

**THE KRZYSZTOF PENDERECKI
ACADEMY OF MUSIC
IN KRAKÓW**

Marcin Kucharczyk

***THE PERFORMANCE PERSPECTIVES
OF CARL PHILIPP EMANUEL BACH'S
LATE KEYBOARD WORKS:
ORGAN INTERPRETATION OF
SONATAS, RONDOS AND FANTASIAS
FROM THE COLLECTION
"FÜR KENNER UND LIEBHABER"***

**Description of the artistic doctoral recording
at the proceeding towards awarding a doctoral degree
in the field of Arts, at the artistic discipline: musical Arts**

supervisor: prof. dr hab. Dariusz Bąkowski-Kois

Kraków 2024

CARL PHILIPP EMANUEL BACH

für Kenner und Liebhaber: sonatas, rondos, fantasias

PROGRAMME OF THE RECORDING

Sonata in A major Wq 55/4, H 186

1. *Allegro assai*.....[5.01]
2. *Poco adagio*..... [5.47]
3. *Allegro*.....[4.54]
4. **Rondo in F major Wq 57/5, H 266**.....[6.45]
5. **Fantasia in C major Wq 59/6, H 284**.....[10.24]
6. **Rondo in B flat major Wq 58/5, H 267**.....[6.34]
7. **Fantasia in C major Wq 61/6, H 291**.....[6.38]
8. **Rondo in E major Wq 57/1, H 265**.....[9.38]
- Sonata in A major Wq 56/6, H 270**
9. *Allegretto*[3.23]
10. *[Allegretto]*[3.18]

Total time: 62.36

Recorded:

22-24 April 2024

St. Anne's University Church in Warsaw

Organbuilder:

Martin Pflüger (1992)

Pflüger Organ Building, Feldkirch, Vorarlberg, Austria

Recording, editing and mastering:

Classical Sound Studio Paweł Ozga

Preparation of the instrument:

Piotr Duda

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PREFACE

I felt myself being inspired to reflect on the adequacy of performing Carl Philipp Emanuel Bach's late keyboard works on the organ from the events of the 7th Bronisław Rutkowski National Organ Competition in Krakow (2019), and more specifically from the requirement to perform the Fugue in g minor Wq 119/5 (as a compulsory work), which, according to the opinion of many – both some of the jurors and participants, as well as the audience – caused the greatest difficulties for the participants, despite the fact that the rest of the program was not easy at all. The instrumental designation of this one and the other fugues remains a separate issue, as they contain some several sounds for outside the organ scale, and yet, as strictly polyphonic works, they are generally included in the organ output of C. Ph. E. Bach. Both this fugue and most of the others are characterized by great technical requirements that must be met by the performer; these requirements are not the only ones.

In 2014 the musical world celebrated the 300th anniversary of the composer's birth, which resulted in numerous publications, concerts, recordings, and above all (which lasted for years) the publication of a monumental edition of his complete works under the supervision of Sir Christopher Hogwood. The Organ Department of the Academy of Music in Krakow also celebrated the jubilee year: Professors Andrzej Białko and Dariusz Bąkowski-Kois performed the complete organ works of the Composer in two concerts; also in the Department of Early Instruments numerous musical events took place. The anniversary essentially became an impulse for the world of early music for further in-depth studies of historically informed performance and contributed to an even greater popularization of the music of the "transitional period".

The keyboard compositional style of C. Ph. E. Bach was naturally evolving. Most of the works for *Tasteninstrumenten* solo come from the Berlin period of his work (1738/40-1768); this period was also the most creative in the field of chamber music, in connection with his court duties. In the Hamburg period (1768-1788), the composer, as the music director of the five main churches, was primarily concerned with the musical setting of the celebrations in the interiors of churches, but he did not neglect his solo keyboard work, which at that time took on an extremely virtuoso dimensions on the one hand, and on the other hand, deepened features of his personal style. In Carl Philipp's late oeuvre, primarily instrumental (solo and chamber), but also on a vocal and instrumental

basis, the role of contrast and dramaturgy (being present from the earliest times of his work) was further strengthened and made the composer the most representative, even flagship creator of the *Sturm und Drang*.

C. Ph. E. Bach's organ works have been recorded phonographically, and the rest of his keyboard work has also been recorded many times, but no one has yet recorded works from the collection *für Kenner und Liebhaber* on the organ. The implementation of this project has a chance to introduce a new quality to the field of eighteenth-century keyboard music, and is also a great challenge of an instrumental nature and a field for research and review of the performance solutions used. The above remain the main basis for the considerations on the pages of this description of an artistic work, the most important here are the performance issues inherent in the art of playing the pianoforte, clavichord or harpsichord in the perspective of their performance possibilities on the organ. Analytical issues, as well as strictly historical ones, have been discussed in a possibly shortened way due to their presence in previous scientific works and on the publishing stage.

The present project thus assumes the need to solve many problems of agogics, articulation, dynamics, registration, of emotional nature, the issue of ambitus (keyboards range), and above all it is associated with great technical requirements that must be met by both the performer and the instrument: in the entire second half of the eighteenth century, it is difficult to find a collection that would contain such an intensified accumulation of both virtuoso and affective elements. Its title – "für Kenner und Liebhaber" ("for Connoisseurs and Lovers/Amateurs") was probably a marketing and publishing ploy aimed at selling individual volumes in as many as possible; the other artists did more or less the same (Johann Nicolaus Forkel, Johann Carl Friedrich Rellstab, Carl Hanke). The level of technical difficulty of the works included in the Collection seems, however, to exclude from the group of their performers people with weaker technical preparation, which may have been the reason why the volumes published successively were not as popular as in the case of other masters: it can be assumed that the works were simply too difficult. On the other hand, the *Opus Magnum of Hamburger Bach*, met with great recognition from composers of the time and undoubtedly had a huge impact on posterity.

I.1. Carl Philipp Emanuel Bach – the Composer's profile and the significance of his achievements against the background of the accomplishments of the composers of the era

The person and work of Carl Philipp Emanuel Bach have been the subject of a number of studies, analyses and editions over a period of more than three hundred years since his birth. From the perspective of today's musicological achievements, the most flagship publication is undoubtedly the fundamental work of Siegbert Rampe, the second edition of which was published on the occasion of the anniversary¹. A little earlier, Alina Mądry's doctoral dissertation caused a sensation on the Polish publishing stage, and was then published in a book form as a biography of the Composer². Marcin Augustyn devoted his doctoral dissertation, completed at the Academy of Music in Wrocław (2015), to the organ work of Carl Philipp³. The Polish translation of the fundamental work of the Composer's *Versuch über die wahre Art das Clavier zu spielen*, translated by Joanna Solecka⁴, was published relatively recently at the Polish editorial market (2017).

The life and work of Carl Philipp Emanuel Bach – generally recognized as of great importance in the development of music – do not require special discussion or consideration on the basis of research such as this doctoral dissertation, especially since the composer himself was the creator of his *Autobiography*. An abbreviation of Carl Philipp Emanuel Bach's reflections on himself and the meaning of his own work appeared as early as 1773 in Charles Burney's work on the state of music in the German Reich in the eighteenth century⁵. This publication has been translated into Polish⁶, which,

¹ S. Rampe, *Carl Philipp Emanuel Bach und seine Zeit*, Laaber Verlag, ed. 2, Laaber, Lilienthal 2014.

² A. Mądry, *Carl Philipp Emanuel Bach. Estetyka – stylistyka – dzieło*, Poznań 2003.

³ M. Augustyn, *Sonaty Carla Philippa Emanuela Bacha na organy solo – zastosowanie środków fakturalnych, stylistycznych i interpretacyjnych jako czynników decydujących o wyborze rodzaju instrumentu klawiszowego*, Kraków 2014.

⁴ C. Ph. E. Bach, *O prawdziwej sztuce gry na instrumentach klawiszowych*, trans. Joanna Solecka & Martin Kraft, Wydawnictwo Astraia, Kraków 2017.

⁵ Ch. Burney, *The Present State of Music in Germany, the Netherlands, and United Provinces*, 1st ed., London 1773.

⁶ Ch. Burney, *Obecny stan muzyki w Niemczech, Niderlandach i Zjednoczonych Prowincjach albo Dziennik podróży przez owe kraje podjętej celem zebrania materiałów dla powszechnej historii muzyki*, trans. Jakub Chachulski, based on ed. by Oxford University Press 1959, Muzeum Pałacu Króla Jana III w Wilanowie, Warszawa 2018.

however, like the original English edition, does not contain the entire text by Carl Philipp. The entire *Autobiography* is presented in the attached Appendix I⁷.

The profile of the composer's work was obviously influenced by the course of his professional occupations. For 30 years he was associated with the Berlin court (1738/40-1768): as the court composer, kapellmeister and accompanist of Frederick II, he had to focus his attention on chamber music. The period in question was the time of the greatest flowering of *the galant* style in Europe and in the work of Carl Philipp himself: concertos for various instruments with orchestral accompaniment, numerous sonatas and chamber works were written at that time. As is well known, however, the composer himself was not overly happy at the Potsdam court; he believed that his music was limited by the need to conform to court tastes, including those of His Majesty the King – his patron: he therefore felt in a sense being creatively constrained. His professional position was also not particularly prestigious: he was one of several accompanists to the king, and certainly not the musician who was paid in the most spectacular way⁸. As a result, he tried to get rid of job for many times, but was refused; most likely, Frederick II was aware of what an excellent composer he had at the court and, despite his personal dislike for him, he did not want to lose him. Finally, in 1767/68, a breakthrough came and Carl Philipp succeeded in obtaining a dismissal and taking over the vacant position of music director of the five Lutheran main churches of Hamburg, after the death of his godfather Georg Philipp Telemann († June 25, 1767), which had previously held this position for almost five decades.

Hamburg at that time (unlike Berlin) was a vibrant free city, which was not subordinated to a political or economic regime, and thus – to a cultural one. As an free “imperial” city, it enjoyed numerous privileges and, being the largest and probably the richest agglomeration of the then Reich (the power and dominance of Hamburg dated from the decline of the Hanseatic power of Lübeck), it had considerable funds for the development of cultural activities, including music – both secular and religious. Having taken over the function of the "creator" of Lutheran music in Hamburg, Carl Philipp

⁷ In Polish version the complete translation into Polish has been attached. In this English version the translation from German by Paul Corneilson is presented; the translation is based on the first (complete) German edition of *the Autobiography* in *Carl Burney's der Musik Doctors Tagebuch seiner musikalischen Reisen*, Bd. 3, *Durch Böhmen, Sachsen, Brandenburg, Hamburg und Holland*, Hamburg 1773, on the basis of which *the Autobiography* was published in the monumental edition of the complete works of C. Ph. E. Bach in the Packard edition in the English translation; The Packard Humanities Institute, Los Altos 2017.

⁸ Certainly, the situation was not improved by the uncompromising character of C. Ph. E., who often pointed out to the monarch obvious mistakes in his flute performances; as a result, the relationship between the ruler and his greatest composer was sometimes turbulent; A. Mądry, *Carl Philipp...*, pp. 169-171.

became the actual decision-maker and real creator of the local musical culture of the second half of the eighteenth century; thus, he could enjoy much more advanced freedom than during the Berlin period. His duties included the preparation of cantatas, arrangements of psalms, occasional compositions, he could also create instrumental music being freed from the shackles of court etiquette. The result of the above was the use of a much freer form, structure and texture, and as a result – the character of his compositions: this applies both to chamber works (as such include, for example, concertos, also harpsichord ones – today performed with the accompaniment of an orchestra, but at that time intended for performances in a single ensemble /one at the voice/: harpsichord concertos, both in the Berlin and Hamburg periods, were created for the composer's private needs, who performed them in a single cast with his friends, being often excellent musicians, performing the harpsichord part himself)⁹, as well as solo keyboard compositions. The best exemplification, even embodiment of the presence of these tendencies and the expansion of the free style, is the six-volume collection *für Kenner und Liebhaber*, created during the last decade of the Composer's life.

Already during his lifetime, C. Ph. E. Bach enjoyed great fame, renown and esteem. He was considered the most outstanding clavichord player of his time, an excellent virtuoso of keyboard instruments and an outstanding teacher. Nowadays, he is considered the greatest and at the same time the most influential composer of Protestant countries in the second half of the eighteenth century¹⁰. After his death, his widow Johanna Maria put up for sale a collection of keyboard instruments consisting of a five-octave harpsichord, a pianoforte and two five-octave clavichords. The fact that the composer had owned two clavichords may indicate his particular predilection for this instrument: in the introduction to *Versuch*, discussing the advantages and disadvantages of the harpsichord, pianoforte and clavichord, he himself emphasised that it is the clavichord that allows the player to be assessed most accurately¹¹.

⁹ „Since evidence is lacking for regular performances of Bach's keyboard concertos at court, it seems most likely that he played them in small social gatherings of his immediate circle of friends and colleagues”; Introduction to: Carl Philipp Emanuel Bach, *Series III: Orchestral Music, Keyboard Concertos from Manuscript Sources IX*, ed. Jane R. Stevens, The Packard Humanities Institute, Los Altos, California 2011, p. xiv.

¹⁰ M.in. Christoph Wolff and Ulrich Leisinger in the biography of the Composer in Grove's Oxford Dictionary.

¹¹ *Versuch...*, Introduction, pt 11: *O prawdziwej sztuce gry...*, s. 40., Introduction to: Carl Philipp Emanuel Bach, *Series I: Keyboard Music, Organ Works*, ed. Annette Richards and David Yearsley, The Packard Humanities Institute, Los Altos, California 2008, p. ix.

The music of the so-called transitional period, i.e. the second half of the eighteenth century (with particular emphasis on the fifth, sixth and seventh decades), enjoys steadily growing popularity throughout Europe, including our country: numerous excellent recordings of this re-read literature are made, taking into account the achievements of "historically informed performance"; this trend also includes the work of Carl Philip Emanuel.

There is a belief that the transitional period, as well as the era of classicism, were not particularly kind to the organ. It is generally accepted that this instrument was then forgotten, while the works created in the period are characterized by far-reaching simplification, while the organ itself became unpopular in the perspective of the new challenges posed by the instruments of the newly created music: this was related to the homophony of music and the new concept of conducting the cantilena, as a result of which music literature began to be characterized by a much more advanced lightness. It seemed that the organ, due to its certain technical limitations, was not able to meet these requirements, and therefore composers ceased to be interested in it. More recent research shows that this approach to that issue is half-hearted: the second half of the eighteenth century is a period in which many renowned, outstanding organists were active, whose works should be considered extremely significant, both at that time and for the further development of the concept of writing for this instrument.

A dozen or so years ago, Andrzej Mikołaj Szadejko's habilitation thesis devoted to the organ works of Friedrich Christian Mohrheim and Johann Gottfried Mützel was published on the Polish editorial market¹². These composers undoubtedly played a great role in shaping the aesthetics of organ music after Johann Sebastian Bach, but they were not alone in their work. In addition to Mohrheim, working in Gdańsk (ca. 1719-1780) and Mützel, being active mostly in Riga (1728-1788), who both created chorale arrangements, trio works and larger forms for the organ (in Mützel's case also fugues, fantasies, including the famous *Fugenfantasie in C*) in the German states, organ culture was created by a large group of composers, including Gottfried August Homilius (1714-1785, Dresden), Johann Peter Kellner (1705-1772, Gräfenroda), Johann Christoph Kittel (1732-1809, Erfurt), Johann Philipp Kirnberger (1721-1783, Berlin), Johann Ludwig

¹² A. M. Szadejko, *Styl i interpretacja w utworach organowych Friedricha Christiana Mohrheima (1719?-1780) i Johanna Gottfrieda Mützela (1728-1788). Zagadnienia wykonawcze i stylistyczne muzyki organowej w regionie południowego Bałtyku w osiemnastym wieku*, Akademia Muzyczna im. Stanisława Moniuszki w Gdańsku, Gdańsk 2010.

Krebs (1713-1780, Altenburg), Johann Tobias Krebs (1690-1762, Buttstädt), and Friedrich Wilhelm Marpurg (1718-1795, Berlin), who wrote numerous preludes, toccatas and fugues, fantasies, trios and chorales. It is also impossible to ignore the works of Johann Sebastian's other sons: Wilhelm Friedemann Bach (1710-1784), active in Halle and Berlin, who set up a total of eleven fugues and several choral arrangements for the organ, the "Bückerburg" Bach, Johann Christoph Friedrich (1732-1795), the author of the only fughetta B-A-C-H attributed to him, or the truly cosmopolitan Johann Christian (1735-1782), associated primarily with London and Milan (fugue B-A-C-H). The keyboard works of Bach's sons are mainly directed towards keyboard stringed instruments (as are the works of Carl Philipp); the composer's organ output is not particularly abundant, but compared to the work of the brothers – relatively impressive.

The influence of Carl Philipp Emanuel Bach's genius was obviously related to the spectrum of genres he practiced, i.e. the types of music in which he expressed himself artistically, which of course depended on the demand for music within his profession. He never pursued the profession of organist in the *strict sense*: although he applied for such a position twice, the first time in Naumburg in 1734 and again in Zittau in 1753, in both cases his efforts were unsuccessful¹³. For the first half of his life, he was associated with court instrumental chamber music, and for the last two decades he played solo keyboard music, also chamber music, but above all vocal music – on a large scale. Paradoxically, the career of probably the most talented of the sons of the greatest organist of the German countries in the first half of the eighteenth century was at no time fundamentally related to the organ, except for a short episode when, as a teacher, he taught the king's youngest sister – Anna Amalia Hohenzollern, who became his protector and patron of many artists of the eighteenth-century musical scene of Brandenburg. During the period of artistic and didactic relations with Anna Amalia, and thus especially in the 1750s, Carl Philipp also had the opportunity to influence as an organ composer, perhaps he was also a co-consultant in the construction of the famous *Amalienorgel*, which is now located in Karlshorst near Berlin. Carl Philipp Emanuel's organ works date from this time, but his connections with organs in the broad sense were and remained illusory: he himself

¹³ In the competition in Zittau, among others the competitors were: his brother-in-law Johann Christoph Altnikol, his elder brother Wilhelm Friedmann Bach and Gottfried August Homilius; all of them were students of J. S. Bach; Introduction to: C. Ph. E. Bach, *Organ Works*, pp. xi-xii. There were nine candidates in total, the winner was Johann Trier (1716-1789), organist from Themar in Thuringia, perhaps another student of J. S. Bach, who in effect served as music director and organist of the church of St. John in Zittau from 1754 until his death.

even said in one of his letters at the end of his life that he had already lost the ability to play the pedal¹⁴. However, this remark by the composer comes only from the Hamburg period; it is difficult to imagine that when entering a competition for the position of organist (such as the aforementioned Zittau competition of 1753), he would not be equipped with a set of competences enabling him to compete with the most famous organists of the era. Two years after the competition mentioned above, in one of his letters, Christoph Friedrich Nicolai praised Carl Philipp's mastery of organ playing and emphasized his unparalleled ability to bring out the nuances and expression of playing on an instrument that, unlike his beloved clavichord, was not capable of rendering the depth of dynamic shading¹⁵.

Taking into account the enormous size of the creative legacy left by Carl Philipp Emanuel Bach and its diversity in terms of cast, it must be unequivocally stated that the composer's organ output is of rather modest importance from this perspective: out of more than 100 volumes, which comprise a complete edition of the composer's complete works, the organ works occupy only one volume, and the total duration of all the compositions included in it is close to two hours. Therefore, a comparison of the percentage share of organ work in relation to the total oeuvre, in relation to the analogous ratio of other composers (such as Johann Ludwig Krebs), positions Carl Philipp's organ legacy as relatively marginal (in relation to his entire output). On the other hand, however, it should be emphasized that for organists, this work, as representative of the aesthetic trends of the transitional period, has an invaluable significance.

¹⁴ This is mentioned by Burney in his writings in connection with a visit to Hamburg in 1772; „[he] has so long neglected organ-playing, that he says he has lost all use of the feet”; Ch. Burney, *The Present State of Music in Germany, the Netherlands and United Provinces*, [after:] Introduction to: C. Ph. E. Bach, *Organ Works*, p. xi.

¹⁵ C. F. Nicolai in the letter from 1755 to Johann Jacob Bodmer: "But if you want an example of how to combine the deepest secrets of art with everything that tastes can be estimated, then listen to the excellent Berlinischer Bach on the organ", [after:] Introduction to: C. Ph. E. Bach, *Organ Works*, p. xii.

I.2. Keyboard works by C. Ph. E. Bach with particular emphasis on organ output and the collection *für Kenner und Liebhaber* against the background of music for harpsichord, clavichord and pianoforte. Instrumental attribution

The fruit of the latest state of research, updated by numerous queries related to the celebration of the 300th anniversary of the composer's birth, was the publication of a monumental collection of complete works by The Packard Humanities Institute. The whole of this impressive publishing arrangement under the general supervision of Sir Christopher Hogwood is as follows:

- I. Keyboard Music
 1. "Prussian" and "Württemberg" Sonatas
 2. Sonatas with Varied reprises
 3. "Probestücke", "Leichte" and "Damen" Sonatas
 4. "Kenner und Liebhaber" Collections
 5. Miscellaneous Sonatas from Prints
 6. Sonatas from Manuscript Sources
 7. Variations
 8. Miscellaneous Keyboard Works
 9. Organ Works
 10. Arrangements of Orchestral Works
- II. Chamber Music
 1. Solo Sonatas
 2. Trio Sonatas
 3. Keyboard Trios
 4. Accompanied Sonatas
 5. Quartets and Miscellaneous Chamber Music
- III. Orchestral Music
 1. Berlin Symphonies
 2. Six Symphonies for Baron van Swieten
 3. *Orchester-Sinfonien mit zwölf obligaten Stimmen*
 4. Flute Concertos

5. Oboe Concertos
 6. Violoncello Concertos
 7. Keyboard Concertos from Prints
 8. *Sei concerti per il cembalo concertato*
 9. Keyboard Concertos from Manuscript Sources
 10. Concerto for Two Keyboards
 11. Keyboard Sonatinas from Prints
 12. Keyboard Sonatinas from Manuscript Sources
 13. Sonatinas for Two Keyboards
- IV. Passions and Oratorios
1. *Die Israeliten in der Wüste*
 2. *Die Auferstehung und Himmelfahrt Jesu*
 3. *Passions-Cantate*
 4. Passions according to St. Matthew
 5. Passions according to St. Mark
 6. Passions according to St. Luke
 7. Passions according to St. John
- V. Choir Music (six volumes: Magnificat, cantatas, miscellaneous)
- VI. Songs and Vocal Chamber Music (four volumes)
- VII. Theoretical Writings
1. *Versuch über die wahre Art das Clavier zu spielen I*
 2. *Versuch über die wahre Art das Clavier zu spielen II*
 3. *Versuch* – critical commentary
- VIII. Supplement
1. Cadenzas, Embellishments, and Compositional Studies
 2. The Polyhymnia Portfolio
 3. Librettos
 4. Portrait Collections
 5. Historical Catalogues
 6. Sources and Scribes
 7. Indices

In this way, the 116 volumes contain the entire output of the Composer, together with a critical commentary. Putting this rich legacy in order remained quite a challenge, which

was not fully dealt with by earlier musicologists: it is difficult to say unequivocally at the moment whether there is a relatively greater order in Helm's catalogue, which systematizes the composer's works, or in Wotquenne's almost 120-year-old compilation (1905). In principle, the indication should favor the later catalogue, for an obvious reason: the Eugene Helm list was drawn up at the end of the 1980s (1989) from the perspective of a much-updated state of research; these, however, have already been relativized over the next three and a half decades of discoveries, especially due to the increased activity of both musicologists and artists related to the jubilee of 2014.

At present, the updated Helm catalogue contains 875 items, but of course the number of works included in its pages is much higher (about 1100): it became necessary to introduce additional points (e.g. 1.5, as well as the letters: a, b, c...), and already in the intention of the author of the list, some items contained a larger number of works collectively. On the other hand, some numbers refer to works being lost.

In the above catalogue, under the 402 initial items, there are works for solo keyboard: they include both impressive collections of larger compositions, such as sonatas, but also very small ones – such as short dances (especially minuets, polonaises), or works simply defined by an agogic designation (e.g. *Allegro*, *Allegretto*). Among the collections of larger compositions, *für Kenner und Liebhaber* is undoubtedly the most extensive and significant. In between other important ones we should certainly mention 6 *Prussian Sonatas* (1742, Wq 48:1–6, H 24–29), 6 *Württemberg Sonatas* (1744, Wq 49:1–6, H 30–34,36), 18 *Probestücke* or 6 Sonatas from *Versuch* (1753, Wq 63:1–6, H 70–75), 18 *Sonatas with Varied reprises* (1759, Wq 50:) 1–6, H 136–139,126,140; 1761, Wq 51:1–6, H 150,151,127,128,141,62; 1763, Wq 52:1–6, H 50,142,158,37,161,129), 6 *Easy Sonatas* (1766, Wq 53:1–6, H 162,180–182,163,183), 6 *Sonatas for the use of Ladies* (1765/66, published in 1770 and twice more, Wq 53:1–6, H 204,205,184,206,185,207). In total, the composer's oeuvre includes over 170 sonatas for solo keyboards.

The complete organ works are included in Series I: *Keyboard Music*, Volume IX (9. *Organ Works*¹) of the discussed edition: consists of five sonatas, five fugues, a prelude, fantasia and fugue, several chorale arrangements, as well as compositions whose authorship is not entirely certain.

¹ As a result, the Composer's organ output was finally professionally organized and discussed in a critical commentary, including in the field of source transmission and editing; see vol. IX, mentioned in the previous list: C. Ph. E. Bach, *Organ Works*, ed. Annette Richards and David Yearsley, The Packard Humanities Institute, Los Altos, California 2008.

Compositions with confirmed authenticity²:

- Sonata in G minor (manualiter), 1755, Wq 70/6, H 87
Allegro moderato – Adagio – Allegro
- Sonata in D major (manualiter), 1755, Wq 70/5, H 86
Allegro di molto – Adagio e mesto – Allegro
- Sonata in F major (manualiter), 1755, Wq 70/3, H 84
Allegro – Largo – Allegretto
- Sonata in A minor (manualiter), 1755, Wq 70/4, H 85
Allegro assai – Adagio – Allegro
- Sonata in B flat major (manualiter) 1758, Wq 70/2, H 134
Allegro – Arioso – Allegro
- Praeludium in D major (man. con ped.), 1756, Wq 70/7, H 107, *Grave – Presto*
- Fantasia and Fugue in C minor (manualiter /A♭1?/), 1754, Wq 119/7, H 75.5,
Allegretto – Allegro
- Fugue in D minor (manualiter), 1758, Wq 119/2, H 99, *Allegro di molto*
- Fugue in F major (manualiter), 1762, Wq 119/3, H 100, *Allegro*
- Fugue in A major (manualiter), 1757/1762, Wq 119/4, H 101, *Allegretto*
- Fugue in G minor (manualiter /B♭1?/), 1765, Wq 119/5, H 101.5, *Allegro di molto*
- Fugue in E flat major (manualiter/pedaliter?), 1762, Wq 119/6, H 102, *Alla breve moderato*
- Choral *O Gott, du fromer Gott* (manualiter/pedaliter?), before 1762, H 336/1
- Choral *Ich bin ja, Herr, in deiner Macht* (manualiter/pedaliter?), as ab., H 336/2
- Choral *Jesus, meine Zuversicht* (manualiter/pedaliter?), as ab., H 336/3
- Choral prelude *Wer nur den lieben Gott laßt walten* (manualiter), as ab., H 336/4
- Choral *Komm, heiliger Geist, Herre Gott* (manualiter/pedaliter?), as ab., H 336/5

Volume IX also contains *Incerta*, i.e. works whose confirming of the authenticity is – according to the current state of research – impossible:

- Choral prelude *Aus der Tiefen rufe ich* (manualiter con pedal), probably after 1751, BWV Anh. 745

² The following list is quoted in: *ibid.*, Introduction, pp. xiii-xviii.

- Choral prelude *Ich ruf zu dir, Herr Jesu Christ* (pedaliter), ?, BWV Anh. II 73
- Adagio in D minor (pedaliter), ?, H 352
- Pedal Exercitium, ?, BWV Anh. 598

The issue of attribution of many keyboard works by Carl Philipp Emanuel Bach has raised and continues to raise a number of doubts: it is not about the authenticity of the authorship of the compositions, but about attributing them to be performed on a specific instrument. This applies both to those works that seem to be intended for stringed keyboard instruments, and even to organ sonatas, the attribution of which would theoretically seem obvious. The editors of the volume containing all the Composer's organ works themselves refer to the above issues of assignment and the idiom of the harpsichord *verso* organ style as a "slippery question" and for this reason they do not decide to include in volume IX those sonatas that were not assigned to the Composer's organ legacy by the first posthumous catalogue of his works, today referred to as NV 1790³.

Of the five sonatas in the composer's organ oeuvre, the sonatas in G minor, D major, F major and A minor were most likely written in 1755, i.e. in the same year in which the instrument for Princess Anna Amalia was constructed. An annotation by Johann Nicolaus Forkel attests that the four sonatas from 1755 were intended for the princess; it is worth quoting here the famous note about Anna Amalia's virtuoso abilities: "These four organ solos [solo pieces – MK] were composed for a princess who was not able to play the pedal or anything complicated, but she had a beautiful instrument with two manuals and a pedal made for her and she liked to play it very much"⁴. Carl Philipp's correspondence indicates that the last, fifth sonata (in B flat major, Wq 70/2) was also written for Anna Amalia; only this organ sonata was published during the composer's lifetime (1770), but it seems that Carl Philipp himself was not aware of this fact⁵. Indeed, none of these sonatas has a pedal part, but they present quite a high level of technical requirements, although noticeably lower compared to the sometimes extremely virtuoso pieces for stringed keyboards. It is also puzzling that in Anna Amalia's

³ Ibidem, p. xi.

