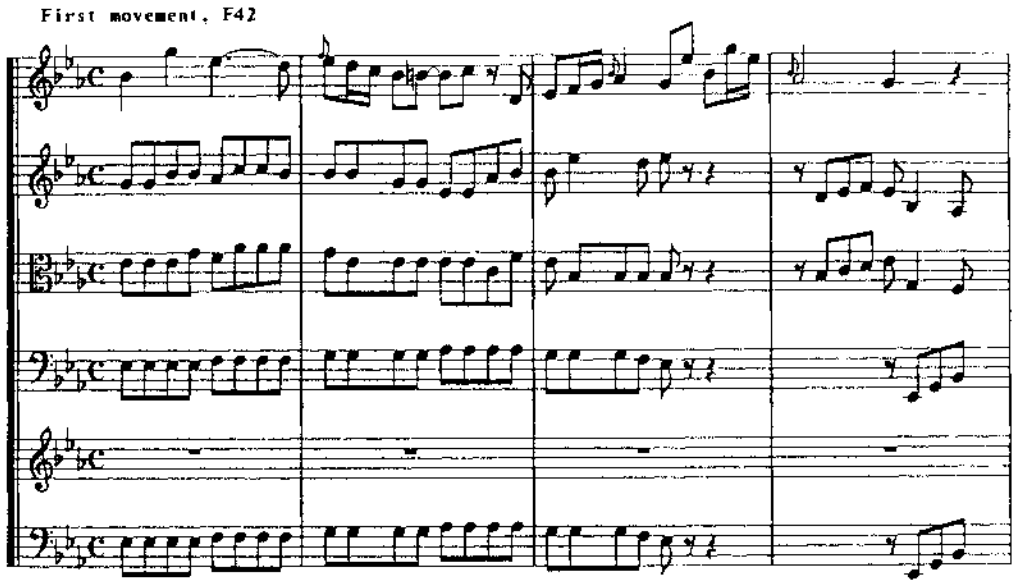
Probably not, as the fermata appears on the resolution of the half-cadence. Later discussion will show the resolution of a cadence to be an unusual place to insert a cadenza. This episode concludes with an impressive passage of thirty-second note figuration.

The closing *Presto* in 3/8 closely resembles the D Major Concerto's final movement. The solo part marks the primary differences between the two, since there is in increased density of texture. Not only are there more notes at once, but they are spaced closer together. The last solo episode of the third movement in particular has many examples of this thicker texture, with arpeggiated chords containing as many as eight notes, left hand octaves, and first-inversion chords in close position. Full-handed arpeggiated chords answer musical questions posed by the tutti. The soloist's two hands occasionally play at great distances from each other in the non-arpeggiated passages. The fuller fabric in both orchestra and keyboard add substance to this *Presto* to make it more weighty than its D Major counterpart.

The Concerto in E^{b} Major, F42

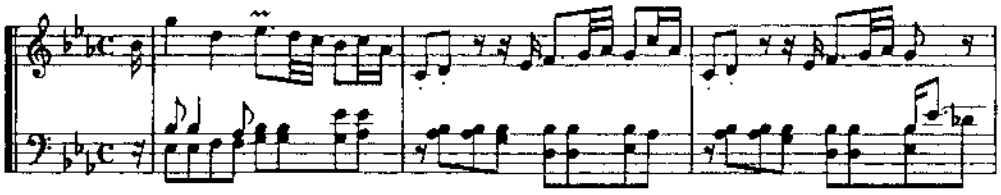
The first movement of this incomplete concerto is less overtly contrapuntal and virtuosic than the F Major Concerto, and conveys an impression of secure serenity rather than brilliant display. Violin I presents a gentle cantabile melody in quarters and eighths, accompanied by eighth-notes in the other three parts.

Example 19. W.F. Bach, Concerto in E^{b} Major, F42, 1st movement, mm. 1-4.



Curiously, this opening melody resembles the beginning of W.F. Bach's Sonata for Harpsichord in E^{b} Major, F5, which was published in 1748.

Example 20. W.F. Bach, Sonata in E^{b} Major, F5, 1st movement, mm. 1-3.



Strict canonic devices are used sparingly, but free imitation occurs frequently after the opening section.

The second ritornello departs from its predecessors in that it is more than a mere abbreviation of the first ritornello in the dominant. While the opening

themes are still present, the four string parts execute more differentiated lines. There is rhythmic independence between the two violins. The bass and viola accompany the upper strings while successfully maintaining some degree of melodic interest.

The third ritornello also breaks new ground. It begins in the key of C Minor established by the second solo episode. Unlike prior third ritornello sections, this one presents a modulatory passage which journeys through the circle of fifths in order to arrive at the tonic key of E^{b} Major. Just as it commences this journey, the soloist enters and accompanies the tutti through these closely related keys before reaching the tonic, where the third solo episode begins in earnest.

The solo material is markedly simpler than that of earlier concertos. The first episode adopts the ritornello's opening theme in a clear homophonic texture of melodic right hand with left hand dyad accompaniment. As the episode progresses, arpeggiated duplet and triplet sixteenth-notes appear. This passage fits easily under the hands; no finger substitution or cross-hand technique is required. Solo two has an increase of activity, with lively dotted sixteenth and thirty-second note rhythms. There is also a brief section of canonic interplay between the bass and treble, followed by a technically manageable passage of triplet sixteenths. The rhythmic activity lessens toward the end of the second solo. This slacking of rhythmic motion prepares the third solo episode, which

is similar to the opening solo in texture and treatment. Thus the second solo episode is the apogee of an arch of activity for the movement.

Despite its surface appearance of greater simplicity, this concerto movement is a harbinger of future developments in the history of concerto composition. The centering of intensity in the second solo episode will be explored further by Friedemann and his half-brother, Johann Christian. Additionally, the blurring of the delineation between ritornello and solo which occurs at the juncture of ritornello three and solo three will be handled more boldly in the "Halle" Concerto in E Minor.

The Concerto for Two Harpsichords in E^{b} Major, F46

The remaining Dresden work is an ambitious Concerto for two Harpsichords in E^{b} Major. Examination of this work shows that Friedemann was not following his father's multi-harpsichord concertos as his models. The most striking difference between the two composers' works is Friedemann's frequent treatment of the two harpsichords as a complementary unit, with one filling in the other's harmony, rather than each proceeding independently from the other.

As in the D Major Concerto, Friedemann juxtaposes Baroque and *galant* passages. The ritornello of the *Un poco allegro* first movement opens with a Baroque triadic fanfare, followed by several sections in similar military style but in Friedemann's distinctive harmonic language. By contrast, the first solo entry presents a graceful right-hand melody with simple left-hand accompaniment

according to the latest fashion. This stylistic dichotomy carries through the entire movement. Like Friedemann's earlier concertos, this movement adheres to the usual four ritornello/three solo plan. The two solo instruments have identical material, and they alternate in presenting it, either accompanying each other alternatively or by presenting the material together, in close antiphonal fashion. At times when they alternate, the passage is presented twice to give both soloists a chance to perform the prominent part.

The closing 2/4 *Vivace* in E^b provides a cheerful conclusion to this double concerto. The multi-sectioned ritornello opens with the E^b Major triad, followed by a syncopated rhythmic pattern. In a later section, the strings sequence higher and more often than one anticipates, followed by a passage of very insistent syncopation. The style of this movement recalls the light-hearted symphony finales of Haydn.[40] The two soloists add to the festive atmosphere by exchanging triplet sixteenth-note passages back and forth.

In summary, all of the Dresden concertos' outer movements adhere to W.F. Bach's basic formula depicted in the diagram in Chapter 4. Some overall differences in style can be distinguished in these outer movements, such as a greater or lesser degree of canonic use, and varying levels of technical demands.

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[40]Wilhelm Friedemann Bach and Carl Philipp Emanuel Bach, *Konzerte für Zwei Cembali*, performed by Andreas Staier and Robert Hill with Musica Antiqua Köln, led by Reinhard Goebel (Archiv 419256-2, 1986).

However, these movements' reliance on a formal and tonal framework, the consistent use of polyphonic accompaniment, and the derivation of motivic material from the opening ritornello, group these works into a homogenous collection.

CHAPTER 6

THE MIDDLE MOVEMENTS OF THE DRESDEN CONCERTOS

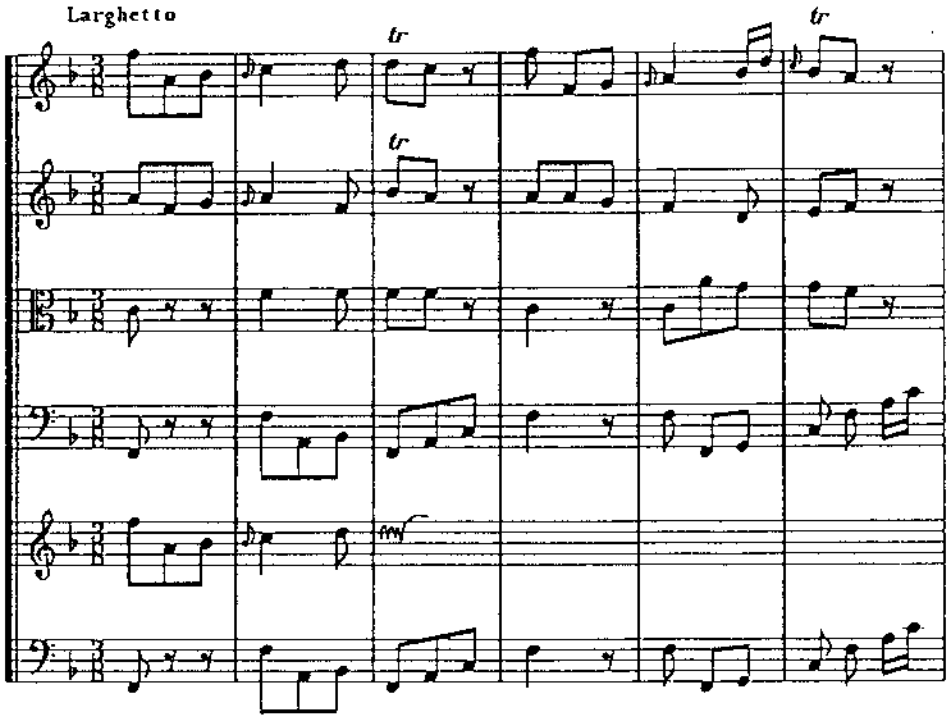
A discussion of W.F. Bach's concerto middle movements has been set apart from the preceding consideration of other movements because they are not a homogeneous group. Each slow movement proceeds according to a different formal plan, and each slow movement exhibits pronounced stylistic changes from one concerto to the next. This chapter will show that these changes strongly support the chronology proposed in Chapter 3.

Despite the marked differences among the middle movements, there are a few common bonds. There is a tendency for the tutti to remain in full force and full partnership with the soloist throughout. This is unlike the slow concerto movements of contemporary composers, in which the lightly accompanied or unaccompanied solo is framed by the tutti's appearance only at the beginning and the end of a movement. Also featured prominently even in Friedemann's slow movements are his pervasive use of canon, florid aria-like right-hand melodies, and enharmonic surprises.

Concerto in A Minor, F45: Larghetto

This concerto's *Larghetto* is an excellent example of Friedemann's combination of archaic and innovative features within the same movement. Its triple meter and F Major tonality are reminiscent of early Italian concerti grossi, which often included a Pastoral movement in this key and meter. Its short, eighth-note phrases with graceful weak-beat endings cast a spell of tranquility.

Example 21. W.F. Bach, Concerto in A Minor, F45, 2nd movement, mm. 1-6.



Structurally, though, it resembles a type of movement Charles Rosen calls an "aria with development section," or "concerto-aria," which Rosen states did not

become prominent until the 1770s.[41] Characteristics of the concerto-aria most evident in this movement are the three ritornello/two solo outline, with a lengthy second solo section featuring a development of previously encountered motives passing through closely related keys before returning to the opening material in the tonic. Considering that this movement was probably written by 1740, the Concerto in A Minor's *Larghetto* reflects Friedemann's successful combination of concerto and aria forms at a very early date according to Charles Rosen's investigations.

