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Editing C.P.E. Bach's complete works: catalog of an exhibition at the Eda Kuhn Loeb Music Library

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EXHIBITION AT THE EDA KUHN LOEB MUSIC LIBRARY

Editing C.P.E. Bach's Complete Works

Richard F. French Gallery, Eda Kuhn Loeb Music Library

January 13–April 5, 2014

Carl Philipp Emanuel Bach (1714–1788) was one of the most influential and prolific composers of the eighteenth century. His oeuvre encompassed virtually every musical genre of the time, except opera, and enjoyed a high reputation and wide distribution well beyond the composer's lifetime. The recovery in 1999 of the archives of the Sing-Akademie zu Berlin, which include many unique copies of C.P.E. Bach's Passions and cantatas once thought to have been lost during the Second World War, has made it possible to present for the first time the complete works of this important composer.

Carl Philipp Emanuel Bach: The Complete Works (hereafter CPEB:CW) is an editorial and publishing project of The Packard Humanities Institute, in cooperation with the Bach-Archiv Leipzig, the Sächsische Akademie der Wissenschaften zu Leipzig, and Harvard University. Its goal is to make available, in both printed and digital formats, a critical edition of the composer's works. Begun in 1999, the edition has published more than sixty volumes of a projected 115 volumes organized in eight series:

I. Keyboard Music
II. Chamber Music
III. Orchestral Music
IV. Oratorios and Passions
V. Choral Music
VI. Songs and Vocal Chamber Music
VII. Theoretical Writings
VIII. Supplement

Case 1: Production Process for CPEB:CW

The main task of the editorial office has been to gather information on sources (printed and manuscript copies); prepare modern scores of works based on eighteenth-century sources; oversee the editing and commentary of contributing editors; and ensure that each volume meets the highest standards of typography and printing. Each work poses different and sometimes difficult challenges with editorial issues, including but not limited to the following problems: authenticity of certain works attributed to C.P.E. Bach; variant readings between sources; idiosyncratic music notation; incomplete or illegible sources; archaic orthography of vocal texts; issues of performance practice.

Verzeichniß des musikalischen Nachlasses des verstorbenen Capellmeisters Carl Philipp Emanuel Bach, bestehend. Hamburg: G.F. Schniebes, 1790. (facsimile)

C.P.E. Bach's estate catalog is the earliest complete list of the composer's works, and it is perhaps the first thematic catalog devoted to one composer. (See Houghton exhibition case 8, p. 41 above.)

The Packard Humanities Institute

Alfred Wotquenne (1867–1939). *Thematisches Verzeichnis der Werke von Carl Philipp Emanuel Bach*. Leipzig: Breitkopf & Härtel, 1905.

Based on the Westphal Collection in the Brussels Conservatory Library, Wotquenne's list of Bach's works was the standard thematic catalog for most of the twentieth century. The "Wq" numbers are familiar to specialists, even though many vocal works were not included. The main problem, however, is that Wotquenne listed many pieces twice, where they appear in different manuscripts in the Westphal Collection.

Loeb Music Library, Spalding Room, ML134.B16 W6 1980

E. Eugene Helm. *Thematic Catalogue of the Works of Carl Philipp Emanuel Bach*. New Haven: Yale University Press, 1989.

Helm's thematic catalog is much more complete and scholarly than Wotquenne's. For instance, he includes almost all the vocal music missing in Wotquenne and includes incipits for middle movements and alternate movements when known. Helm was one of the leading C.P.E. Bach scholars of the late twentieth century and together with Rachel Wade started a complete edition of C.P.E. Bach in the 1980s.

(Four volumes in the *Carl Philipp Emanuel Bach Edition* were published by Oxford University Press between 1989 and 1995.)

Loeb Music Library, Spalding Room, ML134.B16 A2 1989

Stage 1. "Working Manuscript"

The music is encoded directly from copies of eighteenth-century sources; for the most part, C.P.E. Bach's original or typical score order is maintained, but clefs and orthography are modernized, and other aspects of the musical notation are regularized. Whenever possible, we used the principal source as the basis for encoding, whether score or parts from manuscript sources (including autographs) or prints.

Stage 2. Editing

Editors proofread the "working MS" against the principal source(s) for each work, listing all necessary emendations and variant readings between the principal and comparative sources. Once the corrections are made and checked, we often have a more accurate score than the original score and parts, which often contain errors or omissions.

Stage 3. Production

Once the copyediting is complete and approved by the contributing and general editors, the production assistant lays out page proofs based on the book designer's specifications. We use a specially designed font for music symbols in the critical report.

Stage 4. Printing and Binding

Our books are printed by Meridian Printing in Rhode Island, and bound by Acme Bookbinding in Charlestown, Massachusetts. After approving the "blue lines" (now no longer blue), the books are printed in sheets of sixteen-page signatures, folded and gathered to make "F & G," and these are sewn and trimmed, then glued together into book blocks. The cloth covers are stamped and assembled over the book blocks to make a finished volume.

Case 2: Trios

Laura Buch

C.P.E. Bach's trio repertoire includes works for a rich diversity of scorings, ranging from pieces for obbligato keyboard with a single instrument (usually flute or violin), to accompanied sonatas for keyboard, violin and cello, to the more orthodox trio sonatas for two melody instruments plus basso continuo displayed in this cabinet. (Of this last variety, Bach produced some two dozen examples, concentrating especially on the trio sonata in Berlin during the 1740s and 1750s.) Ever the practical musician and entrepreneur, Bach often reworked a single piece to accommodate variant performing forces—at times reaching beyond the genre of trio to set a particular work also for solo keyboard or even as an accompanied song.

Wq 163 and 159 offer prime examples of Bach's "recycling" practice. Bach's estate catalog (NV 1790, p. 39) lists this pair of works in a single entry: "No. 21. B. 1755. Baß-Flöte, Bratsche und Baß; ist auch für 2 Violinen und Baß gesezt." (No. 21. Berlin. 1755. Bass flute, viola, and bass; is also set for 2 violins and bass.) Indeed, both settings may be regarded simply as a single trio cloaked in two different garbs. The Trio in F Major (Wq 163)—apparently the earlier setting—is scored for the unusual combination of bass recorder and viola (perhaps the only work ever written for this ensemble). Even within this scoring, however, Bach experimented with two alternatives, swapping the lines between these two melody instruments; both versions are presented in CPEB:CW, II/2.2 (shown here). Deciding to offer a more conventional scoring as well, Bach transposed the work from F major to B-flat major, now dispensing the lines for two violins instead. This setting is published in CPEB:CW, II/2.2 as the Trio in B-flat Major (Wq 159).

The edition thus presents Bach's trio "No. 21" three times. Each setting is based upon a distinct source stemming from the composer's library, with both of the Wq 163 settings employing scores at least partly written out by Bach himself. For Wq 159, the source from Bach's library lacks continuo figures. These have been supplied by a set of parts preserved in Houghton Library, as this manuscript, too, passed through the hands of a member of Bach's immediate circle.

C.P.E. Bach. Trio in B-flat Major. Set of three manuscript parts, mid-eighteenth century.

This manuscript of Wq 159, in the hand of an unknown copyist, contains basso continuo figures added by Bach's close friend, Johann Friedrich Hering (1724–1810), a Berlin scribe who worked for Bach during the 1750s and 1760s.

Houghton Library, bMS Mus 66.3

1) Basso part: title page and movement 3.

The title page, written on the first page of the basso part, shows the signatures of J.F. Hering and of Professor George Benson Weston (1874–1959) of Harvard University. Weston acquired the manuscript in 1905 and donated it to the Harvard collection in 1949; his comment at the lower right mistakenly identifies the earlier owner as "Carl Gottlieb Hering 1766–1853 or his father, whose dates I cannot find." J.F. Hering's continuo figures for movement 3 ("Allegro") are visible on the last page of the Basso part.

