

Updates and Corrections for *The Music of Carl Philipp Emanuel Bach*

Updates and corrections are listed by the page to which they refer; additions to the bibliography and the index follow. This file has been last updated on *June 7, 2020*. I am particularly grateful to Jason Grant for a detailed listing of corrections.

Supplement 3.6, note 1. Add:

Olbertz (2013) suggests that the keyboard parts in BWV 1020 and 1031 are unidiomatic and that these pieces must be arrangements of lute trios, but they contain nothing challenging for any competent keyboard player, apart from some awkward writing in the first movement of BWV 1031. Neither work is likely to be by C. H. or J. G. Graun, whose trios with obbligato keyboard parts are considerably less idiomatic and differ considerably in both style and form.

Supplement 11.3. For

At least one of these survives, written

read

One of these is written

and add to note 8:

Hill (2015, chap. 5) describes further sketches in her dissertation.

Page xvii. It has proved impractical to upload files to urresearch.rochester.edu. The sole repository of the online supporting material is the author's website at wagner.edu. It is possible that the precise web address (url) of this site will change in the future for reasons beyond the author's control.

Page 2. For

at the age of four

read

before his fourth birthday

Page 34. For

the variety in ritornello found in his own Berlin concertos

read

the variety in ritornello form found in his own Berlin concertos

Page 44. For

Bach's conception of the sonata as a genre had matured

read

Bach's conception of the sonata as a genre matured

Page 48. Wollny (2016, 426–27) raises the possibility that the young Emanuel Bach might also have composed another vocal work, the church piece formerly attributed to Sebastian Bach as BWV 217. Although certainly plausible, the argument is based largely on the use of a melodic formula common with other Bach-circle works, including BWV 201 and 214, F. 5 and 89, and W. 124. Oddly, Wollny does not mention the chromatic harmony of BWV 217, which marks it as an imitation of Sebastian's music even as the use of drum basses and filler inner parts brings it substantively closer to Emanuel's one documented early vocal composition. Unfortunately, without an attribution, BWV 217 could conceivably be the work of any number of Bach pupils, even the collaboration of more than one of them with Sebastian.

Another possible early vocal work by Bach might be seen in the aria “Den Fels hat Moses’ Stab geschlangen,” from the St. Luke Passion erroneously attributed to J. S. Bach (BWV 246). One of the largest numbers in that work, it includes a solo bassoon, like the later aria for Moses in the *Iraelites* oratorio by C. P. E. Bach—who wrote it out on pages 27–31 of P 1017 after taking over the copying from his father on page 24. Glöckner (1975, 614) pointed out that the “melodically and harmonically interesting introduction,” followed by a recitative that opens the second half of the oratorio, “shows no sign of being a copy of anything”; he suggests that it was “Bach’s own work.” In view of the simple texture of the introduction, Glöckner’s suggestion is plausible if by “Bach” we understand the young Emanuel, although this would make the aria his earliest known vocal music.

Page 51. Leisinger (2016) seems to have reached the same conclusion as here: that the idea of the ritornello as a mere frame within a sonata-form movement is incomplete or misleading.

Page 66. Bach’s rate of production at Berlin might be compared with that of Quantz, who composed on average about twelve concertos per year during the periods 1746–50 and 1753–54, according to Oleskiewicz (2010a).

Page 67 (for note 26 on page 328). The work whose autograph bears the date April 5, 1745, is W. 17, not W. 15; this implies that Bach had already completed the three concertos of that year by early spring. However, it is impossible to say how accurately the much later numbering of the concertos in NV reflects their actual chronology. The extensive revision of W. 15 might even have led to confusion regarding the order in which the works of that year were finished.

Page 72. Remove “online” symbol from reference to example 5.11 (the example is present on p. 74).

Page 94. For
with Sebastian only the keyboard versions survive
read
with Sebastian the original versions are mostly lost

Page 101. For
more famous D-minor cousins W. 17 and 23.
read
minor-mode cousins W. 17 and 24.

Although now famous, W. 23 is preserved in only a few copies, suggesting that it was not much better known in its own day than W. 21 and W. 22. The other works mentioned, however, are preserved in multiple copies (and versions) and must have been reasonably well distributed.