The opening ritornello presents four brief sections which provide motivic material for the rest of the movement. The first ritornello ends on a half-cadence, with the bass leading stepwise to the tonic to prepare for the soloist's entry. The second ritornello repeats the second half of the first ritornello in its original key. Following an extensive second solo, the closing ritornello repeats the end of the second solo before a restatement of the second half of the opening ritornello material in the tonic.

All of the solo episodes use the opening's aria-like themes as the basis for embellishment, development and canonic treatment. Friedemann cannot resist entering the first violin in canon one measure after the first solo entry. The solo continues to present ornamented ritornello motives, ending on the

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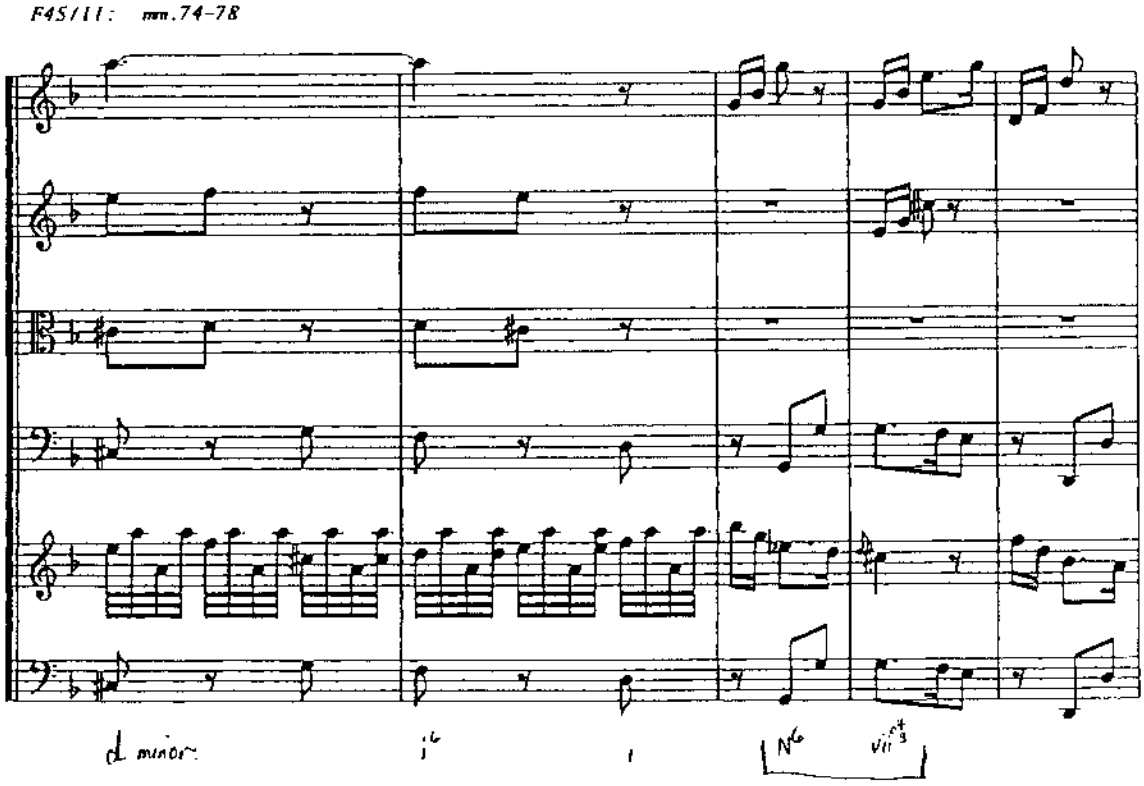
[41]Charles Rosen, *Sonata Forms* (New York, London: W.W. Norton & Company, Inc., 1980), 84.

same half-cadence in C Major. After the ritornello's restatement of measures 11-18, the second solo episode takes place. At this point ritornello motives appear in canon, in inversion and in ornamented configurations while modulating through closely related keys. A harmonic diversion occurs at measures 66-67 with the borrowing of chords from the tonic minor. Another point of harmonic tension takes place at measures 74-77, where the Neapolitan chord in the key of D Minor changes (by virtue of an E-natural) to a second inversion diminished seventh chord of the same key.

Example 22. W.F. Bach, Concerto in A Minor, F45, 2nd movement, mm. 74-78.



Friedemann frequently inserts devices such as these to extend a passage, creating a diversion from and return to the same tonal center. Following another journey through the circle of fifths, the soloist concludes this passage with a half-cadence on C Major in order to lead directly into a restatement of the opening solo material. An earlier ritornello motive appears in inversion in the subdominant, and the lengthy second solo draws to a close in F Major.

Concerto in D Major, F41: Andante

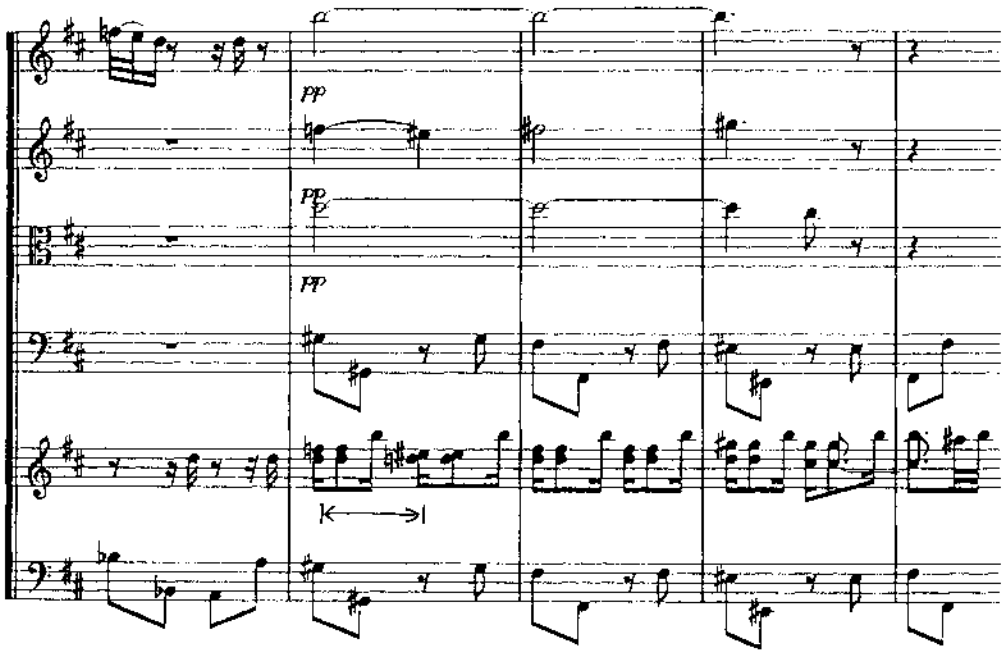
The *Andante* movement in B Minor presents a variation of the concerto-aria form of the A Minor Concerto's middle movement. The formal differences exhibited in the F41 *Andante* include the interjection of brief two-measure tutti passages within the extensive second solo passage, and the repetition of the opening ritornello in its entirety at the close of the movement. However, the B Minor movement retains the three ritornello/two solo structure, with a return to the opening material in the tonic occurring near the end of the second solo episode.

The first ritornello opens with the first violin's presentation of a melody full of pathos. This is expressed through syncopation, sigh motives, on-the-beat rests, and long ascending appoggiaturas. The rest of the ensemble accompanies sympathetically with steady eighth-notes, occasionally resting on the first half of the beat to draw attention to the first violin's appoggiaturas. The second

ritornello repeats this emotion-laden melody in D Major. The third ritornello repeats the opening ritornello.

The solo episodes present the violin's melody in an ornamented version, occasionally exchanging portions of melody with the first violin. As the first solo progresses, some of the syncopations are smoothed out with thirty-second notes, so that the melody assumes a florid singing quality. Friedemann has succeeded in combining the *empfindsamer Stil*'s declamatory aspects with aria-like vocal writing. The second solo episode begins in D Major, quickly reverses to D Minor and adds more harmonic color. Bach employs the diminished seventh chord based on $G^{\#}$, leaving the listener to assume it will lead to A as dominant of D. However, he respells the diminished seventh chord while it is "in progress" so that its root is now $E^{\#}$, and leads it to $F^{\#}$ as dominant of B.

Example 23. W.F. Bach, Concerto in D Major, F41, 2nd movement, mm. 57-60.



From this point he treats motives sequentially until arriving at the Neapolitan of the dominant in measure 80, and the Neapolitan of the tonic two measures later, to prepare for the restatement of the opening. At measure 85 the soloist presents a florid and passionate expression of the opening melody, ending with jagged chromatic intervals distributed between the two hands before a B Minor cadence leads to the return of the opening ritornello.

The texture of this movement is quite sparse, but this sparseness adds to its plaintive quality. Beautiful as this slow movement is, its artistry will be surpassed by the *Adagio* of the F Major Concerto, which is a paradigm of *empfindsamer Stil.*

Concerto in F Major, F44: Molto adagio

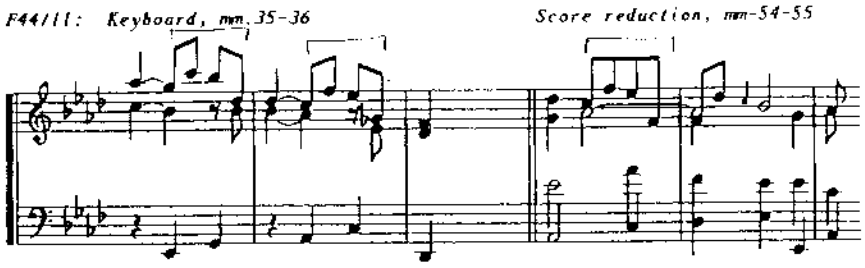
The tonic minor middle movement of F44 contains some of Friedemann's most beautiful *empfindsam* writing. His use of *empfindsam* devices such as sigh motives, syncopation, rests, and dramatic fermatas on half-cadences, is extremely expressive and never overdone. A secure handling of his trademark harmonic language intensifies the sensitive atmosphere established by these devices. This movement proves that he has mastered the style he presented earlier in the slow movement of F41.

F44's *molto adagio* presents an arch of intensity within its four ritornello/three solo plan, with the most agitated syncopations, rapid harmonic rhythm, and tightly knit interaction between orchestra and soloist taking place in

the second solo episode. This shift of intensity backwards toward the middle of the movement is a significant event. It makes for a more symmetrical presentation of "statement - development - restatement" sections which shows its allegiance to the evolving sonata form. A tonic restatement of the opening theme takes place halfway through the third solo episode, its position at this point serving as a counterweight to the active second solo. Friedemann's younger brother, Johann Christian, will employ a similar design of arch-like activity in his concerto movements.

This movement displays Friedemann's economical development of closely related motives. As in the first movement, additional melodic motives develop from initial ideas. The first solo material derives from the opening ritornello, and the second solo material evolves from the first solo. The second ritornello section also borrows material from the first solo not found in the first ritornello. This is another significant occurrence, as the inclusion of new material signals the tutti's first step towards independence from the "return" concept of the ritornello.