⁴ [after:] Introduction, ibidem, p. xiv.

⁵ Ibid., p. xiv, M. Augustyn describes these circumstances in detail: *Sonaty Carla Philippa...*, pp. 28-29.

sheet music collection, out of all these sonatas, G minor Wq 70/6 is the only one that has survived⁶.

It would seem that the issue of attribution of organ sonatas has thus been resolved. This is not entirely true, because in some surviving manuscripts the sonatas in F major and B flat major are also referred to as harpsichord works⁷. In Peters' previous edition of Carl Philipp's organ works in Traugott Fedtke's edition, the Sonata in A major Wq 70/1 appears as the first of the six organ sonatas, which, however, was removed by the editors of the Packard edition due to its almost harpsichord texture, but also probably because it contains a note outside the scale (A1). T. Fedtke himself comments that this work was most likely intended to be performed on the clavichord, which is also rightly pointed out by M. Augustyn in his doctoral thesis⁸. The authors of the introduction to the edition of organ works in the ninth volume of Packard's edition remind us – also not without reason – that the problem of instrumental attribution seems to be much more important for researchers and performers of our time than it was in the composer's time: the performance idiom of individual instruments was perceived in a less particular way, the boundaries of performance possibilities were perceived as more fluid, and the repertoire was understood as essentially common. Organ sonatas undoubtedly fit into this trend of perception of keyboard literature at the time, they have the character of "chamber" music, and are not devoid of deep expression, which in some respects could have been unique to the way the organ was played at that time, and which C. F. Nicolai so delighted in the letter mentioned above⁹. Wotquenne assigned one more piece (No. 7) to the 70th catalogue item, which is the Prelude in D major – the only composition containing a pedal part (in the form of long notes). The pedal keyboard does not perform

⁶ Ibidem, p. xiv.

⁷ Ibidem, p. xv.

⁸ This occurs twice: in bar 84 of the first movement and 44 of the second movement; Augustyn also draws attention to the octave doubles in the soprano and the virtuoso cadenza as characteristic elements of works written for stringed keyboard instruments; C. Ph. E. Bach, *Orgelwerke* Bd. I, ed. Traugott Fedtke, Edition Peters, 8009ab, Frankfurt 1968, pp. 5, 12, 13, 16; M. Augustyn, *Sonaty Carla Philippa...*, pp. 26-28.

⁹ „The organ sonatas possess a decided chamber quality – indeed, they are rich in the kind of expressive moments which might have elicited Nicolai's praise for Bach's organ playing. Whether the sonatas were written in a specific organ idiom which sets them apart from Bach's numerous other keyboard sonatas is a matter for debate, and one that is not particularly important. Although C. P. E. Bach seems to have been meticulous about specifying instruments in his catalogues, the utilitarian ethos of eighteenth-century musicians would have allowed this repertoire to be played on any available keyboard instrument. Questions of the "appropriateness" of the various possible instruments for a given piece concern many modern players far more than they did those of the eighteenth century; as much as there was a boundary between these instruments and their idioms, it was always a fluid one. In this regard, eighteenth-century sources of the sonatas sometimes present a confused picture of the situation, since several sources designate the "organ" sonatas as being for the harpsichord"; Introduction to: C. Ph. E. Bach, *Organ Works*, pp. xiv-xv.

the function of executing a complicated *obbligato*, but rather strengthening the harmonic basis of wide-ranging chords. The Composer himself described the Prelude as "Orgelsonate mit dem Pedale"¹⁰. Wq 70/1 was removed from the catalogue of organ works for the reasons discussed above.

Even greater problems with instrumental attribution concern works of an imitative nature. The exact dating of the Composer's six fugues remains a matter of debate, but it is absolutely certain that they are linked to the work of the 1750s or early 1760s. The strength of their influence can be inferred from the fact that more than fifty manuscripts have been preserved in their copies¹¹. These works differ fundamentally from each other in character: from the most virtuosic, but at the same time light and openwork, such as the Fugues in D minor Wq 119/2 and G minor Wq 119/5, to those with much slower movement and heavier plenum-like texture, such as the Fugue in E flat major Wq 119/6. This aspect alone may raise a question about the attribution of works placed under the catalogue position Wq 119. Another issue is the problem of the ambitus of these works: the Fugue in D minor extends up to e³ in the upper voice of the bicinium, the Fugue in G minor contains the note d³, the Fugue in C minor in db³, but these notes are found in the wide spectrum of the keyboard of the Marx–Migendt instrument, i.e. *Amalienorgel*. The problem, however, is the occurrence of low notes outside the scale of the organ keyboard: Ab¹ at the end of the Fugue in C minor or Bb¹ in the last line of the Fugue in G minor. Since there are many indications that in no period of his work, and certainly in the 1750s, did Carl Philipp have to deal with instruments with an extended lower part of the keyboard, and *Amalienorgel* itself does not and never had these notes, the question arises as to what the composer could have meant: whether it was the performance of these notes in the pedal, or rather the realization of the entire works on a full-scale harpsichord or clavichord, especially in view of the technical requirements that more virtuoso fugues bring with them – as a result, not entirely comfortable to perform, particularly on the organ, especially at a relatively fast tempo. Due to its construction, the organ forces the performer to use a safer tempo, either because of the functioning of the action (especially in the case of a historical instrument), or because of the speed of the reaction of the pipe blowing and, as a result, obtaining sound. Undoubtedly, the Fugues in D minor, G minor and F major are examples of the

¹⁰ Ibidem, p. xiv.

¹¹ Ibidem, p. xvi.

Composer's extremely virtuoso approach to the realization of imitative works, which, from the perspective of the technical capabilities of the organ (especially those of the period), may distort the Composer's idea, which is quite clear – in this case. From the above arguments, it would appear that the fugues were – at least partially – intended to be performed on a keyboard stringed instrument. On the other hand, however, there are a number of arguments that allow us to conclude that Carl Philipp's intention was indeed to link these works to the organ: for example, in a letter dated a year before his death, the Composer, mentioning his "6 Klavierfugen", adds that since then he has not composed anything else for the organ. In another letter written in the same year, he makes interesting remarks on the use of the pedal keyboard: "Among my four-part fugues [and thus excluding the three-part fugues in G minor, F major and A major, and the two-part fugue in D minor – MK], in which the pedal can be used with a good effect, together with the Fugue in E flat major there is also one in C minor"¹². It follows from the above that Carl Philipp saw the usefulness of the pedal in both four-part fugues¹³, and thus also in the C minor fugue – it is puzzling, however, where it could be: in fantasy – to emphasize the lowest note of the chords occurring in the left hand, or for the already mentioned note Ab1, or in the last four bars to emphasize the bass base, or in bars 106-110 in an analogous character, or indeed in imitative fragments, e.g. to strengthen a bass voice. Much less doubt is brought by the *ricercar* texture of the Fugue in E flat major, typically plenum-like in character, in which the performance of the lowest voice through a pedal-keyboard execution is possible in many places and seems to be natural¹⁴. It should therefore be stated that the issue of attribution of the Composer's fugues is far from being resolved, perhaps also due to their great textural and formal diversity, and in effect – the aesthetics: one may therefore be tempted to remark that each of the fugues should be treated individually and separate conclusions should be drawn for each of them.

¹² C. Ph. E. Bach in the letter to J. J. H. Westphal from of October 25th 1787: "[A]uch habe ich nichts weiter für die Orgel... aufgesetzt" and to J. H. Scheröter on November 4th 1787: "Unter meinen Clavierfugen von 4 Stimmen, wozu das Pedal zwar nicht nothwendig ist, aber doch mit guter Wirkung darzu getreten werden kann, ist blos, außer der aus Es dur, noch eine aus C moll"; [after:] Introduction: C. Ph. E. Bach, *Organ Works*, p. xv-xvi.

¹³ This may have resulted from the common tradition of amplifying the lowest voice of the four-part choral accompaniment with the pedal register; *ibid.*, p. xvi.

¹⁴ It is impossible to resist the impression of a certain conceptual and aesthetic analogy of the Fugue in E flat major to the first Fugue from BWV 552/II, the theme of which was taken by Johann Sebastian from the melody of the hymn to St. Anne *O God, Our Help in Ages Past* by the English composer William Croft; the serious, solemn character of both works seems to require plenum registration and support with a pedal keyboard in the lowest voice.

Undoubtedly, more than any other instrument, the Baroque organ is intended for the performance of imitative works, which is why contrapuntal compositions, including fugues, are somehow automatically associated with this instrument by both musicologists or performers. However, as we can see, generalizing approaches lead to oversimplifications and distort many issues. The above-mentioned problems concerning performance practice, which arise from individual compositions and are related to the issue of attribution of sonatas and fugues, are of key importance from the perspective of the instrumental realization of the artistic work and further considerations regarding the relationship between keyboard instruments discussed here.

The Composer's chorale output is noticeably less important. As already mentioned, it consists of only five short arrangements, one of which can be described as a chorale prelude *manualiter* (quite similar in style to the works of Johann Sebastian), while the others are simply more or less elaborate four-part harmonisations of choral melodies. In these four compositions, the use of the pedal in relation to the lowest voice is possible; Notwithstanding the above, all five songs can be performed on any keyboard instrument.

The *Incerta* section opens with the chorale prelude *Aus der Tiefen rufe ich*, which is an irregular composition, consisting of eight bars of the first stanza of the chorale in a quarter-note chordal harmonization in a very dense texture, while the next 25 bars are a free arrangement both in terms of texture and *contrapunctus*, which is a realization of the *brisé style*. In this section, the "Ped" designation for the lowest voice appears, but solving the riddle of where to use and where not to use a foot keyboard remains quite a challenge: it is difficult to be consistent here, just as the composer himself is inconsistent when it comes to using a homogeneous texture. Much more logical, however, seems to be the use of the pedal in the initial eight-bar section to emphasize the bass base: paradoxically, this fragment is devoid of annotations regarding the use of the foot keyboard, perhaps the annotation "Ped." was mistakenly placed in bar 9. The work was initially attributed to Johann Sebastian, but now it functions in Schmieder's catalogue as Anh. 745 and is attributed to Carl Philippe, but the authorship is still uncertain.

The version of the chorale *Ich ruf zu dir, Herr Jesu Christ* can be described as an arrangement of the original from *Orgelbüchlein*, perhaps created by Carl Philipp for some church interrogation or liturgical setting (BWV Anh. II 73)¹⁵. The Adagio in D minor is quite commonly known among concert organists as the composer's original work, and has

¹⁵ Introduction to: C. Ph. E. Bach, *Organ Works*, p. xvii.

also survived in three manuscripts with the annotation "C. Ph. E. Bach" or only "Bach". The authors of the Packard edition, however, decided to place the work in the *Incerta* section due to the fact that it does not appear in the first collective catalogues of the Composer's works¹⁶; formally it is a trio for two independent manuals and a pedal, and its dating, like that of the other works in this section of the edition, is impossible to determine at the present state of research.

The entirety of volume IX is crowned with the *Pedal Exercitium* (BWV 598), the authorship of which is highly uncertain: formerly attributed to J. S. Bach, it is written by the hand of Carl Philipp Emanuel, which would indicate its authorship. The hastily written piece has the form of a sketch of fantasy or toccata or improvisation in general; its probable dating oscillates around 1732¹⁷.

In his monumental project of recording the complete organ works of Carl Philipp Emanuel Bach for Marx–Migendt's *Amalnierorgel*¹⁸, the German virtuoso Jörg-Hannes Hahn recorded, in addition to the aforementioned Sonata in A major Wq 70/1 and two organ concertos with string orchestra, also a number of the Composer's minor works included in the volume of organ compositions by the Viennese Universal Edition¹⁹. This extensive collection of added works consists of pieces that have essentially little in common with organs, most of them assigned to the catalogue entry Wq 193, but also containing excerpts from Wq 53, 116 and 166, which in the Packard edition are included in Series II, Volume V of *Quartets and Miscellaneous Chamber Music* in the section of *Pieces for Mechanical Instruments*. Although it would undoubtedly be an interesting topic, especially in the field of registration, to consider the transmission of works intended for instrumental clocks and other mechanical instruments (e.g. barrel organs) to be performed on the organ and the performance problems resulting from the above, these issues go beyond the thematic scope of this work.

As mentioned above, Carl Philipp Emanuel's largest editing project was the publication of six volumes of works for keyboard instruments (of which the exceptions create a hereby artistic work). As a result, the collection *für Kenner und Liebhaber* has a special significance both in the Composer's oeuvre and in its impact on future

¹⁶ Ibidem, p. xvii.

¹⁷ C. Ph. E. Bach, *Organ Works*, p. 121-123.

¹⁸ This phonographic achievement is so important that it is even referred to by the authors of the Packard edition of Volume IX: references from the editors of serious, critical, scientific editions of sheet music to phonographic editions are rather rare; Introduction to: C. Ph. E. Bach, *Organ Works*, p. xiii.

¹⁹ C. Ph. E. Bach, *Complete Organ Works II, Kleiner Werke für Orgel*, ed. Jochen Reutter/Gerhard Weinberger, Wiener Urtext Edition, Universal Edition, UT 50149, Vienna 1995, Appendix II, pp. 65-96.

generations of musical artists, and probably like no other, even in the total output of such an expressive composer as Carl Philipp, it fulfils the stylistic assumptions of the period of storm and pressure – *Sturm und Drang*, as well as the sentimental style – *Empfindsamer Still*. Nowhere else in solo music do the keyboard contrasts appear so clearly, and the drama is so deepened. This is, of course, debatable, but one may wonder whether in the form of the collection *für Kenner und Liebhaber* we are not dealing with the most expressive work for solo keyboard instrument ever written from the beginning of music to the end of the eighteenth century. This "feeds" on contrast: a particular deepening of dramatism is caused by the use of extreme expression means within a shortened, concentrated time space, which intensifies them.

The next chapter presents an analysis of the works selected for the purposes of the artistic work; at this point, however, the scale of the entire compositional and publishing undertaking should be presented:

Erste Sammlung (1779)²⁰: *Sechs Clavier-Sonaten für Kenner und Liebhaber*

- Sonata I, C major, Wq 55/1, H 244 (Hamburg, 1773)²¹
Prestissimo – Andante – Allegretto
- Sonata II, F major, Wq 55/2, H 130 (Berlin, 1758)
Andante – Larghetto – Allegro assai
- Sonata III, B minor, Wq 55/3, H 245 (Hamburg, 1774)
Allegretto – Andante – Cantabile
- Sonata IV, A major, Wq 55/4, H 186 (Potsdam, 1765)
Allegro assai – Poco adagio – Allegro
- Sonata V, F major, Wq 55/5, H 243 (Hamburg, 1772)
Allegro – Adagio maestoso – Allegretto
- Sonata VI, G major, Wq 55/6, H 187 (Potsdam, 1765)
Allegretto moderato – Andante – Allegro di molto

²⁰ Published by the author, in Leipzig; date of issue in brackets.

²¹ In parentheses the place and date of the work's composition; the Composer's perturbations with the publication of the entire Collection are included in the introduction to both volumes in Packard's edition, so it seems pointless to quote them on the pages of this description; C. Ph. E. Bach, *Kenner und Liebhaber* Collections I, II (Series I, Volumes IV.1, IV.2), ed. Christopher Hogwood, The Packard Humanities Institute, Los Altos, California 2009.

Zweite Sammlung (1780): *Clavier-Sonaten nebst einigen Rondos fürs Forte-Piano für Kenner und Liebhaber*

- Rondo I, C major, Wq 56/1, H 260 (Hamburg, 1778)
Allegretto
- Sonata I, G major, Wq 56/2, H 243 (Hamburg, 1774)
Allegretto – Larghetto – Allegro
- Rondo II, D major, Wq 56/3, H 261 (Hamburg, 1778)
Allegretto
- Sonata II, F major, Wq 56/4, H 269 (Hamburg, 1780)
Andantino – Presto
- Rondo III, A minor, Wq 56/5, H 262 (Hamburg, 1778)
Poco andante
- Sonata III, A major, Wq 56/6, H 270 (Hamburg, 1780)
Allegretto – [Allegretto]

Dritte Sammlung (1781): *Clavier-Sonaten nebst einigen Rondos fürs Forte-Piano für Kenner und Liebhaber*

- Rondo I, E major, Wq 57/1, H 265 (Hamburg, 1779)
Poco andante
- Sonata I, A minor, Wq 57/2, H 247 (Hamburg, 1774)
Allegro – Andante – Allegro di molto
- Rondo II, G major, Wq 57/3, H 271 (Hamburg, 1780)
Poco andante
- Sonata II, D minor, Wq 57/4, H 208 (Potsdam, 1766)
Allegro moderato – Cantabile e mesto – Allegro
- Rondo III, F major, Wq 57/5, H 266 (Hamburg, 1779)
Allegretto
- Sonata III, F minor, Wq 57/6, H 173 (Berlin, 1763)
Allegro assai – Andante – Andantino grazioso

Vierte Sammlung (1783): *Clavier-Sonaten und freie Fantasien nebst einigen Rondos fürs Fortepiano für Kenner und Liebhaber*

- Rondo I, A major, Wq 58/1, H 276 (Hamburg, 1782)
Andantino
- Sonata I, G major, Wq 58/2, H 273 (Hamburg, 1781)
Grazioso – Larghetto e sostenuto – Allegretto
- Rondo II, E major, Wq 58/3, H 274 (Hamburg, 1781)
Mäßig und sanft
- Sonata II, E minor, Wq 58/4, H 188 (Berlin, 1765)
Allegretto – Andantino – Allegro assai
- Rondo III, B flat major, Wq 58/5, H 267 (Hamburg, 1779)
Allegro
- Fantasia I, E flat major, Wq 58/6, H 277 (Hamburg, 1782)
Allegro di molto – Poco adagio – Allegro
- Fantasia II, A major, Wq 58/7, H 278 (Hamburg, 1782)
[Allegretto] – Adagio – Allegretto – Andante – Allegretto – Adagio – Allegretto

Fünfte Sammlung (1785): *Clavier-Sonaten und freie Fantasien nebst einigen Rondos fürs Fortepiano für Kenner und Liebhaber*

- Sonata I, E minor, Wq 59/1, H 281 (Hamburg, 1784)
Presto – Adagio – Andantino
- Rondo I, G major, Wq 59/2, H 268 (Hamburg, 1779)
Andante un poco – Adagio – Tempo I
- Sonata II, B flat major, Wq 59/3, H 282 (Hamburg, 1784)
Allegro un poco – Largo – Andantino grazioso
- Rondo II, C minor, Wq 59/4, H 283 (Hamburg, 1784)
Allegro
- Fantasia I, F major, Wq 59/5, H 279 (Hamburg, 1782)
Allegro – Allegretto
- Fantasia II, C major, Wq 59/6, H 284 (Hamburg, 1784)
Andantino – Prestissimo – Andantino – Allegretto – Andantino – Allegretto – Andantino – Allegretto – Andantino – Prestissimo – Andantino

Sechste Sammlung (1787): *Clavier-Sonaten und freie Fantasien nebst einigen Rondos fürs Fortepiano für Kenner und Liebhaber*

- Rondo I, E flat major, Wq 61/1, H 288 (Hamburg, 1786)
Andantino
- Sonata I, D major, Wq 61/2, H 286 (Hamburg, 1785)
Allegro di molto – Allegretto – Presto di molto
- Fantasia I, B flat major, Wq 61/3, H 289 (Hamburg, 1786)
Allegretto
- Rondo II, D minor, Wq 61/4, H 290 (Hamburg, 1785)
Allegro di molto
- Sonata II, E minor, Wq 61/5, H 287 (Hamburg, 1785)
Allegretto – Andante – Allegretto
- Fantasia II, C major, Wq 61/6, H 291 (Hamburg, 1786)
Presto di molto – Andante – Presto di molto – Larghetto sostenuto – Presto di molto

As mentioned above, the vast majority of organ works were not published during the Composer's lifetime, and their transmission took place through manuscript copies, which are inherently less precise and subject to a greater risk of error than authorised editions. In the case of the collection *für Kenner und Liebhaber*, we are dealing with an incredibly more comfortable situation, because the entire collection was published during the Composer's lifetime, and what is more, under his own supervision. Therefore, we can assume with greater probability than anywhere else that the final editorial result reflects his creative intention. Carl Philipp devoted a great deal of energy to the process of publishing and distributing his *Magnum Opus*; he not only meticulously prepared the material for printing, but also supervised the composition of the subscriber lists. As a result, he did not do as good a deal as he had expected: the first volume was ordered by 519 contractors, while the last one – 288 (although the composer himself claimed that he had forty more on his private list); this result does not look good in comparison with similar results of other composers: the first volume of Georg Benda's keyboard works was ordered by 2076 subscribers (1780), Nathanael Gruner's *Six Sonatas* op. 1 – 1368 (1781), while Daniel Gottlob Türk's *Leichte Klaviersonate*, published in subsequent volumes, gained popularity: I (1783) – 1254, II (1783) – 1334, III (1785) – 2454, IV (1786) – 2415. The income from the sale of the first volume of sonatas from the

collection *für Kenner und Liebhaber* amounted to 950 thalers, which was the equivalent of the Composer's annual salary in Hamburg; Carl Philipp himself, however, complained about the insufficient profit and mentioned that in order to make the collection more attractive, he decided to start publishing, starting from the second volume, also rondos (enjoying increasing popularity), as well as fantasies²².

As far as the instrumental attribution of the collection is concerned, the matter seems to be much more clear than in the case of works assigned to be performed on the organ: on the title page of the first edition from 1779, the attribution of volume I is defined by the use of the term "Clavier-Sonaten", which would suggest that it could be performed on all keyboard instruments available at the time (clavichord, harpsichord, pianoforte, organ). However, the presence of sublime dynamic shading (*pianissimo – piano – mezzo forte – forte – fortissimo*) naturally eliminates both the harpsichord and the organ from the potential compositional intention: succinctly speaking, non-dynamic keyboard instruments were not written in this way at the time, still limiting themselves to the distinction between *forte* and *piano*. On the other hand, the use of the *Bebung* sign in the Sonata II of the first volume naturally makes it impossible to perform it on pianoforte, so by elimination it can be concluded that this sonata, or even the entire first volume of the collection, was intended for clavichord. The *Bebung* indication does not appear in later volumes, but the range of extreme and varied dynamics remains. The title pages of the subsequent volumes (II–VI) of the first edition contain performance suggestions in the form of "fürs Forte-piano" or "Fortepiano", so the compositional intention would seem to be legible here, and the problem of attribution – solved. However, the matter is not so simple: on the one hand, it should be remembered that the term "Clavier" in the German countries of the time almost exclusively referred to the clavichord (which was probably related to the still dominant position of this instrument at the end of the eighteenth century²³), on the other hand – according to some theories, it is suspected that the pianoforte was intended to appear in the title for the use of rondos and fantasies only, while the sonatas in subsequent collections were – as in the first – still preserved for clavichord. Going further, one can come across indications from the period that also

²² Introduction to: C. Ph. E. Bach, *Kenner und Liebhaber* Collections I, (Series I, t. IV.1), ed. Christopher Hogwood, p. xiv, xvii.

²³ Daniel Gottlob Türk describes the clavichord as "eigentlichen Klavier", while Christian Gottlob Neefe in his preface to the *Zwölf Klavier-Sonaten* edition categorically demands that his works be performed on the clavichord as the instrument with the greatest performance capabilities in terms of bringing out the nuances of playing; Introduction to: C. Ph. E. Bach, *Kenner und Liebhaber* Collections I, (Series I, vol. IV.1), ed. Christopher Hogwood, p. xix.

rondos in later collections were intended for the clavichord²⁴. Moreover, at the end of the second volume of *Versuch*, in the chapter devoted to free fantasies, the composer himself writes about the advantages of performing them on the pianoforte or clavichord, preferring the above over the potential advantages of the harpsichord or organ, but not excluding the latter, thus allowing the performance of fantasies also on non-dynamic instruments²⁵.

The selection made for the purpose of realizing the artistic work is representative of the entire collection (at the same time, the performer attempted to select the works that in his opinion were the most graceful). The program has been arranged as follows:

Sonata in A major Wq 55/4, H 186

Allegro assai

Poco adagio

Allegro

Rondo in F major Wq 57/5, H 266

Fantasia in C major Wq 59/6, H 284

Rondo in B flat major Wq 58/5, H 267

Fantasia in C major Wq 61/6, H 291

Rondo in E major Wq 57/1, H 265

Sonata in A major Wq 56/6, H 270

Allegretto

[*Allegretto*]²⁶

For the purposes of the recording, therefore, two extremely different sonatas in A major were chosen – hereinafter referred to as the "major" and "minor" sonatas,

²⁴ This is evidenced by the comments of Carl Friedrich Cramer published in *Magazin der Musik* (article of December 7th 1783), who expresses his opinion on the attribution of sonatas and rondos, extolling the virtues of the clavichord; *ibid.*, p. xix.

²⁵ *Versuch...*, chap. 41, *O swobodnej fantazji*, pt 4, p. 453.

²⁶ This sonata was added to the second volume at the last minute at the request of the publisher, as the composer originally planned to include only three rondos and one sonata, and then decided to include the second; as a result, he was persuaded to add a third one, which he himself mentions in the letter: „Weil Sie aber schreiben, daß diese 5 Stück nur etwas über 7 Bogen ausmachen: so werde ich Ihnen mit nächster post noch eine kurze Sonate aus dem A dur schicken; diese soll alsdenn Beschluß machen“. The composition is two-part, and the tempo of the second is the default – remaining after the first, despite the different meter. Carl Philipp himself pointed out that the piece should be performed at the same tempo and without a break between movements, stressing again that "there is no need to indicate any other tempo than the *Allegretto* at the beginning": „daß die ganze Sonate in einrleij Tempo und ohne Absatz bis zu Ende muß gespielt werden, dahero die Wiederholungszeichen mit einem und mit zweijem Strichen (:||: :) so bleiben, wie vorgeschrieben ist, u. weiter kein Tempo nöthig ist, darüber zu schreiben, als Allegretto im Anfange“; Introduction to: C. Ph. E. Bach, *Kenner und Liebhaber* Collections I, (Series I, t. IV.1), ed. Christopher Hogwood, p. xvii.

which form a kind of bracket for the recording; the "great" sonata in A major, at the same time the largest work in the Collection, containing three strongly contrasting movements, assumes a somewhat opposite emotional approach to the final, two-movement, "agreed" in terms of expression, "small" sonata. Similarly, the fantasies are represented – as the third and fifth points of the programme – by both fantasies in C major: again "great" and "small" (the same: "great" – the greatest in the Collection), also fundamentally different from each other. These four works are separated by the three most attractive (in the author's opinion) rondos: as the second piece – Rondo in F major, as the central point – Rondo in B flat major, and finally as the penultimate – Rondo in E major. The above are also characterized by a completely different character: F major – light, cheerful, playful, B flat major – joyful and very energetic, with contrasting sentimental sections; E major – lyrical, but with extensive virtuoso sections. It should be emphasised that the author deliberately chose key-major works: in them, on a noticeably larger scale, the remnants of the *galant* style clash with the sentimental one; moreover, the aim was to show how freely the composer uses different moods in compositions maintained in the same (major) mode. At the same time, the program was arranged in a contrasting way, in order to deepen the dramaturgy of the entire artistic work. Since, as mentioned above, the works selected for the purposes of the recording (apart from the fact that in the opinion of the author/performer they are the most expressively attractive) are also representative of the entire Collection, the next (analytical) part of this description also indirectly refers to the complete content of the Composer's *Magnum Opus*.

II. Formal and expressive issues: an analytical approach to sonatas, rondos and fantasies included in the programme of the recording

1. Sonatas in A major:

"Great" Wq 55/4, H 186 and "Small" Wq 56/6, H 270

Accustomed to the regimen received during classes of the history of music, literature or analysis in music education at all levels, we expect works that implement the assumptions of the sonata genre to have a classical structure: for this is how we have been taught that the ideal model of the sonata should necessarily include the sonata allegro as the first movement, consisting of exposition, development and reprise according to the recipe, and within the exposition itself there should be a thematic dichotomy, the themes themselves should be as well contrasted with each other in terms of character and even tone. Such an image is presented by scholars and educators who see in the classical Viennese scheme the realization of the model of the sonata allegro, often perceiving the historical musicological process *ex post*: sometimes it may even seem that the sonata almost consciously strived for two centuries to achieve an ideal formal shape in the 1780s, which cannot even be improved. However, the truth, as is often the case with this type of generalizations implementing a centrist approach, can be quite different. Undoubtedly, it would be an interesting experiment to examine the frequency of occurrence of works representing the sonata genre in its various forms: completely one-movement, one-movement divided in half (with or without repetitions), multi-movement with a sonata allegro – as such with reprise or not, containing a transformation of the exposition, or its continuous form, one- or two-, or possibly multi-thematic. In a situation where many sonatas in the second half of the eighteenth century still looked like they had been written in the past, for example by Händel or Scarlatti (e.g. many Italians or French composers, until the end of the eighteenth century), and each composer worked out his own rules for the implementation of the genre, it could turn out that the sonata form or sonata allegro form that we consider to be obvious to us as the obligatory one functioned in the minority at the time, and perhaps it was even limited to the Vienna centre and the areas it influenced. Of course, this topic requires separate research, systematization and reflection, but it is worth noting the above doubts at this point when discussing the sonatas

of the transitional period (understood as pre-classical), chronologically created in parallel with the most spectacular achievements of early Viennese classicism.