Page 105 (table 6.1, at letter c). For
Heir
read
Hier

Page 108. For

Although only Friedemann seems to have formally applied to succeed Sebastian as cantor
read

Although only Emanuel seems to have formally applied to succeed Sebastian as cantor

The evidence is given in the Leipzig town council proceedings for July 29, 1750, which include Emanuel alongside J. S. Bach's pupils Trier and J. L. Krebs as ones who "had presented themselves" (*BD* 2:478 [no. 614]; *NBR*, p. 245 [no. no. 274a]). It remains unclear whether he was formally interviewed or auditioned for the position, even if his Magnificat was performed at Leipzig during 1749 or 1750. It must have been understood that the position was Harrer's to turn down, inasmuch as he was now working for the effective governor of Saxony. Yet he would hold the position for only a few years, and if it was known that he was in poor health, other potential candidates might have been looking to position themselves for the next appointment. Indeed, Emanuel would apply again after Harrer's death, but it he might have been disqualified for the position (in the council's view) inasmuch as he was an employee of the monarch who had occupied the city a few years earlier. Friedemann, who by this date was also working in Prussian territory (Halle), perhaps understood from his earlier experience in Dresden that applying for the position would be futile.

Page 109: "surviving correspondence." One letter written by J. C. Bach to Emanuel survives from 1767, but whether it or a very similar letter addressed to Friedemann was ever delivered is uncertain. Both are "letters of introduction" for an Irish virtuosa of the glass harmonica, but it is unclear whether these are isolated survivals from an otherwise undocumented exchange of correspondence. The cordial if slightly formal tone and the lack of any apologies or regrets for silence on Christian's part suggest that he had not remained entirely out of touch with his older half brothers. The fact that he addressed Friedemann's letter to Leipzig could indicate ignorance of his brother's whereabouts, but it could also show that he knew more about them than we do today: Friedemann, having resigned his Halle position in 1764, is generally supposed to have remained in that city, but he may in fact have been working as a traveling virtuoso himself (see Wollny, "' . . . welche dem größten Concerte gleichen,'" 176–79). All the same, it is clear that the three brothers, even if they remained in touch, were far apart geographically and doubtless emotionally as well, and had little to do with one another. The letters are most conveniently consulted in Matthews, "The Davies Sisters," 154–55 (full bibliographic entry below).

Page 111. BWV 243 may have been composed during J. S. Bach's first weeks at Leipzig, the performance at Christmas 1723 possibly being a repetition (incorporating the so-called Christmas interpolations).

Page 112. The reference to "the 'Gratias agimus' in his father's Magnificat" is an error for the B-Minor Mass.

Page 118. In a review published in the *Newsletter* of the British Clavichord Society (issue 62, 2015, p. 18), Menno van Delft questions the statement in the caption to Example 7.7 that a tie is to be understood in the "realization" of the *prallender Doppelschlag* and other instances of so-called tied trills. Indeed, the first edition of the *Versuch* (i.2.3.30) is strangely inconsistent with other relevant sources on this matter. In the second printing of 1759, however, one of Bach's very few alterations of the text makes it clear that the second note of the realization (the 64th-note a' in Example 7.7a) is not to be restruck. (See the footnote in the new edition, CPEBCW, 7/1:96, and notes 26 and 37 in the accompanying commentary, 7/3:28 and 29.)

Other sources confirm that several generations of north-German keyboard players held to the latter interpretation of the tied trill: see Marpurg, *Principes du clavecin* (Berlin, 1756), example 31 on *Tab.* 4; Türk, *Klavierschule* (Leipzig and Halle, 1789), final example and discussion on p. 257. The musical examples for Bach's *Versuch* were never altered accordingly, but ties involving notes beneath a slur were often omitted in works by Quantz and the Graun brothers (see example below). This would leave little doubt that the long slurs in Bach's examples presuppose a tie on the first two notes had Bach not

explicitly indicated in the first printing of the *Versuch* that the second note must be restruck. Possibly he changed his mind under the influence of his colleagues, or perhaps the restriking of the note that he had in mind was so soft and gentle that it could be accomplished only the clavichord, and even then might have been intentionally inaudible. The examples in question are those numbered 1:116 and 1:139 in the new edition; the latter corresponds with Example 7.7a.