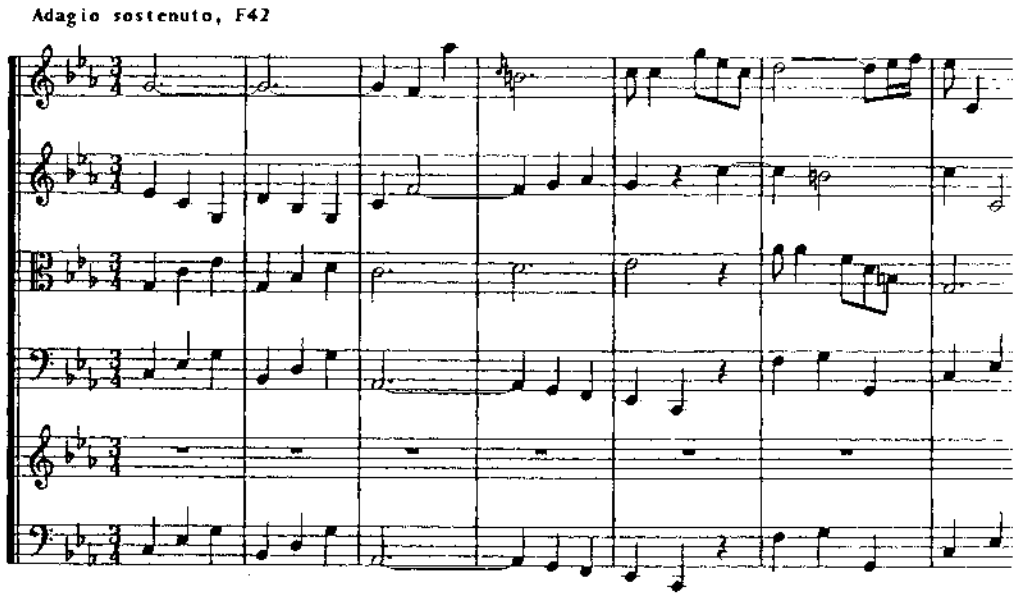
Example 24. W.F. Bach, Concerto in F Major, 2nd movement, mm. 35-36, mm. 54-55.



Concerto in E^{b} Major, F42: Adagio Sostenuto

The unfinished C Minor *Adagio sostenuto* is in 3/4 time. Certain segments of its bass line resemble that of the D Major Sonata's middle movement, supporting the speculation that this Concerto was composed in the mid-1740s.

Example 25. W.F. Bach, Concerto in E^{b} Major, F42, 2nd movement, mm. 1-6.



After a somber opening tutti based on quarter-note motion, the solo enters, modulates to the relative major, and then stops. There are many rhythmic similarities between this movement and the C Minor middle movement of the E^{b} Sonata of 1748. Perhaps Friedemann abandoned this work in favor of the Sonata, as its publication would certainly be a more lucrative venture than a manuscript harpsichord concerto.

Concerto in E$^{\flat}$ Major for Two Harpsichords, F46: Cantabile

This middle movement departs from the formal and textural examples of other slow movements. The two solo harpsichords perform this 3/8 *Cantabile* without accompaniment. The movement's 82 measures present an A-B-A' scheme. Each solo part exhibits *galant* characteristics: short, balanced phrases, weak-beat cadences, and simple dance-like rhythms with occasional passages of triplets. Both instruments proceed in two voices. The left-hand parts often double each other, and the simultaneous right-hand voices frequently result in parallel thirds and sixths.

The preceding survey of W.F. Bach's slow movements shows the variety of formal and textural styles depicted in them. This examination also supports the chronology proposed earlier in Chapter 3, especially with regard to the first three concertos. The Italianate pastoral qualities of the F45's *Larghetto* yield to the plaintive *empfindsam* style of F41's *Andante*, which retains the *Larghetto's* concerto-aria form. F41's *empfindsam* characteristics appear in F44's *Adagio molto* in a denser texture and richer harmonic vocabulary employed with complete assurance by the composer. The fragment of F42 is too brief to predict what schematic path Friedemann would have followed. Finally, the unaccompanied *Cantabile* of F46 allowed Friedemann to employ a non-ritornello format within a concerto.

CHAPTER 7

THE "HALLE" CONCERTO IN E MINOR, F43

The style and form of the E Minor Concerto confirm the passage of twenty years between it and its Dresden predecessors. There is little trace of the ubiquitous canonic writing of Bach's earlier concertos. The melodic style varies, from disjunct arpeggios to stepwise *galant* triplets. The *Allegro* first movement employs the four ritornello/three solo outline, with the fourth ritornello repeating the first one, but the delineations between two adjoining sections are not always distinct.

First Movement: Allegro

The *Allegro*'s opening ritornello exhibits both progressive and archaic features. The first six measures present a Baroque motivic chain in the two-voice texture of the *galant* style. None of the ritornello motives is particularly melodic, as each contains arpeggios and large leaps. The ritornello ends with a unison cadence including the sharp fourth degree typical for this era.

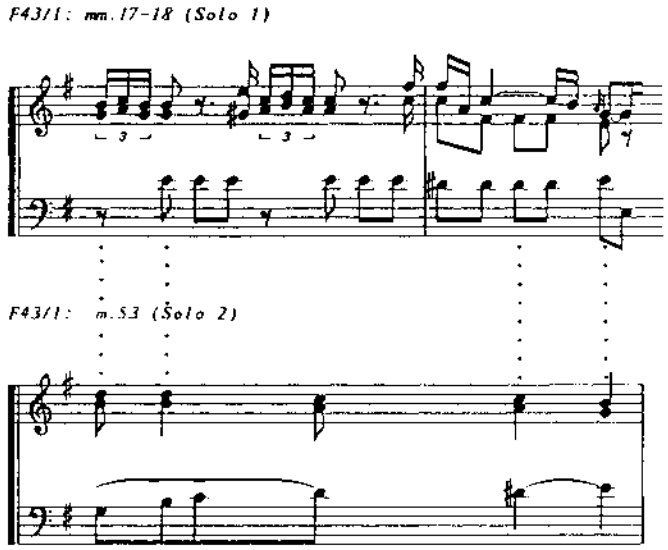
Following the first solo, Friedemann approaches the second ritornello in a new fashion: the solo and tutti share duties in modulating to the relative major, then continue this partnership in presenting the opening phrase of the ritornello. Friedemann used this technique previously in the first movement of the

Concerto in E^b Major, F42. As in that earlier concerto, the composer has softened the edges between large sections.

Ritornello three functions differently than its counterparts of earlier works. In earlier concertos the third ritornello maintained the increased energy of the second solo and carried it through to the third solo entry. In this concerto, the technical level of the solo is fairly consistent from one episode to the next, so this third ritornello does not have this momentum-carrying function. Instead, it merely confirms the modulation to B Minor by presenting a shortened version of the first ritornello, in the same way that the second ritornello confirms the movement to the second key area.

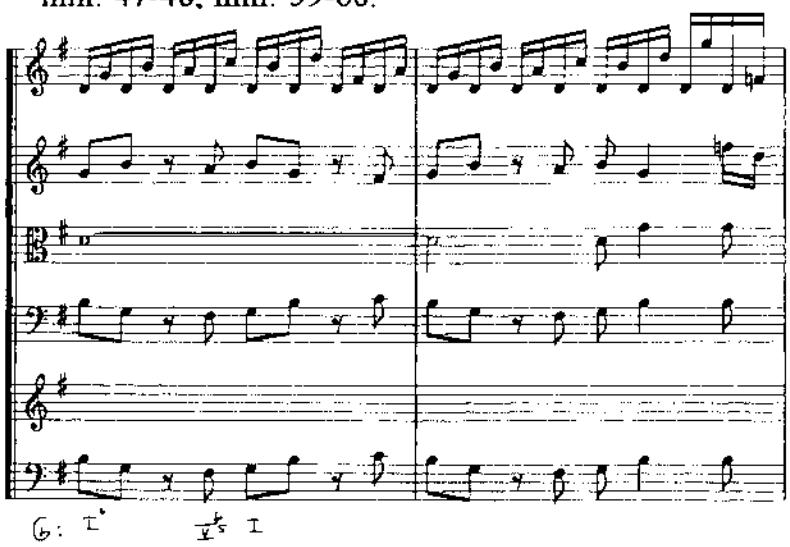
The solo themes exhibit the advanced motivic generation techniques developed by Friedemann. The first solo enters with a new triplet sixteenth-note motive based on the opening ritornello's harmonic scheme. The thematic idea which begins the second solo initially appears to bear no relation to previous material. Closer investigation reveals it to be a plainer, truncated version of the first solo theme.

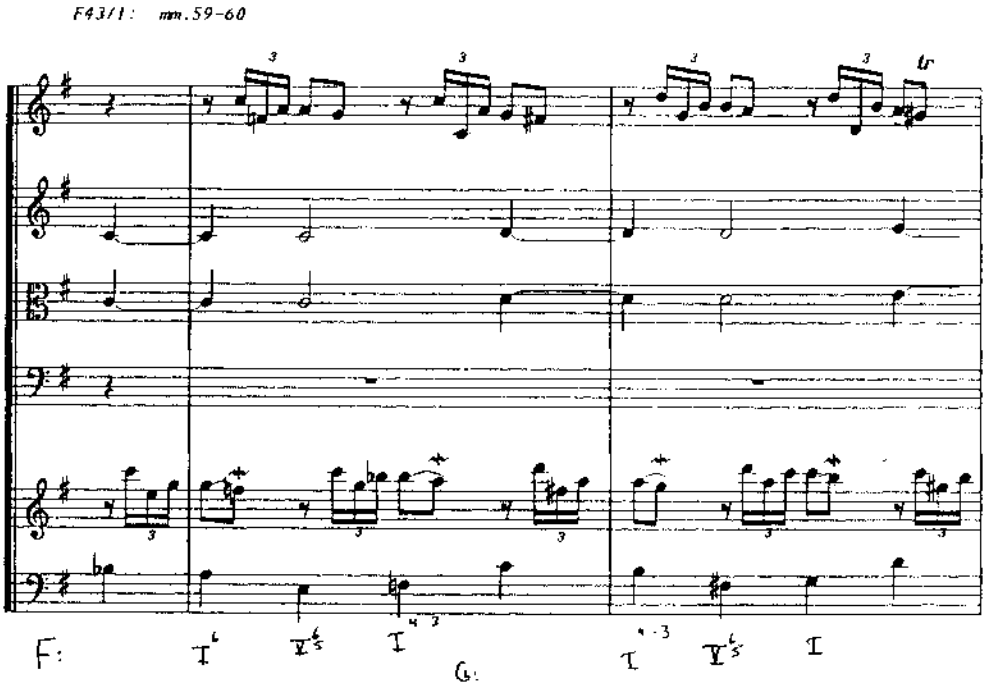
Example 26. W.F. Bach, Concerto in E Minor, F43, 1st movement, mm. 17-18, m. 53.



Another apparently new motive in measure 59 requires even more detective work to determine its source. It is harmonically related to measures 47-48 (which in turn derive from measures 11-12), and possibly could be considered a re-working of this harmonic material into the triplet sixteenths already introduced in the first solo section.

Example 27. W.F. Bach, Concerto in E Minor, F43, 1st movement, mm. 47-48, mm. 59-60.





The remainder of the *Allegro* continues to exhibit the composer's preoccupation with the motivic aspects of composition. He seems especially concerned with how motives derived from the opening ritornello can unify a movement despite the obscure relationships among them. Friedemann relies on the listener to link the rhythm of one idea with the harmonic progression of another, as shown in the above examples. His consistent adherence to the same triplet or dotted eighth-sixteenth patterns and the harmonic language he set forth in the opening ritornello ensure the success of this experiment.

Second Movement: Adagio

This movement features a prominent keyboard part supported by string orchestra which remains unobtrusive. Friedemann unleashes a flow of

rhapsodic and declamatory keyboard writing in the C Major *Adagio*. Such expressive, proto-Romantic music sharply contrasts with the conservative neo-Baroque cantatas Friedemann produced at the Marktkirche in Halle. The composer must have welcomed the opportunity to release such an outpouring of musical emotion.

The *Adagio* follows the concerto-aria format seen earlier in the middle movements of the A Minor and D Major concertos. The first ritornello presents an *empfindsam* melody replete with sigh motives, syncopated and dotted rhythms above a steady eighth-note bass accompaniment. The slightly shorter second ritornello repeats the material of ritornello one in the dominant key, G Major. The third ritornello repeats the opening one.