The sonata form developed or perhaps adopted – anyway: realized by Carl Philipp Emanuel Bach – is both distant from one-movement models of the Italian or French type, as well as from the classical Viennese model. It is similar to the latter in the three-movement arrangement most often used by the Composer, but it is not a rule: a two-movement arrangement is also a common form, and it also occurs occasionally with the other composers (e.g. in Johann Christian Bach). The first movement of Carl Philipp's sonatas is usually indeed a "sonata allegro", although fundamentally different from the classical one: we are most often not dealing here with a developed two-thematic form, at most with a difference in mode/mood: this model, often found in the Composer's harpsichord concertos that perform the ritornello form (e.g. 8 or 16 bars *forte/maggiore verso* an analogous *piano/minore* section), is relatively most reflected in early sonatas, such as the Prussian and Württemberg sonatas (the first half of the 5th decade of the eighteenth century), but this is not a rule, because often even in these "sonata allegros" the entire exposition is occupied by homogeneous dynamic/expressive material¹; of course, the first movements of the concertos are characterized by a much broader formal premise and are incomparably longer than the first movements of these sonatas, so there is much more space for character differentiation. Relatively more often we observe the appearance of bithematic character in sonatas from the later Berlin period: they can be found in some organ sonatas (1755/58)², some features are also found in the "easy" sonatas (1766) and "for the use of ladies" (1765/66), while the sonatas "with different reprises" are almost devoid of them. In the composer's extraordinarily rich sonata output (over 170 works), in fact, in each period of his work one can encounter certain features of dualism, as well as examples completely devoid of them.

When making formal analyses, it should also be remembered that Carl Philipp invariably used figurative, short-note cantilena until the end of his compositional career (also when creating the main themes), which is not entirely in line with the realization of the classical allegro. The composer of the "melodic sonata allegro" is considered to be his youngest brother, who had such a great influence on the work of the young Mozart; Johann Christian's solo keyboard output, however is much more modest than

¹ C. Ph. E. Bach, *Die sechs Preußischen Sonaten für Klavier*, ed. Rudolf Steglich, Bärenreiter, Kassel 1988; C. Ph. E. Bach, *Die sechs Württembergischen Sonaten für Klavier*, ed. Rudolf Steglich, Bärenreiter, Kassel 1989.

² To some extent in the sonata in G minor, most quickly in the sonatas in F major and A minor.

of C. Ph. E., as it contains only 34 works, of which 19 are solo sonatas, 4 – sonatas for four hands or two instruments, and the rest are minor works, mainly dances. The two most important collections of sonatas were published during the lifetime of the youngest Bach as op. 5 and op. 17; the rest are "loose" songs. Even in the two opus collections, it is difficult to speak of a fully developed thematic dualism in Johann Christian's work, but rather of its appearances: probably the only one which's allegro fulfils the classical assumptions is the famous Sonata in D major, which was an inspiration (along with two more) for the young Mozart to rework into a harpsichord concertos³.

When discussing the form of the "sonata allegro" in relation to the works of Carl Philipp, it is impossible not to comment on the term used by the Composer regarding to the collection from 1759 and the two coming next: the term "varied reprises" does not refer to the phenomenon we understand classically, i.e. the reprise following the development⁴. The reprise in this approach is simply a repetition of the theme in a varied, ornamented form, subject to several transformations. Such an understanding of the term "reprise" was common at the time – as a return of the theme, another formulation of the same thing, a repetition. Our today's unambiguous association, directing us to a different understanding, is an evident result of training within the framework of organized education, which is shared by all of us⁵.

Many of the sonatas included in the collection *für Kenner und Liebhaber* are works of smaller size than those analogous from the middle period of the Composer's oeuvre (e.g. organ sonatas): although essentially later⁶, they are not at all characterized by greater size (which in a sense we would expect, in accordance with the process of development/expansion of the form), and most often it is in vain to look for thematic dualism based on the "sonata allegro" (which sometimes is not even allegro-like, but a moderate part). Of all the eighteen sonatas in the collection, A major from Volume I

³ Op. 5 No. 2; Johann Christian Bach, *Sonaten*, vols. I, II, ed. Ludwig Landshoff, Edition Peters, Frankfurt 1927; Wolfgang Amadeus Mozart, *Concerto in D major for harpsichord, two violins and basso*, K 107/1.

⁴ The sonatas with "varied reprises" will be discussed further in the next part of this description, in the chapter devoted to ornamentation.

⁵ The author has often wondered about the purposefulness and rightness of the trend in musicology of analysing ideologically earlier issues through the prism of later things, for example considering the structure of transitional style sonatas from the perspective of classical ones; while he himself feels obliged to make some kind of comparisons on this ground, the depreciation of achievements of a different nature from the perspective of achieving an "ideal state" in the work of the Viennese classics (as was the case for years in the mainstream musicology) arouses his fundamental objection. Fortunately, on the basis of historically informed performance praxis, such a view loses its validity and is more and more often rejected as anachronistic.

⁶ As mentioned above, the first volume of the collection was published in 1779, but it was written a few years earlier: the earliest sonata II – Berlin 1758, the latest sonata III – Hamburg 1774.

is characterized by the largest volume and the most extensive formal assumption, but in its "sonata allegro" it is difficult to find thematic dualism, although it is of course not devoid of dynamic or harmonic contrasts, affecting – in addition to the motorics pushed to the limit – to obtain an extreme expression.

The first movement is maintained in a really fast *Allegro assai* and from the beginning within the first theme it operates with variable dynamics; the first four bars – kept in an eighth-notes movement – do not yet foreshadow the sixteenth-note figuration, which then accompanies us throughout the movement and is responsible for its particular energy, both in the *forte* and in the *piano*:

Sonata IV in A Major

Allegro assai Wq 55/4

Example 1. C. Ph. E. Bach, Sonata in A major Wq 55/4, part I, b. 1-10⁷.

It would seem that the appearance of new motivic material enters with bar 13, but rather we are dealing here with the transformation of the initial thought, which then develops into turbulent figuration:

⁷ Musical examples in this work after the Packard edition; C. Ph. E. Bach, *Kenner und Liebhaber...*, vols. IV.1, IV.2; in the last chapter of the third part (devoted to the issues of ornamentation) there are also examples in the author's own edition of this description, which are an exemplification of the solutions used.



Example 2. C. Ph. E. Bach, Sonata in A major Wq 55/4, part I, b. 11-20.

An example of dynamic, textural and harmonic contrast brings with it the clash of the transformed opening motif with the expressive tremolando; the Composer would later return to this procedure in an expressively deepened form as part of the development and reprise.



Example 3. C. Ph. E. Bach, Sonata in A major Wq 55/4, part I, b. 27-31.

A seemingly new melodic thought is introduced by the coda of exposition, but after reflection one can see the leading motifs from the soprano disseminated to the figure of eighth notes, along with the preservation of a fragment of bass counterpoints.



Example 4. C. Ph. E. Bach, Sonata in A major Wq 55/4, part I, b. 37-43.

The musical material introduced in the exposition is maintained by the Composer in development and reprise (in this case understood in a classical sense), and a further deepening of the dramatic expression consists in new juxtaposition of the material and the use of other harmonic solutions:



Example 5. C. Ph. E. Bach, Sonata in A major Wq 55/4, part I, b. 47-53.

The Composer creates in an interesting way a dramatic contrast twice in the second part of the development (in analogy to example 3 of the exposition), each time intensifying the tension just before moving on to the reprise in bar 82:

Example 6. C. Ph. E. Bach, Sonata in A major Wq 55/4, part I, b. 65-70 and 74-84.

The motivic material of the reprise is analogous to the previous one, but the Composer subjects it to harmonic modifications and uses slightly different solutions, in accordance with the respected principle of early music: *non bis idem*⁸. The reprise is unexpectedly crowned by a coda, which stops the motoric movement of the whole movement and, through the use of suspended chords and punctuated rhythms, as well as modulation to F sharp minor, introduces the listener to the key of the parallels and at the same time to the second movement of the cycle.

⁸ This is an ancient Roman maxim, which, however, also works perfectly here, in this case: never the same twice.

Example 7. C. Ph. E. Bach, Sonata in A major Wq 55/4, part I, b. 116-128.

The second movement – *Poco adagio* – in F sharp minor, contrasts fundamentally with the external ones, as in the Composer's concertos *maggiore*, where the outer movements seem to be as if the essence of vitality, energy, motorics, and then the middle movement is as if at the opposite pole – emotionally devoid of hope, dying: it is like a request that does not receive acceptance, a weeping that persists in hopelessness. Extremely affected lombard rhythms (although in a more than distanced mood), numerous *appoggiaturas*, descending motifs, and extensive chromaticism determine the nostalgic mood of the drama of this movement. From the perspective of the harmonic and rhythmic means used, the interchangeable dynamics (*piano/forte*) used here is of lesser importance.



Example 8. C. Ph. E. Bach, Sonata in A major Wq 55/4, part II, b. 1-9.

The Composer processes the same motivic material throughout the entire movement, without introducing new one, in accordance with the best models of developing praxis. The ending – by introducing descending reduced *fortissimo* chords – leaves room for the performer to improvise the cadenza (more on this in the next part of the description).



Example 9. C. Ph. E. Bach, Sonata in A major Wq 55/4, part II, b. 29-32.

The third movement (*Allegro*) almost brutally breaks the fleetingly unison-closed character of the defeatist second movement – just like in the aforementioned major-key harpsichord concertos, where after the end (which can often be described as even depressive), there is a shot of joy through the motor major chords⁹ that are the essence of vitality. Similarly, here, with the initially limited harmony, there is an explosion of figurative narration led by major chords in sixteenth note triplets, which the Composer often uses in his works in order to intensify the expression of his utterances.

⁹ Compare with e.g. Concerto in E major for harpsichord and string orchestra Wq 14.



Example 10. C. Ph. E. Bach, Sonata in A major Wq 55/4, part III, b. 1-11.

As in the first movement, the Composer introduces several new motivic ideas in the use of a similar texture (e.g. from bar 17),



Example 11. C. Ph. E. Bach, Sonata in A major Wq 55/4, part III, b. 16-19.

the only contrast is the pseudo-minor fragment in the *piano*, which introduces a slightly different melodic thought and rhythm, but of course it is difficult to speak of a new thematic quality here (bars 25-28). The same is true of the coda material repeated twice in the variable tessitura (bar 29 with a pre-bar), and the integrated short connecting material (bars 36-38).



Example 12. C. Ph. E. Bach, Sonata in A major Wq 55/4, part III, b. 24-46.

The third movement is characterized (analogously to the first movement, though not to the same extent) by a "development-reprise" structure: the second "half" of the third movement begins in the same way as the first, but in the key of the dominant and is developed accordingly. At some point the Composer decides to increase the expression by using rhythmic, harmonic and textural density,

Przykład 13. C. Ph. E. Bach, Sonata in A major Wq 55/4, part III, b. 72-79.

striving for another introduction of the leading motif, this time in the not very optimistic C sharp minor



Example 14. C. Ph. E. Bach, Sonata in A major Wq 55/4, part III, b. 80-83.

and the procedure of condensing the movement and intensifying the tension is repeated in similar circumstances in an abbreviated version before the introduction of the reprise (bar 93).



Example 15. C. Ph. E. Bach, Sonata in A major Wq 55/4, part III, b. 88-96.

The reprise is treated analogously to the exposition, with the use of certain variants in the development of the motivic material, which essentially remains the same. This extremely expressive movement ends – like other great cycles in Carl Philipp's works – in a witty and light way – with a single note "A" in unison, traditionally there is no room for any extended chords, only the root note in the *forte* dynamics.



Example 16. C. Ph. E. Bach, Sonata in A major Wq 55/4, part III, b. 129-135.

The "small" sonata in A major Wq 56/6 is the complete opposite of its predecessor: it is one of the smallest in the Collection, only two-movement long and in formal terms it can even be considered a duplicate Italian-type sonata written by Händel, Scarlatti or Cimarosa. Both halves of both movements are relatively symmetrical (the second – in both cases – slightly more elaborate), maintained in a similar character, which is fundamentally different from the dramatic contrasts found in the "great" sonata in A major. Of course, this sonata is also full of surprises and unconventional solutions: the composer would not be himself if he did not use them. The character of the work, however, is not (as already mentioned) diverse, but generally coherent, essentially cheerful, suggesting a kind of optimistic reconciliation with fate presented in the smiling *Allegretto*: an ideal work to close a CD.

Sonata III in A Major Wq 56/6

Allegretto

The image shows the first system of the musical score for the Sonata III in A Major, measures 1-11. The score is written for piano in treble and bass clefs, 3/4 time, with a key signature of one sharp (F#). The tempo is marked *Allegretto*. The right hand plays a melody with various ornaments and dynamics, while the left hand provides a bass line with chords and single notes. Dynamics include piano (p), fortissimo (f), and tenuto (ten.).

Example 17. C. Ph. E. Bach, Sonata in A major Wq 56/6, part I, b. 1-11.

In transforming the leading motif, the Composer uses – in his characteristic way – the diminution of values.

The image shows the second system of the musical score for the Sonata III in A Major, measures 12-14. The score continues from the previous system, showing a transformation of the leading motif through diminution of values. Dynamics include fortissimo (f) and tenuto (ten.).

Example 18. C. Ph. E. Bach, Sonata in A major Wq 56/6, part I, b. 12-14.

The second half of the first movement, due to the altered harmony in the repeated opening motif and the subsequent figuration, could serve as a kind of temporary transformation, but in practice it is the beginning of the symmetrical second part of this movement, and the aforementioned material simply replaces the opening of the exposition.

The musical score for Example 19 shows measures 17 through 26. It is written for piano in treble and bass clefs. The key signature has two sharps (F# and C#). The time signature is 3/4. The score includes dynamic markings such as 'ten.' (tenu), 'p' (piano), and 'f' (forte). There are also articulation marks like slurs and accents. The music consists of a repeated opening motif followed by a more complex figuration.

Example 19. C. Ph. E. Bach, Sonata in A major Wq 56/6, part I, b. 17-26.

The whole of the first movement ends with an unexpected – from the perspective of the use of the previous motivic material – cadenza, bringing a momentary calm,

The musical score for Example 20 shows measures 32 through 41. It is written for piano in treble and bass clefs. The key signature has two sharps (F# and C#). The time signature is 3/4. The score includes dynamic markings such as 'ten.' (tenu), 'p' (piano), and 'f' (forte). There are also articulation marks like slurs and accents. The music features a cadenza section with a momentary calm.

Example 20. C. Ph. E. Bach, Sonata in A major Wq 56/6, part I, b. 32-41.

leading to the second movement (devoid of agogic marking), implicitly maintained in the same *Allegretto*. The motivic material of the second part is fundamentally different from that used in the first; some are divided into cantilena and figurative fragments.

Example 21. C. Ph. E. Bach, Sonata in A major Wq 56/6, part I, b. 1-12.

As in the case of the first movement, the beginning of the second again gives the impression of a development, it is also slightly elaborate; nevertheless, again in bar 39 the narration presented in bar 9 is taken up, of course processed in accordance with the requirements of good taste.

Example 22. C. Ph. E. Bach, Sonata in A major Wq 56/6, part I, b. 23-41.

The work ends *forte*, sharply, dynamically, but again – like the "great" sonata – without any special celebration, with a single note on a descending passage.



Example 23. C. Ph. E. Bach, Sonata in A major Wq 56/6, part I, b. 48-52.

2. Rondos:
in E major Wq 57/1, H 265, F major W57/5, H 266,
B flat major Wq 58/5, H 267

The program of the recording has been constructed in such a way that each volume of the collection is represented by one work. Since a total of seven compositions were recorded on the disc, the honourable exception was given to the third volume, from which the rondos in E major and F major are derived. The Composer is the author of a total of fourteen rondos, thirteen of which are included in the five volumes of the collection *für Kenner und Liebhaber* (II–VI). An exception is the Rondo in E minor Wq 66, H 272 published by Packard in the volume of *Miscellaneous Works*, which should be classified as "loose" works: unpublished during Carl Philipp's lifetime, bearing the subtitle *Abschied von meinem Silbermannischen Claviere* in a manuscript from 1781, it contains numerous *Bebung* markings, therefore it must be presumed that it was rather intended to be performed on the clavichord¹⁰. In principle, it can be stated that all the rondos in the composer's oeuvre come from the 1780s¹¹, and therefore belong to late works.

The rondo genre, characteristic of pre-classical French music, was gradually adopted in Germany. Certainly, the form of works representing the genre in Germany in the second half of the eighteenth century differs from French rondos, almost symmetrically periodic, built alternately from refrains and couplets, as of Couperin's (the Great). A good example of completely different tendencies in German music is undoubtedly the Composer's Rondo in E major: also generally periodic, but in fact variational: Carl Philipp generally uses no more than two thematic materials, developing them ambivalently and juxtaposing them in different arrangements, including tonal and metric, and sometimes quoting them in their natural form, achieving the effect of a continuous narrative development.

Of all the compositions that make up the recording, Rondo in E major is the most subtle of its character, at least as far as the idiom of the theme is concerned; tempo *poco*

¹⁰ Introduction to: Carl Philipp Emanuel Bach, *Series I: Keyboard Music, Miscellaneous Keyboard Works*, ed. Peter Wollny, The Packard Humanities Institute, Los Altos, California 2006, p. xvi.; comp. also catalogue by Helm, https://en.wikipedia.org/wiki/List_of_compositions_by_Carl_Philipp_Emanuel_Bach.

¹¹ With the exception of the alternative second movement to the "great" sonata in A major, which is the Rondo in A major Wq/H *deest*, which could be considered the Composer's fifteenth rondo if it were not for justified doubts as to its authorship; Introduction to: C. Ph. E. Bach, *Kenner und Liebhaber...*, vol. IV.1, p. xvi.

andante, the calm initial eighth note movement and the second narration in *pianissimo*, however, gradually break in favour of a more agitated character.

Rondo I in E Major Wq 57/1

Poco andante

Example 24. C. Ph. E. Bach, Rondo in E major Wq 57/1, b. 1-13.

The above example shows almost all of the basic motivic material of the Rondo in E major: the main formula, placed in bars 1–4, perfectly periodic, consists of an antecedent and a successor, some different from each other in coda. Bars 5–8 contain a slightly variational approach to the previous ones; bars 9–12, on the other hand, introduce a slightly different material with an ascending – rather than descending – melodic line and a closure in bar 12, referring to the *codetta* of its predecessor. Probably recognizing that he had temporarily used the tension generated by the theme and its variational arrangements, the Composer from time to time introduces a coda in diminished values (as in bar 20), through which he returns to the theme quoted in the same way as at the beginning.



Example 25. C. Ph. E. Bach, Rondo in E major Wq 57/1, b. 20-21.

When the Composer exhausts the means associated with using the diminutions, effective breaks and general pauses, he transports the listener to other keys, obtaining the impression of opening the theme anew.



Example 26. C. Ph. E. Bach, Rondo in E major Wq 57/1, b. 24-31.

When it seems that the leading motif, which is constantly exploited and variationally processed, will not build tension further for the time being, an effective procedure is to introduce extremely virtuoso figuration in the form of spaced chords – the only fragment that is unrelated to both themes of the rondo.





Example 27. C. Ph. E. Bach, Rondo in E major Wq 57/1, b. 33-35.

After a section in the main key of the work, the Composer moves the listener to F major (example 26, bar 27), and then returns to the initial key (bar 38); the next procedure is another change of the tonal centre (to F sharp major, combined with a change of metre) through a cadenza derived from the main motivic material.



Example 28. C. Ph. E. Bach, Rondo in E major Wq 57/1, b. 44-48.

Also in this tonal centre, the Composer uses a constant procedure of condensation of movement



Example 29. C. Ph. E. Bach, Rondo in E major Wq 57/1, b. 51-53.

and by placing a free cadenza once again (at the end of the triple section), the mother meter returns and the theme is set, this time in C major, at the lowest of the previous variants.

Example 30. C. Ph. E. Bach, Rondo in E major Wq 57/1, b. 56-60.

The Composer skilfully synthesizes variational means using them alternately, as a result of which the longest of the rondos by Carl Philipp is extremely attractive and dramatic in expression until the very end, despite the fact that no new material is introduced: there is a return to the initial key, quotations of the initial theme are contrasted and figured and the multiplication of additional ornaments and virtuoso scales causes the listener to have a constant impression of experiencing something new. From the perspective of the essence of the rondo genre, it is difficult to describe the work in question as such: we have here rather variations *alla rondo*, masterfully constructed. Figurations analogous to those begun in bar 33 are repeated in bar 86 with the starting point in the dominant key, as a result leading us to a climactic chord (bar 90b) and a short cadenza, after which a small codetta crowns the whole work.



Example 31. C. Ph. E. Bach, Rondo in E major Wq 57/1, b. 90-94.

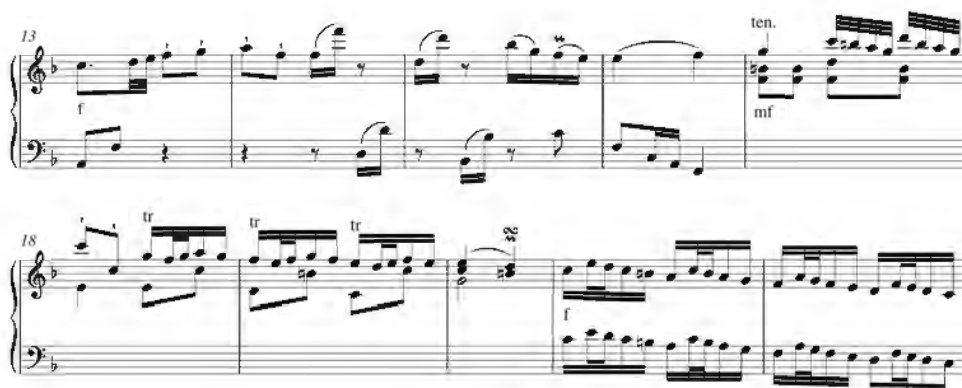
The Rondo in F major was composed in a completely different character: it is the most distant, carefree, probably the least turbulent work of the three. The tempo designation – *Allegretto* indicates a playful, casual expression of the composition. The motivic material surprisingly used by the Composer in this work is much richer and the variation technique – in contrast – much less developed.

Rondo III in F Major



Example 32. C. Ph. E. Bach, Rondo in F major Wq 57/5, b. 1-12.

The very "open" eight-bar beginning theme is slightly processed when quoted again just after the end of the first sentence (bar 9), while the new motivic material is introduced after the end of the first full period, i.e. in bar 17:



Example 33. C. Ph. E. Bach, Rondo in F major Wq 57/5, b. 13-35.

Another idea used by the Composer (when the attractiveness of the opening theme is exhausted) is to interrupt the narrative in the middle of it, in favour of suspension in the form of a free "cadence", often even monodic,

Example 34. C. Ph. E. Bach, Rondo in F major Wq 57/5, b. 36-50.

or the use of extremely development-friendly tensions, spreading into extreme registers of ambitus, even marcial motifs, and then suspending them in the dynamics of the *piano*.

Example 35. C. Ph. E. Bach, Rondo in F major Wq 57/5, b. 58-64.

An excellent example of building tension through the use of dense movement is the processing of a falling fragment from the main theme, which then turns into virtuosic figuration.

Example 36. C. Ph. E. Bach, Rondo in F major Wq 57/5, b. 85-108.

As can be seen from the above examples, the material used to build the Rondo in F major is much richer than in the case of the previous composition; however, it is not unlimited, according to the rule: the fewer ideas, the better the composition¹². In the second half of the work, the Composer uses material already presented in various ways, but throughout the work he does so in a humorous rather than dramatic way. A funny example of the clash of maximum dynamics and minimal texture is the ending of the piece.

Example 37. C. Ph. E. Bach, Rondo in F major Wq 57/5, b. 209-224.

¹² The best example of which is the BWV 547 – both the prelude and the fugue.

Of the three rondos recorded as part of an artistic work, the B flat major Wq 58/5 most closely resembles the rondo as such, as it is easiest to distinguish individual sections that could be identified as refrains and couplets, and what is more, at times it even corresponds to a ritornello structure straight out of concertos (or early sonatas), by interweaving offensive periods or half-periods with lamentations: *forte-piano*. The basic material of both these word idioms is contained in the first twelve bars

Rondo III in B-flat Major

Example 38. C. Ph. E. Bach, Rondo in B flat major Wq 58/5, b. 1-12.

followed by an almost exact quotation of the first sentence that begins it. The contrasting motivic material (bar 21) combined with the reminiscence of the first piano section appears after the end of this fragment, followed by figuration leading to the refrain in the key of the dominant (bar 33 with a pre-bar).

Example 39. C. Ph. E. Bach, Rondo in B flat major Wq 58/5, b. 19-38.

On the other hand, the alternative motivic material for the *piano*, together with the impressive suspensions, eventually broken by the suddenly entering *forte* (bar 47), introduces a further section that allows for a smooth transition from the key of the dominant to the key of the subdominant (bar 52 in E flat major, with an advance).

Example 40. C. Ph. E. Bach, Rondo in B flat major Wq 58/5, b. 39-52

A further principle of building the architecture of this work is to quote the main refrain in *forte* in relation to juxtaposing it with successive couplets usually occurring in *piano* and sometimes changing – as was the case in the F major rondo – into figuration, but here much more virtuosic, due to the noticeably faster tempo and more offensive character.

Example 41. C. Ph. E. Bach, Rondo in B flat major Wq 58/5, b. 59-73.

As a result, the refrain *forte* appears successively in the following keys: B flat major (bar 1 with a pre-bar, as well as the following ones), again in B flat major (13), F major (33), E flat major (52), C minor (80), E major (99), D minor (119), B flat major (156) and the last, final execution in B flat major in bar 224. These refrains undergo much smaller

transformations, even compared to the analogous ones in the Rondo in F major, but they are not left unchanged. Introducing new motivic material in *piano* fragments, the Composer uses numerous suspensions that allow him to freely perform the above-described modulations, such as between C minor and E major.

Example 42. C. Ph. E. Bach, Rondo in B flat major Wq 58/5, b. 86-101.

A neutral fragment in character (maintained in the dynamics of a *mezzo forte*), autonomous, as if composed for its own needs (from bar 107 with a pre-bar), is the section connecting the key of E major with the entrance of the main theme in D minor (bar 119 with a pre-bar)

Example 43. C. Ph. E. Bach, Rondo in B flat major Wq 58/5, b. 102-122.

and an absolute novelty – the material maintained in *forte* with the use of trills, crescendoing and "exploding" in the form of almost page-long, virtuoso figuration,

Example 44. C. Ph. E. Bach, Rondo in B flat major Wq 58/5, b. 123-133.

then heading towards the climax of the work, broken in an unexpected way by an almost banal solution in the falling melody.

Example 45. C. Ph. E. Bach, Rondo in B flat major Wq 58/5, b. 146-157.

After the next leading couplet in the initial key, the longest suspension in the *piano* occurs, even a separate cadenza.

Example 46. C. Ph. E. Bach, Rondo in B flat major Wq 58/5, b. 165-180.

Until the end of the work, the Composer does not use any new motivic material, skilfully elaborating the one used so far; a characteristic feature of this rondo is its closing with a virtuoso cadenza in *forte* dynamics.



Example 47. C. Ph. E. Bach, Rondo in B flat major Wq 58/5, b. 233-237c.

In reviewing the three works discussed above, it would be worth considering whether we can speak of any form of rondo at all: these compositions certainly represent a genre, but the form – in each case different – certainly remains free and not subject to any bounding framework. The only determinant that causes us to deal with a rondo is the regular return of melodies/motifs related to the main theme and – less regularly – to the side themes. Instead of a rondo, we should therefore speak of rondo variations or a rondo fantasy, in which the Composer feels much more at ease (in terms of the means of expression used) than, for example, in the sonata, in which, after all, he is subject to greater structural and formal restrictions. As a result – in the author's subjective opinion – rondos constitute the most graceful group of compositions in the Collection.

3. Fantasias in C major:

„great” Wq 59/6, H 284 and „small” Wq 61/6, H 291

Carl Philipp Emanuel Bach left behind nineteen fantasies, including seventeen for solo stringed keyboard instrument (the Fantasy in F sharp minor Wq 80, H 536 was composed for violin with keyboard accompaniment, while the Fantasy and Fugue in C minor Wq 119/7, H 75.5 is the organ work mentioned in the previous part of this description). Of the remaining seventeen fantasies, six are included in the collection *für Kenner und Liebhaber*; the rest are mostly small compositions, some quite metric, others very free (even devoid of bar notation), classified as "loose works" (the exception here is undoubtedly the large Fantasy in F sharp minor Wq 67, H 300 and, to some extent, the four-page Fantasy in E flat major Wq *deest* in the Packard edition, H 348; the others are mostly one-page).

In the title, the composer referred to this type of work as "freie Fantasien", probably in order to emphasize the improvisational nature of these works, the free way of writing them and the unconstrained formal structure. Indeed, each of the six fantasies included in the Collection is fundamentally different: they all consist of several sections, often contrasting and their structure really shows an exemplification of compositional trends observed in Carl Philipp's work in the Hamburg period: independence from the *galant* style, placing even greater expressive emphasis on the role of contrasts, realizing full, unfettered creative freedom.