2) Violino Secondo part: movements 3 and 1.

This open bifolio of the Violino Secondo part shows, respectively, movement 3 ("Allegro") and movement 1 ("un poco Andante"). Note that the copyist has exchanged the two violin parts: this part corresponds to violin 1 in the edition.

3) Violino Primo part: movement 3.

This part corresponds to violin 2 in the edition. Bach also scored movement 3 for keyboard as "La Sophie" (Wq 117/40), published in the keyboard music series.

C.P.E. Bach. Trio in F Major. Autograph score (facsimile).

This page is part of a large composite manuscript containing the autograph scores of sixteen trios from Bach's library. Here one sees the opening of the main version of the Trio in F Major for Bass Recorder, Viola, and Bass (Wq 163) (see figure 2.1)

Staatsbibliothek zu Berlin—Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv, Mus. ms. Bach P 357, fascicle X
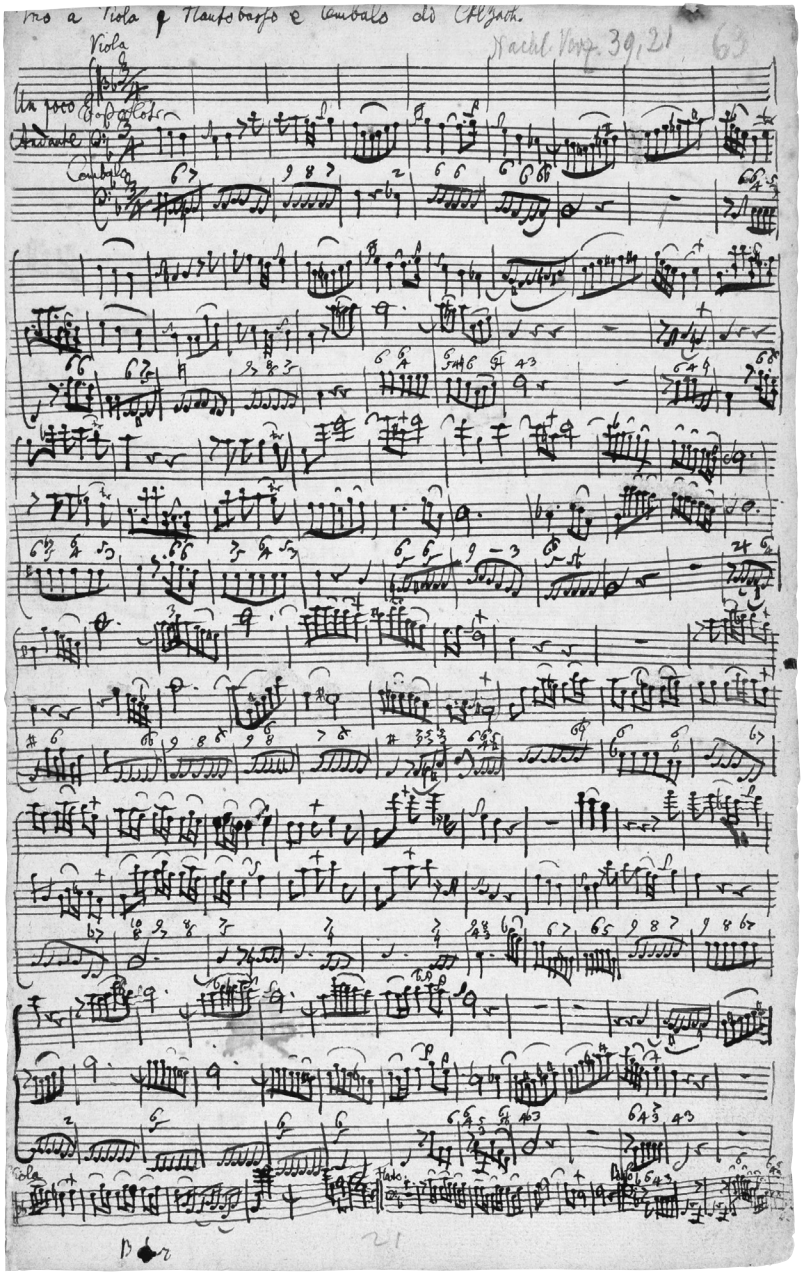


Figure 2.1. Trio in F Major (Wq 163). 34 cm. Staatsbibliothek zu Berlin—Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv, Mus. ms. Bach P 357, fascicle X.
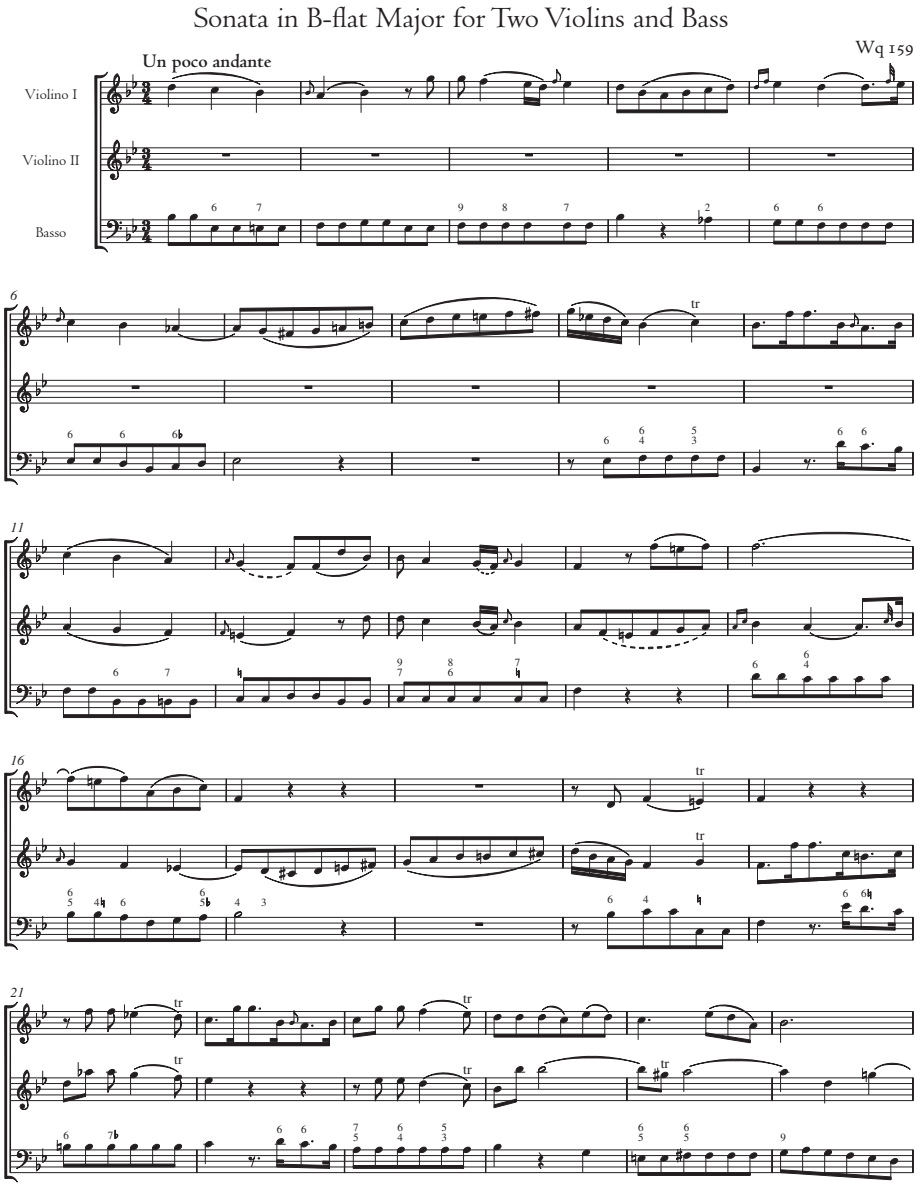


Figure 2.2. CPEB:CW, II/2.2, p. 93.