The solo entry after the opening ritornello ornaments the ritornello themes. As these themes are already rhythmically complex, their elaboration results in intricate patterns of syncopated sixteenth and thirty-second notes. The second solo episode displays even more ways to vary the first ritornello's melodies, adding ornamental passages of thirty-second notes between beats. From the second solo's entry, the solo and tutti work together until the closing da capo ritornello.

Third Movement: Allegro assai

The concluding *Allegro assai* in 3/4 breaks away from its formal models. Its three ritornello/two solo format suggests the concerto-aria plan of the slow

movement. The content does not support this scheme, however, because the opening solo material makes no reference to the initial ritornello theme. Formally and texturally, this movement is best described as a "concerto-toccata," as the solo writing, comprised almost entirely of sixteenth-note passages, is technically very demanding. After the second ritornello's confirmation of the modulation to G Major, the second solo continues with toccata-style passages, never resting for more than two measures at a time. The opening solo material returns in the tonic toward the end of the second solo section. The movement concludes with a restatement of the first ritornello.

The F43 Concerto features a different style of keyboard writing than its predecessors. A thicker and more harmonically significant left hand now accompanies the treble melody. The hands are spaced farther apart. The figurations resulting from juxtaposing arpeggios with stepwise motives span the entire range of the keyboard. A dense left-hand chord on the first beat often initiates these passages. The appearance of four-note chords in the left hand looks suspiciously like early fortepiano music, which often contained such dense sonorities to compensate for an instrument with a rapid dynamic decay in the bass. The solo part itself resembles Beethoven's early keyboard writing, but the equally rapid -- at times, frenzied -- rhythmic and harmonic movement in the orchestral accompaniment betray its 1760s origin.

CHAPTER 8

THE SPURIOUS G MINOR CONCERTO

One concerto remains to be considered in this survey of W.F. Bach's harpsichord concertos. There is a Concerto in G Minor which Martin Falck deemed spurious based on stylistic grounds.[42] However, Forkel attributed the concerto to Friedemann when he obtained the manuscript from its scribe, J. C. Altnikol. Both of these men had direct connections with Wilhelm Friedemann, so Forkel's assignation of a work to his *oeuvre* should be taken seriously.

Does the G Minor Concerto resemble the authentic works in its compositional design or procedure? The answer is no. There are a few formal similarities, which probably induced Falck to examine the piece more closely before passing judgment. The final ritornello repeats the opening one in all three movements, and the key scheme outlined within the first movement corresponds with W.F. Bach's practice: G Minor - D Minor - C Minor - G Minor. Additionally, the four string parts display a certain degree of independence, although not as much as in Bach's tuttis. Finally, the solo part is as

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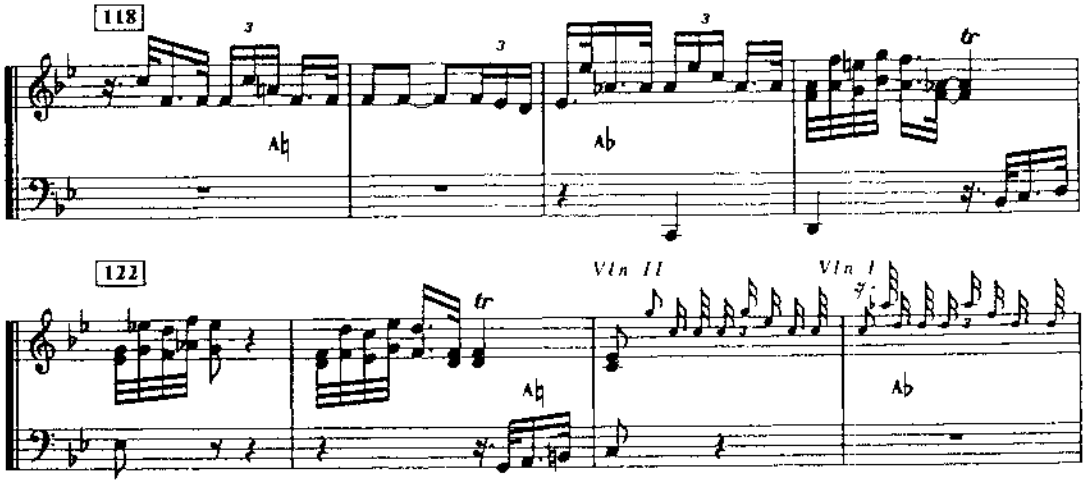
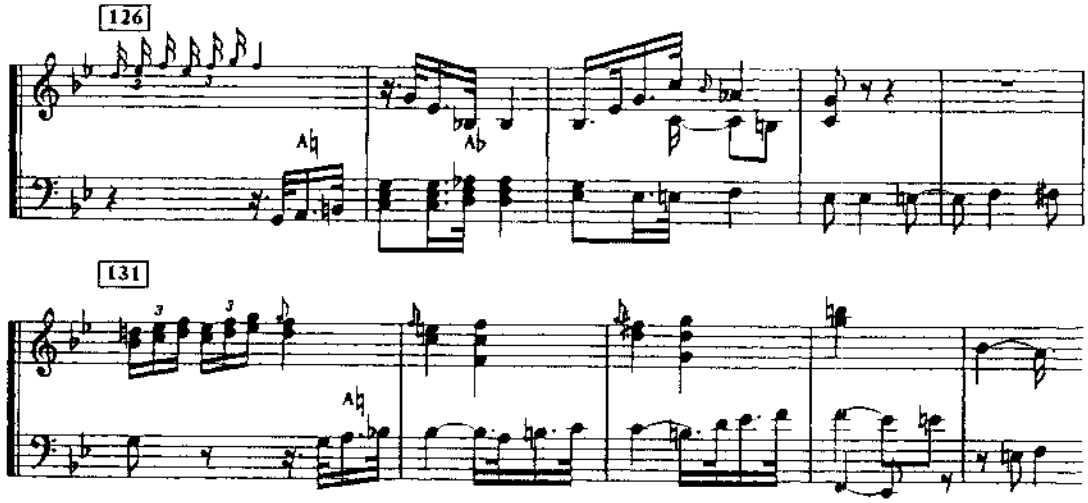
[42]Martin Falck, *Wilhelm Friedemann Bach: Sein Leben und sein Werk* (Leipzig: Kahnt, 1913), 110.

difficult as those of Bach. However, this difficulty is largely due to awkward compositional techniques.

The thematic, rhythmic and harmonic treatment is decidedly inferior to that of Wilhelm Friedemann. The rhythmic ideas are vapid, and the same ones continue relentlessly for several measures. In a similar situation, Friedemann would have soon tired of the pattern and moved on to something new. The thematic material appears in jagged fragments punctuated by dotted rhythms and fermatas. The melodies are overadorned with appoggiaturas and other fussy notes of small rhythmic value which interfere with the melodies' flow and sense of direction. This composer lacks a secure grasp of harmonic motion on a small scale. For instance, the first movement hosts a tonally ambiguous section in which the tonal center vacillates aimlessly between two keys for several measures: A-flat appears in one measure, A-natural the next.

Example 28. Concerto in G Minor, 1st movement, mm. 118-135.





Other examples of harmonic awkwardness include cross-relations and abrupt resolutions of tendency chords such as dominant sevenths. The composer does not confirm the resolution with tutti support or allow the new key to settle before darting in a new direction or, more commonly, repeating himself. While Wilhelm Friedemann had an individual style that some consider eccentric, even his earliest works prove that he had a secure mastery of form, thematic development, contrapuntal techniques and harmonic direction. This work lacks that control. There is little evidence of Friedemann's skills, or his trademarks: canon, diminished seventh chords substituting for dominants, enharmonic use of diminished seventh chords, cross-hand passages, favorite rhythmic patterns, and virtuosic arpeggiated solo passages, to name but a few.

As mentioned above, it is Forkel who ascribed this work to W.F. Bach and not the original copyist, J.C. Altnikol. Altnikol married Friedemann's half-sister Elisabeth in 1749, and thus had close connections with the Bach family.

In fact, he was the copyist for several of Sebastian Bach's later compositions, and Friedemann recommended him for the post he vacated in Dresden in 1746. Altnikol died when Forkel was ten years of age, thus precluding any professional contact between the two. Apparently Forkel acquired manuscripts from Altnikol's estate and assumed that the G Minor Concerto's author was Friedemann, when as this analysis suggests, it could have been Altnikol or Altnikol's pupil, Gottfried Müthel (1728-1788), who wrote several harpsichord concertos in a similar style.

CHAPTER 9

PERFORMANCE PRACTICE

Several questions of performance practice confront the performer of W.F. Bach's harpsichord concertos. The soloist must decide whether to play continuo, and how to realize the continuo accompaniment. The style and nature of the cadenza material has to be considered. Two other performance issues are the interpretation of ornaments, and the choice of keyboard instrument. These four areas will be discussed individually, along with proposed solutions based on internal evidence and eighteenth-century performance practice treatises.

Continuo Realization

Although the G Minor Concerto probably is not one of W.F. Bach's, it joins the other manuscripts already examined in being of great value for the clues it contains regarding continuo realization. Did the soloist play continuo during the tutti sections? If so, what was the nature of the realization? The manuscripts answer the first question affirmatively, but provide only a few guidelines in response to the second.

The ten manuscripts studied for this discussion exist in two formats: full score, or sets of individual parts. When individual parts exist, the continuo

bass-line appears in every one of the solo harpsichord parts. Some of these solo harpsichord parts also contain figures for realizing the tutti bass line:

the D Major, F41 copy owned by Westphal (scribe unknown)
the E Minor, F43 copy made by Forkel from the original
the F Major, F44 copy made by Forkel from the original

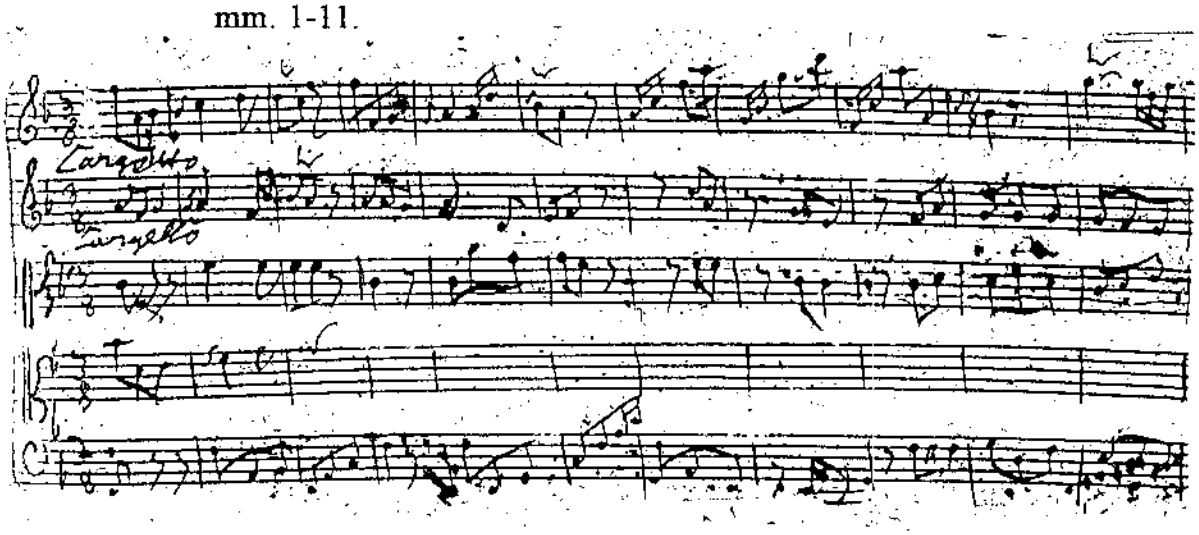
In no case does the separate "Basso" part contain figures. The evidence is overwhelming that the soloist played continuo.