Page 120. The question whether the ornaments in eighteenth-century Berlin lieder were sung may be answered by Quantz’s letter to the editor of his *Neue Kirchen Melodien* (Berlin: Winter, 1760), quoted in the preface (“Vorerinnerung”) by the latter (“S. F. S.,” identified as Samuel Friedrich Schulze in a copy of the volume at Munich, Bayerische Staatsbibliothek). Quantz states that he has left out the ornaments, which he describes as “Doppelschläge, Anschläge, doppelte Nachschläge, ja noch schwerere Manieren . . . zum richtigen Vortrage dieser Manieren gehört ein geübter Hals eines künstlichen Sängers.” (Turns, appoggiaturas, double afterbeats, even more difficult ornaments . . . the practiced throat of an expert singer belongs to the proper performance of these ornaments.) In fact the songs contain numerous “tr” markings and appoggiaturas.

Further evidence that singers were trained and expected to perform all the ornaments that Bach notated (and which he described in the *Versuch*) can be seen in the “Anfangsgründe zum Singen,” an unpublished introductory treatise on singing by the former Thomasschuler and later Thomaskantor Doles (extracts in Schneiderheinze 1985). Like Bach a composer of lieder as well as church music, Doles illustrates the performance of trills, mordents, and other ornaments in examples where the presence of didactic texts leaves no doubt that they were meant to be sung by young students.

Pages 125–26 and below. The special type of sonata described here as “symphonic” was already delineated by Broyles (1983), based on eighteenth-century writings, although he mentions only two specific examples by Bach (the well-known sonatas W. 57/6 in F minor and W. 55/4 in A). In fact there are many more, including the trios W. 74 and 156 as well as the unpublished sonatas W. 65/28 and 29). Nor are there only “two” styles of instrumental writing in Bach’s works, “symphonic” and “sonata.” The distinction, which Broyles traces to Sulzer and Koch, was actually an updated version of Mattheson’s idea of separate “fugue” and “sonata” styles, subsequently replaced by Scheibe’s “concerto” and “sonata” styles—ut there is no reason to limit this to a single binary opposition.

Page 134. For
flutist-composer
read
violinist-composer

Krause, to judge from his letters, knew Quantz well and also a number of amateur flutists such as Gleim, but he gives no indication of playing the instrument himself.

Page 145. Add to note 26 (on p. 344):

Scheibe, in *Der critische Musikus*, had already argued that zeal for musical representation had “manchen frühzeitigen Componisten verleitet, auf Dinge zu verfallen, die nimmermehr

auszudrücken sind; und die zugleich eben so lächerlich herauskommen,” referring to Froberger’s autobiographical keyboard pieces and Vivaldi’s “vier Jahreszeiten.” This is from a long footnote added to the “Achstes Stück” in the revised edition (Hamburg, 1745), p. 83; the footnote is absent from the entry in the original edition, where it is dated June 11, 1737 (p. 61).

Page 170 (for note 104 on page 349). For

the autograph of example 8.44b (P 76)

read

the source for example 8.44b (Michel’s copy P 76)

and for

unison.”

read

unisono.” The original version for Pastor Hornbostel appears under a similar heading in Bach’s autograph score (SA 707).

Page 185. For

“masterworks” and “swan songs,”

read

“masterworks,”

as the only composition Bach actually described as a “swan song” was the double-chorus *Heilig*, which probably was indeed heard most often in church performances.

Page 187 (for note 33 on page 364). For

series 5

read

series 5, part 3

Pages 188–90: W. 81 and 82. These as well as as Bach’s ensemble sonatinas are allied to the tradition of the “concert” described by Hall, “*Suites en concert*” (full bibliographic entry below). For Bach, this genre would have been distinct from that of his concertos, and if it indeed derived from a French tradition would have done so not directly but via Telemann’s *Concerts* and like works (Bach avoids French terminology for the works in question). By the same token, his accompanied keyboard sonatas (W. 89–91), like those of Haydn and Mozart, relate only indirectly to this *concert* tradition, for in these works the violin is frequently independent, if entirely subsidiary to the keyboard.