For the purposes of the recording, two fantasies were chosen – as in the case of sonatas – in the same key, although (again, as in the case of sonatas) significantly different in terms of expression. The "Great" Fantasy in C major, crowning the fifth volume of the Collection, is a large work, extremely dramatic, even predatory, and at times truly "dark" in expression, although – in contrast – there are also almost grotesque fragments in it. The main theme is based on *arpeggio* chords in *forte* dynamics, which correspond to *quasi*-echos in *piano* dynamics: these motifs are processed by the Composer in various keys and return many times as interludes ("refrains") between contrasting sections.

Fantasia II in C Major

Wq 59/6

Andantino

5

6b

Example 48. C. Ph. E. Bach, Fantasia in C major Wq 59/6, b. 1-7.

The texturally developing *forte* fragments are often suspended, as if "flying away", both in terms of tessiture/register and dynamics, and then, in order to multiply the contrast, an extremely virtuosic figuration in the tempo of *Prestissimo* in maximum dynamics follows.

10c

mf

p

pp

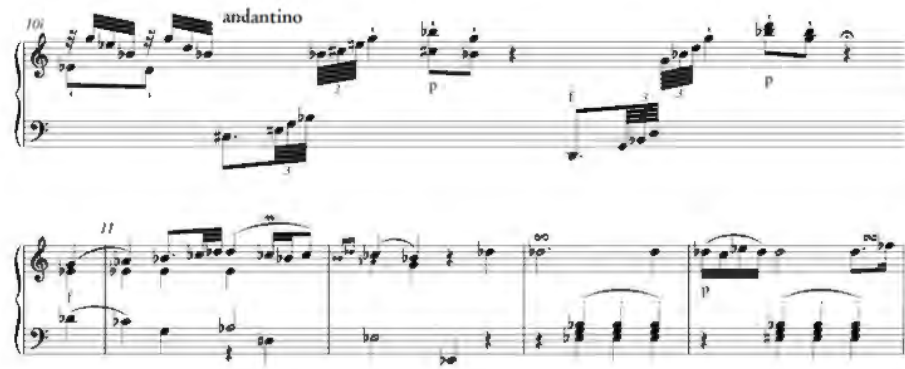
10d

prestissimo

ff

Example 49. C. Ph. E. Bach, Fantasia in C major Wq 59/6, b. 10c-10d.

After the aforementioned virtuosic course, even the return to the opening motif (bar 10i, *Andantino*) can be perceived as a noticeable softening of the narrative. The Composer considers this moment to be the right one for the introduction of new musical material of a cantilena character (bar 11 with a pre-bar).



Example 50. C. Ph. E. Bach, Fantasia in C major Wq 59/6, b. 10i-14.

This lyrical fragment is interrupted for a moment by a three-bar return of the initial motif, and then ends with a singing closure, followed by another break in character by introducing the aforementioned grotesque elements.



Example 51. C. Ph. E. Bach, Fantasia in C major Wq 59/6, b. 23-37.

The phase of exploration of the humorous mood is finally interrupted by the introduction of new material in tempo *I* (*Andantino*), but this time of a *doloroso* character,



Example 52. C. Ph. E. Bach, Fantasia in C major Wq 59/6, b. 84-86.

from that moment on the Composer explores the three expressive qualities (opening passages, grotesque passages and *doloroso*) in short sections, constantly achieving contrasts on every possible plane, as a result skilfully building tension, and in order to intensify it, returning to virtuoso figuration, analogous to the opening section, of course in a changed harmony (bar 121c). The ending is derived from the initial theme.

The image shows three systems of musical notation for Example 53. The first system starts at bar 134 and ends at bar 136. The second system starts at bar 137 and ends at bar 140. The third system starts at bar 140 and ends at bar 143. The notation includes treble and bass clefs, various note values, rests, and dynamic markings such as *f*, *p*, *pp*, and *ten.* (tenuendo).

Example 53. C. Ph. E. Bach, Fantasia in C major Wq 59/6, b. 134-143.

The "small" fantasy in C major differs fundamentally from the "great" one: twice as short, maintained in a decidedly lighter character, at times even witty, in a word – rococo-like, it also contains fragments characteristic of the sentimental style, but it operates with much longer sections (as a result, there are only five, while in the "great" fantasy – as many as twenty), which makes its general expression undoubtedly much calmer and more elegant.

The frontal fragment is one of the most humorous in the entire Collection.

Fantasia II in C Major

Presto di molto Wq 61/6

The image shows the beginning of the musical score for Fantasia II in C Major, Wq 61/6. It is in 2/4 time and marked *Presto di molto*. The notation includes treble and bass clefs, various note values, rests, and dynamic markings such as *p* and *f*.



Example 54. C. Ph. E. Bach, Fantasia in C major Wq 61/6, b. 1-17.

In accordance with the principles of classical construction (which – paradoxically – is used in this fantasy), the fragments realizing the *galant* style (the opening motif) constitute the first, third and fifth (final) sections of the work: the second and fourth are contrasting – cantilena parts. Thus, after the initial *Presto di molto*, the singing *Andante* appears,



Example 55. C. Ph. E. Bach, Fantasia in C major Wq 61/6, b. 43-60.

then there is a return to the opening section, this time in E major heading to A minor (the harmonic progression of these two initial fragments is interesting: the Composer starts from C major to modulate to G major, and then – by adding the sevenths – lands in F major. The second section begins in B flat major, to finally reach E major (bar 71), and from this point the first motivic material in the third section returns).





Example 56. C. Ph. E. Bach, Fantasia in C major Wq 61/6, b. 73-78.

The Composer is generally known for his unconventional harmonic solutions and for the juxtaposition of surprising chord arrangements: the third section itself peregrinates from E major/A minor to C major, then F major, then A major/D minor (bar 107 with a pre-bar), to find himself without any special preparation in E flat major, with which the first bar of the new section *Larghetto sostenuto* is unexpectedly confronted in a low-disposed repeated G major chord (bar 125).

Example 57. C. Ph. E. Bach, Fantasia in C major Wq 61/6, b. 111-131.

The fifth section – the last – appears after the suspension on the diminished chord crowning the fourth section, the return of the leading motifs quoted in B flat major, C major and E minor, respectively. This section ends with a small cadence that extinguishes the energy associated with the mobility of the *galant* style, which is at the same time a model exemplification of the sentimental style.

Example 58. C. Ph. E. Bach, Fantasia in C major Wq 61/6, b. 201-215b.

It can be said that the work ends – and with it the entire Collection – "on nothing", dissolves into quarter-note sixth and third progressions descending in *pianissimo* dynamics with a delay of 9-8 and 4-3; for a moment only the fading note C in the bass voice remains.

III. The scope of the adopted solutions. Performance considerations

1. Characteristics of the instrumentarium: disposition

One of the most important issues is the choice of appropriate instrument to record the works. Taking under consideration the virtuosic performance requirements of the compositions included in the Collection, one should look for an instrument that reacts with the precision and lightness of a harpsichord or clavichord, as well as one on which the sound would be quickly present – with the so-called "ready-made" sound. Such a point of view calls into question the purposefulness of using historical instruments, which generally have a certain inertia, the consequence of which is a certain delay of the sound and their action is usually not very comfortable (often characterized by resistance and a considerable depth of key functioning). It might seem that the most expedient choice would be to record the programme on the above-mentioned *Amalienorgel* from 1755, i.e. the organ of Princess Anna Amalia von Hohenzollern, sister of Frederick II, for whom Carl Philipp Emmanuel Bach wrote organ sonatas: an instrument which, after successive dislocations is now located (since 1956) in the Pfarrkirche zur Frohen Botschaft belonging to the Evangelical parish in Karlhorst (Berlin); Professor Jörg-Hannes Hahn recorded the complete organ works of the composer there. Initially, it was believed that its builder was Joachim Wagner; it was only during the conservation/reconstruction of the organ in 1934 that Hans Joachim Schuke found the inscription "Migendt 1756" on the subbass pipe, which allowed the correct attribution to be determined¹; today we know that it was completed in December 1755. The original disposition assumed the construction of 25 voices divided between two manuals and a pedal, but three registers were removed from the planned disposition list, probably due to Johann Philipp Kirnberger, who taught Anna Amalia the basics of composition and was her court musician. The instrument was built for the royal palace in Berlin, where it probably remained until 1767, when it was moved by Ernst Marx to the Unter den Linden 7 palace in Berlin: this place became one of the important places for music lovers,

¹ In January 1756, immediately after the completion of the instrument, Ernst Marx married the younger sister of Migendt's wife; it is now believed that Peter Migendt, a renowned Berlin organ builder, was the one who received the contract to build *the Amalienorgel*. However, the construction was carried out by Marx, who was faced with the possibility of completing this work, which was then crowned with relationships of affinity, as was so often the case in that era; Introduction to: Jörg-Hannes Hahn, *Carl Philipp Emanuel Bach, Sämtliche Orgelwerke* vol. 2, Cantate, Kassel 2004, p. 17.

as Anna Amalia had a great influence on the musical life there, organizing musical *soirées* for local and foreign guests. After the princess's death (1787), the palace was sold the following year by Prince Ludwig of Prussia, and the instrument itself was transferred to the Schlosskirche in Buch (then near Berlin). It survived in this place for exactly a century and a half, in 1938 it was moved to the Church of St. Nicholas in Berlin and served there as a second instrument. In 1956 it was donated to the Evangelical parish in Karlhorst to be placed in the rebuilt Kirche zur Frohen Botschaft; the inauguration took place in 1960. As a result of translocation, it was rebuilt many times: its disposition changed (a.o. reeds were added), but the remarks of subsequent builders visiting the organ have been preserved stating, that its sound resembles more a chamber instrument than a church organ. The last reconstruction took place in 2010, when the original available condition was restored according to Kirnberger's idea². Therefore, the 1755/56 disposition is the same as the current one and is as follows:

**Disposition der Amalien-Orgel
in der Kirche ‚Zur Frohen Botschaft‘ Berlin Karlshorst
1755 erbaut durch Peter Migendt/Ernst Marx
2010 restauriert durch Orgelbauwerkstatt Kristian Wegscheider, Dresden**

Hauptwerk		
	C, Cis bis f ²	
Principal	8'	Zinn, C-h 1755; e, b-f3 2010
Bordun	16' B/D	C-cis Holz 2010; ab d Zinn 1755
Viola di Gamba	8'	Zinn 1755
Rohrflöte	8'	Zinn 1755
Octave	4'	Zinn 1755
Quinta	3'	Zinn 1755
Octave	2'	Zinn 1755
Mixtur 4fach	1 1/3'	Zinn 1755
Flöt Dus	8'	Holz 1755
Oberwerk		
	C, Cis bis f ²	
Principal	4'	Zinn, C-c 1755; cis-f ² 2010
Quintadena	8'	Zinn 1755
Gedact	8'	Holz C-Dis 2010; Zinn ab E 1755
Gedact	4'	Zinn 1755
Nassat	3'	Zinn 1755
Wald Flöt	2'	Zinn 1755
Sis Flöt	1'	Zinn 1755, c ² -f ² 2010
Salice	8' ab c1	Zinn 1755
Tremulant		
Pedal		
	C, Cis bis d ¹	
Subbaß	16'	Holz, 2010
Octave	8'	C-Fis Holz 2010, ab G Zinn 1755
Octave	4'	Zinn 1755
Posaune	16'	Kehlen, Stiefel 1755; Becher, Zungen 2010
Bass Flöt	8'	Holz 2010
Coppel		Gabelkoppel 1755
Pedalkoppel		reversibel, 2010
Tonumfang: Manual C-f3; Pedal C-d1		
Stimmtonhöhe a1 430 Hz bei 17,5 °C		
Temperierung: Bach-Kellner		
Winddruck: 65 mm WS		

Example 59. *Amalienorgel* disposition; <https://www.amalien-orgel.de/orgel/disposition.php>, access: 3.10.2024.

² Ibid., pp. 18-21.

Jörg–Hannes Hahn, making a recording on an instrument in Karlhorst in the first decade of the new millennium, still had at his disposal an instrument equipped with additional reed stops (Trompet 8' in the I manual, Vox Humana 8' in the second manual and Trompet 8' in the Pedal, added in 1960). During consultations before the commencement of this doctoral dissertation, the author consulted renowned specialists, including German virtuosos: a large group suggested using the *Amalienorgel* that had just been reconstructed for the purposes of recording, but they unanimously admitted that the action of this historical instrument could turn out to be insufficiently sophisticated in terms of the performance of the planned musical material, and the instrument itself – which can even be heard on the an otherwise excellent recording by Professor Jörg–Hannes Hahn – it does not "come together" quite quickly. Hence, taking into account the above-mentioned arguments for using an instrument with a "sensitive" action, there was a need to reach for a good neo-baroque instrument, on which the realization of extremely virtuoso passages would make sense and remain legible. Moreover, due to the challenges of a dynamic nature, as well as the ambitus of the presented compositions, such an instrument – like the *Amalienorgel* – should be equipped with at least two manuals and a pedal keyboard. In this situation, the most sensible choice seemed to be to record the artistic work at the *Carl Philipp Emanuel Bach Orgel* (2010) in St. Michael's Church in Hamburg, which has an extremely sensitive, almost dynamic action. However, this instrument turned out to be – due to the planned time size of this artistic undertaking (about an hour of monographic repertoire) – far too small (only 13 stops) and poor in terms of availability. Therefore, the search continued for a good, relatively large neo-baroque instrument maintained in the German convention, located in a sufficiently accessible church – in Germany, Austria and Poland. After several fittings, the choice finally fell on the very beautiful Martin Pflüger organ (1992) located in the University Church of St. Anne in Warsaw. This instrument is over 30 years old and although it is being kept on an ongoing basis, not everything works perfectly in it; fortunately, some technical shortcomings have been avoided. The action of this organ worked perfectly in the upper tessiture of the main manual (very light and punctual), as well as along the entire length of the second manual (relatively even); some problems were caused by the tenor and bass register of the main manual. When it comes to the sound itself – both the register richness (31 voices) and the intonation concept make this instrument perfect for the implementation of a planned project. The whole

is complemented by the clear, though relatively "long" acoustics of the academic church of St. Anne in Warsaw, also very conducive to this light music.

The disposition goes as follows:

Martin Pflüger Orgelbau, 1992

Hauptwerk C-a3

- 21. Voce umana 8'
- 22. Principal 8'
- 23. Octav 4'
- 24. Quint 2 2/3'
- 25. Superoctav 2'
- 26. Mixtur 1 1/3'
- 31. Gedeckt 16'
- 32. Gamba 8'
- 33. Spitzflöte 8'
- 34. Flöte 4'
- 35. Cornett 5x
- 36. Trompete 8'
- 37. II/I

Oberwerk C-a3

- 41. Gemshorn 8'
- 42. Principal 4'
- 43. Principal 2'
- 44. Quint 1 1/3'
- 45. Scharff 1'
- 46. Glockenspiel
- 51. Holzgedeckt 8'
- 52. Rohrflöte 4'
- 53. Blockflöte 2'
- 54. Sesquialter 2x
- 55. Krumhorn 8'
- 56. Tremulant
- Wind

Pedal C-fl

- 1. Principalbass 16'
- 2. Octavbass 8'
- 3. Choralbass 4'
- 4. Mixtur 2 2/3'
- 5. Posaune 16'
- 6. Trompete 8'
- 11. Subbas 16'
- 12. Gedecktbas 8'
- 14. II/P
- 15. I/P

Koppeln: II/I, I/P, II/P

Example 60. Disposition of the Martin Pflüger Organ in St. Anne University Church in Warsaw;
http://organy.pro/instrumenty.php?instr_id=164, access: 3.10.2024.

This organ is characterized by much greater dispositional capabilities (and thus – in terms of timbre), than *Amalienorgel* in its original and present form; it should be noted however, that the undertaking of recording, and consequently registering on the organ works originally being intended for clavichord or pianoforte, potentially entails much greater dispositional challenges than original organ literature, in the face of deepened dynamic requirements.

2. Registration – timbre – dynamics

For the purposes of each of the recorded pieces, the performer tried to construct a different dynamic pyramid depending on the nature of the composition, hence e.g. *piano* and *forte* differ between the pieces, sometimes even in an extreme way. Often there was a need to choose a characteristic registration as well (if specific circumstances required it), such as the use of the reed stops. As a rule, *forte* was performed on the main manual, while *piano* on Oberwerk, but this rule was also departed from several times, adopting the opposite arrangement. The pedal basically served the role of producing sounds that went beyond the lower ambitus of the organ keyboard (the pianoforte and clavichords of the time had the lowest note F1), but not only, as the pedal was also used for expressive purposes.

The least complicated issue turned out to be the registration of the sonatas, both due to their potentially smallest internal differentiation (associated with a more rigid formal structure) and due to their relatively less developed dynamics; the dynamic indications themselves are written by the Composer in a more extended time spectrum, which does not force too frequent changes.



Example 61. Sonata in A major Wq 55/4, beginning of the first part.

For the "great" sonata in A major, a large pleno was constructed at HW for the *forte* and a relatively large one – analogously – for the *piano* in OW; this choice was made due to the enormous energy of the movement and for the sake of clarity of the lively sixteenth note scale and passage:

forte – HW: Principal 8', Spitzflöte 8', Octav 4', Flöte 4', Superoctav 2', Mixtur 1¹/₃'

piano – OW: Gemshorn 8', Holzgedeckt 8', Rohrflöte 4', Quint 1¹/₃'

The presence of a high Quint in the *piano* set ensured a color balance in comparison with the Mixture in *forte*, at the same time – because this Quint is not too flashy – did not move the quiet dynamics beyond the expected proportions; the duplication of four-foot registers in the main manual allowed to additionally fill the pleno of this movement, which seemed

to be necessary due to the strong and high Mixture. For the purposes of *pianissimo*, i.e. obtaining an echo to the *piano*, the high Quint was subtracted in the second manual (analogously in the reprise, bar 119 with a pre-bar).



Example 62. Sonata in A major Wq 55/4, part I, b. 37-40.

In the second half of the development, after a full-bar general pause, *fortissimo* appears (bar 69); the effect of dynamic amplification was achieved by adding a sixteen-foot register (Gedeckt 16') in the main manual; although the Composer does not indicate a return to *forte* with the entrance of the leading motif in bar 73, the sixteen-foot register should have been switched off for the second note in the bass of this bar (e^0), to avoid the effect of thickening the chords in the discantus.



Example 63. Sonata in A major Wq 55/4, part I, b. 69-73.

The same was done in the same place a few bars later, in *fortissimo* just before the entrance of the reprise in bar 78.: + Gedeckt 16'; at the entrance of the reprise, on the second note in the bass in bar 80 (a^0): – Gedeckt 16'.

For the purposes of the notes in the bass crowning the reprise, going beyond the scale of the manual (bars 115–117), the following were available: Ped. (*forte*): Prinzipalbass 16', Octavbass 8', Gedeckt bass 8', Choralbass 4', Mixtur $2^{2/3}$ ', II/P, which – in the performer's opinion – successfully extended the sound of the first manual downwards by obtaining a coherent timbre and dynamics.



Example 64. Sonata in A major Wq 55/4, part I, b. 113-119.

As mentioned above the first movement ends with a cadenza. Although the ambitus of the notes used here does not go beyond the scale of the manual, for expressive purposes the pedal was used here by doubling the bass voice (which was a common practice in the old times), adding to the registers disposed in the pedal keyboard also Posaune 16' (from bar 122).



Example 65. Sonata in A major Wq 55/4, part I, b. 120-128.



Example 66. Sonata in A major Wq 55/4, part II, b.1-2.

For the second movement, the solo voice was planned for the second manual in the form of Principal 4', with the assumption that the part will be performed an octave lower (the default *forte*). The accompaniment in the left hand – as long as there are intervals or chords – was performed on Spitzflöte 8' solo. With the moment of the appearance of a punctuated solo bass line (half of bar 5), Gamba 8' was added; the right-

hand *piano* (echo) was also performed on the main manual. At the same time, to enhance the effect of octaves in bar 8, the following pedals were used: Principalbass 16', Gedecktbas 8'.



Example 67. Sonata in A major Wq 55/4, part II, b. 5-9.

In order to perform *forte* in the bass voice, the solution was adopted to be performed on the manual intended for *forte*, i.e. on the OW (Principal 4', of course an octave lower; bar 13 with a pre-bar, analogously the second half of bar 14), while for the *pianissimo* entrance in bar 14 with a pre-bar, Gamba was removed, obtaining an initial registration in view of the next entry of the melody of the main theme.



Example 68. Sonata in A major Wq 55/4, part II, b. 12-16.

Since in bar 20 the echos in the *piano* are more than an octave higher than the *forte* voice, Spitzflöte 8' solo had to be maintained when performing them, but in this situation the bass voice accompanying Principal 4' in *forte* on the second manual would be completely inaudible; therefore, the bass roots, from bar 20 onwards, were each time

accompanied by Gamba 8', eliminating her to the fourth eight-note; the Gamba remained all the time, starting from bar 21 (for the left hand). In bars 22 and 23, the last quarter note have been treated differently than before in the analogous bars 6 and 7, excluding the Gamba due to the higher register in which the Composer wrote the echo; from bar 24 onwards, the Gamba was included until the suspension before the cadenza at the end of the piece. In addition, in bar 21, the note H1 was taken over by the pedal in the cast: Subbass 16', Gedecktbass 8'.



Example 69. Sonata in A major Wq 55/4, part II, b. 19-24.

Similarly to bar 12 with a pre-bar, in bar 29 with a pre-bar *forte* in the left hand is performed on the second manual an octave lower, while the bass melody is taken over for expressive purposes by the pedal voice, disposed of: Subbass 16' and Octavbass 8'. Before the cadence suspension, the Composer intensifies the dynamics in bar 31: the *mezzo forte* in bar 31 was achieved by adding the registers Gemshorn 8', Holzgedeckt 8' – the difference is admittedly small, but the addition of eight-foot stops moved the realization to the actual tesitura, i.e. an octave higher, which fundamentally strengthened the sound; *fortissimo* – in the second half of the same bar – on the main manual: + Prinzipal 8' and Octav 4', at the same time doubling B sharp in the pedal, the cast of which was expanded: + Octavbass 8', Choralbass 4'. The ending – an improvised cadenza – was performed at the registration: Spitzflöte 8' solo.

Example 70. Sonata in A major Wq 55/4, part II, b. 27-32.

In the third movement, the *forte* was disposed in the same way as in the first movement, i.e.: Principal 8', Spitzflöte 8', Octav 4', Flöte 4', Superoctav 2', Mixtur 1¹/₃', while for the *piano* the Principal 2' replaced the high Quint, so the following registration for OW was obtained: Gemshorn 8', Holzgedeckt 8', Rohrflöte 4', Principal 2'. In this way, the first version of the exposition was performed, while for the repetition, in order to further emphasize the turbulent character of the movement, Gedeckt 16' and Quint 2²/₃' were added for the second note in the bass voice, bar 46 (*prima volta*): analogously a bar later in the *seconda volta* (just before the beginning of the second half of the movement), on the same note these voices were subtracted (with the *piano* being disposed of unchanged).

Example 71. Sonata in A major Wq 55/4, part III, b. 44-50.

The same procedure of adding 16' and 2²/₃' stops was used several times to obtain *fortissimo*, e.g. in the middle of bar 74 (these registers were subtracted at the end of the thirty-two-note fragment with the entrance of the main theme in C sharp minor – bar 79/80),

Example 72. Sonata in A major Wq 55/4, part III, b. 80-92.

and – for the last time, again at the entrance of the thirty-two-note tremolando in bar 93 – before the recapitulation in A major in bar 95, except that for the purposes of the reprise these voices were not subtracted: they remained until the end of the work, analogous to the recording of the exposition repetition.

Example 73. Sonata in A major Wq 55/4, part III, b. 93-96.

The first of the selected Rondos – F major – was recorded in a *quasi*-schematic manner, which seemed to be the most reasonable from the perspective of a work carrying melodic and expressive material assigned to a given dynamic. At the same time, in order to convey the light, almost casual character of the composition, a relatively moderate volume was used, even of the greatest dynamics: while in the "great" sonata, both in the *forte* and in *fortissimo*, the Mixture reigned supreme, in the F major Rondo, even in *fortissimo*, the two-foot stop was the highest one. The registration-dynamic system have been decided therefore as follows:

forte – HW: Spitzflöte 8', Flöte 4', Superoctav 2'

piano – OW: Holzgedeckt 8', Rohrflöte 4'



Example 74. Rondo in F major Wq 57/5, b. 1-6.

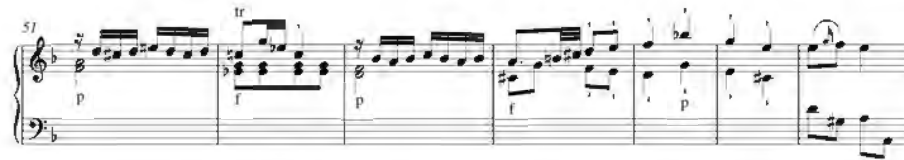
On the other hand, in the relatively neutral *mezzo forte*, the four-foot Flute and the Superoctave were replaced by an Octave – HW: Spitzflöte 8', Octav 4'.



Example 75. Rondo in F major Wq 57/5, b.13-28.

In bar 50, in order to achieve a more vivid effect, the soprano and the accompaniment were divided between the two manuals, along with a slight modification of the dynamics written originally by the Composer: the right hand began on the main manual in the disposition characteristic of *mezzo forte*, and then switched to the second *piano* manual in bar 51, analogously in the next two bars; while the left hand performed the accompaniment all the time on the second manual (*piano*), which further emphasized the *forte* entrance in bar 54.





Example 76. Rondo in F major Wq 57/5, b. 43-57.

Also for the *quasi*-echo purposes (bars 63/64), the dynamic range used by the Composer was extended by introducing *pianissimo* dynamics (which does not appear originally) by excluding Flute 4' – *pianissimo*, OW: Holzgedeckt 8' solo; in turn, as if anticipating – both notes of B flat in bars 65 and 66 were played with reversed dynamics: first *piano*, then *forte*.



Example 77. Rondo in F major Wq 57/5, b. 58-70.

When realizing *fortissimo*, Principal 8' and Octave 4' were added to the *forte*, resulting in: HW: Principal 8', Spitzflöte 8', Octav 4', Flöte 4', Superoctav 2'; the first appearance in bar 80. At the same point, for the first time, there was a need to use a pedal that was consistently cast until the end of the piece as following:

Ped.: Prinzipalbass 16', Subbass 16', Octavbass 8', Gedecktbass 8'



Example 78. Rondo in F major Wq 57/5, b. 78-84.

The presented registration pyramid appears in all its corresponding dynamic variants throughout the work; undoubtedly, it is also worth paying attention to the passage-figuration fragment beginning in bar 98, and in particular to its section based on quarter-note spiccato in the left hand, beginning in bar 105 (a similar section also occurs at the

end of the work): with the entrance of the aforementioned quarter-notes, in order to achieve a better effect, it was decided to duplicate the lowest note in the pedal (invariably cast), in accordance with the old executive manner; this fragment is also worth special attention due to the frequent dynamic changes, and consequently – as part of this recording – also registration changes (a challenge for the assistant): below is an excerpt from this episode.

Example 79. Rondo in F major Wq 57/5, b. 109-120.

Another use of the pedal turned out to be necessary due to exceeding the lower scale of the keyboard's range in descending motifs, both in quarter notes and in short-values movement.

Example 80. Rondo in F major Wq 57/5, b.155-161.

Example 81. Rondo in F major Wq 57/5, b. 167-171.

In performing the last appearance of the main theme, it was decided to shift the *fortissimo* dynamics to its first bar, i.e. 213, as well as to return to the *forte* dynamics – in accordance with the Composer's recommendation – to the second part of the theme in bar 220.

Example 82. Rondo in F major Wq 57/5, b. 209-224.

The "Great" Fantasy in C major, due to its length, level of complication and diversity within short sections, undoubtedly caused the most problems in the area of registration, in any case it certainly contains the most registration changes. For the purposes of the opening, the following were registered:

forte – Hw: Gedeckt 16', Principal 8', Gamba 8', Spitzflöte 8', Octav 4', Quint 2 ²/₃', Superoctav 2', Mixtur 1 ¹/₃' , thus constructing the largest pleno *ad initium*

piano – Ow: Gemshorn 8', Rohrflöte 4', Prinzpal 2'

Example 83. Fantasia in C major Wq 59/6, b. 1-4.

In bar 10b, in order to enhance the effect, the sound of C sharp was performed in the pedal: Posaune 16', Octavbass 8', Gedecktbass 8', Mixtur 2 ²/₃'.

Example 84. Fantasia in C major Wq 59/6, b. 10b.

For the *mezzo forte* in bar 10c from "D" in bass Gamba 8', Spitzflöte 8' and Octave 4' were left, for *piano* Principal 2' was subtracted, leaving Gemshorn 8' and Rohrflute 4' for

OW., and for *pianissimo* Gemshorn 8' solo was left. On the *fortissimo* in the following virtuosic *Prestissimo* section, Cornett 5x and Trompette 8' were added to the initial *forte*, thus using the largest cast of the first manual during the entire recording.

Example 85. Fantasia in C major Wq 59/6, b. 10c-10d.

In the *Andantino* that follows this opening fragment (default *forte*, bar 10i), the initial registration set *forte/piano* returns; in subsequent entrances, the same is true.

Example 86. Fantasia in C major Wq 59/6, b. 10h-10i.

In the cantilena fragment (bar 11 with a pre-bar) it was decided to use a maximally extended eight-foot sound for both manuals, and so: both hands on the HW in the instrumentation began: Principal 8', Gamba 8', Spitzflöte 8', then two bars later (13th with a pre-bar) the Principal was replaced by Voce umena 8', and the accompaniment in the left hand moved to the Oberwerk disposed: Gemshorn 8', Holzgedeckt 8' and remained there until the end of this section. In the right hand *piano* and *forte* were obtained by adding and subtracting the aforementioned Voce umena 8', always preserving the logics of the motif structure, i.e. from the fourth measure of the preceding bar, or even from one eight note before more, if the pre-bar to the new idea was a three-note motif.