Even the full scores occasionally contain figures, which would seem superfluous since all of the parts are in plain sight. The score of the double Concerto in E^{b} Major, F46, provides both soloists with the same figured bass during the tutti sections. As this work adds horns, trumpets and tympani to the string orchestra, the doubled continuo would not be excessive. Bach even included a few figures as clues in the autograph score of the A Minor Concerto, F45. These appear during a particularly hectic tutti section where there is a sixteenth-note antiphonal passage between the two violin parts accompanied by suspensions in the viola and bass.

At times, the scores furnish guidelines for when to cease realization and prepare for the solo entry. Usually the solo's right hand staff remains blank while the left hand carries the continuo bass line. Sometimes, but not consistently, the measure before the solo entry will contain a rest, setting the realization apart from the solo and signalling the entry of the soloist.

The exact nature of the continuo realization is a troublesome issue. Eighteenth-century practical treatises on continuo realization caution against doubling the melody. Yet the concerto presents a special circumstance due to its history. In Vivaldi-era violin concertos, the solo violinist played along with the tutti during the ritornellos. Sebastian Bach continued this practice in his harpsichord concertos, with the soloist frequently doubling the first violin and bass during the tutti portions of the fast movements. Friedemann's autograph score of the A Minor Concerto points toward the same practice. The right hand staff contains rests during the opening ritornello. At the conclusion of the first solo episode, however, the first violin part is written into the harpsichord part for two measures in the right hand, followed by a *custos* sign indicating to continue in the same manner. This happens again in the opening measures of the *Larghetto*, where the first violin part is duplicated for two measures in the right hand staff and followed by the *custos*.

Example 29. W.F. Bach Concerto in A Minor, F45, 2nd movement, mm. 1-11.



Altnikol's copies of the spurious G Minor Concerto and the D Major Concerto, F41, give supportive contemporary evidence for this procedure. The individual harpsichord parts have the first violin and bass parts written in during some, but not all, of the ritornello sections. The argument that this was Altnikol's method of preparing a conducting score fails, because he included indications for several measures rest when the bass continuo does not play. This also discredits any notion that these were meant to be unaccompanied arrangements to be played by harpsichord alone. The only alternate explanation for duplicating the violin part is that Altnikol copied what appeared to be the most important melodic line to form a harmonic framework with the bass. He could invent his own realization, then, based on this framework. The paucity of figures in his copies would support this theory.

The Cadenza

Friedemann provided opportunities for cadenzas in certain movements of F41, F44 and F43, giving the soloist an opportunity to put his or her personal mark on the performance. Friedemann followed Quantz's guidelines that cadenzas are most appropriate in slow movements and serious quick movements, and inappropriate for light and gay movements, such as the finales to F41 and F44.[43] The slow movements of F44 and F43 place a cadenza-signalling

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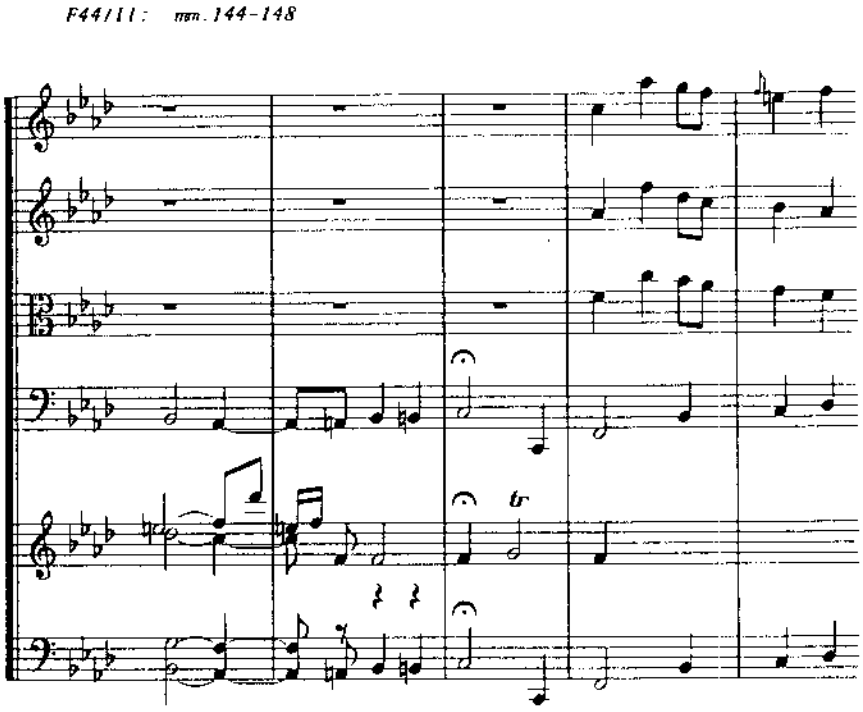
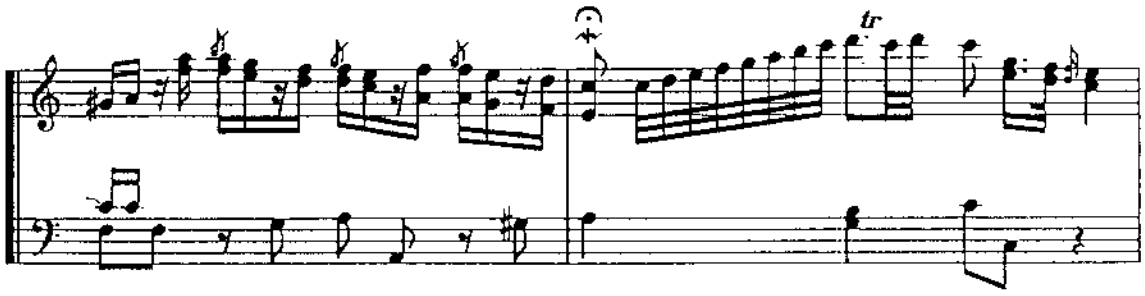
[43]Johann Joachim Quantz, *On Playing the Flute* (Berlin, 1752), new ed. trans. by Edward R. Reilly (New York: Schirmer Books, 1975), 180.

fermata over a chord in the solo's last measure just before the entrance of the final tutti.

Example 30. W.F. Bach, Concerto in F Major, 2nd movement, mm. 144-148.

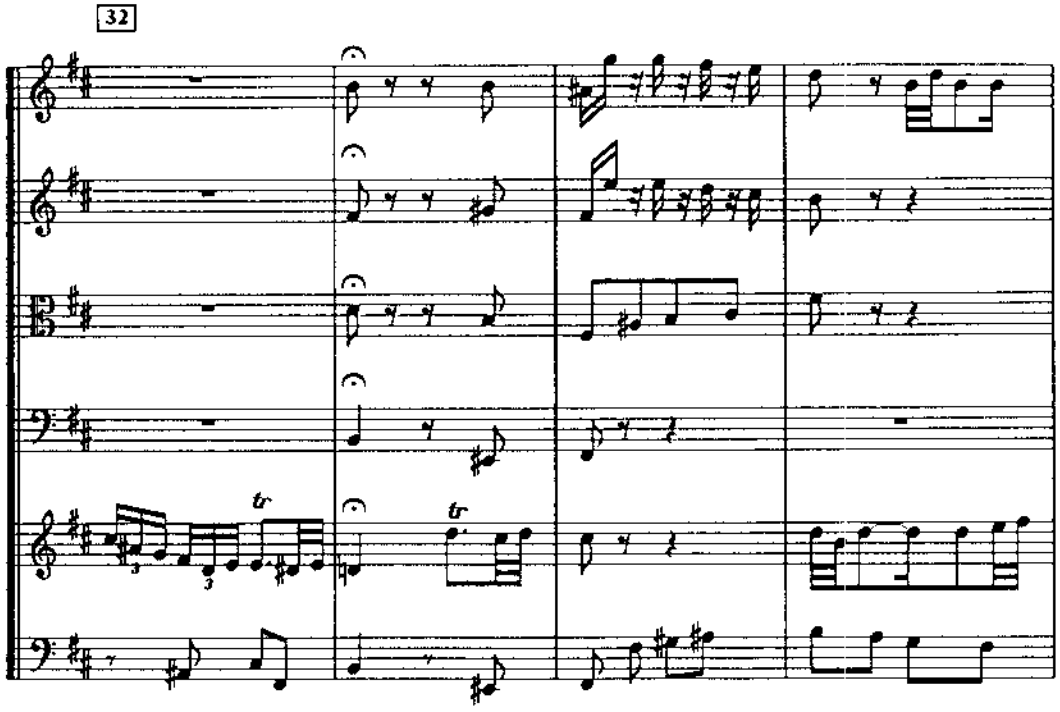


Example 31. W.F. Bach, Concerto in E Minor, F43, 2nd movement, mm. 73-74.



This pre-tutti placement is the most common site for a cadenza in concertos of Friedemann's generation, as can be seen in works by C.P.E. Bach, Christian Schaffrath, Gottfried Müthel, and other north German composers. In addition to the slow movements of F44 and F43, F41's middle movement also features a fermata. However, it appears close to the beginning of the first solo passage on a half-cadence.

Example 32. W.F. Bach Concerto in D Major, F41, 2nd movement, mm. 32-35.

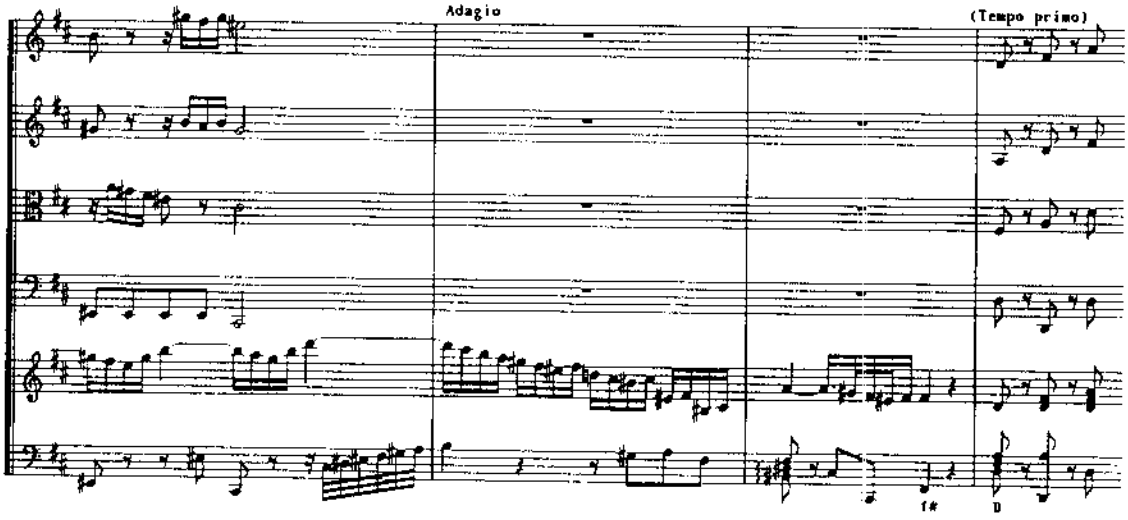


Due to its unorthodox placement, and the fact that this measure ends with the sharp fourth degree of the scale functioning as the seventh degree of the dominant key instead of proceeding directly to the dominant, this fermata

should be performed as a brief cadential elaboration staying within the confines of a measure's duration rather than a true cadenza.