Page 191. For

expressive palate

read

expressive palette

Page 193 (for note 46 on page 354). “Madame Zernitz” has been identified by Olga Baird (2017) as Eleonora Zernitz, born Deeling, daughter of an Anglo-Irish merchant settled in Dresden, who married into Polish commercial family. A reference to her in the memoir of her pupil Ludwig-Wilhelm Tepper de Ferguson, a Warsaw banker, suggests that Bach’s last two solo concertos, W. 44 and 45 of 1778, were composed for Tepper and his sister (Baird 2017, 98). Less likely is Baird’s suggestion that the *Kenner und Liebhaber* to whom Bach directed his “first collection” of sonatas, that is, W. 55, were specifically for Zernitz and her pupil. The publication was, however, dedicated to her, and Tepper (or his father) was among the subscribers; Bach or his friend Benda might have presented her with a copy as she traveled from Warsaw to Paris, passing through Gotha and perhaps also Hamburg during 1779,

the year of its publication (see Baird 2017, 100). A copy of one of Bach's concertos inscribed by the composer himself to Tepper, mentioned by the latter, does not seem to survive.

Page 215. For
the return (m. 55)
read
the return (m. 57)

Page 220: “easy keyboard sonatas with optional accompaniments.” The earlier “accompanied” keyboard trios of Abel and J. C. Bach actually give the violin (or flute) a significantly more obbligato role than in Emanuel's or in their own later works. Emanuel must have known that Breitkopf had reissued Abel's opus 2 in 1762, following their initial London printing by Bremner. His own W. 89 would have a similar publishing history, its first edition by Bremner (which he disavowed) being followed by a German one.

Page 221. The reference to example 10.1b is erroneously accompanied by the symbol for an online-only example.

Page 224. Laura Buch counts the quartets W. 93–95 “among the first works of Bach's last year,” W. 93 and 94 having been completed by the end of January 1788 (introduction to her edition, CPEBE 2/5:xvii).

Page 226. The relationship between Bach's *Miscellanea musica* and the pieces for *Kenner und Liebhaber* is discussed in online supplement 10.5, not 10.4.

Page 229. For
The first of the two F-major sonatas in volume 2
read
The first of the two F-major sonatas in volume 1

Page 240: “several other examples of both types survive in manuscript.” Actually, of the two types of fantasia, the short, measured type is represented only by examples that Bach published in his anthologies of 1765–70 (W. 112–14 and the *Musicalisches Vielerley*). Just two of his free fantasias were left unpublished: the early one in E-flat, H. 348, and the late one in F-sharp minor, W. 67, which was subsequently arranged as the first movement of *C. P. E. Bachs Empfindungen* (with violin).

Page 243 (and supplement 10.7). Berg (2016, 23) discusses the principal manuscript source of W. 65/19 without acknowledging the demonstration in CPEBE 1/18:127–28 (published more than two decades earlier) that the sonata, or at least portions of it as we have it, dates from the end of Bach's career. She might also have considered the striking fact that the sonata was apparently regarded in his household as his last keyboard work (*ibid.*, 127) until someone, probably his daughter, changed the numbering on the title page of this manuscript, his so-called house copy (now a part of P 771).

Page 245. For
also for keyboard with violin. These are Bach's only works for that combination of instruments
read
also for keyboard and accompanying violin. These are Bach's only works for that combination of instruments (with the exception of W. 74)

and for

a substitute finale in his mature style for W. 65/46

read

a substitute finale in his mature style for W. 65/45

Page 251 (and note 15 on page 363). The man whom Bach usually described as “Herr Wrede” is identified in other sources as Carl Rudolph Wrede; see, e.g., CPEBCW 4/4.2:xv.

Pages 251–52. For

a few others designated for the same occasion.

read

others designated for the same occasions.