C.P.E. Bach. "La Sophie." Autograph score (facsimile).

Bach set the third movement of Wq 159 also as a work adaptable either for solo keyboard or for keyboard with voice, including it in the present manuscript as one of five "Petites Pièces pour le Clavecin" (Wq 117/40). These five character pieces were all composed in Berlin in 1757; two of them include text.

Staatsbibliothek zu Berlin—Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv, Mus. ms. Bach P 743, p. 2

C.P.E. Bach. *Trio Sonatas II.* (CPEB:CW, II/2.2, p. 93)

Trio in B-flat Major (Wq 159), movement 1, edited by Christoph Wolff (see figure 2.2).

C.P.E. Bach. *Trio Sonatas II.* (CPEB:CW, II/2.2, p. 99)

Trio in B-flat Major (Wq 159), movement 3, edited by Christoph Wolff.

C.P.E. Bach. *Trio Sonatas II.* (CPEB:CW, II/2.2, p. 124)

Trio in F Major (Wq 163), movement 1, edited by Christoph Wolff.

C.P.E. Bach. *Trio Sonatas II.* (CPEB:CW, II/2.2, p. 134)

Trio in F Major (Wq 163: alternate version), movement 1, edited by Christoph Wolff.

C.P.E. Bach. *Miscellaneous Keyboard Works II.* (CPEB:CW, I/8.2, p. 43)

"La Sophie" (Wq 117/40), edited by Peter Wollny.

Case 3: *Versuch*

Mark W. Knoll

C.P.E. Bach's *Versuch über die wahre Art das Clavier zu spielen* remains, more than 250 years after its publication, the foundation of modern keyboard technique and an indispensable resource for information about performance practice in the eighteenth century. It has been translated into multiple languages, cited (and plagiarized) in nearly all keyboard treatises that have followed, and used by countless teachers (starting with Bach himself) and self-learners of playing keyboard instruments.

For all of its fame and longevity, though, the *Versuch* has never before been published in a modern critical edition. Most readers today access the *Versuch* through facsimile reproductions of the first editions of parts 1 and 2 and, in English-speaking lands, through William Mitchell's 1949 translation into English. None of these, however, presents all of the material that Bach eventually intended to include. Nineteenth- and twentieth-century German editions of the *Versuch* also leave out much of Bach's text or—even worse—change it to reflect the fashion and language of their times. Thus, an edition that includes all of what Bach wrote, along with a detailed commentary, is a welcome addition.

Part of the reason for the confusion surrounding what ought to be included in the *Versuch* is its convoluted publication history during and shortly after Bach's lifetime. The original conception, probably developed in the late 1740s, was for a single volume of instruction on playing keyboard instruments accompanied by extensive musical examples and a set of sonatas to illustrate the points being made in the text. The goal of including both written text and elaborate musical examples on the same page in an extended book, however, was still beyond the means of traditional typesetting technology of the day. Bach therefore chose to separate the music examples from the text in his treatise and to have all notational aspects engraved on plates and printed separately. These two items, the written text and a separate musical supplement, became part 1 of the *Versuch* in 1753.

Nowhere in the first edition of part 1 does the phrase "part 1" appear, indicating that Bach was not yet committed to producing a part 2. He does mention at the end of the preface, though, that if his treatise were to have a positive reception, he would be encouraged to continue it with some further contributions (vermittelst einiger Beyträge, fortzusetzen). The *Versuch* sold so well that Bach had to reprint it only six years later, and it was indeed so well received that Bach brought out a second part devoted to the art of basso continuo accompaniment.[1]

1 The exact print runs of the various editions are not known, but it has been estimated that between 1,000 and 1,500 copies of the first edition (1753) of part 1 were printed; see introduction to C.P.E. Bach, *Essay on the True Art of Playing Keyboard Instruments*, trans. and ed. William J. Mitchell (New York: W.W. Norton, 1949), 3.

In the meantime, though—just two years after the first edition of part 1 had appeared in 1753—the printer Johann Gottlob Immanuel Breitkopf in Leipzig demonstrated the first commercially viable method of printing complex music using movable type, and Bach realized that he would now be able to incorporate his new musical examples for part 2 directly into the text. In order to save space and keep the costs down, however, Bach condensed most of the musical examples in part 2—which are generally much more complex than the part 1 examples, and often include a melody, a bass line, and a full-voice continuo realization—onto a single staff. Even with such economizing, when the first edition of part 2 appeared in 1762 it was more than twice as long as part 1.

In 1780 Bach transferred his intellectual property rights along with all unsold stock[2] of the "*Versuchs*" (as Bach usually referred to both parts together) to the Leipzig printer Engelhard Benjamin Schwickert, and at the same time promised that he would provide new material if Schwickert ever issued new editions. In the late 1780s, when Schwickert ran out of his original stock of part 1, he began to plan a new edition, and was able, after some initial resistance on Bach's part, to get Bach to live up to his promise and provide additional material, both for the main text and for the supplement. Schwickert's new edition of part 1 came out in 1787, with six short new pieces added to the engraved supplement.

At the same time—that is, in the last year or two of his life—Bach provided Schwickert with additional material for part 2 as well, but it wasn't until the late 1790s that Schwickert needed to reprint that volume. Of course by then Bach had been dead for several years, but the new material he had provided in the late 1780s was incorporated. But since Bach was unavailable to proofread, Schwickert managed to introduce a considerable number of errors into the 1797 edition.

Thus, in order to obtain a complete picture of what Bach ultimately intended for his "*Versuchs*" one must rely on the 1787 and 1797 Schwickert editions to include all of the material that Bach provided, while at the same time reading that material with a critical eye to correct the errors introduced by Schwickert. The critical edition in CPEB:CW, VII/1–2 represents the first time such an undertaking has been realized. It accounts for all significant variant readings between the various editions (1753, 1759, and 1787 for part 1; 1762 and 1797 for part 2), with variants being flagged by marginal call-outs and with alternate readings given at the bottom of the same page to spare the reader continual flipping back and forth to the critical report. Editorial footnotes are called out in the text with normal footnote numbers, and the notes themselves are found in the separate commentary volume, allowing the editorial commentary to

2 As of April 10, 1780, Bach still had in his possession 260 copies of part 1 (2nd ed., 1759) and 564 copies of part 2 (1st ed., 1762). For these 824 copies, plus the 50 copies of the supplement (examples for part 1 and "Probestücke" Sonatas, Wq 63), Bach asked for and apparently received 180 louis d'or from the Leipzig publisher Schwickert.

be followed alongside the text. Bach's original footnotes are given in the edition as they appear in the originals. Representing these three strata of editorial content (Bach's footnotes, variant readings, editorial footnotes) in a useful manner was one of the primary challenges of the new edition.

C.P.E. Bach. *Versuch über die wahre Art das Clavier zu spielen* [part 1]. Leipzig: Schwickert, 1787.

Third edition of part 1 of the *Versuch* (Wq 254).

Tufts University Music Library, Ritter Collection 1237

C.P.E. Bach. *Versuch über die wahre Art das Clavier zu spielen I.* (CPEB:CW, VII/1, pp. 118–119). "Fifth Section. Concerning the Mordent"

From part 1, showing that the musical examples were not embedded into the text, and the same section in CPEB:CW, VII/1, edited by Tobias Plebuch, incorporating the musical examples as well as showing added material from the third edition (first paragraph and musical example on p. 118) and variants.

C.P.E. Bach. *Versuch über die wahre Art das Clavier zu spielen* [part 2]. Leipzig: Schwickert, 1797.

Second edition of part 2 of the *Versuch* (Wq 255).