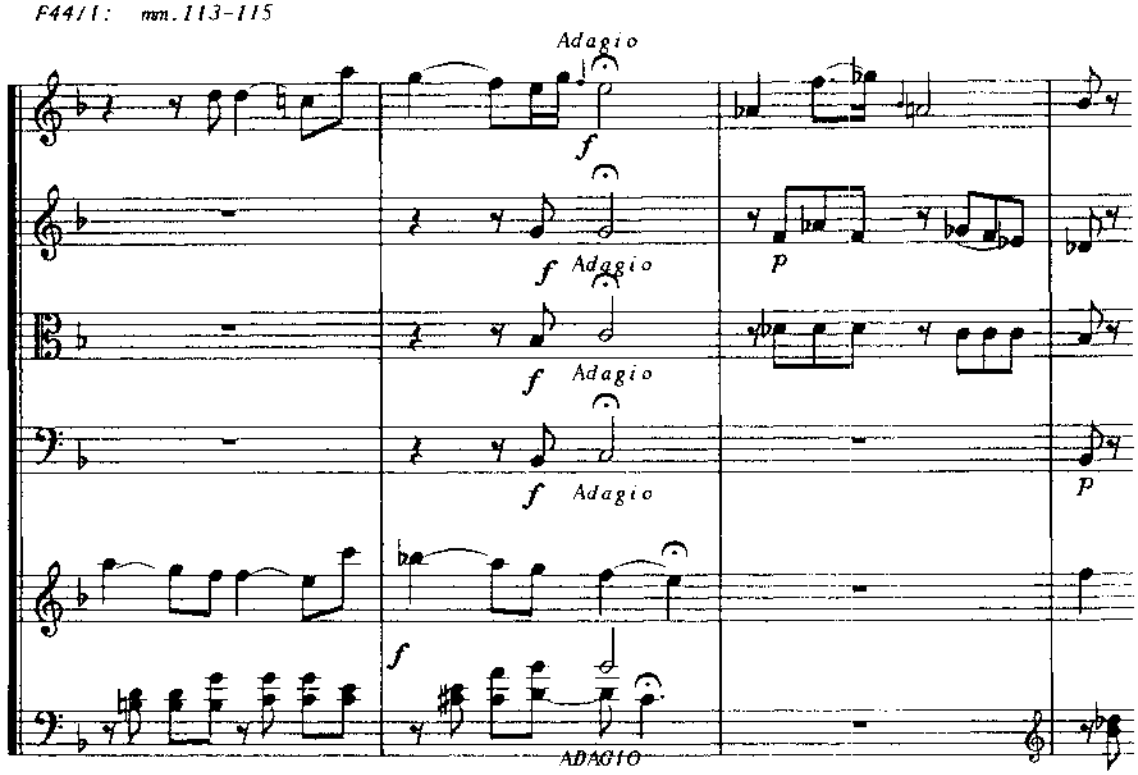
The first movement of F41 presents an opportunity for a cadenza on tonic chord in the key of F# Minor immediately before the tutti restatement of the ritornello in the tonic key of D Major. The composer arrives at the key of F# Minor skillfully although somewhat suddenly with a brief tutti section. Friedemann obviously borrowed this passage's framework from his father's Harpsichord Concerto in D Major, BWV 1054. The "B" section of this da capo movement ends with a brief cadenza in F# Minor followed by the tonic restatement of the opening.

Example 33. J.S. Bach, Harpsichord Concerto in D Major, BWV1054, mm. 120-123.



There are two apparent opportunities for cadenzas in the first movement of F44. The "properly" placed one occurs at the end of the solo just before the final ritornello. It is anticipated ten measures earlier with a fermata over a half-cadence in a measure marked "*Adagio*." One could argue that due to its placement and the fact that this is a half-cadence, an ornamental elaboration would be called for. However, the fermata appears on the resolution of the half-cadence and not the preceding note, which would be the logical departure point for an elaboration.

Example 34. W.F. Bach, Concerto in F Major, F44, 1st movement, mm. 113-115.



Therefore, the most likely interpretation of this passage would be to treat it exactly as written, as a dramatic punctuation much like the fermata on the flat submediant chord in the opening ritornello.

The outer movements of F43 do not have fermatas at the customary cadenza points, but the composer prepares these passages in such a way that one could add a cadenza at the appropriate place. At first glance, F43's third movement qualifies as a "serious, quick movement" and thus might be an appropriate setting to insert a cadenza at the end of the final solo section. However, the motoric nature of the thematic material deems it inadvisable to include one, as the momentum would be disturbed. At measure 138 of the first movement, the orchestra conveniently drops out while the solo finishes its passage of triplet sixteenth-notes. The last two beats of the measure consist of a tonic six-four chord and a dominant seventh chord with a trill on the supertonic. These chords are notated in quarter-notes, and their sudden plainness contrasts sharply with the preceding triplet sixteenths. The passage demands a brief flourish on the six-four chord. The following cadential trill would cue the orchestra to enter, as C.P.E. Bach and Quantz mention in their treatises. Although the following passages address accompanying a vocalist or wind player, the advice is suitable for a concertante keyboard. Emanuel Bach discusses keyboard accompaniment of an instrumentalist:

> On the entrance of an elaborated cadence, the accompanist, regardless of whether a fermata appears over the bass, holds the six-four chord for a while and then pauses until the principal part, at the end of its cadenza, plays a trill or some other figure which requires resolution of the chord. At this point the triad is struck at the keyboard . . . .
>
> At times the bass enters immediately after the conclusion of a cadenza or a cadence prolonged simply by means of an extended trill.[44]

Quantz's instructions to an accompanying ensemble complement C.P.E. Bach's, with the additional advice that they be sympathetic to a soloist's diminishing air supply or the end of bow-stroke toward the end of a trill:

> If the tutti following the completion of a principal cadence begins on the downbeat, discreet accompanists will do well, particularly in the accompaniment of a voice or a wind instrument, not to wait until the extreme end of the shake, but to interrupt it, entering rather too early than too late. . . . The interruption of the shake . . . must not take place before it is perceived that the shake is beginning to become faint. The leader will pay particular attention to this, and it is thus the accompanists' duty to look at him here also, and to follow his bow-stroke.[45]

From this passage, it can be inferred that the members of the orchestra would look to the leader for a signal to resume playing at the end of a cadential trill.

What was one expected to play at these moments? Contemporary evidence from several sources indicates a brief and conservative approach,

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[44]Carl Philipp Emanuel Bach, *Essay on the True Art of Playing Keyboard Instruments* (Berlin, 1753, 1762), new ed. translated and edited by William J. Mitchell (New York: W.W. Norton & Company, Inc., 1949), 380.

[45]Quantz, *op. cit.*, 282.

consisting of a short florid passage over a stationary bass note. Mid-century treatises by Quantz, and C.P.E. Bach, as well as later evidence such as a collection of C.P.E. Bach's cadenzas dating from the 1770s[46] and Daniel Gottlob Türk's *Klavierschule* of 1789 support this approach. Many of C.P.E. Bach's cadenzas contained in the previously mentioned collection, H.264, consist of a single part over a stationary bass.[47] Since Friedemann corroborates Quantz's suggestions concerning the placement of cadenzas and their suitability to certain movements, his advice regarding their content would also seem appropriate. Quantz states that cadenzas should be similar in nature to the character of the movement in which they appear. Short cadenzas should not introduce any chromatic notes. Longer cadenzas may touch upon nearly related keys by a judicious use of accidentals, but may not move far from the tonic. Dissonant and chromatic notes must be correctly resolved.[48]

Ornamentation

Another performance practice issue to discuss is ornamentation. Since Friedemann's melodic writing containing ornament signs is close in style to that of his brother, it is logical to consult C.P.E. Bach's *Versuch über die wahre Art*

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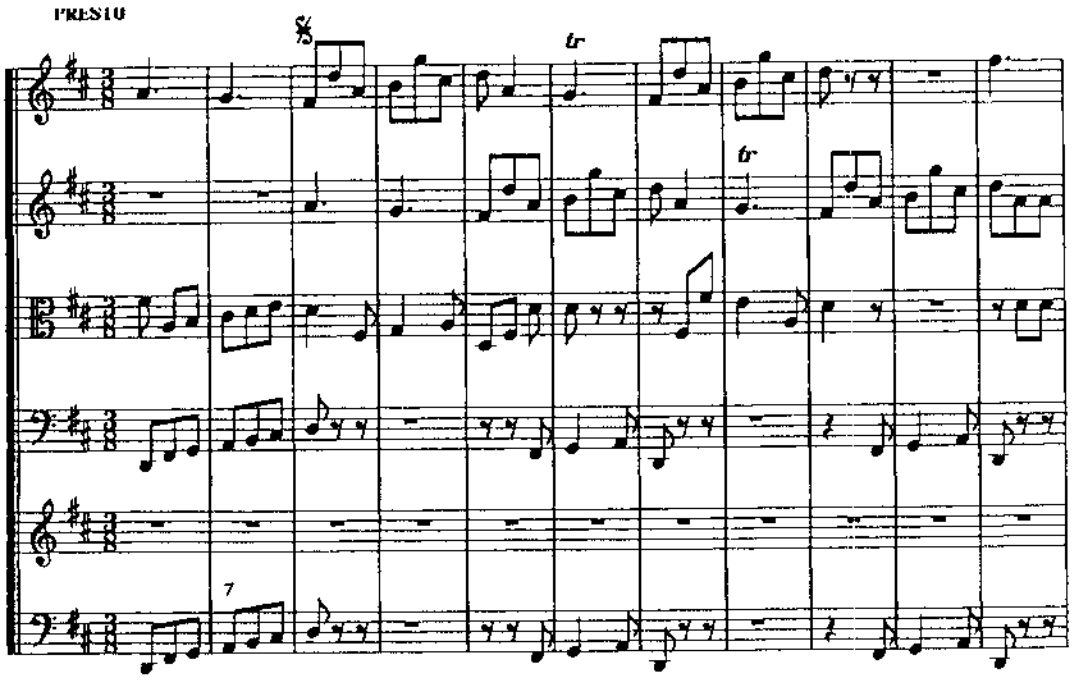
[46]Philip Whitmore, *Unpremeditated Art: The Cadenza in the Classical Keyboard Concerto* (Oxford: Clarendon Press, 1991), 80.

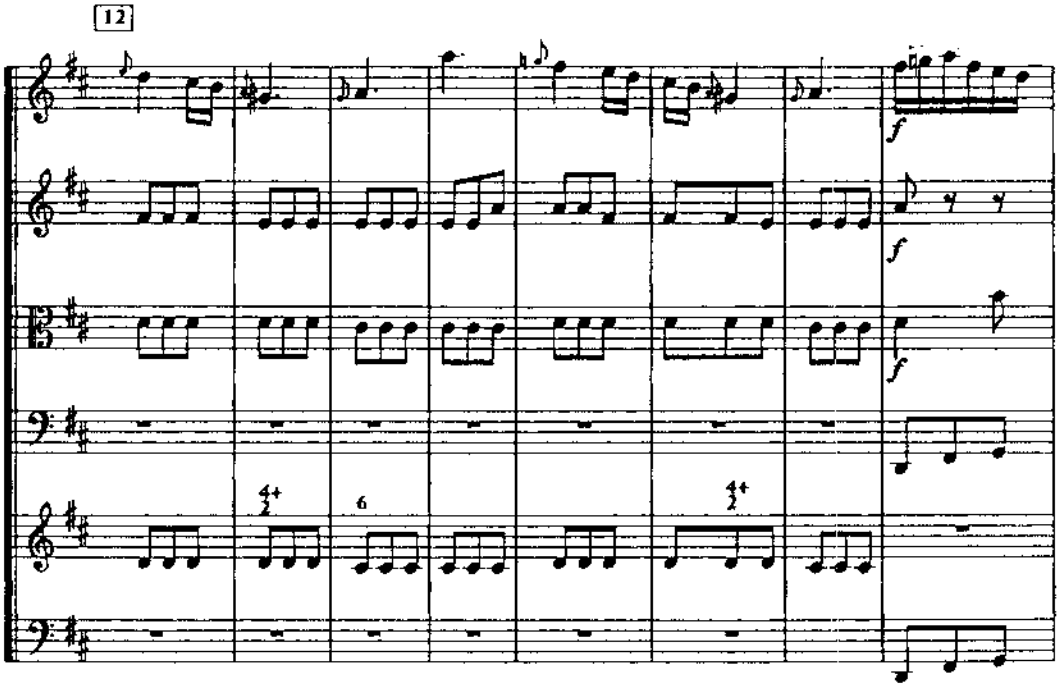
[47]*Ibid.*, 47.