Page 252. Hill (2015) included, for the first time, complete and accurate information about which movements in Bach’s later passions were original to him. In particular, she showed (pp. 70–75) that Bach’s methods of producing passions varied over time, with borrowings from other composers (apart from the central gospel narration and chorale settings) declining after 1780. Among the borrowings, those from Homilius peaked during 1773–76, when his are the sole such items used. Yet borrowings from Homilius disappeared entirely after 1781, except in Bach’s final passion (for 1789), which is, like the first, an “outlier” in many respects (p. 71). On the other hand, beginning in 1777, and especially from 1781 to 1787, Bach also incorporated arrangements of his own songs into his pastiche passions. Entirely original material, however, was limited to ariosos and accompanied recitatives until 1783, when he began to incorporate newly composed arias and, in 1787, choruses.

These and other changes seem to have been deliberately planned to coordinate with four-year cycles, that is, series of passions based on all four gospels. Borrowings from Homilius dominated the second cycle, whereas Bach began to use borrowings from Georg Benda as well as self-borrowings—often joined with parody technique (attaching new texts to existing music)—in the third cycle, from 1777 through 1780. Song arrangements—really a special form of self-borrowing—as well as new compositions become major factors during the fourth (1781–84).

With the fifth cycle (1785–88), Bach largely abandoned the use of borrowings, apart from the continuing reliance on song arrangements; new composition supplied increasing numbers of movements, culminating in the 1788 passion. The abandonment of this approach in Bach’s final passion might reflect illness or other special circumstances during his last months, as suggested by Clark and seconded by Hill (p. 250–51), or it could have been the result of a deliberate decision to rely once again on parody and borrowing in his next four works of this type, of which he completed only one. The latter seems more likely, in view of the fact that the five parodied arias in this last passion, although short, each underwent substantial and distinctive recomposing—not the work of a man too sick to care about details, but rather one concerned with creating a new, more concentrated, perhaps more meaningful version of each original aria.

In any case, these patterns confirm the supposition that Bach never regarded production of passions as a mere bother, and his approach to them rather evolved continually. Nearing the end of his career, he again made the “madrigalesque” element in his passions largely out of his own music, albeit in choruses and arias whose straightforward, proto-Romantic style is remote from that of the Baroque arias and choruses by Stölzel and J. S. Bach incorporated several times into the first cycle—and also from the grand, virtuoso galant arias of Homilius that dominated the second. Generally similar stylistic trends are evident in Bach’s inaugural pieces and other vocal works. In the later passions, it led to

works that are relatively simple to perform, and which required somewhat smaller performing forces; horns were last used in 1785 and only one bassoon (as opposed to two) after 1780 (see pp. 96 and 99–100). These trends could reflect either straightened financial circumstances, or declining capabilities of the musicians, or both.

Page 253: parody technique. Bach’s use of parody technique in his Hamburg passions is now known to have had a precedent in works that Telemann performed during the years immediately before Bach’s arrival (see Grant, “Narrative Reprocessing,” full citation below). Bach could have become aware of Telemann’s practice before leaving Berlin through correspondence with Telemann’s grandson Georg Michael, who (as Grant shows) was closely involved in the preparation of his grandfather’s passions of 1762–67.

Page 255. For

Bach’s late “swan song,” the Resurrection Cantata

read

The Resurrection Cantata

(the only composition that Bach actually described as a “swan song” was the double chorus *Heilig*).

Page 260. At the end of note 40 (p. 365) for

were not sung.

read

were not sung by the congregation.

Page 262. For

Classical ideal

read

classical ideal

(capitalized *Classical* is reserved in this book for the musical style of the later eighteenth century).

Page 269. Moses’ aria has a precursor in the similarly scored aria “Den Fels hat Moses’ Stab geschlungen” from the St. Luke Passion erroneously attributed to J. S. Bach (BWV 246). See the note above for page 48.

Page 270. The dissertation mentioned in note 70 (p. 367) was completed in 2015.

Page 275. For

“Die Allmacht fei’rt den Tod.” For bass voice, its instrumental complement comprises

read

“Die Allmacht fei’rt den Tod” for bass voice. Its instrumental complement comprises

Page 277: “King of the Jews.” An argument might be made that by, emphasizing these words, the turba chorus represents not the composer’s or the Hamburg congregation’s contempt for Jews, but rather that of the crowd that originally mocked Jesus on the cross. This, however, seems too subtle a distinction to have been made by any real bigots among the listeners (of whom there must have been many).