Loeb Music Library, Merritt Room, Mus 347.12.4 PHI

C.P.E. Bach. *Versuch über die wahre Art das Clavier zu spielen II.* (CPEB:CW, VII/2, pp. 88–89)

C.P.E. Bach. *Commentary to the Versuch.* (CPEB:CW, VII/3, pp. 12–13). "Seventh Chapter, Second Section. Concerning the Four-Three Chord"

From part II, showing the now-embedded musical examples, and the same section in CPEB:CW, VII/2, along with the "realization" of one of the condensed musical examples into three staves, edited by Tobias Plebuch (see figure 2.5).

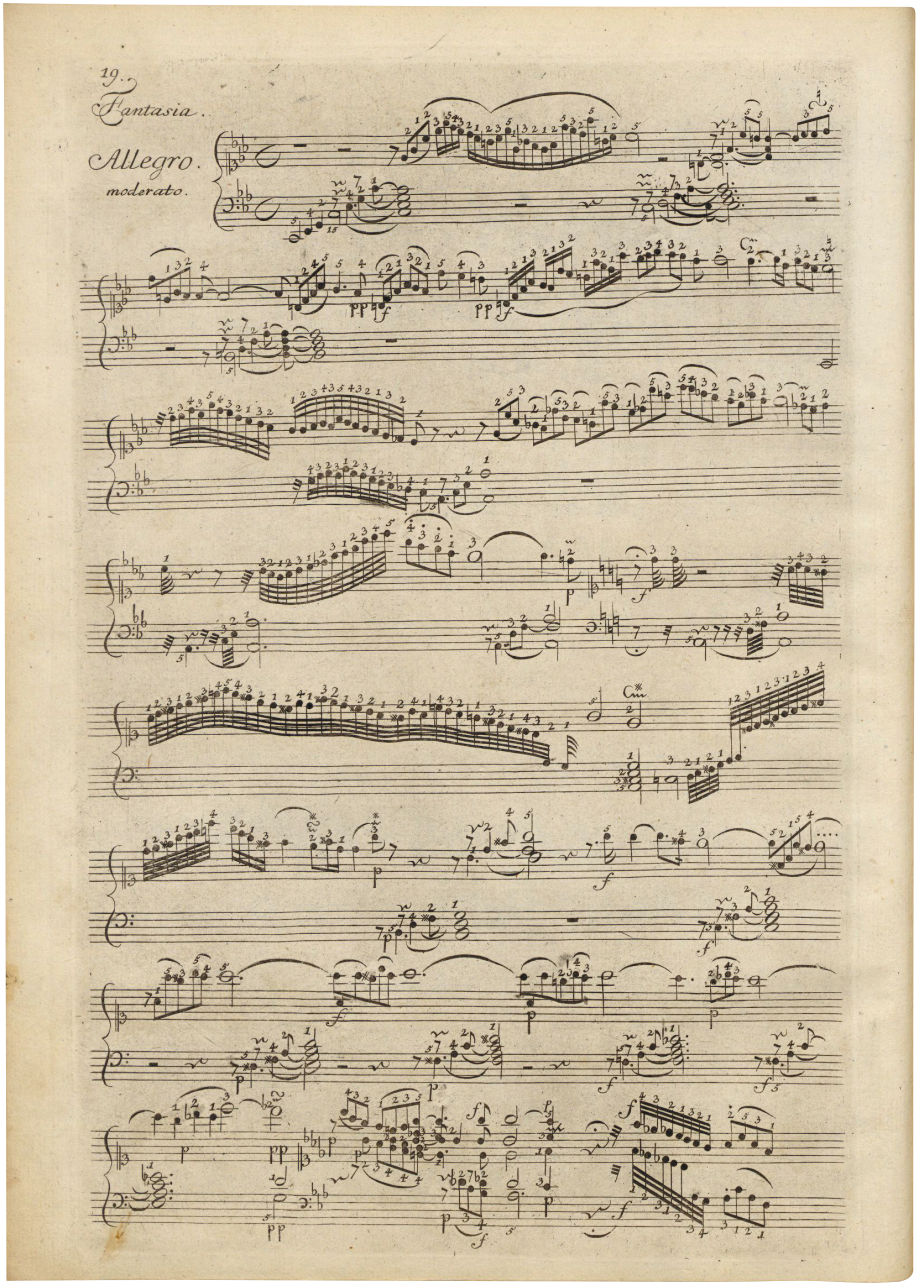


Figure 2.3. *Versuch über die wahre Art das Clavier zu spielen. Sonaten.* 41 cm. Loeb Music Library, Merritt Room, Mus 627.2.411 PHI.
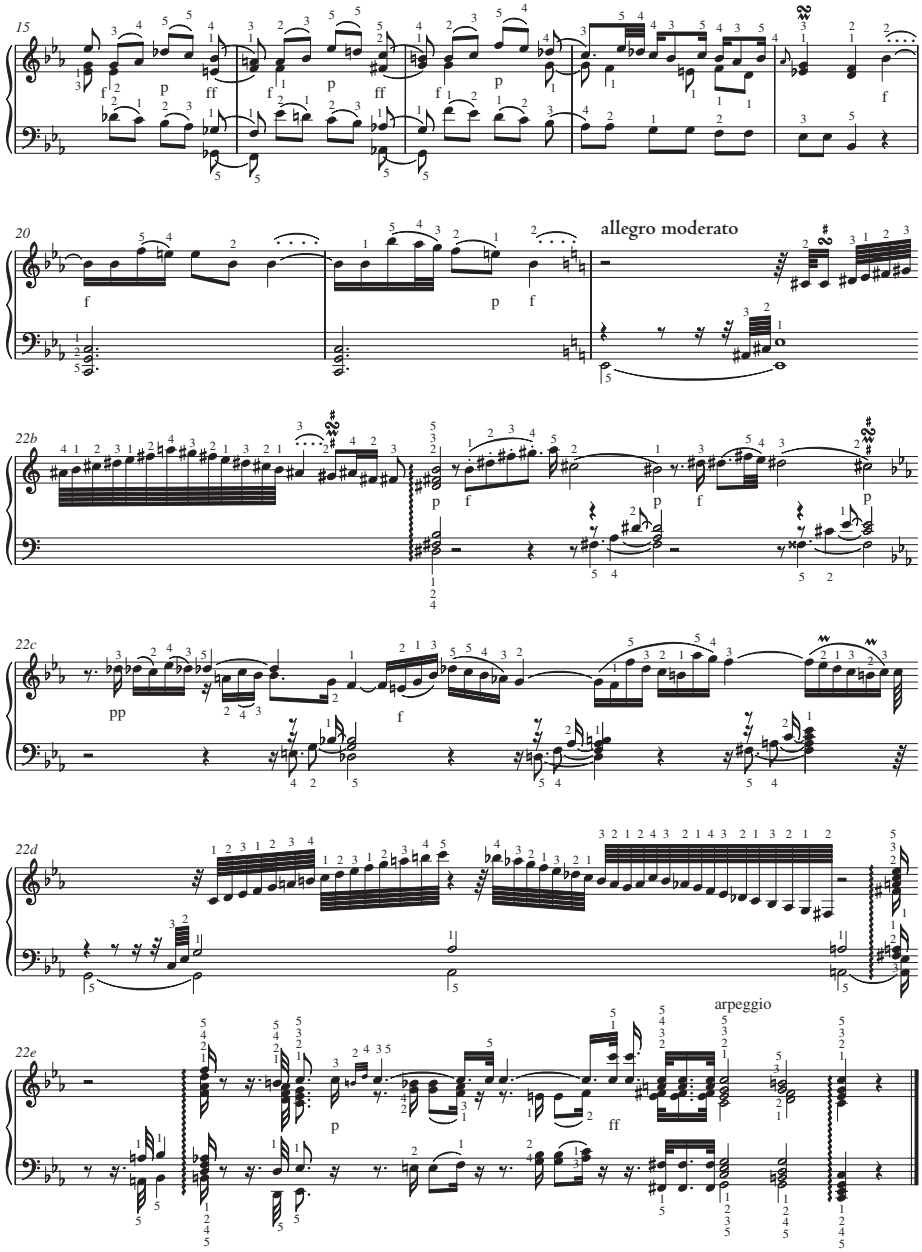