[48]Quantz, *op. cit.*, 184.

das Clavier zu spielen (1753, 1762). The ornaments Friedemann uses almost exclusively are trills and appoggiaturas. The trills' execution poses no problem; it is the length of the appoggiaturas which must be determined. Emanuel's counsel to give half of a duple note's value to the appoggiatura generally yields acceptable results. His advice regarding the length of appoggiaturas preceding dotted notes must be re-evaluated, however. Emanuel's illustrations showing an appoggiatura taking two-thirds of a dotted note's value appear to concern notes at the ends of phrases, or notes occurring in a slow or medium tempo. If these rules are applied to the appoggiaturas in measures 13-14 of the D Major Concerto's *Presto*, the syncopation of measure 5 is not carried through, and the underlying harmonic rhythm is muddied.

Example 35. W.F. Bach, Concerto in D Major, F41, 3rd movement, mm. 1-19.

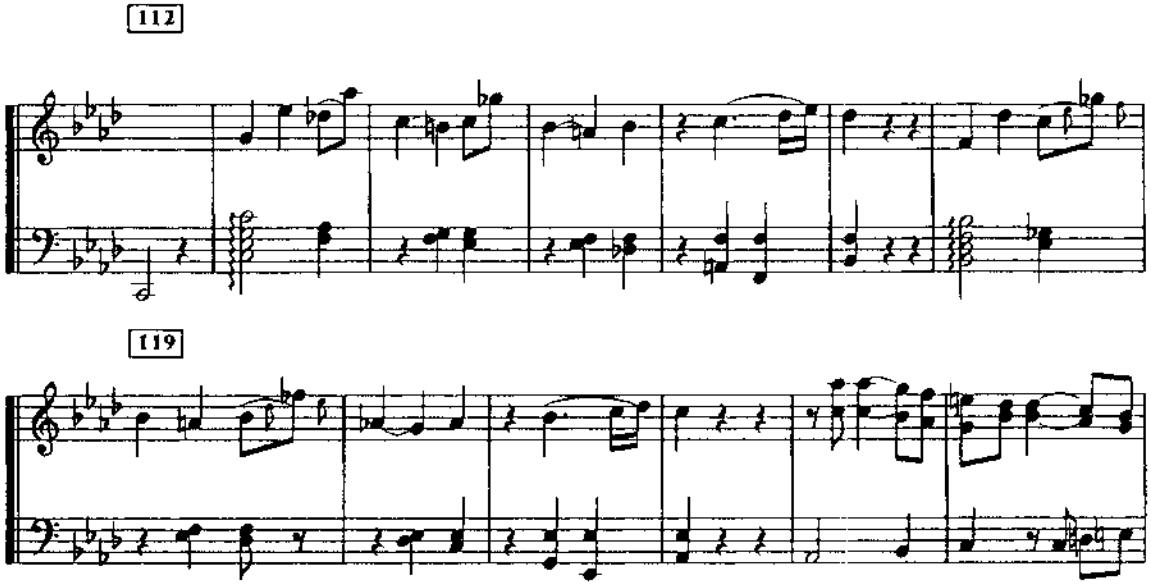




Allowing these appoggiaturas only one beat remains consistent with measure 5's syncopation and permits a clear perception of the harmonic movement. Admittedly, this interpretation is a matter of personal taste, with the musician's ear being the final arbiter.

A curious example of small notes which are not appoggiaturas appears in the middle movement of the Concerto in F Major. A phrase which initially contains unadorned eighth-notes appears in sequence with small notes between the eighth-notes.

Example 36. W.F. Bach, Concerto in F Major, F44, 2nd movement, mm. 113-122.



The copyist apparently wished to indicate a difference between the structural notes and the ornamental ones, which clearly would turn the four-note group into four sixteenths.

Choice of Solo Instrument

There is overwhelming evidence in favor of the harpsichord as the instrument of choice for these concertos. Of the thirty manuscripts listed in Peter Wollny's work catalogue, twenty-four name an instrument. Of these twenty-four, twenty-two stipulate "Cembalo" or "Clavicembalo." W.F. Bach's autographs are among these twenty-two. The other two copies, including one in the possession of Sara Levy, use the generic "Clavier." In addition to the manuscript titles, the wide keyboard range of Friedemann's concertos precludes their performance on the fortepianos of the 1750s. Silbermann pianos of the

mid-eighteenth century, such as those owned by Frederick the Great, descend only to low C,[49] whereas Bach's earlier works extend to the AA a third below.

Despite this strong support for the harpsichord, there are at least two reasons for reserving the option to perform some of the concertos on the early piano. One clue comes from Sara Levy, who reported that Friedemann told her both the Concerto in F Major, F44, and the Concerto in E Minor, F43 would be suitable on the piano.[50] A review of the Concerto in F Major reveals that it stays within the range of the Silbermann piano, but there is a low AA# at the end of the final solo section in the E Minor's first movement. However, Friedemann's association with Sara Levy takes place after his move to Berlin in 1774. By this date many German pianos typically had a range from FF to f'''.[51] No information regarding Friedemann's personal instruments has come to light, so the instruments at his disposal remain unidentified.

The other indication for fortepiano performance is found in the music itself. The texture and nature of the keyboard writing found in both the F Major Concerto and the E Minor Concerto resemble that of works written by other composers for early piano. Especially telling are the poignant middle

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[49]Douglas A. Lee, "Christoph Nichelmann and the early clavier concerto in Berlin", *The Musical Quarterly* lvii, No.4 (October, 1971), 643.

[50]Falck, *op. cit.*, 98.

[51]Philip R. Belt, Maribel Meisel, "Pianoforte", *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London: Macmillan, 1980) XIV, p. 688.

movements of both concertos. According to Forkel's personal observation, Friedemann was an extremely expressive clavichord player.[52] While a clavichord concerto is out of the question, due to the imbalance of forces, Friedemann's expertise in writing for and performing on an instrument capable of dynamic shading no doubt transferred to these middle movements. Therefore, the nature of these movements, combined with Friedemann's approval communicated to Sara Levy, suggest the fortepiano as an optional solo instrument.

Other Considerations

In addition to the four areas covered above, there are other performance practice considerations which remain unanswered. For example, there is no indication in any of the manuscripts of the size of the accompanying orchestra. The known circumstances of Friedemann's employment outlined in Chapter 3 are of no assistance in this regard. One may look to Quantz for suggestions of balance: ". . .with four violins use one viola, one violoncello, and one double bass of medium size. . ."[53] with the final decision to be based on the power of the solo instrument.

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[52]Johann Nicolaus Forkel, "On Johann Sebastian Bach's Life, Genius, and Works" [1802], in *The Bach Reader*, ed. Hans T. David and Arthur Mendel (New York, London: W.W. Norton & Company, Inc., 1966), 312-13.

[53]Quantz, *op. cit.*, 214.

Another question is the fingering of difficult solo passages. Again, the sources yield no clues. The virtuosic nature of these works, and the fact that they were not published during Friedemann's lifetime, strongly suggests that he meant for these pieces to be showcases for himself. Fortunately, the chapter on fingering in Emanuel Bach's treatise includes examples of fingering difficult arpeggios similar to those found in his brother's concertos. This chapter would be helpful to someone needing guidance in fingering Friedemann Bach's keyboard works.

CHAPTER 10

THE KEYBOARD CONCERTOS OF C.P.E. BACH AND J.C. BACH: A COMPARISON OF THEIR WORKS TO W.F. BACH'S CONCERTOS

The eighteenth-century north German harpsichord concerto was an emerging genre which intrigued members of that nation's most gifted musical family. How did Wilhelm Friedemann Bach's keyboard concertos compare to those of his better known brothers, Emanuel and Johann Christian? How did they compare to the concertos of his north German contemporaries? Were they innovative, archaic, better, worse?

If we accept J.S. Bach as the originator of the keyboard concerto, any keyboard concertos originating from the 1740s to 1760s could be considered the genre's second generation. In the case of the Bach family, this statement may be taken literally. Comparisons will show that with regard to the works of the three Bach sons mentioned above, each possessed enough native talent to arrive at his own manner of presenting the solo keyboard in a concerted setting. Each composer had a preferred method of composition which set him apart from the others. Whether one is better than the other two is a matter of personal taste, although in truth, Emanuel and Friedemann did not regard their younger

brother's works very highly. After his move to Hamburg in 1768, Emanuel stated that he considered the music Johann Christian produced "quite empty."[54]

The Keyboard Concertos of C.P.E. Bach

Emanuel composed fifty-two keyboard concertos, with the majority written while he was employed in Berlin from 1740 to 1768. It is fascinating how different Emanuel can be from Friedemann in some ways, since they were only four years apart in age and had practically the same upbringing. However, the despotic tendencies of Frederick the Great, Emanuel's employer, certainly extended to the court's musical establishment. No doubt the King's strong preference for the Italianate music of the 1730s and dislike of anything experimental account for the comparative simplicity of C.P.E. Bach's concertos. The Concerto in C Minor, W31 (H441) of 1753 illustrates many of these differences.

The most striking dissimilarity is the music's thinner texture. The solo material is predominantly two-part. When three-voice texture occurs, it usually consists of eighth-note dyads accompanying a soprano melody. The orchestra likewise maintains a thinner fabric. The two violin parts frequently play in unison, to a viola and bass accompaniment of steady eighth-notes. As the movement progresses, the later solo sections display figuration which, though

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[54]Hans Günter Ottenberg, *C. P. E. Bach*, trans. by Philip J. Whitmore (Oxford and New York: Oxford University Press, 1987), 159.

notated in sixteenth-notes, is far below the difficulty level of Friedemann's virtuosic passages.

Emanuel's melodic style shows his predilection for short, incisive motives punctuated by rests. The melodies are characterized by wide leaps, extended appoggiaturas, and melodic dissonance within an irregular phrase structure. The solo part usually takes the opening ritornello theme as its point of departure, adding new motives as it progresses. The fast movements' thematic material contains less rhythmic variety than that of his older brother, while the slow movements often exhibit a wealth of rhythmic values presented in declamatory, recitative-like melodies.

Friedemann and Emanuel share the same harmonic language, including liberal use of Neapolitan harmonies and augmented sixth chords. Like Friedemann, Emanuel sometimes achieves harmonic interest by employing a chromatic bass line. His overall key scheme for a concerto movement also resembles Friedemann's. In the case of the C Minor Concerto's first movement, the tonal plan is: i - v - iv - i. C.P.E. approached the final tonic through the subdominant just as Friedemann and a host of contemporaries did.

C.P.E. Bach's most striking innovations pertain to experiments with form. Emanuel employed both a four-ritornello/three-solo plan and a five-ritornello/four-solo outline. C.P.E. Bach specialist David Schulenberg proposed that Emanuel worked out compositional procedures in his Prussian and

Württemberg Sonatas (1742 and 1744, respectively) and then applied these procedures to the concerto. Thus a four-ritornello/three-solo concerto movement is conceived as a sonata in its three main solo sections, which is then framed by ritornellos.[55]

In comparing Emanuel to Friedemann, Schulenberg states that Emanuel's works possess a solid underlying structure which Friedemann's sometimes lack.[56] Perhaps he arrived at this conclusion by emphasizing Emanuel's clearly differentiated ritornello and solo passages. In his study of Emanuel's 1740s concertos he found that ". . . apart from the ritornellos, the tutti entries in the first movement . . . are in most cases little more than interjections punctuating what is essentially a passage for solo harpsichord."[57] Also, C.P.E. Bach usually positioned his tonic restatement at the beginning of a solo or tutti section, further clarifying his formal plan. In contrast, Friedemann's orchestral parts are more consistently interwoven into the solo passages, and he often returns to the tonic restatement in the middle of a solo episode rather than at the beginning of a section.

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[55]David Schulenberg, *The Instrumental Music of Carl Philipp Emanuel Bach* (Ann Arbor, Michigan: UMI Research Press, 1984), 222.