Page 279. Delete

due to the addition of a syllable to one line

Although the word “mich” in the soprano part of m. 65 (online ex. 11.17) does not appear in the original poem, it also does not appear in the three lower voices, and therefore it should be considered

one of Bach's free alterations of the text (as also his omission of the second letter "e" from the word *umschließet* on its first appearance in m. 61; this passage is read differently in CPEBCW IV/7.1)

Page 280. For

four times, converting
read
four times. He converted

Page 281. The newly composed movements in Bach's later passions (1777–88) include 15 arias (1783–88) and 2 choruses plus 1 "hybrid" movement (1787–88), as enumerated by Hill (2015, 309). Although striking by comparison to the complete absence of original music in some earlier passions, this still amounts to a relatively small amount of music, especially by comparison with what Bach was composing in other genres during this period. Most of the arias and choruses are of types familiar from Bach's earlier works, tending, however, toward simplicity and restraint. The scoring tends to be light, usually strings and continuo alone, and the rhythm and phrasing are close to those of Bach's lieder. Whether they add much to the vocabulary of Bach's vocal music on the whole might be doubted. Several confirm his association of dotted rhythm with divine strength or might; for instance, in the aria "Wenn ich keinen Trost mehr habe," from the 1784 St. John Passion, a recurring passage in dotted rhythm (marked *fortissimo*) serves as a sort of reprise after the words "Jesus lebt!," although the aria elsewhere is close to song style, with homophonic accompanying strings and not even a ritornello.

Still, this and other arias are not without original ideas. The 1787 St. Luke Passion includes a ternary-form sequence "Mitten unten deinen Scherzzen" comprising an aria and accompanied recitative for bass, followed by a choral reprise of the aria (with new text). Although the last few passions contain little in the way of virtuoso writing, as late as the 1785 St. Matthew Passion Bach could write the tenor aria "Ob Erd und Himmel untergehen" with the old-fashioned type of swirling violin accompaniment suggested by its text. The vocal part, however, is restrained, and the slower B section makes its points through the dynamic contrasts and enharmonic modulations seen elsewhere in Bach's late works. The bass aria "Wenn sich Einbildungen türmen," from the 1783 St. Luke Passion, is of the same type, but without the distinctive features of the 1785 number; indeed, its A section could almost be from an opera by Hasse or Graun composed half a century earlier.

The most ambitious of these numbers might be the two arias newly composed for the 1786 St. Mark Passion. Sharply different in style, form, and scoring, each incorporates the expressive chromatic modulations and varied phrasing and rhythm of Bach's better-known late vocal works, with stark contrasts between their A and B sections (both are two-tempo bipartite arias). Other numbers, however, are less impressive; the aria "Gottes Sohne" from the 1787 St. Luke Passion seems rather stodgy, even pedantic, thanks to its four-square, short-breathed phrasing, despite the tempo mark *Lebhaft und kräftig*.

The greatest number of original movements occurred in the 1788 St. John Passion, in which all the "madrigalistic" movements were newly composed: five arias, two choruses, and an accompanied recitative. Yet these are at best modestly original. The bass aria no. 9, "Erhabner König," includes with an expressive allusion to the B-A-C-H motive near the end of the B section (on the words *dich beten*). The tenor enters the aria no. 17, "Entseelt hängt er," poignantly on the Neapolitan of B minor, to represent Jesus's lifeless body before concluding in the rare key of B major. The following aria, likewise in bipartite form, makes the even rarer tonal gesture of beginning and ending in different keys, although their relation by major third is one seen often in the composer's late works (F major and A major).