Figure 2.4. CPEB:CW, I/3, p. 35.
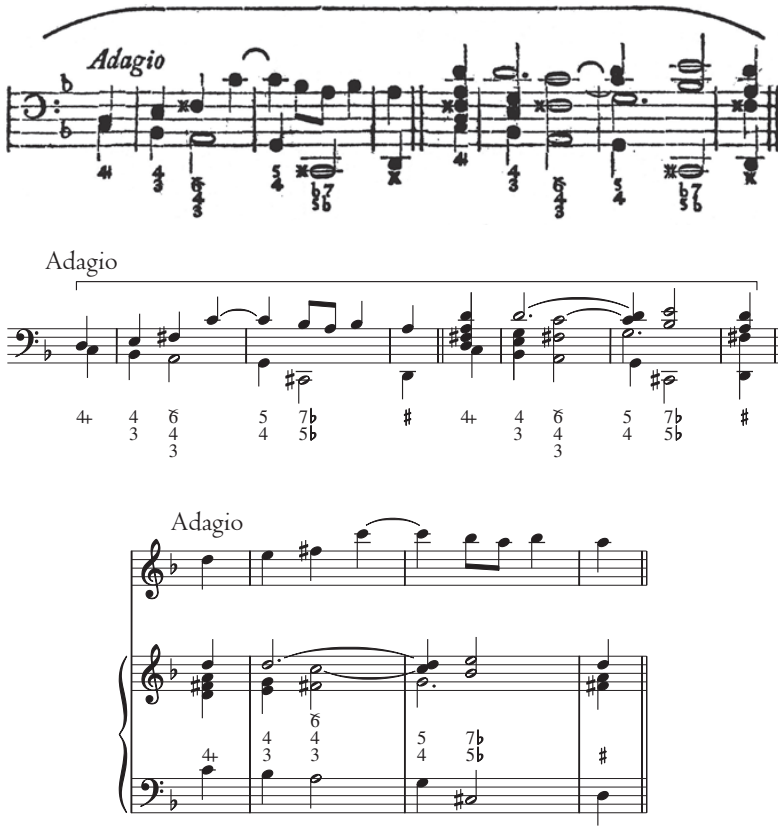


Figure 2.5. CPEB:CW, VII/3, p. 13 ("exploded example").

C.P.E. Bach. *Exempel nebst achtzehn Probe-stücken in sechs Sonaten.* Berlin: The Author, 1753.

Engraved edition of the *Versuch* supplement (see figure 2.3).

Houghton Library, *54-1760. (Figure 2.2 is from Loeb Music Library, Merritt Room, Mus 627.2.411 PHI.)

C.P.E. Bach. *"Probestücke," "Leichte," and "Damen" Sonatas.* (CPEB:CW, I/3, pp. 34–35)

From the musical supplement to part 1 of the *Versuch*, showing one of the "Probestücke" with fingerings on nearly every note, edited by David Schulenberg (see figure 2.4).

Case 4: Sonata in F Minor (Wq 57/6)

Jason B. Grant

The six collections of sonatas, rondos, and fantasias "für Kenner und Liebhaber" (for connoisseurs and amateurs) issued between 1779 and 1787 together constitute C.P.E. Bach's largest-scale publishing venture. They were all published "im Verlag des Autors" (by the author) and printed by Breitkopf in Leipzig. At this time Bach was also planning to publish select vocal works, such as the double-choir Heilig, Wq 217 (see Loeb exhibition case 3).

The stages of preparing and issuing a publication with Breitkopf followed a standard pattern. Publication by the author meant that Bach originated the proposal, requested Breitkopf's services, organized the advertising for subscriptions once a printing price had been fixed, organized and ran a team of agents in other towns and countries, and offered all material in copy-ready form to Breitkopf. Subscription was by *Pränumeration* (payment in advance) rather than *Subscription* (payment on delivery).

The print run for all six "Kenner und Liebhaber" collections was set at 1,050 copies; 1,000 copies for public sale, the extra 50 for complimentary distribution. Bach's subscribers could choose the clef of the upper staff, either treble (G clef or "violin clef" to Bach) or soprano (C clef or "keyboard clef"). The proportion Bach specified to Breitkopf for the first five collections was 600 in soprano clef and 450 in treble, although for the final collection in 1787 he requested equal numbers.

The success of the second "Kenner" collection, Wq 56 (1780), encouraged Bach to prepare a third collection in 1781 (Wq 57, on display here in case 2). As before, he specified an alternating sequence of pieces (Rondo I, Sonata I, Rondo II, Sonata II, Rondo III, Sonata III). The dedicatee of this third collection was Baron van Swieten, an active champion of Handel, J.S. Bach, and C.P.E. Bach in Vienna.

Four of the six pieces in Wq 57, including all three sonatas, are in minor keys. The Sonata in F Minor, unusually, was republished in the late eighteenth century by F. S. Lischke of Berlin without Bach's authorization; it was probably encouraged by Johann Friedrich Reichardt's review in the *Musikalisches Kunstmagazin* claiming it to be Bach's masterpiece: "I am still convinced that it is the greatest sonata that even Bach has produced; it speaks, it sings, it transports the listener through every facet of genius and art more than any other I could imagine."[3]

The Sonata in F Minor became famous again in the mid-nineteenth century; editions from that period include those by Hans von Bülow (1862) and Aristide and

3 "Mir ists noch immer, als sey sie selbst Bachs vortreflichste Sonate: redender, singender, durch jede Anwendung des Genies und der Kunst hinreißender kann ich mir nichts denken." *Musikalisches Kunstmagazin* (1782): 87.

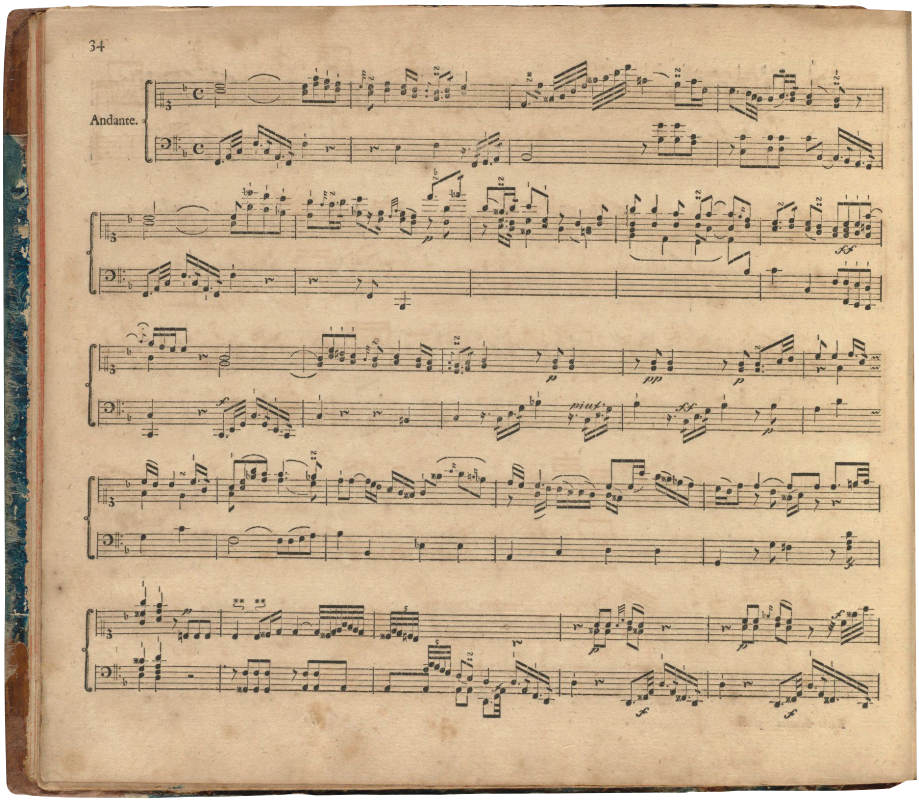


Figure 2.6. *Clavier-Sonaten nebst einigen Rondos fürs Forte-Piano für Kenner und Liebhaber. Dritte Sammlung / componirt von Carl Philipp Emanuel Bach.* Leipzig: The Author, 1781. 26 x 31 cm. Loeb Music Library, Merritt Room, Mus 627.2.419.5.

