

Bach, Carl Philipp Emanuel

(*b* Weimar, 8 March 1714; *d* Hamburg, 14 Dec 1788). German composer [46 in Bach family genealogy], second son J. S. Bach. He studied music under his father at the Leipzig Thomasschule and law at university. In 1738 he was summoned to become harpsichordist to the Prussian crown prince, moving to Berlin when his employer became King Frederick in 1740. There he was accompanist to the royal chamber music, with the particular task of accompanying the king's flute solos. The most important of his compositions of this period were his keyboard sonatas; he also wrote his famous *Essay on the True Art of Keyboard Playing* (1753-62), which established him as the leading keyboard teacher and theorist of his time. He was however discontented in Berlin, because of the poor salary, the want of opportunity and the narrow scope of his duties. Not until 1767 did he move, and then Frederick released him only reluctantly. He succeeded Telemann as Kantor and music director in Hamburg, with responsibility for teaching, for some 200 performances of music each year at five churches and for ceremonial music on civic occasions. He now produced much church music as well as keyboard music and sets of symphonies and concertos. But the openness of Hamburg intellectual life was agreeable to a man of his wide interests.

C. P. E. Bach, the best-known member of his family in his lifetime, was greatly respected for his treatise - which summarized the musical philosophy and the musical practices in north Germany at the middle of the 18th century - as well as for his music. His keyboard sonatas (he composed *c* 150 as well as countless miscellaneous pieces) above all break new ground in their treatment of form and material, (e.g. in their 'varied reprises' and their handling of motifs); he also wrote improvisatory fantasias of intense expressiveness. His symphonies are in the fiery, energetic manner favoured in north Germany, with dramatic breaks, modulations and changes of mood or texture; usually the movements run continuously. He wrote *c* 20. There are twice as many concertos (and more concerto-like sonatinas), also vigorous in style; all were written for harpsichord and some were adapted for other instruments. His chamber works are numerous; there are many songs, as well as choral works from his late years, including two fine oratorios (*Die Israeliten in der Wüste*, *Die Auferstehung und Himmelfahrt Jesu*) as well as Passion settings and other church works which often include adaptations of his own and other composers' music.

Keyboard music *c* 150 sonatas, incl. 6 Prussian Sonatas (1742-3); 6 Württemberg Sonatas (1744); 6 sonatas 'with altered repeats' (1760); fantasias, rondos, fugues, variations, minuets

Chamber music over 30 sonatas, duets with obbligato kbd; 3 kbd qts; 18 solo sonatas; *c* 20 trio sonatas; duets, wind music

Orchestral music 20 syms. ; *c* 50 hpd concs.; concs. arr. from hpd concs. 12 sonatinas, hpd, orch

Vocal music Magnificat (1749); *Die Israeliten in der Wüste*, oratorio (1769); *Die Auferstehung und Himmelfahrt Jesu*, oratorio (1780); *Morgengesang am Schöpfungsfeste*, ode (1783); Passions; church cantatas, motets; occasional cantatas; *c* 300 secular and sacred songs; chamber cantatas, arias