Example 87. Fantasia in C major Wq 59/6, b. 11-18.

In bar 23 the initial registration returns; for the *pianissimo* in bar 26, only Gemshorn 8' for the OW was left, the *forte* in the same bar was disposed analogously to the beginning of the lyrical section (bar 11) with the Octave 4' added; the *piano* remained on the HW with the Octave 4' (bar 27) subtracted, the *pianissimo*: as above, Gemshorn 8' solo on the OW; the Octave on the HW and the pedal for the last note were added for the final *forte*.

Example 88. Fantasia in C major Wq 59/6, b. 23-30.

For the “grotesque” part (*Allegretto*, bar 31), the manuals were reversed, and it was decided to use the reed stop:

forte – OW: Gemshorn 8', Blockflöte 2', Krumhorn 8'; *piano*: minus Krumhorn 8'
 accompaniment – left hand – HW: Spitzflöte 8', Flöte 4'

Example 89. Fantasia in C major Wq 59/6, b. 31-45.

In bar 47 with a pre-bar, in the imitation fragment (*piano*), a II/I koppel was added, after which the right hand remained on the second manual, and the left hand (with the coupled OW) – on the HW. In bar 53 with a pre-bar, the right hand also switched to HW (*forte*). From bar 55 with the pre-bar, the right hand went back to OW, from which Blockflöte 2' was removed for echo (60/61), leaving Gemshorn 8' solo (*pianissimo*). With the return of *forte* (64th with pre-bar), Blockflöte 2' was restored, and both hands switched to the first manual, to which Gamba 8' had been added.

Example 90. Fantasia in C major Wq 59/6, b. 46-68.

Thus, deprived of the Krumhorn 8', the arrangement was re-developed: *forte* on HW, *piano* on OW; in bar 72 with a pre-bar, the dynamics were changed from *piano* to *forte*, in order to bring out the musical rhyme more vividly as an echo two bars later.



Example 91. Fantasia in C major Wq 59/6, b. 69-75.

For the five-note last motif of this section (which it was decided to move to the *piano* in order to prepare the next section, bar 83 with a pre-bar), Blockflöte 2' was switched off and Holzgedeckt 8' was switched on, at the same time Flute 4' was removed from the first manual, thus registering the beginning of the next section *Andantino* (bar 84) in the form:

piano – OW: Gemshorn 8', Holzgedeckt 8'

forte – HW: Gamba 8', Spitzflöte 8', II/I,

which made it possible to perform the *piano* through a smooth transition to the second manual, even within the *Seufzer-Motiven* in the soprano register.

Example 92. Fantasia in C major Wq 59/6, b. 76-86.

The quotation of the "grotesque" section returns in bar 90, in a slightly register-modified form (the intention was to refer to the first occurrence of this material, however, due to the *piano* dynamics present here, the Flute 2' was abandoned):

right hand – OW: Gemshorn 8', Holzgedeckt 8', Krumhorn 8',

left hand – HW: Gamba 8', Spitzflöte 8'; manuals disconnected;

in bar 96 Krumhorn 8' was subtracted, leaving two flutes and both hands on the second manual.



Example 93. Fantasia in C major Wq 59/6, b. 90-97.

The next sections – *Andantino* of the initial type and *Andantino* referring to bar 84 – are also analogous in terms of registration. "Grotesque" *Allegretto* from bar 105 onwards with a pre-bar: this time without a Krumhorn 8', both eight-foot flutes + Prinzipal 2' (both hands on the second manual). In bar 109 with a pre-bar (*forte*) + Flöte 4' for the first manual and II/I, *forte* on HW, *piano* on OW – similarly to the situation started in bar 84, the harmonic solutions smoothly transit to the second manual within.



Example 94. Fantasia in C major Wq 59/6, b. 104-116.

The *Andantino* in bar 117 (referring to the beginning) with an analogous disposition, however, in order to bring out a metrically strong *piano* on the second manual compared to a metrically weak *forte* on the HW, it was decided – which theoretically might seem risky, but in this case, it worked perfectly – to use the voice of Scharff 1' on the *piano*, on the second manual from the middle of bar 118. Starting with the pedal F sharp in bar 121 – the registration is still analogous to the initial one; all changes as above.



Example 95. Fantasia in C major Wq 59/6, b. 117-121c.

In the final fragment, due to the extraordinariness of the music material – as for responding with the first motivic block (in bars 136 and 137) – Prinzipal 2' was subtracted, leaving eight- and four-foot flutes. Two bars later, the initial registration was returned, leaving only Gemshorn 8' for *pianissimo* in the penultimate bar, while Cornett 5x and Trompete 8' and I/P were added for the last two chords: this can be described as a registration reference to the *fortissimo* in thirty-two-note passages (*Prestissimo*).

Example 96. Fantasia in C major Wq 59/6, b.134-143.

The Rondo in B flat major is undoubtedly the most optimistic of the works recorded as part of the recording; the dynamic pyramid in this composition was conceived to some extent on the model of the registration used in the Rondo in F major, but slightly altered in accordance with the principle of not duplicating the same solutions. The dynamics have been slightly "raised", coloured (a.o. by adding a Quint $2\frac{2}{3}'$ in *forte* and a Mixture of $1\frac{1}{3}'$ in *fortissimo*) as a reflection of the greater offensiveness of the piece:

forte – HW: Principal 8', Spitzflöte 8', Octav 4', Quint $2\frac{2}{3}'$

piano – OW: Gemshorn 8', Prinzival 4'

Ped.: Prinzivalbass 16', Subbass 16', Octavbass 8', Gedecktbass 8'

Example 97. Rondo in B flat major Wq 58/5, b. 1-12.

The pedal was used for the first time in bar 8 for the realization of the B1 flat note outside the scale of the first manual. An interesting trick was the use of both an Octave and a low Quint without a Superoctave for the *forte*, which gave the composition a bit of a "rough" sound; the Principal $2'$ was also not added to the *fortissimo*, in which the Mixture was attached – HW: Principal 8', Spitzflöte 8', Octav 4', Quint $2\frac{2}{3}'$, Mixtur $1\frac{1}{3}'$.

Example 98. Rondo in B flat major Wq 58/5, b. 19-25.

The work also features *mezzo forte* dynamics, as if dedicated to a separate, unrelated theme, reminiscent of Scarlatti's sonatas, which were achieved by subtracting the

Quint $2^{2/3}'$ from *forte*, remained therefore: Principal 8', Spitzflöte 8', Octav 4'. However, before this theme appears in bar 107 with a pre-bar, this registration had already been used for the purposes of the production of a melodic fragment of a recitative character, initially suspended, then falling with second-intervals movement: in bars 96–97, the authentic dynamics of the *forte* were changed to *mezzo forte*, while the lowest voice was realized in the pedal; the solution of the delay was made by moving from the first to the second manual.

Example 99. Rondo in B flat major Wq 58/5, b. 86-101.

A similar procedure was used in the analogous place (bar 205 and following).

Example 100. Rondo in B flat major Wq 58/5, b. 205-212.

Superoctave $2'$ was added only once, as part of the second figuration, where the *più forte* (bar 146) appears, then in the next bar the Mixture comes on the *fortissimo* and in this one culmination the two-foot Octave remains, until the nearest *forte*, in which the initial registration returns (bar 156 with a pre-bar).

Example 101. Rondo in B flat major Wq 58/5, b. 142-157.

The last *fortissimo* appears for the final climax and then the cadenza, this time in the "standard" version, i.e. without Superoctave 2'; after two entries of the leading motif in the soprano (*fortissimo*, 228 with pre-bar, 230 with pre-bar), the third – culminating time – is written in the *forte* dynamics only. In order to avoid a reduction in dynamics and – consequently – losing the tension, *fortissimo* was maintained here until the very end. The bass notes in the last line are performed on a pedal, which is enhanced by the addition of Choralbass 4' and Mixtur $\frac{2}{3}$ '.

Example 102. Rondo in B flat major Wq 58/5, b. 227-237c.

The dynamic pyramid was designed in a completely different way for the "small" Fantasia in C major – as mentioned earlier – the most ephemeral work recorded, at least in the sections implementing the assumptions of the *rococo* style. Both the *forte* and the *piano* were devoided of a four-foot voice, so – to use the jargon of the organists – they were registered "with a hole":

forte – HW: Principal 8', Spitzflöte 8', Superoctav 2'

piano – OW: Gemshorn 8', Blockflöte 2'

pianissimo – OW: Gemshorn 8' solo

Ped. (appearing because a lot of sounds go beyond the lower tessiture of the manual) – also "with a hole": Prinzipalbass 16', Subbass 16', Choralbass 4'.

Example 103. Fantasia in C major Wq 61/6, b. 1-17.

The first lyrical contrasting movement was also registered to obtain correspondence between the manuals, i.e. on both 8' + 4', with the use of a manual coupler and the pedal reduced to Subbass 16' (notes B1 flat, G1) and the II/P:

forte – HW: Gamba 8', Spitzflöte 8', Flöte 4', II/I

piano – OW: Holzgedeckt 8', Rohrflöte 4' (without Gemshorn 8' – quite "pouring" sound)

piano – Ped.: Subbas 16', II/P



Example 104. Fantasia in C major Wq 61/6, b. 49-60.

In order to achieve a smooth closure of this section, before the return of *Presto di molto*, after the last use of Subbass 16' in bar 67, this voice was subtracted, and the pedal couplers were exchanged to facilitate the transition to the second manual (*piano*) in bar 70, with the moment of the beginning of the *piano* dynamics already occurring at the moment of the resolution of the delay (second eighth note in this bar, g¹-f¹ sharp) and the note d⁰ was taken to the pedal to "free" the hands:



Example 105. Fantasia in C major Wq 61/6, b. 67-72.

The registration of the third – *rococo* section – is identical to the first. In the fourth section, i.e. in the second cantilena fragment of *Larghetto sostenuto*, mainly eight-foot voices were used, and in the initial phase the whole thing was performed on the first manual, changing the registration depending on the dynamic demand:

piano – HW: Voce umena 8', Spitzflöte 8', II/I

OW: Gemshorn 8', Holzgedeckt 8'

Ped.: Subbass 16', I/P, II/P

In bar 129 – for *mezzo forte* – Principal 8' for HW was added, which was subtracted two bars later; another *mezzo forte* (bar 133) was solved differently by adding Gamba 8'. The *forte* (bar 137) was joined by a pedal, previously reinforced by Prinzipalbass 16' and Octavbass 8', additionally by Principal 8' and Flöte 4' in the main manual. These voices were removed two bars later when the *mezzo forte* returns. Bar 141 opens with a *piano* in which the text was divided between two manuals: Gamba 8' was removed from the HW, which performs the soprano, and the left hand performs the chordal complements on the OW; two bars later (143) this was returned to the HW with the addition of Gamba 8'. In bar 145, both Gamba 8' and Voce umena 8' were excluded, remaining on the first

manual (*piano*); two bars later, on the *forte*, Voce umena 8' and Flöte 4' were added; these voices were removed in bar 149 (*piano*). In bar 151, Voce umena 8' was added to the *forte*, preparing the reduced pedal for the entry of the lowest notes "A" in the last bar (Subbass 16', Gedecktbass 8'); in the latter (153rd) the suspensions (except for the first chord) were moved to the second manual.

Example 106. Fantasia in C major Wq 61/6, b. 125-153.

The last section consistently, analogously to the first. For *pianissimo* in bars 207–208 and 211–212, it was decided to abandon the Gemshorn 8' in favour of the four-foot Flute, resulting in the following obtaining: Holzgedeckt 8', Rohrflöte 4'. In the meantime, a pedal was prepared for bar 215 in the form of Subbass 16', II/P, and during the descending passage in the *piano* on the OW (215b) the Principal 8' was excluded from the main manual, leaving only the voices of Spitzflöte 8' and Superoctava 2' for chord clarity in the left hand in the low tesiture.



Example 107. Fantasia in C major Wq 61/6, b. 201-215b.

Since the Rondo in E major is undoubtedly the subtlest of the seven works included in the recording (although it does not lack very dramatic or virtuoso elements), the registration pyramid for the purposes of its production has been arranged in the most delicate way, in accordance with the cantilena character of the work. The accepted registration sets were used at the stage of opening the composition and later in many places in a similar way, however, numerous necessary exceptions were made to these arrangements. The basic registration is therefore as follows:

pianissimo – OW: Holzgedeckt 8'

piano – OW: Gemshorn 8' (only!)

mezzo forte – OW: Gemshorn 8', Rohrflöte 4'

forte – HW: Spitzflöte 8', Octav 4' (without Principal 8')

fortissimo – HW, solved in two ways: by adding to the registration *forte* Principal 8' or Superoctav 2' (but never together – depending on the texture – cantilena or figurative, respectively)



Example 108. Rondo in E major Wq 57/1, b. 1-6.

For the purposes of this rondo, a completely different register gradation was constructed, starting from the deepest *piano*, the quietest solo voice, which in this instrument is Holzgedeckt 8'. According to the author, when descending to this dynamic level, the proportions – along with the achievement of successive dynamic degrees – were arranged very clearly, and at the same time in accordance with the character of the composition, starting from very internal, even introverted climates. Of course, the recording itself caused the biggest problems in the case of this song in the acoustic realities of a large church in the center of a busy city, where even in night conditions the sounds coming from outside every now and then, as well as the crackling caused by the temperature changes from day to evening and night (both the wooden and metal elements of the church's furnishings seemed to disturb the recording session as it cooled down) were relatively audible, resulted in the need to repeat subsequent projects. The pedal – for notes going beyond the scale, appearing several times in the *forte* at the beginning of the piece, was disposed in the form of: Subbass 16', Octavbass 8' (bars: 5, 7, 16, and – to enhance the effect – bar 12, the lower note "E", with the octave of f⁰ sharp being taken over by OW). In bar 13, the original *pianissimo* was replaced by the *piano* registration solution: while the *pianissimo* on Holzgedeckt 8' worked perfectly at the beginning of the piece, the later *forte-piano* replacements force the appearance of a much more specific Gemshorn 8' after the *forte* set, which sounds excellent: Holzgedeckt 8', after the above-mentioned set, has turned out to be far too weak, and the whole dynamics "collapsed", hence the need for a slight interference. *Fortissimo* in bar 15 in the version with a Principal 8'.



Example 109. Rondo in E major Wq 57/1, b. 10-16.

The Holzgedeckt 8' solo registration was returned to in bar 19 in the context of a departure from the previous *piano* dynamics; also in bar 21, the same instrumentation was used for the leading motif, despite the previous *fortissimo* dynamics (occurring in the Superoctave version): this solution was made possible by the recitative character of the *fortissimo* figuration in bar 20, its subsequent suspension on the crowning delay and, as a result, the following long pause, the use of which – although it is not written down – seems to be obvious.



Example 110. Rondo in E major Wq 57/1, b. 17-21.

The figurative section carried out in thirty-two-notes triplets (beginning in bar 33), although theoretically the *forte* dynamics should have been continued, was supplemented by Superoctav 2', as in the registration *fortissimo* in version II: the justification for this decision lies in the concern for the legibility of these very fast passages, beginning in a rather low register of the minor octave; similarly, Holzgedeckt 8' was supplemented with Blockflöte 2' for the *piano* responses achieving a symmetrical and clear line-up of both sections (on the OW the recording "with a hole", very clear).



Example 111. Rondo in E major Wq 57/1, b. 33 and 36.

Two bars (42, 43), in which the Composer twice planned a radical *diminuendo* in the form of: *fortissimo*–*mezzoforte*–*piano*–*pianissimo* (a great challenge for the assistant again), were implemented as follows:

fortissimo – HW: Principal 8', Spitzflöte 8', Octav 4' (classic, version I)

mezzo forte – HW: Principal 8', Spitzflöte 8'

piano – OW: Gemshorn 8', Holzgedeckt 8', Rohrflöte 4'

pianissimo – OW: Gemshorn 8' solo; leaving only Holzgedeckt 8' to play a delay in the left hand on the border of a major and minor octave might made this fragment illegible. The right hand switched to the OW for the second half of the third measure of the bars. The dynamics of the figuration in the next *forte* was changed to *fortissimo* (bar 44) in version II, with a Superoctave. In the last bar before the change of metre, after a deceptive solution (c^0 sharp + e^1), *piano* is introduced from c^1 sharp, according to the logic of this fragment.

Example 112. Rondo in E major Wq 57/1, b. 41-46.

The triple section, seemingly analogous in dynamics, but completely different in character from the initial one (which will be discussed in the next chapter) seemed to require raising the dynamic pyramid by at least a degree, thus new solutions were introduced:

pianissimo – OW: Holzgedeckt 8', Rohrflöte 4'

mezzo forte – HW: Spitzflöte 8', Octav 4'

forte – HW: Spitzflöte 8', Octav 4', Quint $2^{2/3}$ ', Superoctav 2'



Example 113. Rondo in E major Wq 57/1, b. 47-48 and 51-53.

In the final line of this section, where the $\frac{4}{4}$ metre returns and the connecting section is two bars of the recitative (b. 56–57), the initial atmosphere reappears and the level of registration is gradually reduced: for the *piano*, the *pianissimo* registration from the beginning of the dance section was used, and analogously – for the final *forte* (bar 57) – the *mezzo forte* as in bar 51; the recitative character usually requires a more subdued registration than the dance one.



Example 114. Rondo in E major Wq 57/1, b. 56-57.

With bar 58 the initial type of narration returns, however, as mentioned in the analytical part of this work, in an extremely low register, so for the sake of legibility, it was necessary to replace (despite the *pianissimo*) Holzgedeckt 8' with the much more clearly "drawn" Gemshorn 8'. The *mezzo forte* in bar 62 seemed to be associated more with the sound world of the second manual than with HW, so it was recorded (unconventionally for the previous registration plans in this piece) in the form of: Gemshorn 8', Rohrflöte 4'. *Forte* in bar 64 according to the initial registration pyramid, *mezzo forte* – as in bar 62.



Example 115. Rondo in E major Wq 57/1, b. 58-62.

Bars 68–79 use the same solutions as for the analogous fragment at the beginning of the composition (bars 11–22); *mezzo forte* in bar 80 was performed in the OW: Holzgedeckt 8' and Rohrflöte 4', while *pianissimo*, starting from bar 82 – again on Gemshorn 8' solo (for the reasons discussed above, Holzgedeckt 8' would be illegible after *forte*).



Example 116. Rondo in E major Wq 57/1, b. 80-83.

For the final virtuoso figuration, solutions analogous to the previous ones were used. In the last recitative, the "C" in the manual was reinforced using the pedal voice, solving $C+c^0$ to b^0 in the pedal, at the same time transferring the same octave (b^0) from HW to OW, with the note in the pedal being released during the recitative, on the principle of a "flying" sound (*diminuendo*); the last b^0 in the manual has also been kept without the repetition (repeating it would be necessary on a stringed keyboard instrument).



Example 117. Rondo in E major Wq 57/1, b. 90b-91.

In the four-bar ending, after the cadenza, the initial registration of the leading motif (bars 91–92) was returned, however – to reduce *ad finite*, the *forte* was cast on the second bar only in the form of Holzgedeckt 8' and Rohrflöte 4', while the last bar – *piano* – in accordance with the initial disposition, i.e. Gemshorn 8' solo.



Example 118. Rondo in E major Wq 57/1, b. 92-94.

For the first movement of the "small" sonata in A major, it was necessary to vary the registration of the *piano*: a more intense version was needed in order to perform the standing note "A" (*tenuto*, bars 1, 2) so that it could be heard after the previous *forte*; a different situation occurs in bars 3, 4 and the following stages, where the *piano* occurs not only for the lower register: this registration obviously had to be less staffed, according to the preceding *forte*.



Example 119. Sonata in A major, part I, Wq 56/6, b. 1-7.

Therefore, the dynamic pyramid (again – according to the idea – slightly different than in other works) was set as follows:

forte – HW: Principal 8', Spitzflöte 8', Octav 4', Superoctav 2'

piano for *tenuto* – OW: Gemshorn 8', Holzgedeckt 8', Rohrflöte 4', Blockflöte 2'

piano (general) – OW: Holzgedeckt 8', Rohrflöte 4', Blockflöte 2'

For the purposes of the first part, two analogous "small plenos" were built, from eight-foot registers to two-foot registers, without differentiation of registrations during the execution of repetitions. At the end of the second half of this movement, it was necessary

to use the pedal for notes *forte* outside the scale (bars 32, 40); this was cast in the same way as HW – an octave below: Prinzipalbass 16', Octavbass 8', Gedecktbass 8', Choralbass 4'. Starting from bar 33, in order to deepen the *forte-piano* effect and enable the echo to be realized in this way, manuals (II/I) were coupled: from bar 34 onwards, the left hand performed the *forte* on the HW by switching to the same note/interval on the second manual in *piano* dynamics (to the second value in bars 34–36).



Example 120. Sonata in A major, part I, Wq 56/6, b. 32-41.

The second movement was arranged similarly to the first, but with minor changes: in the *piano* Rohrflöte 4' was replaced by Prinzipal 4' on the OW and Gemshorn 8' was also added; *forte* has not changed, but the *fortissimo* has been achieved by adding Mixtur 1¹/₃' to *forte*:

piano – OW: Gemshorn 8', Holzgedeckt 8', Pinzipal 4', Blockflöte 2'

forte – HW: Principal 8', Spitzflöte 8', Octav 4', Superoctav 2'

fortissimo – HW: Principal 8', Spitzflöte 8', Octav 4', Superoctav 2', Mixtur 1¹/₃'

This movement has been resolved in terms of repetition in a variant way: in its second half, the Composer introduces *fortissimo* dynamics, which he does not do in the first half; moreover, he ends the whole work (in effect – the second volume of the collection) in *forte* dynamics, which is of course possible in principle, but nevertheless constitutes a reduction of tension in relation to the *fortissimo* mentioned appearing in bar 40, thus weakening expression. It was therefore decided to use the idea by the Composer of introducing *fortissimo* in the form of doubling it at the end of the work (*fortissimo* for the last six bars after the repetition) and treating the first half of this movement in a similar way. At the same time, the first performance of the second half was played in terms of dynamics/registration analogously to the first performance of the first half. As a result,

the following dynamics were introduced in the figured fragments: the first time – in accordance with the Composer's notation; as for the repetition: bar 9 – *forte*, bar 10 from the middle – *fortissimo*, bar 12 from the middle – *piano*, bar 15 – *forte*, bar 17 to the end – *fortissimo*.



Example 121. Sonata in A major, part II, Wq 56/6, b. 6-18.

The same was done in the second half, where *piano* was used (playing for the first time) in bar 39, *forte* in bar 40, *piano* in bar 42 and *forte* in bar 45, and playing for the second time – *forte* in bar 39, *fortissimo* in bar 40, *piano* in bar 42, *forte* in bar 45 and bar 47 *fortissimo*, valid until the end.



Example 122. Sonata in A major, part II, Wq 56/6, b.39-47.

The very ending – the last note of the movement, "A1" – had to be, of course, performed on a pedal keyboard: the first time playing (in relation to the HW with 2') this was done at the disposition left after the first movement; after repetition, in view of the reinforcement of the main manual by the Mixture, Octavbass 8' and Choralbass 4' were subtracted in the pedal, and replaced by a pedal Mixture (which – in accordance with the properly designed intention of the instrument's builder – is a voice on the basis of $2^{2/3}$ ', i.e. an octave lower than the manual one), thus obtaining an excellent continuation of the melodic movement after the A major passage downwards, and at the same time a perfect *diminuendo*; once again, one can see the accuracy of the decision to choose the instrument for the purposes of this recording.

Concluding from the above considerations, it follows that the organ is characterized by having a certain advantage over other keyboard instruments: although being non-dynamic, meaning not having the ability to change the dynamics by varying the stroke/pressure of the key (I leave the issues of the beginning and end of the sound to be considered in the next chapter devoted to articulation) and thus lacked of the smooth shaping of dynamic expression, it has anyway the advantage of at least compensating this through the possibility of constructing a dynamic pyramid – different for the needs of each work and being modified within it. This allows each composition to be disposed in a different way (even despite the same dynamic markings) and to create a unique musical world for it when performed on the same instrument. In other words: each dynamic can sound different – more or less intense and be kept in a different color scheme even within one instrument. The possibilities of combining colours at the organ mean that potential registration projects do create new performance perspectives, and the larger the instrument, the more the palette of solutions becomes almost unlimited.

3. From metrum and agogics to the accentuation and narration

It would seem that in relation to works as late as those written in the second half of the eighteenth century, each part/section of which is accompanied by an original indication of tempo or character from the composer, considerations on agogics do not make much sense. On the surface, everything would seem to be obvious and explained: we have a certain tempo, it should be appropriately adapted to the character of a given part and instrument we choose, as well as the spaciousness of the interior where played. However, the matter is not so simple: apart from the fact that discussed CD was recorded on an instrument of a different provenance (characterized by a continuous sound, not an extinguishing one; this issue will be discussed in more detail in the next chapter), which may result in a slightly different choice of tempos, this point is also being related to the issues of accentuation, understood in this case as the number of metric accents per bar. In addition, the importance of this problematics is stimulated by the fact that these considerations refer to the music of the second half of the eighteenth century, i.e. the lightest possible: it was the *Rococo* and *Galant* styles that became an exemplification of the most far-reaching airiness, subtlety and grace in music; never before or since has music been so elegant, to use gastronomic terminology – easy to digest. A similar phenomenon takes place in the visual arts – especially in painting and sculpture, but also in the field of literature, as well as in the world of fashion. The artist therefore faces a particular challenge here, how to perform the often-frightening number of notes in a light way. The answer to this question is the use of proper, appropriately **rare** accentuation³.

Prof. Dariusz Bąkowski-Kois devoted his article published in the first year of the "Scientific Journal of the Salesian Organ School in Przemyśl" to this issue, speaking both bluntly and wittily about the shortcomings of representatives of the organ community in this matter⁴. In the article, the author postulated a serious treatment of the problem of accentuation as a derivative of the elementary issues of bar construction, which are already taught within the subject of the principles of music in lower education, and which a part of the musical community, not only the organ one – judging by the performances – does not want to acknowledge, or at least the results of possible reflections in this matter

³ To be used with "accentation" interchangeably.

⁴ D. Bąkowski-Kois, *Akcentacja i frazowanie. Kilka refleksji w czasach jubileuszowych nad organową praktyką wykonawczą*, article [in:] "Czasopismo Naukowe Salezjańskiej Szkoły Organistowskiej w Przemyślu", vol. I (2021), pp. 95-105.

are sometimes difficult to be heard. Prof. Bąkowski uses the example of the organ fugue in G major BWV 541/II, where he rightly postulates – in accordance with the structure of the bar (in this case $\frac{4}{4}$) – two stressings, i.e. at "one" and "three"⁵. The author of this description is aware that the author of the article is planning further publications on this subject and discussion of further specific examples (indeed, different types of meter and filling the bar with notes generate different solutions), however, with regard to the aforementioned publication, it should be added that the given example refers to music being "dense" in terms of texture (regular four-part polyphony), in which harmony is similarly often changed. The argument of harmonic variability or constancy has comparable weight in terms of accentuation as the structure/size of the bar: one can imagine the situation of, e.g. regular bars in $\frac{4}{4}$ filled with an unchanging C major chord (as is the situation in BWV 531/I), or long bar spaces maintained on a single harmony (e.g. *Concerto Mogul*, i.e. the Great Concerto in C major BWV 594 by A. Vivaldi, where sometimes up to four bars of virtuoso figuration are performed within the same chord). With regard to the literature discussed in this work, the situation is quite different from that of the exemplary Fugue in G major BWV 541/II: as mentioned above, we are dealing with the lightest possible type of music, mostly homophonic, sometimes even monophonic. As for the harmonics – it should be emphasised that chord exchanges (meaning harmonic changes) in most cases occur within wider time intervals than in the case of Johann Sebastian.

Undoubtedly, the most exemplification of the *galant* style within the recording are the outer movements of the "great" sonata in A major. The first movement (*Allegro assai*) should be – in the performer's intention – really "assai", so it should be kept in a very lively, even vivid character. The first four-bars, despite the already perceptible motoric character, due to the basic note a⁰, which gives the impression of standing harmonically almost in place, and melodically not much more mobile, naturally divides periodically into two two-bars, and this is how the support in this fragment should be realized: one per two bars. From the fifth bar onwards, the harmony becomes slightly denser (two chords per bar), and the movement passes into motoric sixteenths: the logical realization from this point seems to be the use of one support in the bar – of course on the beat (every second harmonic function). These two solutions (thus maintaining a much rarer accentuation than in the quoted fugue by J. S. Bach), used interchangeably depending

⁵ Ibid., pp. 101-103. Such an approach seems to be both obvious and right, unfortunately not many people play in this way until the end of the piece.

on the texture, melody and harmony, are the only ones worth recommending within the entire first movement. We should also bear in mind special cases, such as long sequences – either melodic or harmonic, in relation to which one must pay attention to the need to perform them in the form of a coherent whole, so the adoption of an even more rarefied accentuation system can be considered.



Example 123. Sonata in A major, part I, Wq 56/6, b. 31-36.

Another aspect worth analysing is that even in *rococo* music, close to periodicity (predecessors-successors), the narrative – melodies or harmonics – will not always be arranged symmetrically or even regularly; accentuation irregularities may also be a consequence of this: an example could be the development of a "great" sonata in the first movement, where the initial strong notes arrangement – one for two consecutive half-notes – changes temporarily to a triple one (this is determined by both the harmony and the bass notes) and then the primer situation returns.