Louise Farrenc (1861–1874, not shown). Von Bülow appreciated the mastery of Bach's music, but was not always happy about being an editor. In a letter dated October 16, 1860, he complained to Felix Draeseke: "I am in the process of editing some of Carl Philipp Emanuel Bach's keyboard sonatas. The work is very dry and it puts me in a bad mood."[4] Von Bülow's editing was neither critical nor source-based; he was not afraid to add or alter material when he thought Bach's style needed updating.

The sonata was published again in the late nineteenth century in an edition by Hugo Riemann. As an editor, Riemann's viewpoint was that of a music theorist and

4 "Bin jetzt bei der Bearbeitung von Ph. Em. Bach's Claviersonaten. Das dörrt aus und frißt den Humor weg." Hans von Bülow, *Briefe und Schriften*, vol. 4 (Leipzig, 1898), 344; quoted in Hans-Günter Ottenberg, *C.P.E. Bach*, trans. Philip J. Whitmore (Oxford: Oxford University Press, 1987), 187.
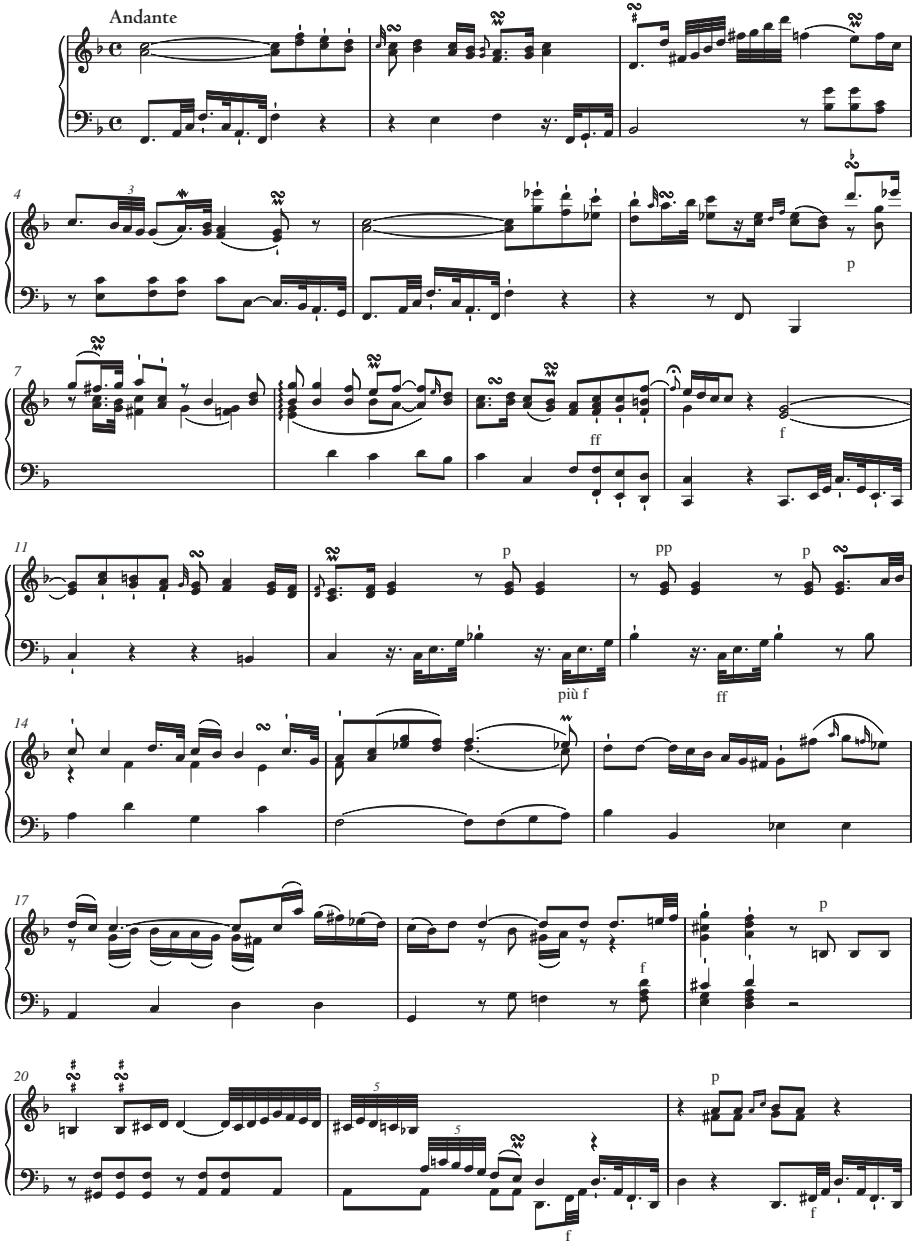


Figure 2.7. CPEB:CW, I/4.1, p. 126.

analyst. In addition to fingering, he added phrasing signs (numbers written below the measures) to indicate the periodic structure of the music. In the sonata movement shown here, he even redistributed the barlines so that some measures have only two beats instead of four. Heinrich Schenker, the famous music theorist and one of C.P.E. Bach's admirers, also published a critical edition of the sonata (ca. 1902, not shown).

Bach had many reasons for publishing these keyboard collections. One was to secure his reputation. Like his father, C.P.E. Bach had never left Germany, and one remedy for the lack of exposure that travel would have given him was publications that would circulate more widely than he had. Another reason was his preoccupation with financial security, for his family after his death and for himself at the present. Bach sensed rightly that there was an appetite for his music; works like the Sonata in F Minor demonstrate that he had the resources to satisfy it.

C.P.E. Bach. *Clavier-Sonaten nebst einigen Rondos fürs Forte-Piano für Kenner und Liebhaber . . . Dritte Sammlung.* Leipzig: The Author, 1781.

First edition (soprano-clef version) of the "Kenner und Liebhaber," third collection (Wq 57), showing the *Andante* from the Sonata in F Minor (see figure 2.6).

Loeb Music Library, Merritt Room, Mus 627.2.419.5

C.P.E. Bach. *Clavier-Sonaten nebst einigen Rondos fürs Forte-Piano für Kenner und Liebhaber . . . Dritte Sammlung.* Florence: Studio per Edizioni Scelte, 1988.

Facsimile of the first edition (treble-clef version) of the "Kenner und Liebhaber," third collection (Wq 57), showing the *Andante* from the Sonata in F Minor.

The Packard Humanities Institute

C.P.E. Bach. *Sechs Sonaten für Klavier allein von C. Ph. Em. Bach bearbeitet u. mit einem Vorwort herausgegeben von Hans von Bülow.* Leipzig: C. F. Peters, [1862].

Six sonatas, selected from the first and third "Kenner und Liebhaber" collections (Wq 55 and 57) and the "Württemberg" Sonatas (Wq 49), edited by Hans von Bülow (1830–1894), showing the *Andante* from the Sonata in F Minor. As described in the preface, von Bülow made additions—note the filled-out m. 27 and the inserted m. 28, bridging the *pianissimo* C-minor chord and the *forte* return of the head motive in F major—when he thought Bach's musical grammar was too edgy and needed a bit of improvement.