[56]*Ibid.*, 218.

[57]*Ibid.*, 222.

The survey of Friedemann's use of form in the preceding chapters should refute Schulenberg's unfair assessment of his compositions' structures. Schulenberg overlooks the tonal scheme and thematic control which unify Friedemann's works. He also overlooks the presence of what may be considered a viable "development" section in the works of the Bach sons. In fact, the issue of recapitulation dominates the approach of so many scholars that the question of "development" is slighted. Do the concertos of Friedemann and his two brothers have "development" sections?

The answer to this question requires some explanation. The concepts of "development" and "recapitulation" in concertos written before Mozart occupy the interest of several scholars whose expertise centers on the works of C.P.E. Bach and J.C. Bach (1735-1782). Shelley G. Davis, Jane Stevens, and Jane Moore Bolen stress that Sebastian Bach's sons relied on the Baroque ritornello/solo structure as their model and that their concern was with this structure combined with a tonal scheme. Schulenberg joins Davis and Stevens in devoting much attention to the restatement of the opening material in the tonic and where this restatement occurs. All three relate this restatement to the concept of recapitulation as found in sonata forms.

Mr. Davis' study examines the issue from the aspect of restatement (restatement, not recapitulation) of the opening themes in the tonic, noting where this restatement occurred within Emanuel's and Johann Christian's

ritornello/solo plan.[58] In his view, fragmentary presentation of motives in sequential harmonies straying from the tonic enhanced the opening material's return and set it off in sharp relief from the foregoing material.[59] In Davis' opinion, it was the beginning's return that was important, not the developmental section preceding it.

Jane Moore Bolen joins Jane Stevens in cautioning against crediting Bach's sons, especially J.C. Bach, with foreshadowing sonata-allegro first movement concerto form. Her investigation leads her to join others in concluding that Johann Christian was in fact basing his concertos on Baroque models.[60] Jane Stevens' opinion appears earlier in her discussion of Heinrich Koch's treatise on composition. She emphasizes the view presented by Koch that the concerto form is a tutti/solo plan based on textural contrast and a harmonic framework.

Charles Rosen examines the sonata form's connection to the concerto from a different perspective. He observes that the two genres mutually influenced each other during the transition from the Baroque to the Classic period.

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[58]Shelley G. Davis, "C.P.E. Bach and the Early History of the Recapitulatory Tutti in North Germany," *C.P.E. Bach Studies*, ed. Stelhen L. Clark (Oxford: Clarendon Press, 1988), 67ff.

[59]*Ibid.*, 66.

[60]Jane Moore Bolen, *The Five Berlin Cembalo Concertos, P.390, of John Christian Bach: A Critical Edition* (Ph.D. dissertation, Florida State University, 1974; Ann Arbor, Mich.: University Microfilms International, 1980), 18.

The sonata made use of the textural contrast inherent in the concerto, while the concerto appropriated aspects of the sonata's development section. These aspects include the fragmentation of motives, sequential harmony, and wide-ranging modulation, usually beginning in the second solo section and continuing through the following ritornello.[61]

The relationship of the Baroque concerto movement to sonata-allegro form is an open question that depends on whether one views sonata-allegro form from a thematic or harmonic perspective, or a combination of both. To return to the question posed above concerning the function of a middle episode, Friedemann develops motivic material as it might be handled in a sonata. Motives are fragmented and later taken through a variety of closely related keys. The fact that opening themes stated in the tonic and the dominant are developed thematically and harmonically before their restatement in the tonic strongly sets off the middle section as an identifiable development section in several of Friedemann's concerto movements, including the first movement of F44. This discussion should put to rest any doubts about Friedemann's talent for formal organization and show that he was pursuing a slightly different path than his brother Emanuel.

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[61]Charles Rosen, *Sonata Forms* (New York, London: W.W. Norton & Company, Inc., 1980), 87.

Friedemann and Emanuel both constructed multi-section ritornellos with contrasting ideas and textures. Unlike Friedemann's, Emanuel's sometimes are internally modulatory. This allows him to prepare for a tonic restatement of the opening motives at the beginning of a solo section, rather than arriving at it mid-solo as Friedemann did.

Both composers used *Fortspinnung* techniques to generate motivic material. However, Friedemann's practice is more advanced, as evidenced in his E Minor Concerto, F43 discussed above. Emanuel's motivic derivation is more obvious and clearcut. He frequently integrated little motives from different sections of the ritornello as a unification device, so that part of motive "A" becomes an accompaniment to motive "B." Friedemann also used this technique, but he additionally generated new motives from earlier ones, transforming the intervallic content, filling in intervals with passing tones, or ornamenting motives with upper and lower neighbor tones.

The "Berlin" Keyboard Concertos of J.C. Bach

An examination of Johann Christian Bach's five concertos written while he lived with Emanuel completes this survey of second-generation Bach keyboard concerto styles. Upon Sebastian's death, the fifteen-year-old moved to Berlin where Emanuel took him in and instructed him in the art of composition. The autograph of the five concertos, P.390, dates from the period 1750-54,

before the young composer went to Italy.[62] As expected, these works exhibit the teacher's clarity of form presented in a four-ritornello/three-solo outline. The solo's treble-dominated two-strand texture and the type of material given the string orchestra also point toward Emanuel. Johann Christian establishes his own voice, however, by a pronounced increase of activity beginning in the second solo section and continuing into the third ritornello section. There is more interaction between solo and orchestra, the harmonic movement is faster and the harmonic language bolder. The third solo continues this partnership between solo and orchestra, at the same time introducing new material and hosting a wealth of rhythmic ideas. The final tutti repeats the opening one.

Johann Christian's lyrical gifts and attention to orchestral detail make his slow movements expressive works of beauty worthy of the Bach name. Although still under his brother's roof, he was already composing lightly ornamented melodies in regular phrase lengths which became a trademark of the pre-Classical style. The third movements, however, suffer from a paucity of ideas and a sparse texture which includes much unison string-writing. Thus, at this point in his career Johann Christian relied heavily on Emanuel's formal outlines while using Friedemann's rhythmic variety and bringing the latter's increased activity of solo two/ritornello three to a higher level. Johann Christian's transition of the seven-sectioned movement into a four-part galant

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[62]Bolen, *op. cit.*, 12.

form as described by Denis Forman,[63] as well as the introduction of a lyric second theme, was still in the future.

In summary, each of the three Bach sons focussed on different aspects of the harpsichord concerto during its "second generation." Friedemann retained the polyphonic interplay and harmonic language of his father's compositions, adding a wealth of rhythmic ideas and a more modern melodic style. Most importantly, he heightened the contrast between the solo and the orchestra and infused the solo part with formidable virtuosity. Emanuel and Johann Christian chose instead to concentrate on the formal plan of the concerto. They readily embraced the thinner, treble-dominated texture of the *galant*, de-emphasizing (although not abandoning totally) contrapuntal techniques such as canon.

Keyboard Concertos by the Bach Circle in North Germany

A survey of contemporary north German keyboard concertos shows that they, too, were exploring different properties of the new genre, but with less success than members of the Bach family. The concertos of Johann Gottfried Müthel, who studied briefly with Sebastian Bach and his son-in-law Altnikol, exhibit the formal aspects of Wilhelm Friedemann's. However, the works suffer from the lack of harmonic and rhythmic control discussed in connection with the spurious G Minor Concerto. The solo part demands a technical level as

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[63]Denis Forman, *Mozart's Concerto Form* (New York, Washington: Praeger Publishers, 1971), 46.

high as those of Friedemann, indicating that W. F. Bach was not alone in his interest in virtuosity.

The works of Christoph Nichelmann (1717-1761 or 1762) contrast markedly with those of Müthel by their simplicity. His sixteen known concertos from the period 1740-1759 present bland harmonic language in a predominantly two-voice texture. Movements achieve their length through the overuse of sixteenth-note figurations treated sequentially. Nichelmann's lack of melodic imagination, rudimentary orchestral writing, and meandering phrases are all the more disappointing due to the fact that he studied harpsichord with Wilhelm Friedemann while he was a student at the Leipzig Thomasschule in 1730.[64] Nichelmann later became one of Frederick the Great's court harpsichordists. Apparently the monarch favored Nichelmann over his colleague, C.P.E. Bach, as Nichelmann received a much higher salary. If Nichelmann's compositions are an indication of the King's taste, it is understandable why Emanuel felt unappreciated and requested leave of the King's service. Nichelmann's unpretentious harpsichord concertos resemble those of such south German and Viennese composers as G. M. Monn (1717-1750) and Georg Christoph Wagenseil (1715-1777), which also contain two or three-voice

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[64]Martin Falck, *Wilhelm Friedemann Bach: Sein Leben und sein Werk* (Leipzig: Kahnt, 1913), 10.

texture and rely heavily on the sequential presentation of rhythmically and harmonically dull thematic material.

CHAPTER 11

CONCLUSION

The foregoing study shows that Wilhelm Friedemann Bach took the early keyboard concerto of his father's generation and added many of the characteristics which later became associated with the genre. He sharpened the contrast between the solo and tutti, at the same time ensuring that their material was related so that the two forces would work together while maintaining distinct identities. Not only did the accompanying ensemble play a supporting role, it actively delineated the shape of each movement by strengthening cadences and modulations, articulating areas of rhythmic, harmonic, and motivic restlessness, and announcing the return of previous themes.

This study also shows that the evolution of the keyboard concerto did not follow a straight and narrow path from J.S. Bach through C.P.E. Bach and J.C. Bach to Mozart. In fact, there is a fork in the path: where Emanuel and Johann Christian may lead to Mozart, Friedemann probably leads to Beethoven. Many of Friedemann's compositional elements will be taken up by early Romantic composers. Included among these elements are the considerable virtuosity of the solo part, with its exploitation of the entire range of the keyboard, W.F. Bach's expressive and occasionally daring harmonies, and

fascination with certain compositional techniques, such as Beethoven's use of fugue in the Concerto in C Minor, op.37 and the spinning out of subsequent motives from ideas appearing in the opening measures of his Concerto in G Major, op.58.

Although the discovery of divergent paths from one generation of composers to the next clarifies some aspects of the concerto's history, there is danger in perceiving the works of successive generations as a progressive improvement. The previous discussion of Müthel and Nichelmann's concertos shows the variety of approaches utilized by composers of second generation concertos. Traditional concerto histories give the impression that these works are of secondary importance, since they show no clear evolutionary relationship to the concertos of such titans as Mozart and Beethoven. These types of concerto studies fail to consider a work on its own terms. It is this attitude which has contributed to the neglect of Wilhelm Friedemann Bach's compositions.

It is unfortunate that W.F. Bach made only a few contributions to the concerto form, because each opus is of exceedingly high quality. The skillful presentation of such a wealth of ideas in the six concertos discussed above demonstrates that the first-born son of Sebastian Bach was a master musician whose keyboard concertos should be given closer attention. Fortunately, musicians specializing in the Baroque and pre-Classical eras have become

increasingly interested in all the works of W.F. Bach. Several recordings of cantatas and solo keyboard works have appeared within the last decade, and new editions of keyboard music are in progress. Hopefully this trend will continue, and Wilhelm Friedemann Bach will be recognized for the significant contributions he made to the early keyboard concerto and earn a more prominent position in the history of eighteenth-century music.

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Fk 41 Concerto in D Major for Harpsichord, 2 Violins, Viola, and Continuo Mss. P 329, St 173, and St 596

Fk 42 Concerto in Eb Major for Harpsichord, 2 Violins, Viola, and Continuo Ms. P 331

Fk 43 Concerto in e minor for Harpsichord, 2 Violins, Viola, and Continuo
Mss. St 175/1-5 and St 585

Fk 44 Concerto in F Major for Harpsichord, 2 Violins, Viola, and Continuo
Ms. St 587

Fk 45 Concerto in a minor for Harpsichord, 2 Violins, Viola, and Continuo
Ms. P 329