Example 124. Sonata in A major, part I, Wq 56/6, b.50-58.

In the third movement (*Allegro*), which conducts a figuration with virtuoso sixteenth-note triplets, the situation is basically analogous to the first movement: depending on the stability or variability of the harmonics, the stressings should take place every bar or every two bars, depending on the arrangement, which, however, always means performing a significant number of notes on one stressing, which is not easy at all. An example of this may be the beginning of the movement, where the first two chords (A major in the first bar and D major in the second bar) should be performed from a single two-bar accent, and as the harmony densens further on, it would be advisable to switch to full-bar stressings. The initial situation returns in bar 8 (the legitimacy of leaning at all in bar 7, despite the harmonic delay, remains debatable).



Example 125. Sonata in A major, part III, Wq 56/6, b 1-15.

The third part (like the first) is governed by the above-mentioned principles for the entire duration; the frequency of the accents is determined – as everywhere else – by both the melody and especially the harmony.

In the second movement (*Poco adagio*), a deliberately restrained tempo was used in order to deepen the contrast to the outer movements, as well as to refer to the emotional idiom mentioned in the previous chapters, which governs most of the Composer's major harpsichord concertos (extremely vital external movements *verso* the "dying" middle part). Maintaining a sparse accent in conditions of slow tempo is never an easy thing, but the legibility and logic of the cantilena depend on it: both a long-note melody and a figured narrative. In the case of a $\frac{4}{4}$ bar, it would seem justified to use half-bar stressings, but in the case of less than every quarter note of changing harmony, the sections between the accents should be widened. Indeed, the discussed part logically sounds with the interchangeable use of full-bar and half-bar accentuation.

The first movement (*Allegretto*) of the "small" sonata in A major is in the bar of $\frac{3}{4}$. As a rule, it is good to make the accentuation of the triple bars dependent on their length: "long" bars – as in BWV 541/I, similarly polonaise bars – each strong bar, "short" bars, e.g. in minuets – every second bar (the "length" of a bar here really means filling it with notes, and thus the fragmentation of the values that make it up, and also – as usual – the intensity of changes in the harmonic course). The discussed part is essentially within the above rules, but it contains some irregularities: the first two bars are stressed, while the third and fourth are divided hemiologically, creating a coherent whole; the fifth bar is again strong, the sixth and seventh – as well as the third and fourth; the situation repeats itself in successive bars.





Example 126. Sonata in A major Wq 56/6, part I, b. 1-11.

It is worth noting that bar 14 – although filled with multi-note figuration, like the previous one – is undoubtedly a weak bar: A major (13) – E major (14); the "rare" harmony here determines – as always – the rare accentuation.

In the second movement the Composer did not include an agogic term: *l'istesso tempo* is therefore used here implicitly; not only because of the logic of such conduct, but also because this movement is very similar in character to the first and is accompanied by the same emotions – an equally cheerful character, but with a greater emphasis on the virtuoso factor. The metrum changes (to $\frac{2}{4}$), and since the opening motif is characterized by a monoharmonic filling of the bar, the natural consequence of the above is the use of stressings every second bar; although the harmony intensifies at times later, this arrangement remains stable, even in figurative sections, throughout the entire movement.



Example 127. Sonata in A major Wq 56/6, part II, b. 1-9.

The main thema of the Rondo in F major, which is contained in four bars in $\frac{2}{4}$ at a relatively calm *Allegretto* tempo, should theoretically be divided in half: 2+2 bars, but the melodic and dynamics used by the Composer cause the lack of internal periodicity of the aforementioned four-bar (as well as the subsequent successor), introducing irregularity: the narrative seems to hang at the end of the third bar on the falling, detached quarter notes, and then it is taken up in bar four in the default *crescendo* to the beginning of the successor in bar five. As a result, it is difficult to talk about any internal supports, the four-bars should be treated as a whole. This example shows perfectly how accentuation, and more specifically the internal disappearance of accents, depends

on dynamics (it can be considered that there is a slight *crescendo* until the end of the first bar, but in general, reliance on the stressed beginning of the punctuated initial rhythm should be sufficient until the end of the four-bar, and the dynamics in true looks like it is shown below).



Example 128. Rondo in F major Wq 57/5, b. 1-6.

This accentuation and narrative treatment remains unchanged in all the introductions of the leading motif. Depending on the arrangement of the melodic line, as well as the density of harmonic changes, the accents sequences are arranged in the form of two or three bars, sometimes as four-bars (analogous to the main thema), and exceptionally there are also present in each bar.



Example 129. Rondo in F major Wq 57/5, b. 155-161.

The very indication of the *Allegretto* tempo creates a non-committal, unhurried and at the same time playful character of the work, although it is undoubtedly a derivative of the musical content of the composition, and not of an agogic definition: the Composer might as well have not included a tempo/character hint at all at the beginning, the result would have remained the same. Undoubtedly, the Rondo in F major can be described as the most serene of the works recorded.

The Rondo in B flat major (tempo: *Allegro*, identical bar: $\frac{2}{4}$) undoubtedly stands on a higher emotional level, while unlike the previous one, we are dealing here with a divisible, symmetrical, periodic system. The pre-bar narration does not in any way disturb the system of supports every two bars within the four-bar periods resulting from the initial composition of the antecedent and successor. This applies both to the *rococo* in character of the main theme and to the contrasting sentimental fragments; any occasional irregularities are a consequence of term suspensions.



Example 130. Rondo in B flat major Wq 58/5, b. 1-12.

The Composer is equally consistent in the seemingly "crazy" figurative triplet fragments.



Example 131. Rondo in B flat major Wq 58/5, b. 66-79.

As a result of the use of the vital tempo of *Allegro* and the rapid narration, the Rondo in B flat major is the most joyful of all recorded on the album.

The situation is completely different in relation to the Rondo in E major: *Poco andante* placed the work in an inherently sentimental character. In contrast to the two previous ones, where *rococo* aesthetics was the norm/basis and in a way a sentimental expressiveness was a contestation of the forementioned and a premise for dialogue, at the basis of the Rondo in E major these qualities were reversed. Since the melic sentences used by the Composer are generally whole-bar long (bar $\frac{4}{4}$), the stressings in the work are also arranged in a whole-bar *ex definitione*.



Example 132. Rondo E major Wq 57/1, b. 1-6.

Similarly consistent accents are arranged even in thirty-two triplets figuration sections, with the notice that at the end of these sections they multiply due to harmonic density and a significant increase in tension.



Example 133. Rondo E major Wq 57/1, b. 35-37.

The introduction of the metrum at $12/8$ does not change the whole bar narration, but results in the appearance of a more playful expressive character, as if this section were to be accompanied by the tempo of the *Allegretto*: this is the result of the density of movement, not the change of tempo as such, since approximately the previous quarter note is equal to the new quarter note with a dot (i.e. the metric units remain identical), and the bar is equal to the bar. The character of the *Allegretto* is needed here by the Composer to break the sentimental idiom that has been going on for quite a long time in this work (bar 47). In this section, due to the maintenance of an analogous narrative,

the stressings remain full-beat. The last episode – analogous to the first – is governed by identical laws.

Free fantasies, despite the fact that not only are they not subject to strict formal or narrative rigor, but are even often notated without division into bars, in true – even in the freest sections – sometimes show regularities that are undoubtedly a derivative of the epoch of order, periodicity and symmetry. The "Great" Fantasy in C major opens with four bars of stormy ascending passages with suspended responses as a counterweight (each bar is a separate whole, so we use only one support per bar $4/4$, *Andantino* tempo only suggests not to go beyond the declamatory character), then, after the fifth bar being as if "attached", next comes a non-metric figuration, which however turns out to be periodic although the Composer did not write down the bars (the rhythmical structures are grouped with quarter notes: 4+4+2).



Example 134. Fantasia in C major Wq 59/6, b. 5-7.

The cadence fragments are arranged entirely depending on the direction of the melodic line and harmonics and are not subject to metrical rules.



Example 135. Fantasia in C major Wq 59/6, b. 10c.

On the other hand, the virtuoso sections of *Prestissimo*, as motoric, depending on these two factors (the melodies of the lower voice and harmony) are arranged in noticeable groups of three half-notes going together (3x2 quarters).



Example 136. Fantasia in C major Wq 59/6, b. 10d-10f.

Broadly written contrasting sentimental sections remaining in the same meter as the opening motif, like it are subject to full-bar accentuation (one support per bar): achieving this is obviously not easy, but necessary to avoid "creasing" the cantilena and to maintain the logic of the narration.



Example 137. Fantasia in C major Wq 59/6, b. 11-18.

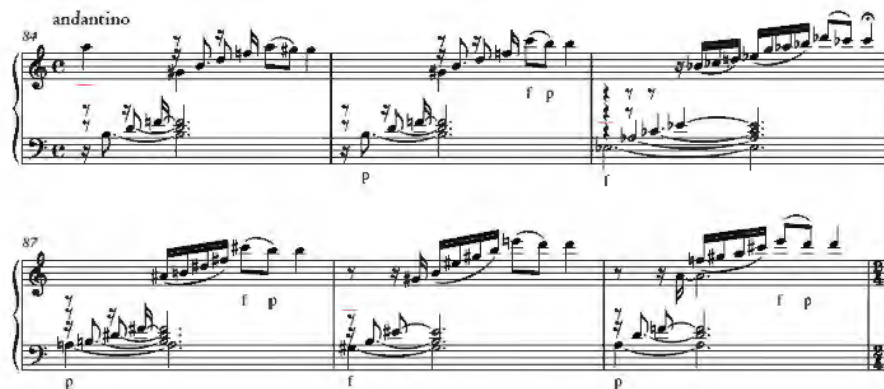
In the "grotesque" fragment ($2/4$ metrum, *Allegretto* tempo), the narrative is led by two-bar sentences with a pre-bar; in order to maintain its logic, it is necessary to use two-bar supports, realizing the periodicity of this section planned by the Composer. Interestingly, the pre-bar anticipates a weak bar, and only the next is a strong one – at the same time crowning the sentence: this unusual compositional idea gives additional lightness to the character of the fragment, as a result of which we obtain the grotesque character mentioned several times above. The performer should show special care to maintain light expression, remembering that the strong bars are ending the phrase here: so be careful not

to "hammer" the end of the sentence (fortunately, it is enriched with a harmonic and melodic delay). This episode brings relaxation in the clash with dramatic or lamenting sections, which make up the majority in the work.



Example 138. Fantasia in C major Wq 59/6, b. 31-45.

In the "lamentation" *Andantino* section, the Composer uses phrases of whole bars, but it would be naive to think that they occur separately and are devoid of context: after playing several times, it turns out that they form pairs, which is determined not only by harmony and melica, but also by dynamics; after forte's peculiar declarations, there is a doubt or even contestation in the *piano*.



Example 139. Fantasia in C major Wq 59/6, b. 84-89.

Analogous to the character of the "grotesque" *Allegretto* in the "great" Fantasy in C major, a witty atmosphere also accompanies the main sections of the "small" Fantasy in C major; however, it is maintained in the tempo of the *Presto di molto* and as such, much more virtuosic. The arrangement of bars in $2/4$ is similar (the same with the prebar in the form of an eight note or two sixteenth notes), but it leaves the possibility of choosing the first or the second bar in terms of stressing within the whole two of them. The following example shows the choice made by the performer – different from that

of the "grotesque" part of the "grand" fantasy, in order to show another spectrum of possibilities.



Example 140. Fantasia in C major Wq 61/6, b. 1-17.

As you can see, it comes down to the dynamics: whether to consider the first g^1 as the strongest and continue to play *diminuendo* (as the author did), or rather to perform *crescendo* to g^1 in the second bar (eighth note with a dot), i.e. to choose a variant appropriate for the "grotesque" section; both seem to be possible and equal.

The "little" fantasy in C major, as already mentioned, has two lyrical sentimental parts contrasting with the main *rococo* section: the first is *Andante* written in $3/4$ with a two-bar cantilene phrase. It is good to maintain – despite the difficulties – the two-bar supports in this section at a rather slow tempo, although, of course, it is impossible to avoid some lighter stressings with the weaker bars due to the constantly occurring harmonic delays. Therefore, we can speak here up to point about stronger and weaker "each-bar" supports.



Example 141. Fantasia in C major Wq 61/6, b. 49-60.

The second lyrical section – *Larghetto sostenuto* in $2/4$ brings even greater calming, even breaking the *rococo* narrative. The short $2/4$ bar is stretched here by a relatively wide tempo: not only *Larghetto*, but also *sostenuto*, so we are dealing with a clear restraint

of the serious narration. It is therefore a sufficient challenge to maintain one-bar stressings where possible at all at such a slow tempo (such are sufficient, especially since – at least at the beginning – within the two-bar a melic *crescendo* is made with the maximum deflection of the second bar on the beat); the use of a smoother tempo, on the one hand, makes it easier to keep the phrase together, but on the other, it reduces the effect of contrast in relation to the vigorous parts, so necessary in the Composer's music.



Example 142. Fantasia in C major Wq 61/6, b. 125-131.

4. Duration of the sound – articulation

The fundamental difference between the organ and keyboard stringed instruments, which is the duration of the sound (as well as its intensity during the lasting/disappearance and as a result, the proportions of the beginning of the sound /i.e. its "blow start"/ in relation to its further sequence) means that the organ interpretation of works originally intended for keyboard stringed instruments must be subject to a creative, far-reaching redefinition, especially in the field of articulation, although this largely applies to other elements as well. An additional challenge arises when the pieces are arranged for a dynamic instrument; moreover, the expressiveness of the compositional language – unique in the case of C. Ph. E. Bach – determines the multiplication of challenges faced by the performer.

It has already been mentioned above that in the past centuries there were probably no great distinctions between the style of playing and consequently in terms of the means of performance used on individual keyboard instruments, or at least not such great differences as we do today. Today's view – fundamentally different from the old one – comes from a far-reaching specialization that occurs in many professions. It has also reached the musical life, which is the aftermath of many years of development of musical education at all levels and the sources of this process should be sought in the Composer's epoch, or even in earlier years: at the times of the establishment of conservatories and the publication of treatise-like writings, which were aimed for the widest possible audience towards their musical education. Gradually, these activities led to the creation of conservatories of a new, one might say modern model (the first was the Parisian Conservatoire, established at the end of the eighteenth century), which then gradually transformed into an organized system of musical education, in which we function to this day. Along with the above process, the model of music-making and at the same time the model of a professional musician-performer also changed: today it is difficult to find multi-instrumentalists, and such were still widely active at least in the eighteenth century; nowadays, there are still artists who also perform as virtuosos, e.g. harpsichord and organ – as specialists in early music, but at the same time combining in their concert career, e.g. piano and organ, are almost no longer in use today, not to mention more distant instruments. Perhaps the attitudes of subsequent coming generations will reverse this trend by weakening the pursuit of professionalism in favor

of the realization of their own artistic aspirations, however unprofessional they may be, in other words: "I will play anyway regardless of the consequences, because who will forbid me". However, these considerations concern the approach to art from the perspective of humility and bringing the greatest possible benefit to the artistic work and not to the artist himself (the issue of the reversal of roles in the artist's consciousness between the work and its creator, i.e. susceptibility to self-creation instead of the creation of masterpiece of art, is a fascinating sociological problem concerning the broadly understood arts environment, but for obvious reasons it goes beyond the scope of this dissertation).

From today's perspective, we make greater distinctions between the performance means proper to individual instruments, with the keyboard being the crowning example here. It comes down primarily to the properties of the sound source: the organ is the only one (not counting the fisharmonium, but we are talking about the old instruments) among the keyboard instruments characterized by a continuous sound, not subject to *crescendation* or *descension* within its lasting: of course, this sound fluctuates during production, which can be seen in acoustic charts, but it does not change its dynamics in a way that could be audible to the human ear; this generally applies to non-dynamic aerophones, which are supplied with air by mechanical means⁶. On the other hand, keyboard chordophones are mostly characterized by a decaying, diminishing sound source⁷, created as a result of stimulating the string to vibrate, the movement of which then dies. Thus, on the organ we are dealing with blowing and then a sound with constant dynamics until the key is released, while on keyboard strings the sound is initiated by striking the string (clavichord, pianoforte, piano, tangent piano) or by plucking it (harpsichord and its variations), after which the string resonates freely until the sound ceases naturally (the string loses energy), or by muffling the sound, i.e. simply diminishes. This specificity causes a general, even fundamental acoustic differences in the functioning of the sound between chordophones and aerophones, and as a result – for issues related to articulation: on keyboard chordophones, the beginning of the sound will always be the loudest, and because it then diminishes, it gives the next sound a chance

⁶ This is especially true of today's "mechanized" version of the organ powered by electricity and having stabilized pressure in the wind chests; in the past centuries, however, when it was necessary to use a calcant, pressure instabilities were rather an unintentional imperfection than an aim itself, which is why the organ as a phenomenon should be considered as an instrument with a constant, non-dynamic sound source. Of course, non-keyboard aerophones are a completely different story.

⁷ The only exception here are keyboard chordophones, in which the sound source functions as string (violin) instruments, i.e. the string is constantly excited, and pressing or releasing the key determines the pitch.

to appear clearly, again with the loudest beginning within it – this process continues as long as we produce any melodic line. On the other hand, on the organ, because the sound is not subject to diminuend, but by its nature has a constant intensity (we are not talking about register changes or special effects, such as a swell box), the beginning of the next sound will be more or less similar in volume as the end of the previous one (of course, apart from the issues of aggressive blowing, e.g. "percussive" flutes, which were so eagerly built in the *Orgelbewegung* style). Therefore, stringed keyboard instruments prefer the beginnings of sounds by definition – these are the most audible, while when it comes to organs – the whole duration of the sound. For this reason, articulation on the organ is more important than on any keyboard instrument: since the sound is essentially constant, the only time we have any influence on changing it is at the end of it and the beginning of the next. We can therefore operate with time in terms of the pause between successive notes, as well as the way the previous one is finished and the next one begins, so we are talking about both articulation and *touchér*. Of course, the *touchér* itself does not change the dynamics of the sound: we have no influence on it, but through the way we realize its beginning on a sensitive mechanical action, then the way we release it and initiate the next one, we get the **impression** of a sharper or softer note (through the speed of air entering the pipe, as well as stopping its flow) – this is the "kitchen" of our organist's workshop. It should be strongly emphasized that these are the ways in which we successfully **pretend** that the organ is a dynamic instrument. This aspect, among other things, testifies to the artistry of the performer to the highest degree.

Therefore, the very construction of the instruments – assuming the intention to achieve an analogous sound effect – means that shorter articulation should generally be preferred on the organ than on keyboard chordophones: the faster the string resonates and the note is inherently shorter, the longer the articulation, i.e. the later interruption of the sound is possible while maintaining legibility. It should be mentioned here that the earliest pianofortes were equipped with a separate register that removed the dampers, i.e. functioning analogously to the *forte* pedal pressed all the time in today's piano or grand piano, so in the case of using it, the articulation (understood in the sense of releasing the keys at a specific time) did not matter in the slightest, because the strings were not damped, but all sounded to the end; at the same time, this was the state with the dampers removed was considered in the mid-eighteenth century to be basic, natural⁸.

⁸ "The most comfortable instruments for our fantasies are the clavichord and the fortepiano. Both can and must be cleanly tuned. In fortepiano, the register without mufflers is the most pleasant and the most

Of course, the sound of the pianoforte of that time was very short, the strings sounded quickly, and the lightness and speed of the hammers of that time caused an additional emphasis on the "embouchure", i.e. the initiation of the sound on the string. This aspect sheds new light on the arcana related to articulation on old keyboard chordophones.

Bearing the above in mind, it should also be stated that all stringed keyboard instruments available in the Composer's time, regardless of the articulation used, were characterized by great clarity of sound, precisely because of the presence of an exposed beginning of sound. When transmitting works from stringed instruments to the organ, special attention should be paid to this issue, especially since usually the organ action does not help to achieve "loose" articulation in fast, virtuoso passages. Therefore, an instrument with a relatively "submissive", but not lazy, cooperating action was chosen, thanks to which it became possible to extract numerous finesses; this was one of the main aspects of the choice that have been done. It was also taken into account that – which may seem surprising – the reverberation of St. Anne's Church in Warsaw is comparable to the length of extinction of the sound of a small pianoforte (e.g. the aforementioned *Tafelklavier*) from the second half of the 18th century.

Relatively the biggest challenge – in terms of articulation – were naturally virtuoso fragments, of which there is no shortage in the recorded repertoire. The most demanding were of course the outer movements of the "great" Sonata in A major, which absolutely should be performed *brillante*, which causes considerable technical problems even on the harpsichord or pianoforte and additional ones appear on the organ, both due to the speed of the action itself (incomparably larger/longer, in effect: more massive and therefore more inert), as well as due to additional articulation requirements, mentioned above. In order to achieve a pearly articulation of the scale-passages, the performer – in his deepest conviction – did everything possible to overcome the natural limitations

inspiring for improvisation, as long as the performer knows how to use it with proper caution due to its decay"; *Versuch...*, chap. 41, *O swobodnej fantazji*, pt. 4. In footnote 449 to the Polish edition, J. Solecka rightly explains that "it is about the register with the use of the muffler lifter lever. In modern pianos, the lever is the right pedal, and in eighteenth-century instruments it could also be a hand lever located next to the keyboard or a knee lever, activated by the knee. The pedal and knee lever allow for quite precise control of this register and damping the strings at the desired moment without taking your hands off the keyboard. However, the hand lever required tearing off the hands, which significantly changes the way this register is disposed of"; First Polish edition, p. 453. It should be added here that the early pianoforte were equipped with manual registers (knee levers came into use a little later) and were built in such a way that the initial state was a register with raised dampers: the use of a register lever caused them to be lowered onto the strings; at least until the end of the eighteenth century, smaller pianos – *Tafelklavieren* – were built in this way, in which the mechanism of independent operation of the muffler strip was not introduced; comp. e.g. the performance of the Fantasy in E flat major Wq 58/6 from the fourth volume of the Collection on just such an instrument; <https://www.youtube.com/watch?v=oPcJOnXPgZ0>; access: 12.10.2024.

of the instrument. Other parts that required particular virtuosity, and thus care to achieve articulation legibility, were the opening passages and thirty-two notes fragments of the *Prestissimo* in the "great" Fantasia in C major, the *rococo* sections in the "small" Fantasia in C major, numerous ornaments and figurative triplet parts contrasting with the lyrical fragments in all the rondos.

From the perspective of considerations concerning the duration of sound on individual keyboard instruments, the issue of the use of slurs, including motivic bows, is of particular importance. While treating them literally (i.e. playing legato) on old chordophones is possible, justified, and even deliberate due to the rapid decay of the string (sometimes even the use of an *überlegato* sounds most beneficial), from the perspective of organ performance, the use of a strict legato should be approached with great scepticism. According to the deepest conviction of the author of this description, slurs (having an articulatory or motivic meaning) should be realized very closely, of course on a single motivic-phrasing aspiration, as a whole, but *non legato*. The use of a very close, but separate articulation maintains clarity and guarantees not falling into the aesthetics of the romantic type, and at the same time supports the realization of the motifs – as it seems – in accordance with the Composer's idea.



Example 143. Rondo in B flat major Wq 58/5, b. 59-65.

Of course, this rule cannot be applied to harmonic delays of the type i.e. 4-3, 6-5, 9-8, 2-1, 7-6, in relation to which the legato as close as possible is indicated as supporting the dynamic factor: on all instruments that operate with variable dynamics, the *diminuendo* is realized within the delay along with the solution; the *legato* articulation together with the appropriate finger/hand movement (*touchér*) also allows this effect to be achieved on the organ.



Example 144. Rondo in E major Wq 57/1, b. 17-19.

According to the same principle, sigh motifs should of course also be performed *legato*. Sometimes it as well occurs that within the longer slurs noted by the Composer,

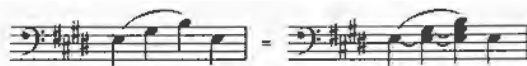
it is advisable to use a finer slurs in order to produce a melodic line entangled in the passage (for example, on the *imitatio violistica* principle).



Example 145. Rondo in F major Wq 57/5, b. 71-84.

In the above example, there are both sigh motifs (bar 77) and delay 7-8 (*appoggiatura*, bar 78); the slurs, starting with bar 80 with a pre-bar, are implemented with a very close articulation, but not literally *legato*, so as not to sound like Guilman; in the last two bars, by using a slight slur, we emphasize the first sixteenth notes of the two, bringing out the successively descending components of the F major chord, symmetrical to the previous one ascending in B flat major in eighth notes.

The presented example potentially exemplifies one more principle – one that can be used on stringed keyboard instruments, but not obligatorily: it all depends on the context. In one of the examples in *Versuch*, the Composer refers to the meaning of the use of arching as a holding, "overkeeping" of all notes under the slur⁹.



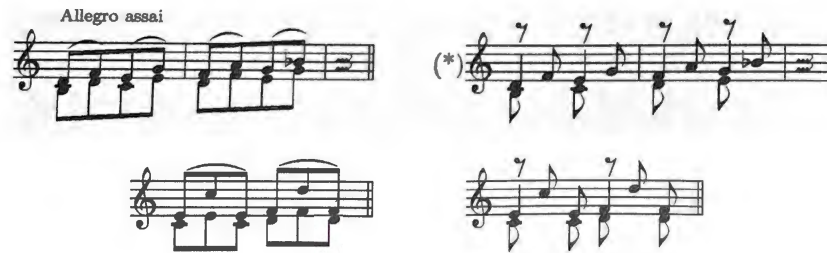
Example 146. Sonata in A major Wq 63/3, part III, b. 1.

Such a performance practice, typical of the short-sounding stringed keyboard instruments of those times, can be performed on small sections, either for chords or scales (and today harpsichordists play in such a way that when they finish a phrase they hold, for example, the last three notes), but not always – it is impossible, e.g. to hold all the notes under the slur, starting with b^0 in the right hand in bar 81 with a pre-bar in example 145, for the hand is not able to grasp all these sounds. For obvious reasons,

⁹ This applies to the ninth piece from *Probestücke*, so third part from the sonata in A major Wq 63/3 (*Allegro* in E major); example after: Introduction to: C. Ph. E. Bach, *Selected Keyboard Works*, Book IV, *Six Sonatas from Versuch*, ed. Howard Ferguson, The Associated Board of the Royal Schools of Music, Halstan & Co. Ltd., Amersham, Bucks., pref. Cambridge 1981, p. 3.

such performance of notes completely "extended" to the end of the slur is impossible on the organ, because the sound is continuous, and the essence of this effect is the decay.

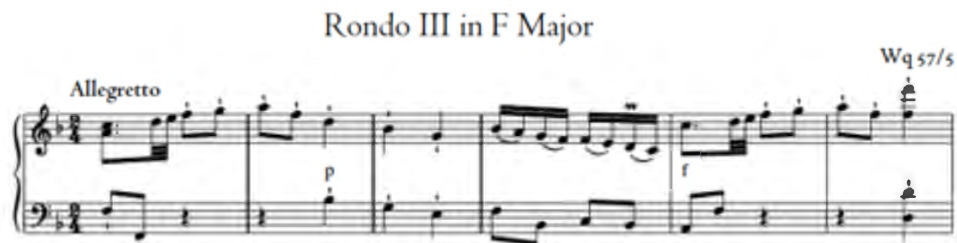
The Composer goes even further: according to his recommendations in the chapter *On Performance* in *Versuch's* first volume, slurred thirds or thirds-sixths motifs could be performed with real, strict legato, leading in consequence to the middle voice being laid down as if there were a ligature, i.e. on the principle of the late Romantic French *note commune*¹⁰:



Example 147. *Versuch*, vol. I, *O wykonaniu*.

A literal application of such an understanding of slurring may lead to the loss of linearity of individual voices on the organ, and in the field of aesthetics – to the achievement of effects straight from the musical world of Widor or Dupré (according to more recent discoveries resulting from the study of French organ classics of the second half of the nineteenth century, *note communes* are now approached with caution even in relation to composers such as Franck or Guilmant). Of course, stringed keyboard instruments – for the reasons discussed above – are governed by different laws, but it should be mentioned that few people perform analogous fragments in accordance with the Composer's bold (though feasible) recommendations.

As for the shortened notes, Carl Philipp Emanuel Bach uses small vertical lines to mark them, the realization of which could today be described as *staccato* or *spiccato*¹¹ (some editions originally retain the vertical lines, some print *spiccato* wedges).



Example 148. Rondo in F major Wq 57/5, b. 1-6.

¹⁰ *Versuch...*, pp. 164-165.

¹¹ *Ibid.*, p. 163.

Dots (which we would interpret today as *staccato*) are used by the Composer in the collection *für Kenner und Liebhaber* mainly to mark deepened notes under a slur, the so-called *Tragen der Töne*¹².



Example 149. Sonata in A major Wq 56/6, b. 32-35.

The performances of *Tragen der Töne*, in a free translation of the "carrying/holding" of sounds (as the Composer points out, these notes should be noticeably deepened)¹³, cannot be rendered entirely convincingly on the organ action; the same is true of the clavichord marking *Bebung*.

The dynamic invariability of the organ sound may make it necessary as well to release long notes earlier, as they would naturally resound on the keyboard chordophone during the lasting; performed continuously on the organ may "cover" the other voices, which would be pointless. On the other hand, the advantage of this property of the organ is that there is no need to repeat the same sound, which should last longer, and on stringed instruments it disappears: in this way, on the organ we have the opportunity to eliminate additional accents that would appear due to the need to use repetition¹⁴.