Loeb Music Library, Mus 627.2.421

C.P.E. Bach. *C. Ph. Em. Bach ausgewählte Klavierkompositionen. Mit Fingersatz und Phrasierungsbezeichnung von Dr. Hugo Riemann.* Leipzig: Steingräber, [18—].

Various keyboard pieces, including the famous Solfeggio in C Minor, edited by Hugo Riemann (1849–1919), showing the *Andante* from the Sonata in F Minor. Note the phrasing signs (numbers written below the measures) and the redistribution of barlines.

Loeb Music Library, Mus 627.2.408

C.P.E. Bach. *"Kenner und Liebhaber" Collections I.* (CPEB:CW, I/4.1, pp. 126–127)

The *Andante* from the Sonata in F Minor, Wq 57/6, edited by Christopher Hogwood (see figure 2.7).

Case 5: Double-choir Heilig

Paul Corneilson

On September 16, 1778, C.P.E. Bach wrote to his publisher Breitkopf:

> If I can hope for 100 subscribers, which will become apparent within 4 weeks, I want to come out with my *Heilig*; this *Heilig* is an attempt to inspire far greater attention and sentiment through entirely natural and ordinary harmonic progressions than one can attain with any amount of nervous chromaticism. It is to be my swan song *of this type*, and thereby serve the purpose that I may not be forgotten too soon after my death.[5]

Bach did publish his *Heilig, mit zwei Chören und einer Ariette zur Einleitung* (Heilig with two choirs and an ariette as an introduction, Wq 217) in 1779, "im Verlage des Autors" (published by the author) in Hamburg and printed by Breitkopf in Leipzig. Bach first performed the piece in an arrangement of his father's cantata *Es erhub sich ein Streit* (BWV 19), as the Michaelmas *Quartalstück* for 1776.[6] The double-choir Heilig was incorporated into several other works for Hamburg, including three other *Quartalstücke*: *Wenn Christus seine Kirche schützt,* based on the cantata *Michaels Sieg* (Wf XIV/5) by Johann Christoph Friedrich Bach, in 1778; *Nun danket alle Gott* (Wq 241), in 1780 and 1783; and *Der Frevler mag die Wahrheit schmähn* (Wq 246), in 1785. He also used the chorus in *Dank-Hymne der Freundschaft* (Hymn of Thanks for Friendship, H 824e) in 1785, and finally in *Musik am Dankfeste wegen des fertigen Michaelis-Thurms* (Music Celebrating the Completion of St. Michael's Tower, H 823) in 1786.[7]

The work poses challenges mainly in its scoring for the two full orchestras and choruses (SATB): Chor der Engel (choir of angels) and Chor der Völker (chorus of

5 "Wenn ich Hoffnung zu 100 Pränumeranten, habe, welches sich binnen 4 Wochen zeigen wird, wollte ich mit meinem *Heilig* herausrücken; dieses *Heilig* ist ein Versuch, durch ganz natürliche und gewöhnliche harmonische Fortschreitungen eine weit stärkere Aufmerksamkeit und Empfindung zu erregen, als man mit aller ängstlichen Chromatik nicht im Stande ist zu thun. Es soll mein Schwanen Lied, *von dieser Art*, seÿn, und dazu dienen, daß man meiner nach meinem Tode nicht zu bald vergeßen möge." *Carl Philipp Emanuel Bach. Briefe und Dokumente. Kritische Gesamtausgabe*, ed. Ernst Suchalla, 2 vols. (Göttingen: Vandenhoeck & Ruprecht, 1994), 1:694; translated in *The Letters of C.P.E. Bach*, ed. Stephen L. Clark (Oxford: Oxford University Press, 1997), 125.

6 See Ulrich Leisinger, "'Es erhub sich ein Streit' (BWV 19): Carl Philipp Emanuel Bachs Aufführungen im Kontext der Hamburgischen Michaelismusiken," *Bach-Jahrbuch* (1999): 105–126.

7 For a summary of these works, see Paul Corneilson, "Zur Entstehungs- und Aufführungsgeschichte von Carl Philipp Emanuel Bachs 'Heilig,' " *Bach-Jahrbuch* (2006): 273–289.

people). The ariette for alto voice sets up the entrance of the "Engelchor" shifting abruptly from G major to E major.[8] The Heilig (German Sanctus) eventually gives way to an *Alla breve moderato* double fugue on the words "Alle Lande sind seiner Ehren voll." In the middle of the fugue Bach adds the chorale tune for the German Te Deum in the manner of a cantus firmus. In short, it is a monumental piece, and a fitting "swan song" for the son of J.S. Bach.

C.P.E. Bach. *Heilig, mit zwei Chören und einer Ariette zur Einleitung.* Hamburg: The Author, 1779.

First edition of the double-choir Heilig (Wq 217) (see figure 2.9).

Loeb Music Library, Merritt Room, Mus 627.2.578 PF

C.P.E. Bach. *Heilig, mit zwei Chören und einer Ariette zur Einleitung.* Manuscript score, late eighteenth century.

This manuscript, in the hand of an unknown scribe, was likely copied from the 1779 printing. It is on north German paper (no apparent watermark), and shows many of the same doublings as indicated in the printed edition.

Loeb Music Library, Merritt Room, Mus 627.2.579 PHI

C.P.E. Bach. "Das grosse Heilig" *Clavierauszug von H. M. Schletterer.* Wolfenbüttel: L. Holle, [ca. 1860].

Hans Michael Schletterer (1824–1893) studied with Louis Spohr in Kassel and later with Ferdinand David and Ernst Friedrich Richter in Leipzig. He served as music director at Zweibrücken (from 1847) and at the University of Heidelberg (from 1854), then moved to Augsburg in 1858 to become kapellmeister of the Protestant churches and eventually director of the Music School. He wrote several books, including biographies of Spohr and J.F. Reichardt, and prepared performing editions of several eighteenth-century works, including Giovanni Battista Pergolesi's *La serva padrona*, Luigi Boccherini's Stabat Mater, and C.P.E. Bach's double-choir Heilig.

Loeb Music Library, Mus 627.2.575

8 For a detailed discussion of the bold harmonic modulations in the Heilig, see Richard Kramer, "The New Modulation of the 1770s: C.P.E. Bach in Theory, Criticism, and Practice," *Journal of the American Musicological Society* 38 (1985): 551–592.