Already in the 1786 St. Mark Passion, the aria “Durchdenk ich meines Heilands Leben” (analyzed in Hill, who notes the closeness to lied style, 321ff.), although short and much resembling a lied, goes beyond that stylistic model in small ways, looking backward with one very Baroque touch of word painting (a long sustained note for “wie groß”) as well as forward with a series of sentimental appoggiaturas in the phrase “was fühlt mein Herz.” Hill relates this style to Henzel’s Berlin classicism, but it goes beyond the latter’s rather anodyne austerity, approaching the Romanticism of Mendelssohn’s generation. With this new style in mind, one might even agree with Hill (pp. 344–46) that Bach’s reason for avoiding pastiche technique in his penultimate passion (St. John’s, 1788) could have been that he intended it to stand alongside the *Heilig*, the Resurrection Cantata, and one or two other late works as one of his “swan songs.”

Page 285. Christoph Wolff has argued, in effect, that, in addition to the new compositions discussed in this chapter Bach was planning another “swan song” during his final decade or two. This was to have been the publication of a large collection of songs, which Wolff calls the “Polyhymnia Portfolio” in his facsimile edition (CPEBCW 8/2); the title comes from that of the series in which the songs were to have been published. These were not new works but rather a compilation of all the lieder not included in Bach’s own large song volumes—that is, all the songs originally issued singly or in anthologies, as well as a small number of compositions that had never been published. In the end, only the latter appeared (as W. 200), but in the meantime Bach had prepared revised versions of many of his previously issued lieder.

These survive in three composite manuscripts (SA 1689, SA 1690, and P 349). Together they constitute a retrospective project somewhat reminiscent of Bach’s “renovations” of the 1740s, although few involved equally substantial alterations. Compiling this collection did not involve much original creative work, but it presented a clerical challenge, given the diverse states in which the seventy-nine songs were preserved: some on manuscript leaves, others on pages removed from printed volumes. That Bach brought this to a reasonable state of completion provides further evidence of his concern during his last years for leaving a solid legacy within the sphere of vocal music. It also raises the possibility that these secular songs were more significant in his mind than the focus on completing large religious compositions during this period might suggest.

Page 291. On the *Heilig*, delete “and organ continuo” as the latter is silent, as shown at the beginning of ex. 12.4.

Page 292. The reference to online example 12.6 is incorrect; it should be to 12.7. The actual example 12.6 is cited in note 23 (p. 372).

Page 295. For
treatise on the fugue and canon
read
treatise on fugue and canon

Page 298. The chorus W. 227 is Bach’s elaboration of no. 12 from fifteen chorales composed for the German church of St. Peter in Copenhagen, to a text by its pastor Balthasar Münter (forthcoming in CPEBCW, 5/6.2). Helm listed only three other melodies from the set (H. 844).

Page 310. The Helm number for Emanuel’s introduction to J. S. Bach’s Credo, omitted in the caption for example 12.41, is 848.

Page 355, note 57. Add:

There does survive a viola concerto that might originally have had cello as the solo instrument; see online scores for both [the existing work](#) (attributed to Ignaz Mara) and a [hypothetical reconstruction as a cello concerto](#).

Page 355 (note 61 for p. 197). For

read a number of more reliably attributed works by Telemann

movements from two more reliably attributed works by Telemann

Page 374 (note 47 for p. 297). For

read reminiscence

reminiscent

Additions to bibliography:

Baird, Olga. “To Madame Zernitz, *née* Deeling, in Warsaw, With Particular Respect and Friendship.” *Musical Times* 158 (2017): 93–102.

Berg, Darrell M. “Adventures of a C. P. E. Bach Autograph: A History of PL-Kj, P 771.” In *The Sons of Bach: Essays for Elias N. Kulukundis*, ed. Peter Wollny and Stephen Roe (Ann Arbor: Steglein, 2016), 11–25.

Broyles, Michael. “The Two Instrumental Styles of Classicism.” *Journal of the American Musicological Society* 36 (1983): 210–42.

Glöckner, Andreas. “Bach and the Passion Music of His Contemporaries.” *Musical Times* 116 (1975): 613–16. Matter from this article subsequently appeared in German (Glöckner 1977, 95–96).

Grant, Jason. “Narrative Reprocessing in Telemann’s Late Passions.” *Society for Eighteenth-Century Music Newsletter*, no. 21 (April 2013): 1 and 11–12.

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Add to index:

Graziani, Carlo, 196

Longman, Lukey, online supplement 9.7

Walsh, John, online supplement 9.7