¹² Ibid., p. 165.

¹³ This is not entirely clear, which is why in her translation of *Versuch J.* Solecka refers in a footnote to the Composer's original text: "und jede [Note] kriegt zugleich einen mercklichen Druck"; *ibid.*, footnote 244 on p. 165.

¹⁴ Comp. example 117 explaining the need to remove the lower note "H" in the pedal and not to repeat the last "H" on the OW, in view of the *diminuendo* in the upper voice.

5. Ornamentation

Carl Philipp deals with the issues of ornamentation in *Versuch* in an extremely meticulous and detailed¹⁵ way. A number of chapters of the first part of the treaty are devoted to this subject: *I. General Remarks* ("Von den Manieren überhaupt"), *II. On Appoggiatures* ("Von den Vorschlägen"), *III. On Shakes* ("Von den Trillern"), *IV. On the Turn* ("Von dem Doppelschlage"), *V. On Mordent* ("Von den Mordenten"), *VI. On Anschlag* ("Von dem Anschlage"), *VII. On Schleiffers* ("Von den Schleiffern"), *VIII. On Schneller* ("Von dem Schneller"), *IX. On ornamenting fermatas* ("Von den Verzierungen der Fermaten"¹⁶). Since the composer treats this subject extremely broadly, and the use of ornamentation as such in his works is not generally a great *novelty*, a separate discussion on this subject seems to make no sense at the pages of this description¹⁷. In view of the above, it was decided to quote examples prepared on the basis of *Versuch* by the eminent British musicologist Professor Howard Ferguson of the Royal Academy of Music¹⁸; in the introduction to the edition of Carl Philipp's keyboard works,¹⁹ he presents the composer's recommendations for rhythmic conventions²⁰, shake²¹,

¹⁵ "Von den Manier".

¹⁶ *Versuch...*; after the first Polish edition in trans. J. Solecka, pp. 81-154.

¹⁷ M. Augustyn writes about it at great length in his doctoral dissertation on organ sonatas, so it makes little sense to repeat his explanations here, especially since this matter does not cause much controversy: *op. cit.*, pp. 74-78.


¹⁸ Like M. Augustyn, the author of this description decided to quote Ferguson's juxtaposition in an analogous way, and also to add a fragment concerning rhythmic conventions, omitted by Augustyn.




¹⁹ Introduction to: C. Ph. E. Bach, *Selected Keyboard Works*, Book III, *Five Sonatas*, ed. Howard Ferguson, The Associated Board of the Royal Schools of Music, pref. Cambridge 1981, pp. 3-5.

²⁰ Rhythmic Conventions:

RHYTHMIC CONVENTIONS


Throughout the 18th century the value of a dot following a note was variable and depended on its context. Thus the group



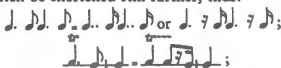
could mean anything from  to  or 


Moreover,




1) When dotted duple rhythms occur simultaneously with triplets, the former should generally be adjusted to coincide with the latter, thus:



2) In other contexts, the short note following a dotted note should often be shortened still further, thus:



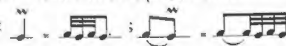



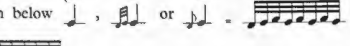

3) The written rhythm  can mean either  or , depending on the context.


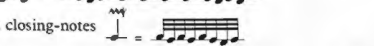
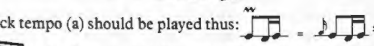
²¹ Shake:

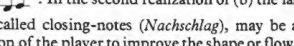
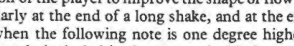
turn (*Doppelschlag*)²², combination of the above (i.e. the most characteristic of the Composer, which is *prallender Doppelschlag*²³), inverted turn²⁴, mordent²⁵, types of pre-

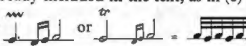
Shake (Triller): ∞, ∞∞, tr, ∞∞∞, ∞∞∞∞, ∞∞∞∞∞.

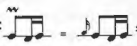
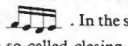
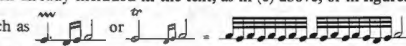
(a) short  ; 

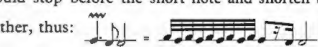
(b) long  or 

(c) from below  or  or 

(d) from above  ; 


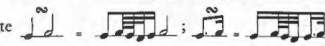
(e) with closing-notes 

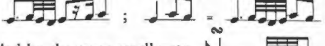
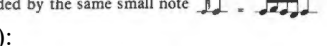
In a quick tempo (a) should be played thus:  , i.e.  . In the second realization of (b) the last two notes, the so-called closing-notes (*Nachschlag*), may be added at the discretion of the player to improve the shape or flow of a passage, particularly at the end of a long shake, and at the end of a short shake when the following note is one degree higher. They are often already included in the text, as in (e) above, or in figures such as 

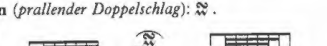
When a shake occurs in conjunction with a dotted rhythm, it should stop before the short note and shorten the latter still further, thus: 

²² Turn (*Doppelschlag*):

Turn (*Doppelschlag*): ∞, 2 .


(a) on the note  or  Adagio Moderato Presto

(b) after the note  ; 

(c) when preceded by the same small note 

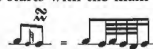
²³ Shake & Turn (*Prallender Doppelschlag*):

Shake & Turn (*prallender Doppelschlag*): ∞∞ .



One of Bach's favourite ornaments, combining a short shake (beginning on the upper note) with a turn. It is only used after an appoggiatura; and the latter, whether a small or a normal-sized note, slurred or unslurred, is assumed to be tied to the first note

of the ornament. By way of exception, if the ornamented note is preceded by a small demisemiquaver on the same degree of the scale, the ornament starts with the main note:

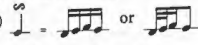



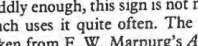
Experience suggests that when the ornament occurs on a short note, or in a quick tempo, it may be necessary to simplify the rhythm, thus:



²⁴ Inverted Turn:

Inverted Turn: ∞ .

(a)  or 

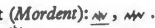
(b) 



Oddly enough, this sign is not mentioned in the *Versuch*, though Bach uses it quite often. The two realizations given at (a) are taken from F. W. Marburg's *Anleitung zum Clavierspiel*, Berlin 1755; (b) is a simple inversion of realization (b) of the normal Turn (see above).

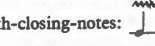
²⁵ Mordent:


notes (*vorschlag*, *appoggiatura*)²⁶, pre-note groups (mentioned above *Schleiffer* and *Schneller*)²⁷, as well as the execution of various types of *arpeggio*²⁸. It should therefore

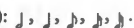
²⁶ Single small note:

Mordent (*Mordent*):  .

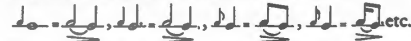
(a) short  ; (b) long 


The sign for a long mordent should not be confused with the shake-with-closing-notes: 



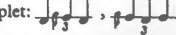

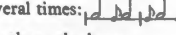


When a mordent occurs on a very short note, Bach suggests striking the main note and the auxiliary simultaneously, then releasing the latter, thus:- 

Single small note (*Vorschlag*, *Appoggiatura*):  .


A small-note appoggiatura is played *on* the beat, is slurred to the main note that follows, and is louder than the latter. In Bach it lasts for its written value, except in the instances listed below, and subtracts this from the main note, thus:

 etc.

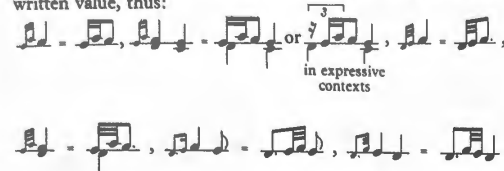
It is likely to be short (the equivalent of the modern ):

- 1) if the main note itself is short:  ;
- 2) if the main note is syncopated:  ;
- 3) if the main note is part of a triplet:  ;
- 4) if the main note rises a 2nd, then falls:  ;
- 5) if the main note is repeated several times:  ;
- 6) if the appoggiatura is an octave above the bass:  ;
- 7) in order to avoid consecutive 5ths or octaves: 

²⁷ Group of small notes:





Group of small notes:  .


Groups of small notes begin *on* the beat and take their value from the main note that follows. In Bach they generally have their written value, thus:




in expressive contexts

²⁸ *Arpeggio*:

Arpeggio (*Arpeggio*): upwards  or  ; downwards  or  .



The word *arpeggio* or *arpegg.* added to a chordal passage indicates that the chords should be spread in some such way as the following:



be considered pointless to describe each ornament made on the recording: such a list would double the volume of this descriptive part. However, it is necessary to emphasise the fundamental conclusion drawn from the Composer's recommendations and striking when studying the list: each of the ornaments should be made **on measure** (on the beat), but **not before**, so it takes away the duration of the ornamented note²⁹ and – what is even more important – the accent moves to the beginning of the ornament³⁰ followed by weak notes. This is particularly important in the perspective of the numerous performances in circulation, including those by students, where in many cases one can hear ornaments realized in a late Romantic way before the measure – either in the works of Carl Philipp, or in other old master's pieces. The Composer attached great importance to playing ornaments "on measure": such a view is in line with the spirit of early music, in which the ornament is not only a soft melodic drawing (as is often the case in later music), but above all an element of harmony, a "dissonant stressing" that introduces additional harmonic components, often dissonant indeed, which are then resolved within the framework of weak measures; this is what distinguishes the ornamental philosophy of early music from that characteristic of later times.

A specific way of using ornamentation, characteristic of old music literature, was also the repetition of motifs, themes or parts in an alternative way: the idea was that each demonstration of the same musical thought should simultaneously introduce a new quality. An excellent exemplification of the above is the collection of eighteen sonatas by the Composer *with varied reprises* Wq 50–52, discussed above. As already mentioned, the term "altered reprises" refers not to the third section of a classical sonata allegro, but rather to the alternative arrangements of recurring themes/*ritornelli*. The Composer



with each note held down for the duration of the chord. Generally, though not invariably, minim chords are spread up and down once, semibreve chords twice, and crotchet chords once either up or down.

²⁹ *Versuch...*, *On ornaments, General Remarks*, pt. 23: "All ornaments noted as small notes refer to the sound that follows them. Hence the note which precedes the ornament is never shortened and only the note after it loses as much of its rhythmic value as these little notes take away from it. This observation becomes more important the more it is disregarded [...]"; *op. cit.* p. 86.

³⁰ *Ibid.*, point 24: "According to this rule, small notes, not the main note, are to be played equally with the bass and other voices. The performer should slip them into the notes that follow. In this matter, it is again very common to make the mistake of violently throwing oneself at the main note after the clumsily made ornaments"; *op. cit.*, p. 86.

implements this issue in such a way that, returning to previously used musical ideas, each time he develops – especially in the field of melic alterations – new variants that seem to be a completely new idea for the listener. Guided by the above assumptions, the recording process was similar wherever the recommendations of repetition were deployed: places such as repeated movements of sonatas are an ideal space for the performer to demonstrate his creative invention on the basis of finding alternative melodic and rhythmic solutions (generally while maintaining the original harmonic assumptions of the Composer).

Both the rondos included in the Collection and the fantasies are devoid of repetition markings: Carl Philipp Emanuel develops these forms in a continuous, evolutionary way. Within the framework of rondo forms, the Composer himself uses slightly altered versions of successive chorus entrances: these have been left essentially unchanged on the part of the performer; the same was done in fantasies. The assumption of the recording, however, was that the kind of frame constituted by both sonatas should be decorated with alternative solutions, in order to show the possibilities brought by the musical tissue left by the Composer.

In the exposition of the first movement of the "great" Sonata in A major, the following changes have been introduced with the repetition:

- the descending jump of third in soprano in bar 4 was filled, while mordent on the last eighth note was added;



Example 150. Sonata in A major Wq 55/4, part I, b. 3-4.

- in bar 8, the melody in the soprano was enriched, filling the jump melodically, creating the impression of diminution. In bar 10, on the other hand, the direction of the passage was reversed, starting from the second eighth note, smoothly transitioning to the one-line octave on the third measure;



Example 151. Sonata in A major Wq 55/4, part I, b. 8 and 10.

- in bar 14, the intervals in the soprano are melodically distributed; in the following bars, expanding the ambitus of the upper melody (it replaced the pre-note), the double-stops were abandoned;



Example 152. Sonata in A major Wq 55/4, part I, b. 14-16.

- in bar 29, analogous to bar 14, a third is spaced out in a melodic manner – this time downwards; to compensate for this, the third in bar 30 was broken with the opposite melodic movement on the principle of a French ornament *tierce coulée*;



Example 153. Sonata in A major Wq 55/4, part I, b. 29-30.

- In bar 38, in the first sixteenth-notes group, it was decided to make a smoother transition by eliminating the octave jump and filling the passage-scale of the fifth jump: e^3 -cis³-h²-a²; In bar 40, the first third was filled;



Example 154. Sonata in A major Wq 55/4, part I, b. 38 and 40.

- In the last bar of the exposition (*seconda volta*), the trill with the solution was performed an octave higher, while the bass was tonalized an octave lower;



Example 155. Sonata in A major Wq 55/4, part I, b. 42.

The second half of the first movement of the sonata was not recorded with repetition, in accordance with the performance tradition aimed at achieving *a quasi*-symmetry in time within the first movement of the cycle: 2 x exposition = development + reprise; we do not fully know what the performance practice of old times has looked like, nowadays the (clearly longer) second half of the movement is usually not repeated. A similar procedure was used in the third movement of the sonata cycle, where to some extent one can also speak of development; as a result, the second section is again twice as long as the first, *per analogiam* to the first part.

In the absence of a basic arguments for which textual ambivalence should be used, few changes have been made to the significant size of the development:

- bar 67, analogous to bar 30, uses *tierce coulée*;



Example 156. Sonata in A major Wq 55/4, part I, b. 66-67.

- Also analogous to bar 29, the first third in bar 75 was filled with melody. In order to achieve even more tension before the tremolando-figurative *furioso* in bar 78, a preceding scale lead was introduced;



Example 157. Sonata in A major Wq 55/4, part I, b. 75-77.

In the reprise, some analogies to the exposition were made, however, in view of the very dense figurative movement and for the reasons given above, the changes were generally small:

- In order to diversify the leading motif in the *piano*, the direction in the second part was reversed, starting with e^3 (bar 84);



Example 158. Sonata in A major Wq 55/4, part I, b. 84.

- in codetta (bar 119) in the *pianissimo* the most melodically diversified version was presented.



Example 159. Sonata in A major Wq 55/4, part I, b. 118-119.

A large part of the Composer's treaty is devoted to the issue of "ornamentation of the fermatas", i.e. the melodic and harmonic fulfilment of suspensions, including improvisation and supplementation of cadenzas. In the second movement (*Poco adagio*) there was no need to make textual alterations in connection with its continuous, developmental, *ritornello* character; at the end, however, the Composer, through the dominant fermata suspension, evidently indicates the place where the cadenza, which was therefore composed, should be placed.



Example 160. Sonata in A major Wq 55/4, part II, cadenza.

The repetition of the first fragment of the third movement was again an extremely seductive opportunity to search for alternative solutions to the melodic line written down by the Composer:

- already when the leading motif was developed in bar 3, the figurations were moved to the upper areas of the keyboard, gaining in expression;



Example 161. Sonata in A major Wq 55/4, part III, b. 2-3.

- In the cadence closing this fragment (bar 6), instead of a turn and a punctuated rhythm, a calmer ascending scale course was introduced;



Example 162. Sonata in A major Wq 55/4, part III, b. 6-7.

- in opposition to the scales entering from the top, while leaving the original first scale (bar 8), alternative solutions were used in the form of starting the second figuration much lower, and then returning to the proper tessitura (bar 10/11), as well as starting with a note located an octave lower than the original of the third scale (the last, bar 12) with moving the upper melodic line up an octave from bar 13 to the beginning of the 15th, where this solution introduced the narrative in a natural way into the space originally planned by the Composer;

Example 163. Sonata in A major Wq 55/4, part III, b. 10-15.

- in the same way, the descending melodic line in bar 23, originally written by the Composer from a¹ as ascending, began from the opposite direction;

Example 164. Sonata in A major Wq 55/4, part III, b. 22-23.

- the sentimental fragment, which is an emotional opposition to the opening thema, was diminished the second time by introducing both pre-notes in the bass voice (in different values) and by fulfilling the third occurrence of the motif in the upper voice (bar 27), thus obtaining a reference to the triplet initial motif while preserving the *piano* and *diminuendo* in the descending scale;



Example 165. Sonata in A major Wq 55/4, part III, b. 25-28.

- at the end of the first ascending motif (bars 29-31) and reaching a local climax (bar 31/32), the descending motif was transformed into a calmer second-intervals motif (second half of bar 32), but the direction of the melodic line was changed in the second half of bar 33, which caused this phrase to end an octave higher in bar 34; in order to achieve greater contrast, the closing immediately following (bar 35 with a pre-bar to the middle of 36) was transposed an octave lower along with the fundamental bass;



Example 166. Sonata in A major Wq 55/4, part III, b. 32-36.

- also the resolution of the second final ascending motif, originally beginning two octaves lower than the first, was moved to a higher octave due to the use of a jump one octave higher at the end of bar 43, this time leaving the bass voice at its original pitch;

The image displays musical notation for Example 167. It features a main system with a piano (p) part on the left and a violin part on the right, spanning bars 39 to 46. The piano part consists of a series of eighth-note chords in the right hand and a simple eighth-note bass line in the left hand. The violin part has a melodic line with some slurs. Below the main system are two smaller systems. The first smaller system shows a different piano part with a more active right hand and a similar bass line. The second smaller system shows a violin part with a different melodic line. The key signature is one sharp (F#) and the time signature is 4/4.

Example 167. Sonata in A major Wq 55/4, part III, b. 43-46.

- since the development is extremely turbulent both harmonically and there is a further density of movement (thirty-two-notes tremolando *fortissimo*), a decision was made to leave the original notation and make some changes in the reprise. A slight attractiveness of the lower melodic line was introduced in bars 110 and 112 respectively, using a witty reversed rhythm;

The image displays musical notation for Example 168. It features a main system with a piano (p) part on the left and a violin part on the right, spanning bars 110 and 112. The piano part is characterized by a very dense, tremolando texture in the right hand, with a simple bass line in the left hand. The violin part has a melodic line with some slurs. Below the main system are two smaller systems. The first smaller system shows a different piano part with a more active right hand and a similar bass line. The second smaller system shows a violin part with a different melodic line. The key signature is one sharp (F#) and the time signature is 4/4.

Example 168. Sonata in A major Wq 55/4, part III, b. 110 and 112.

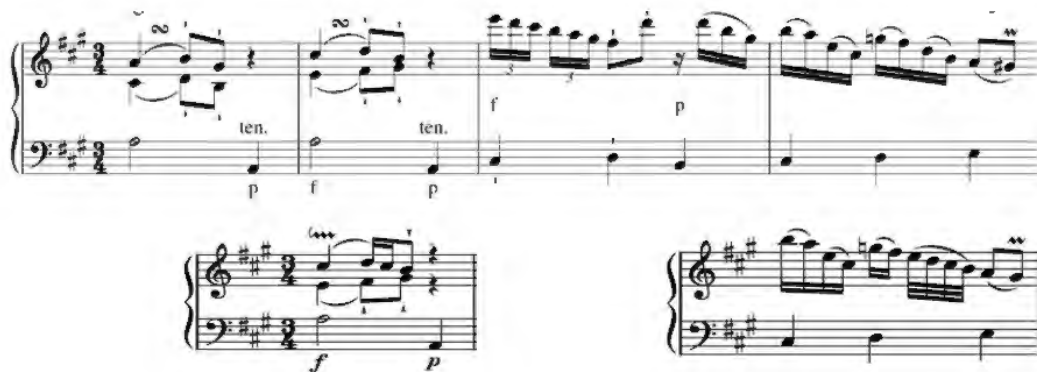
- bars 114-116, analogous to bars 25-27 in the first section (here, however, presenting the melody of the voices a fourth higher than before), were ornamented in the same way as in the repetition of the first section: both in the bass voice and in the discant.



Example 169. Sonata in A major Wq 55/4, part III, b. 114-117.

The "small" sonata in A major is at least as graceful a field for the use of diminutions and other ornamental variants as the "great" sonata; moreover, since each of its parts is divided into relatively symmetrical, and certainly comparable halves, and therefore each of them is subject to repetition, the room for invention in terms of changes is extended to the whole musical material.

- As part of the beginning after the repetition, already in the second bar, the ornament in the soprano voice was changed, performing a trill on the first note, starting with a strongly based *appoggiatura* and crowned with a conclusion; the melodically descending third in the soprano was also filled; similarly, two bars later, the filling was made from the note g^2 to the dominant in the form of a descending melodic sequence, diminating towards the end;



Example 170. Sonata in A major Wq 56/6, part I, b. 2 and 4.

- In bar 8, the direction of the passage in the soprano was reversed to an ascending one, analogous to the left hand;



Example 171. Sonata in A major Wq 56/6, part I, b. 8-9.

- In bar 12, the "swaying" sixth-third motifs were replaced by a descending scale, while at the same time densifying the movement;



Example 172. Sonata in A major Wq 56/6, part I, b. 12.

- *per analogiam* to the repeated beginning of the first section, by the repetition of the corresponding beginning of the second, the ornamentation in the second bar (i.e. 18) was changed once again, introducing a scale transition and leaving the filling of the second measure; at the end of bar 19, the figuration was modified by using a pseudo-introduction of a new motif in the last triplet (similar to the beginning of this bar in the soprano),



this manoeuvre was used again, this time in an inversion at the end of bar 20, taking as a model the motif written down by the Composer in the next bar;

Example 173. Sonata in A major Wq 56/6, part I, b. 18-20.

- with reference to bar 12, successive scale fillings dominated bar 24;

Example 174. Sonata in A major Wq 56/6, part I, b. 24.

- for a change, the direction of movement of the sixth-third motifs was reversed four bars later;

Example 175. Sonata in A major Wq 56/6, part I, b. 28.

- the end of the repetition of the second section of the first movement was moved up an octave higher within the first measure of bar 31, while maintaining the original keyboard register for the fundamental bass in the left hand: this procedure made it possible to expand the ambitus of the end of the first movement and to finish the aforementioned section on manuals without the need to use pedal voices in the octave contra.

Example 176. Sonata in A major Wq 56/6, part I, b. 31-32.

- in the first bar of the second movement, a *quasi*-mirror image of the intervals in the soprano was used, slightly modifying their size (without losing the cantilena); in bar 3, in the same place, the jumps were once again softened by a smooth scale transition in the triplet movement;

Example 177. Sonata in A major Wq 56/6, part II, b. 1-3.

- in bar 7 before the cadenza, the second note in the soprano was moved down an octave, using one-way movement instead of a broken passage; in the next bar, instead of an ornament on the last note (*prallender doppelschlag*), two pre-notes were made, but not "on measure", but before it, obtaining filling by an interval extension, while the last note was left without ornamentation;



Example 178. Sonata in A major Wq 56/6, part II, b. 7-8.

- in bar 19, the pre-note was diminished in order to concentrate the movement;



Example 179. Sonata in A major Wq 56/6, part II, b. 19.

- The first bar of the second section (bar 23) was done similar to bar 1, stabilizing the melody at f^2 sharp and reaching the next group with a downward jump, which significantly distinguished this fragment from the original version; to compensate for the aforementioned initial leap of the sixth downwards, after another two bars the melody was moved up an octave; the motifs in the next bar were also treated symmetrically: the G major passage was performed in a descending motion, in the next group the opening note of f^2 sharp was moved to its end;



Example 180. Sonata in A major Wq 56/6, part II, b. 23-27.

- in bar 32, the movement was densified in both measures;



Example 181. Sonata in A major Wq 56/6, part II, b. 32.

- in bar 37, before the cadenza, the trill was performed from the beginning of the second measure (for a whole quarter note); in the next bar, the delayed note was left without an ornament;



Example 182. Sonata in A major Wq 56/6, part II, b. 37-38.

- In bar 48, the movement in the soprano passage has been reversed, *per analogiam* to bar 27.



Example 183. Sonata in A major Wq 56/6, part II, b. 48.

SUMMARY

It is therefore time to draw conclusions from the considerations presented above. The very fact that pieces for other keyboard instruments functioning at the end of the early modern era were recorded on the organ proves that the assumed concept of transmission of timbre and sound is possible. Undoubtedly, the performance of these extremely subtle compositions on an instrument that makes it impossible to strictly shape the dynamics by means of the force of the stroke may to some extent flatten the Composer's intentions in the area of sophisticated dynamic shading; however, it should be emphasized that in the field of dynamics, which can be called a large-scale one, and especially in the field of colour differentiation, the organ offers a palette of possibilities that goes far beyond the properties of any other instrument. The timbre issues that the performer hopes have been achieved as part of this project, in fact, significantly enrich the possibilities arising from the original compositional idea. The goal related to this aspect was to achieve a relatively new quality in keyboard music, which was basically done, e.g. by applying registration to music that was fundamentally devoid of it. The above-mentioned large-scale dynamics positively distinguishes the organ from other stringed keyboard instruments: it became possible to arrange not only a different timbre pyramid for each of the pieces, but as a result also a dynamic one. The result was that each of the compositions was presented as if in its own separate sound world; as a consequence of the above, the contrasts between individual works were obtained, unattainable within the framework of the original instruments.

The issue of technical difficulties remains a separate problem. It is an undeniable truism to say that it is difficult to find a large or even medium-sized organ whose action would function as smoothly and lightly, and thus as vividly as the mechanics of the harpsichord, clavichord or pianoforte. The matter, of course, comes down to size: in the above-mentioned instruments, the entire mechanism is physically within the reach of the player. There is no need to dwell on the size and complexity of organ actions here, these are obvious. It should be emphasized that the purpose of this project was to find the most "obedient" instrument, in addition to being located in the appropriate acoustic space. In other words: it was necessary to compensate for the fact that a large organ would almost never function as precisely as the old stringed keyboard instruments with the most sensitive action possible. Therefore, it was decided to use a medium-sized neo-baroque instrument with maximally efficient mechanics, instead of reaching for historical organs.

The above is inextricably linked to the issue of articulation: both at a fast and slow tempo. Again, in the case of an instrument with a constant sound intensity, it became crucial to achieve selective articulation (against the potential inertia of the action), in view of the much smaller need to use such articulation on stringed instruments, characterized by a naturally decrescending sound. As far as it was possible, this postulate was fulfilled, at least – it guided the performer invariably during the recording.

It remains to be hoped that the performance of these works on the organ did not impoverish, but on the contrary – enriched it with new possibilities, adding colour and brilliance. The selected compositions undoubtedly accurately represent the entire Collection, showing the grace and panache of this brilliant music.

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APPENDIX I

AUTOBIOGRAPHY¹

I, Carl Philipp Emanuel Bach, was born in March 1714, in Weimar. My late father was Johann Sebastian, kapellmeister at several courts and lastly music director in Leipzig. My mother was Maria Barbara Bach, youngest daughter of Johann Michael Bach, a thoroughly grounded composer. After completing studies at the Leipzig Thomasschule, I studied law first in Leipzig and later in Frankfurt an der Oder; in the latter place, I both directed and composed for a music academy as well as all the music for public ceremonies. I In composition and keyboard playing I never had any other teacher than my father. When in 1738 I completed my academic years and went to Berlin, I had a very favorable opportunity to accompany a young gentleman to foreign countries; an unexpectedly gracious call to the then Crown Prince of Prussia, now King [Friedrich II], in Ruppin, caused my intended journey to be canceled. Due to certain circumstances, I did not formally enter into his service until the start of his Prussian Majesty's reign, in 1740. And I had the honor to accompany him alone at the harpsichord in the first flute solo that he played as king at Charlottenburg. From this time on, until November 1767, I stayed in the Prussian service continuously, although I had several opportunities to pursue advantageous positions elsewhere. His Majesty was so gracious as to put an end to all of this with a substantial increase in my salary. In 1767 I obtained the appointment at Hamburg as Music Director, succeeding the late Kapellmeister Telemann! After persistent [and] most respectful petitions, I received my discharge from the king; and the king's sister, her Highness the Princess Amalia of Prussia, did me the honor to nominate me as chief kapellmeister upon my departure. To be sure, since arriving here [in Hamburg] I again have had some very lucrative offers elsewhere, but I have always declined them. My Prussian service never left me enough time to travel in foreign countries. Thus, I have always remained in Germany and have taken only a few trips in this, my fatherland. This lack of foreign travel would have been more harmful to me in my profession if I had not had the special good fortune from my youth to hear locally the finest of all kinds of music and to make a great many acquaintances with masters

¹C. P. E. Bachs Autobiographie [in:] *Carl Burney's der Musik Doctors Tagebuch seiner musikalischen Reisen*. Bd. 3, *Durch Böhmen, Sachsen, Brandenburg, Hamburg und Holland*, Hamburg 1773, 199–209; after: C. Ph. E. Bach, *The Complete Works, Additional Resources*: *C.P.E. Bach's Autobiography*, <https://cpebach.org/pdfs/resources/autobiography-English.pdf>; *C.P.E. Bachs Autobiographie*, <https://cpebach.org/pdfs/resources/autobiography-German.pdf>.

of the first rank, and occasionally to receive their friendship. In my youth I already had this advantage at Leipzig, for hardly any master of music passed through this place without becoming acquainted with my father and getting heard by him. The greatness of my father's reputation in composition, in organ and harpsichord playing, which was his own, was much too renowned for a musician of standing to miss the opportunity, if at all possible, of getting to know this great man better. Of everything that was to be heard, especially in Berlin and Dresden, I need not say much; who does not know the point in time in which music, both overall and in its most accurate and refined performance in particular, began a new period altogether, whereby musical art rose to such a height, but I fear it has already fallen a long way in certain respects. I believe, along with many insightful men, that the current beloved comic style is mostly to blame for this. Without citing individuals who, one might argue, have contributed nothing or only a little to comedy, I shall name one of the greatest masters of the comic style now living, Signor Galuppi, who, in my house in Berlin, fully agreed with me and at that time related some very ridiculous incidents that he had experienced, even in a few Italian churches. It is enough that I have had to content myself, and have contented myself very happily, with hearing, in addition to the great masters of our fatherland, the most excellent of every sort that the foreign lands have sent over to us in Germany; and I believe that there is no piece of music by some of the greatest masters that I have not heard.