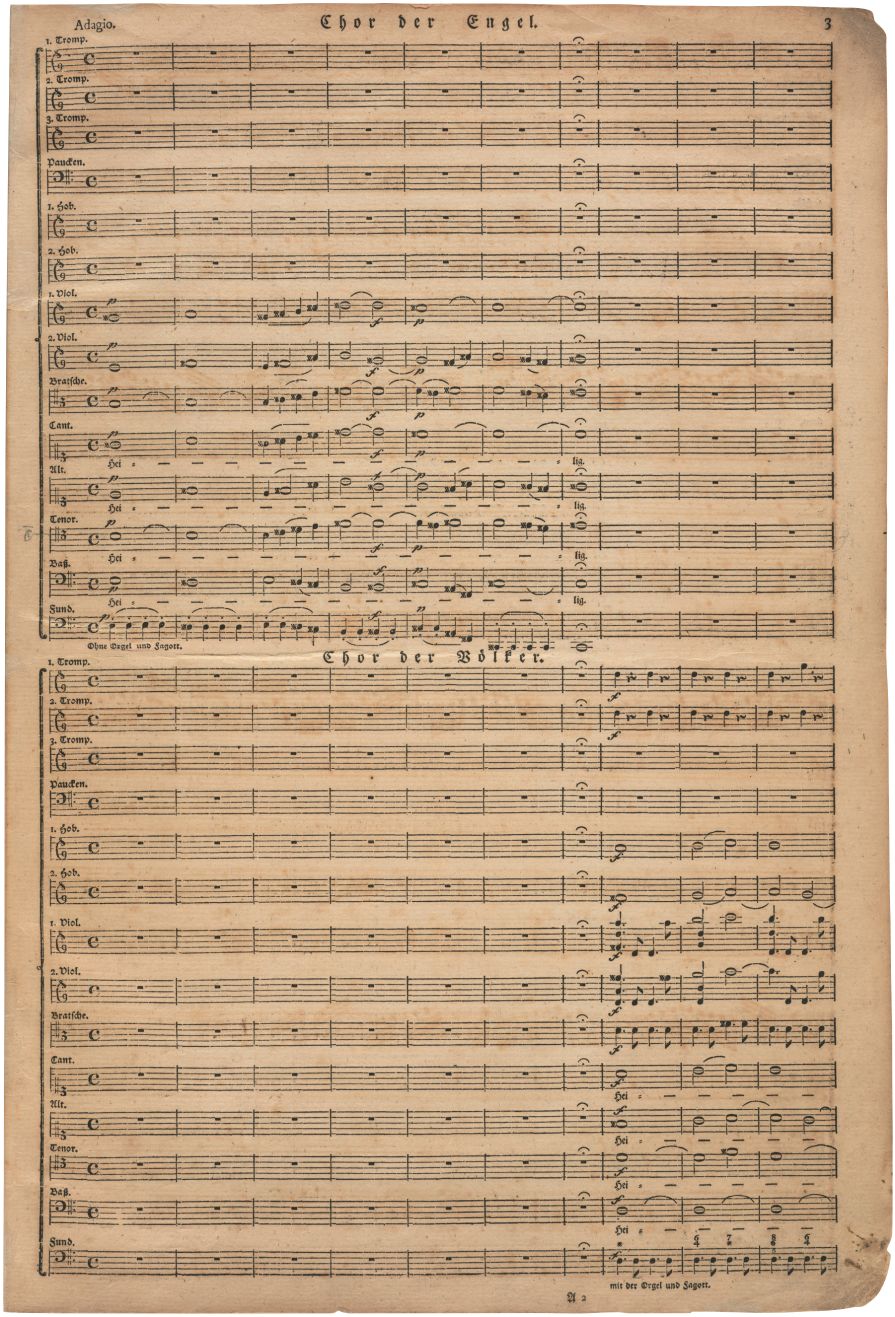


Figure 2.9. *Heilig, mit zwei Chören und einer Ariette zur Einleitung.* Hamburg: The Author, 1779. 46 cm. Loeb Music Library, Merritt Room, Mus 627.2.578 PF.
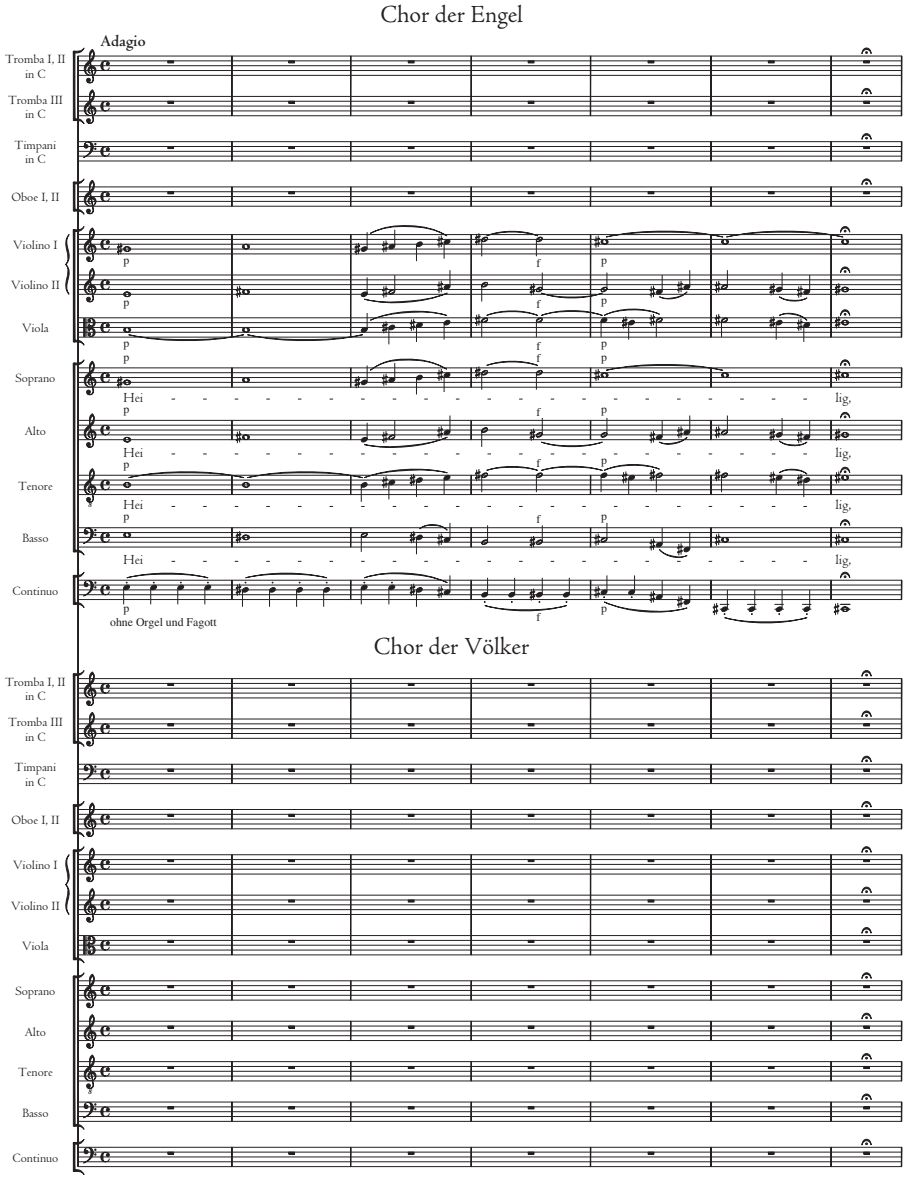


Figure 2.10. CPEB:CW, V/6.1.

C.P.E. Bach. *Miscellaneous Sacred Works I.* (CPEB:CW, V/6.1)

Proofs for the *Heilig, mit zwei Chören und einer Ariette zur Einleitung* (Wq 217), edited by Paul Corneilson (see figure 2.10).

Interior of St. Michaelis. Engraving by James Gray, early nineteenth century.

St. Michaelis was C.P.E. Bach's parish church in Hamburg, and it was the most modern of the five principal Lutheran churches, having been rebuilt after a lightning strike in 1750. The interior featured a balcony from which the two ensembles (Choir of Angels and Choir of People) could create an antiphonal effect in performing the double-choir Heilig[9] (see figure 2.11).

Private Collection, Paul Corneilson

9 On October 25, 1776, the *Hamburgischen unpartheyischen Correspondent* emphasized the effectiveness of the work in the Michaeliskirche, where "the Choir of Angels will be sung in the balcony of the church, and the Choir of People near the organ, but the fugue will be sung by both choirs, which cannot be done conveniently in other churches, for lack of room." German text quoted in Barbara Wiermann, *Carl Philipp Emanuel Bach: Dokumente zu Leben und Wirken aus der Zeitgenössischen Hamburgischen Presse (1769–1790)*, Leipziger Beiträge zur Bach-Forschung 4 (Hildesheim: G. Olms, 2000), 398.



Figure 2.11. Interior of St. Michaelis. 23 x15 cm. Private Collection, Paul Corneilson.

Contributors

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