If I were to be rambling and wished to strain my memory, it would not be hard for me to fill up a lot of space with the names of composers, female and male singers, and instrumentalists of all varieties that I have become acquainted with. This much I know for sure, that there were geniuses among them of a kind and stature such as have yet to reappear. Quite apart from all this, I do not deny that it would have been of exceptional pleasure to me, as well as advantageous, if I could have had the opportunity to visit foreign lands.

In the year 1744 in Berlin I married the young woman Johanna Maria Dannemann, youngest daughter of a wine merchant living there at that time, and this marriage produced two sons and a daughter now living. The eldest son practices as an attorney here [in Hamburg], the daughter is still living with me at home, and my youngest son is currently in Saxony and is studying at the art academies in Leipzig and Dresden; his

main profession [is] painting. The following works by me have been published with my knowledge and consent:

- (1) In the year 1731, a minuet for keyboard, with hand-crossing. An idiomatic and then very clever trick. This minuet I engraved myself in copper. [Wq 111; CPEB:CW, I/8.2]
- (2) 1742, six keyboard sonatas, engraved and published by Schmidt in Nuremberg. [“Prussian” Sonatas, Wq 48; CPEB:CW, I/1]
- (3) 1744, six keyboard sonatas, published by Haffner in Nuremberg. [“Württemberg” Sonatas, Wq 49; CPEB:CW, I/1]
- (4) 1745, a harpsichord concerto in D major with accompaniment, from Schmidt’s press in Nuremberg. [Wq 11; CPEB:CW, III/7]
- (5) 1751, two trios from the same press, of which the first is in C minor for two violins and bass, with annotations; and the second is in B-flat major for flute, violin, and bass. [Wq 161; CPEB:CW, II/2.1–2.2]
- (6) 1752, a harpsichord concerto in B-flat major with accompaniment, from the same press. [Wq 25; CPEB:CW, III/7]
- (7) 1753, Versuch über die wahre Art das Clavier zu spielen, part I, with examples and six sonatas in 26 copper plates, published by the author. [Versuch I, in CPEB:CW, VII/1; “Probestücke” Sonatas, Wq 63, in CPEB:CW, I/3]
- (8) Between 1755 and 1765 Haffner in Nuremberg published ten keyboard sonatas of mine in miscellaneous anthologies [Musikalisches Allerley, Oeuvres mêlées, etc.], namely: F major [Wq 62/9], D minor [Wq 62/4], E major [Wq 62/5], B-flat major [Wq 62/1], B minor [Wq 62/22], C major [Wq 62/10], B-flat major [Wq 62/16], A major [Wq 65/32], A minor [Wq 62/21], and E major [Wq 62/5]. [CPEB:CW, I/5.1–5.2]
- (9) 1757 and 1758 [recte 1756 and 1757], two keyboard sonatas by me were published in the Breitkopf Raccolta, namely: D major [Wq 62/13; CPEB:CW, I/5.1] and D minor [Wq 62/15; CPEB:CW, I/5.2], in addition to a few single keyboard pieces [Wq 117/17–117/22; CPEB:CW, I/8.2] and a fugue [Wq 119/4; CPEB:CW, I/9].
- (10) 1758, a two-voice fugue in D minor by me was printed by Marpurg in his Fugen-Sammlung. [Wq 119/2; CPEB:CW, I/9]
- (11) 1759 [recte 1758], Winter in Berlin printed my melodies to Gellerts Geistlichen [Oden und] Lieder. [Wq 194; CPEB:CW, VI/1]

- (12) 1758, my twelve short little two- and three-part pieces were issued in pocket format by Winter. [Wq 81; CPEB:CW, II/5]
- (13) 1759 [recte 1760], Winter published the first part of my “Reprisen” Sonatas. [Wq 50; CPEB:CW, I/2]
- (14) 1759, Schmidt in Nuremberg engraved in copper a symphony by me for two violins, viola, and bass, in E minor. [Wq 177; CPEB:CW, III/1]
- (15) 1760, Winter printed a harpsichord concerto in E major by me. [Wq 14; CPEB:CW, III/7]
- (16) 1761, the same press likewise printed the Fortsetzung [continuation] of my [“Reprisen”] keyboard sonatas. [Wq 51; CPEB:CW, I/2]
- (17) 1761, the second part of my Versuch was published by me, which deals with the practice of accompaniment and free fantasy. [Versuch II; CPEB:CW, VII/2; commentary to Versuch I and II is in CPEB:CW, VII/3]
- (18) 1761, Wever in Berlin published my Oden mit Melodien. On the subject of odes I should mention that others of the sort by me are already to be found earlier in the ode collections of Graf, Krause, Lange, and Breitkopf. [Wq 199; CPEB:CW, VI/3]
- (19) 1762 [recte 1763], Winter printed the second Fortsetzung of my [“Reprisen”] keyboard sonatas. [Wq 52; CPEB:CW, I/2]
- (20) 1764, my first sonatina in C major for keyboard and other instruments appeared from the same press. [Wq 106; CPEB:CW, III/11]
- (21) The appendix to Gellerts Oden appeared in the same year, also from the same press. [Wq 195; CPEB:CW, VI/1]
- (22) 1765 [recte 1764], Winter printed the second and third sonatinas in D minor and E-flat major. [Wq 107 and 108; CPEB:CW, III/11]
- (23) 1765 [recte 1766], my six easy keyboard sonatas appeared from Breitkopf. [“Leichte” Sonatas, Wq 53; CPEB:CW, I/3]
- (24) 1765, Birnstiel printed the first part of the four-part chorales by my father, collected by me.
- (25) 1765, the first collection of keyboard works of various types appeared from Winter. [Clavierstücke verschiedener Art, Wq 112; CPEB:CW, I/8.1]
- (26) 1765 [recte 1766], the first collection of my twelve short and easy beginners’ pieces for keyboard, likewise appeared from Winter. [Kurze und leichte Clavierstücke, Wq 113; CPEB:CW, I/8.1]

(27) 1766, a cantata by me, Phillis und Thirsis, came out in print from the same press. [Wq 232; CPEB:CW, VI/4] Further:

(28) Appeared from Winter also in the same year, Der Wirt und die Gäste, a song ode by Gleim. [Wq 201; CPEB:CW, VI/3]

(29) 1768, Winter printed the second collection of my twelve short and easy beginners' pieces for keyboard. [Kurze und leichte Clavierstücke, Wq 114;CPEB:CW, I/8.1]

(30) 1770, Hummel in Amsterdam engraved my [six] sonatas for women [“Damen” Sonatas, Wq 54; CPEB:CW, I/3]

(31) 1771, Bock issued the Musikalisches Vielerley, which I had supervised, and in which numerous works of mine appear. [Wq 62/23 and 62/24 in CPEB:CW, I/5.2; Wq 116/3–116/8, 117/1–117/4 in CPEB:CW, I/8.2; Wq 122/5 in CPEB:CW, I/10.2; Wq 140 in CPEB:CW, II/5]

Since I am supposed to list everything by me that has been published, I must take this opportunity to mention that there are to be found by me a canonic Einfall [Wq 257] in the third volume of the Marpurge [Historisch-kritische] Beyträge [5 vols., Berlin, 1754–62] along with different examples and canons occurring in the same [author's] Abhandlung von der Fuge [Berlin, 1753–54], particularly all those examples at the end of part II that concern and have made up the supplement to part I. Many of my works also appear in Marpurge's Kritische Briefe [Berlin, 1760], in the Musikalisches Allerley [Berlin, 1761] and Mancherley [Berlin, 1762–63], in Marpurge's Clavierstücke mit einem practischen Unterricht [3 vols., Berlin, 1772–63], in Wever's Tonstücke [Berlin, 1762] in Birnstiel's Nebenstunden [Berlin, 1762] and Kleine Clavierstücke [Berlin, 1760], in Spener's Clavierstücken [Berlin, 1772–63], in Unterhaltungen [Wq 202C], and in Münter's collection of sacred songs [Wq 202E]. The second Versuch [eines einfachen Gesanges; attempt at a simple song] in hexameter is also by me [Wq 202A].

(32) 1770, Schönemann here [in Hamburg] engraved in copper, in pocket format, twelve little two- and three-part pieces by me. [Wq 82; CPEB:CW,II/5]

(33) 1772, six easy harpsichord concertos with accompaniment were published by me. [Sei concerti per il cembalo, Wq 43; CPEB:CW, III/8]

(34) 1773, I received a commission to compose six four-part symphonies. [Wq 182; CPEB:CW, III/2]

I have composed a fair number of vocal pieces for church and various ceremonies, but none of these has been printed.⁶ All together my compositions consist of about a couple of dozen symphonies; thirty trios for keyboard and other instruments; eighteen solos for instruments other than keyboard; twelve sonatinas for one keyboard with accompaniment; forty-nine concertos for keyboard and other instruments (the latter, however, I also arranged for keyboard), there being among the keyboard concertos one for two harpsichords [Wq 46; CPEB: CW, III/10]; 170 solos for keyboard, which are mostly sonatas, with a few of them comprising little collections of character and other little pieces, also concertos, symphonies, and fugues.

Because I have had to compose most of my works for specific individuals and for the public, I have always been more restrained in them than in the few pieces that I have written for myself alone. At times I even have had to follow ridiculous instructions, although it could be that such not exactly pleasant conditions have led my genius to certain discoveries that I might not otherwise have come upon.

Since I have never liked excessive uniformity in composition and taste, since I have heard such a quantity and variety of good things, since I have always been of the opinion that one could derive some good, whatever it may be, even if it is only a matter of minute details in a piece: probably from this and my natural, God-given ability arises the variety that has been observed in my works. At this point I must observe that the critics, even if they write without passion, as still rarely happens, very often treat the compositions that they review too harshly, since they do not know the circumstances, proscriptions, and occasions of the pieces. How very rarely does one encounter a critic with an appropriate degree of sensitivity, knowledge, fairness, and courage—four attributes that simply must exist to a sufficient extent in every critic. Hence it is very sad for the world of music that criticism, very useful in other respects, often is an occupation of persons such as are not endowed with all these attributes. Among my works, especially for keyboard, there are only a few trios, solos, and concertos that I have composed in complete freedom and for my own use. My chief effort, especially in recent years, has been directed towards both playing and composing as lyrically as possible for the clavichord, notwithstanding its lack of sustaining power. This thing is not at all easy if the ear is not to be left too empty and the noble simplicity of the melody is not

to be disturbed by too much bustle. It seems to me that music primarily must touch the heart, and the keyboard player can never accomplish that through mere rumbling, drumming, and arpeggiating, at least not in my opinion.

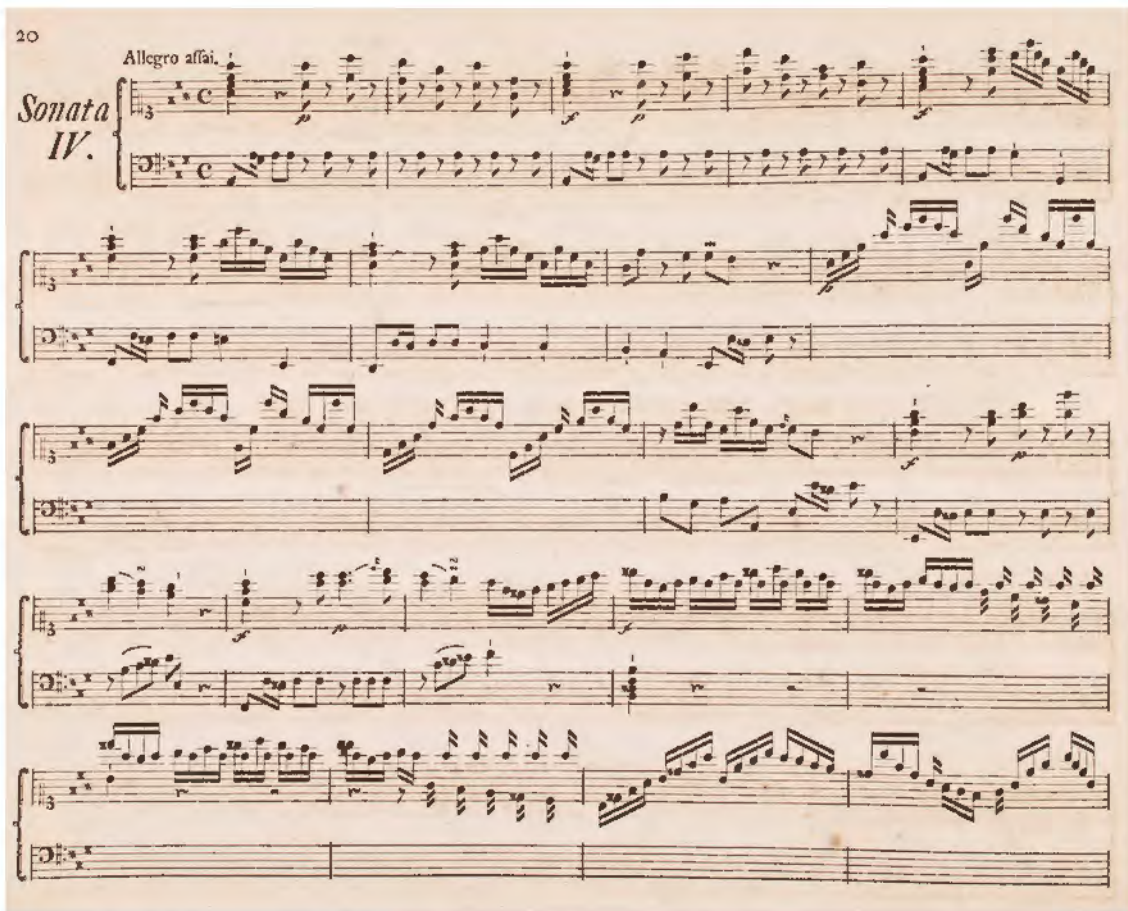
APPENDIX II

Erste Sammlung (1779): *Sechs Clavier-Sonaten für Kenner und Liebhaber*



Title page of the first volume of the first edition.

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First page of the first movement of the Sonata in A major Wq 55/4, H 186,
included in the first volume of the first edition.

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The first page of the second movement of the sonata in A major Wq 55/4, H 186,
included in the first volume of the first edition.

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The first page of the third movement of the sonata in A major Wq 55/4, H 186,
included in the first volume of the first edition.

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Zweite Sammlung (1780): *Clavier-Sonaten nebst einigen Rondos fürs Forte-Piano
für Kenner und Liebhaber*



Title page of the second volume of the first edition.

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30

Sonata III.

Allegretto.

The image shows the first page of the first movement of the Sonata in A major, BWV 56/6, by C.P.E. Bach. The score is in A major and 3/4 time, marked 'Allegretto.' It consists of five systems of two staves each (treble and bass clef). The first system includes the tempo marking 'Allegretto.' and dynamic markings 'f' and 'p'. The music features a lively, rhythmic melody in the right hand and a supporting bass line in the left hand. The score is presented in a clear, black-and-white format with standard musical notation including notes, rests, and bar lines.

The first page of the first movement of the Sonata in A major Wq 56/6, H 270,
included in the second volume of the first edition.

[after:] https://s9.imslp.org/files/imglnks/usimg/b/b1/IMSLP305594-PMLP198344-Bach,_CPE_-_Clavier-Sonaten_nebst_einigen_Rondos,_Zweyte_Sammlung.pdf

The first page of the second movement of the sonata in A major Wq 56/6, H 270,
included in the second volume of the first edition.

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Dritte Sammlung (1781): *Clavier-Sonaten nebst einigen Rondos fürs Forte-Piano*
für Kenner und Liebhaber

CLAVIER-SONATEN
NEBST
EINIGEN RONDOS
FÜRS FORTE-PIANO
FÜR
KENNER UND LIEBHABER,
S. R. EXCELLENZ
DEM HERRN
FREUHERRN VON SWJETEN
UNTERTHÄNIG ZUGEEIGNET
UND COMPIRT
VON
CARL PHILIPP EMANUEL BACH.
DRITTE SAMMLUNG.

LEIPZIG,
IM VERLAGE DES AUTORS.
1781.

Title page of the third volume of the first edition.

[after:] <https://ks15.imslp.org/files/imglnks/usimg/f/fc/IMSLP305596-PMLP198344->

Bach,_CPE_-_Clavier-Sonaten_nebst_einigen_Rondos,_Dritte_Sammlung.pdf

Poco Andante.

Rondo
I.

Bach's Sonatin. 3. S.

ritis subito.

The first page of the Rondo in E major Wq 57/1, H 265,
included in the third volume of the first edition.

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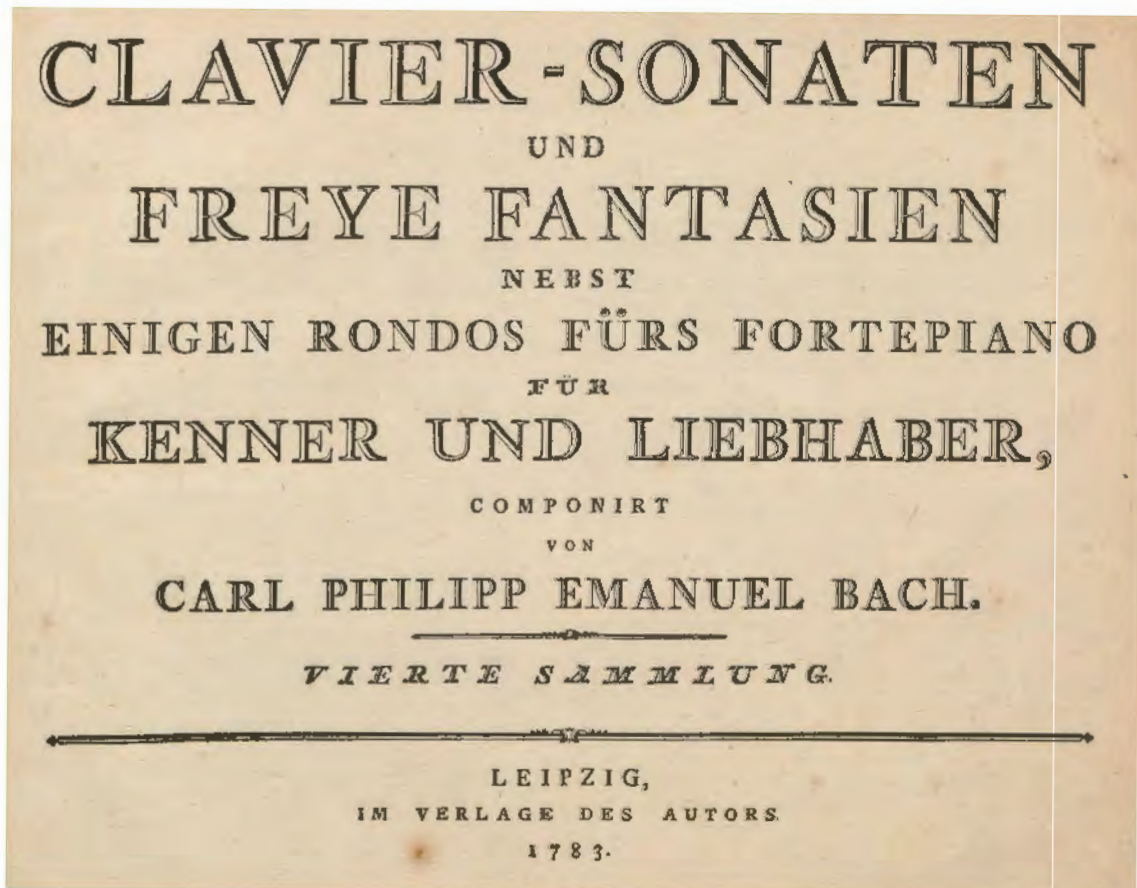
Rondo III. Allegretto

The image shows the first page of a musical score for a Rondo in F major, BWV 57/5, by C.P.E. Bach. The score is in 3/4 time and consists of five systems of two staves each. The first system is marked 'Allegretto'. The second system has a 'f' dynamic marking. The third system has a 'mf' dynamic marking. The fourth system has a 'tenuto' marking. The fifth system has a 'fr' dynamic marking. The score includes various musical notations such as notes, rests, and ornaments.

First page of the Rondo in F major Wq 57/5, H 266,
included in the third volume of the first edition.

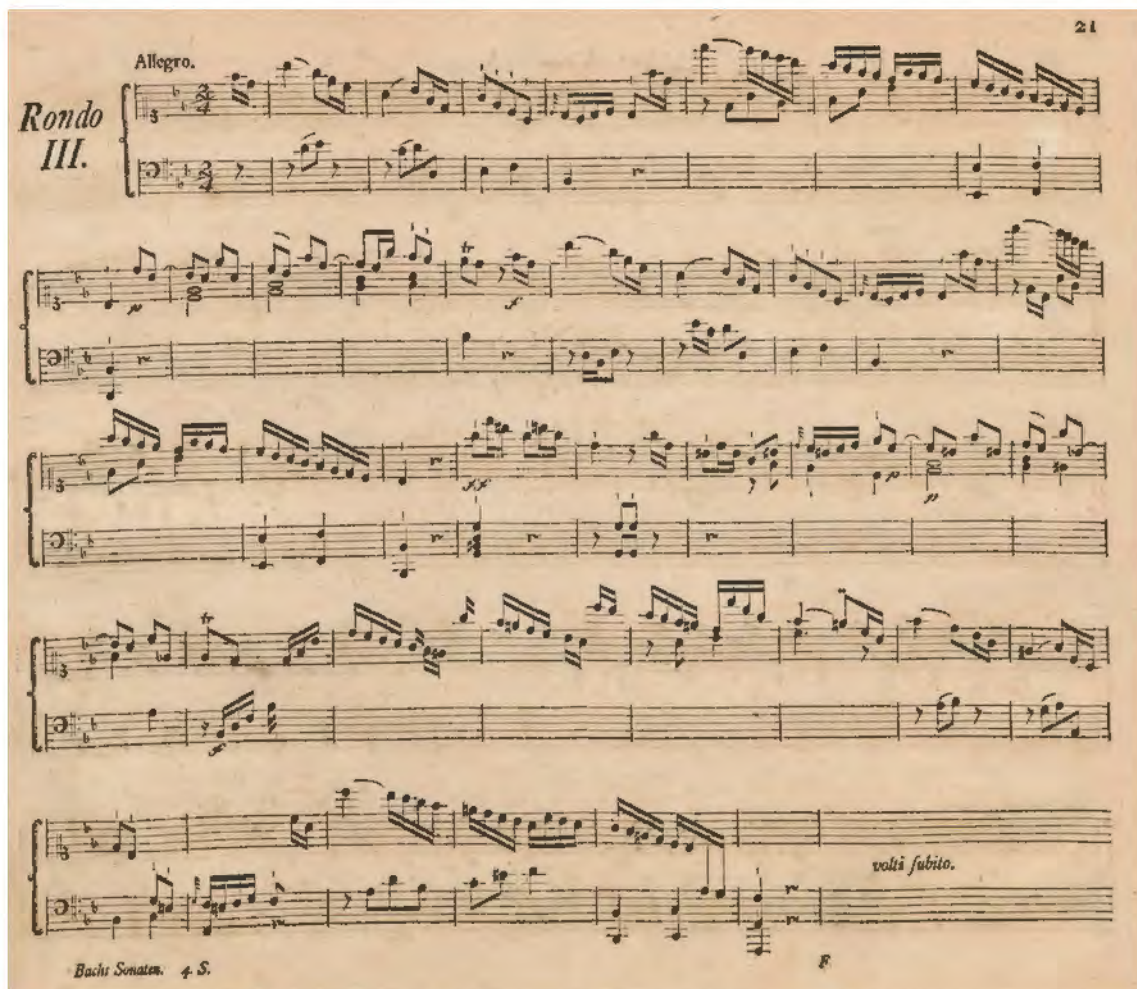
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Vierte Sammlung (1783): *Clavier-Sonaten und freie Fantasien nebst einigen Rondos
fürs Fortepiano für Kenner und Liebhaber*



Title page of the fourth volume of the first edition.

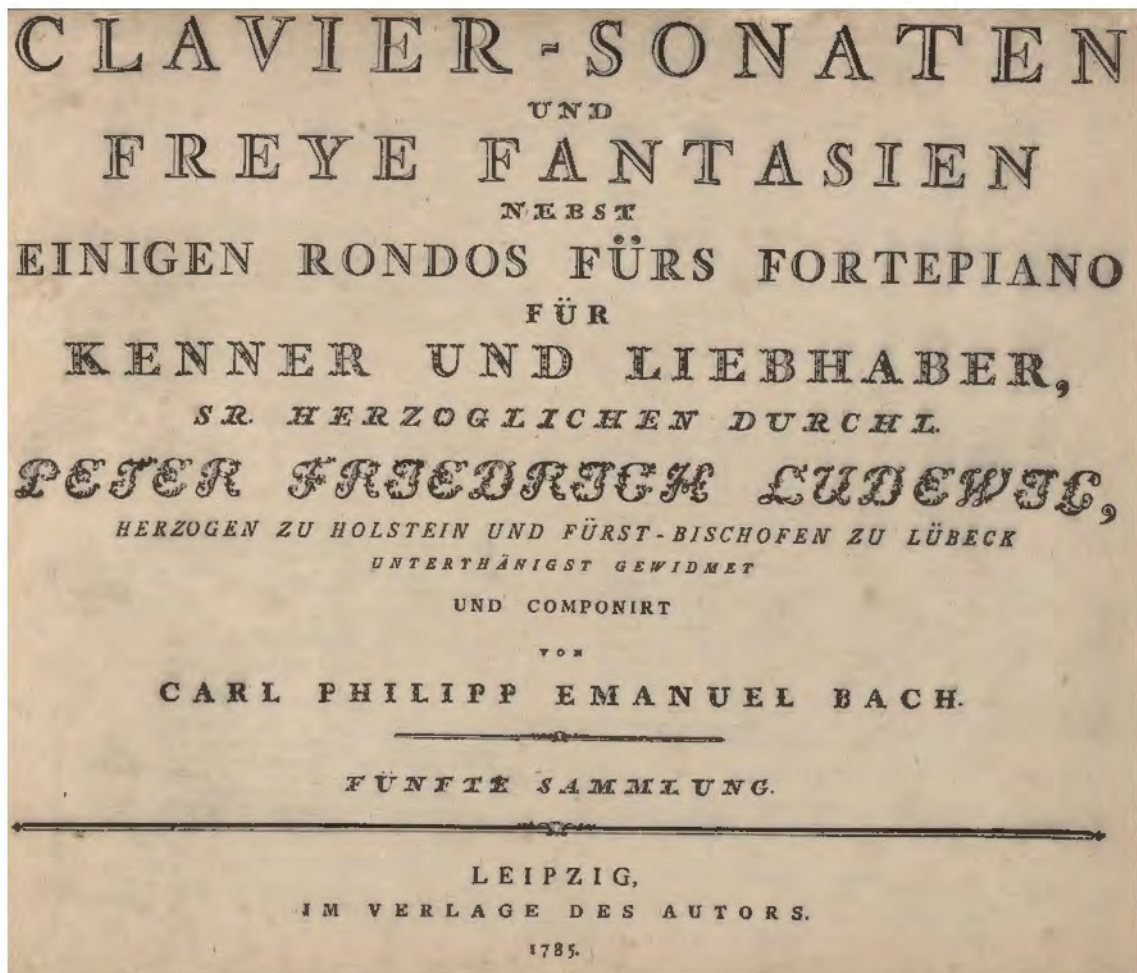
[after:] https://s9.imslp.org/files/imglnks/usimg/f/f6/IMSLP509127-PMLP198344-cpe_bach_Clavier-Sonaten_für_Kenner_4_wq58_bn_5.1-198227.pdf



The first page of the Rondo in B flat major Wq 58/5, H 267,
included in the fourth volume of the first edition.

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Fünfte Sammlung (1785): *Clavier-Sonaten und freie Fantasien nebst einigen Rondos
fürs Fortepiano für Kenner und Liebhaber*



Title page of the fifth volume of the first edition.

[after:] https://ks15.imslp.org/files/imglnks/usimg/9/97/IMSLP96450-PMLP198344-cpe_bach_wq59_kenner_lh_5_1785.pdf



The first page of the Fantasia in C major Wq 59/6, H 284,
included in the fifth volume of the first edition.

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Sechste Sammlung (1787): *Clavier-Sonaten und freie Fantasien nebst einigen Rondos
fürs Fortepiano für Kenner und Liebhaber*



Title page of the sixth volume of the first edition.

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25

Fantasia.

Presto di molto.

Bach's Sonaten, 6. S.

G

The first page of the Fantasia in C major Wq 61/6, H 291,
included in the sixth volume of the first edition.

[after:] https://s9.imslp.org/files/imglnks/usimg/4/46/IMSLP509128-PMLP198344-cpe_bach_Clavier-Sonaten_für_Kenner_6_wq61_bn_5.1-198249.pdf