



Carl Philipp Emanuel Bach

March 8, 1714 – December 14, 1788

Carl Philipp Emanuel (C.P.E.) Bach was a German composer and keyboardist of the late Baroque period. He was the fifth child and second (surviving) son of Johann Sebastian Bach and Maria Barbara Bach.

When he was a child, his father taught him to play violin and harpsichord; his brother, Johann Christoph Friedrich Bach, taught him the clavichord. He often went on tour with his father's band, making him one of the most musically educated children of his time.

Emanuel studied at the St. Thomas School, Leipzig from 1723–1731. In 1733, he became Court Organist in Berlin under Karl Wilhelm Ferdinand, Prince of Prussia.

In 1738, he took on additional duties as Director Musices (music director) for Frederick II of Prussia (Frederick the Great). In this capacity he oversaw court opera and concerts, as well as the music in the Royal Chapel.

In 1741, he married Johanna Maria Dannemann, by whom he had six children. Of these children, three became significant musicians in their own right: Carl Friedrich Abel, a notable keyboardist and composer; Wilhelm Friedemann Bach, an organist and composer; and Johann Gottfried Bernhard Bach, a noted organist.

Emanuel Bach continued his musical education after his father's death in 1750, studying under Gottfried Heinrich Stölzel in Dresden and Johann Samuel Petri in Berlin.

Bach's music was highly influential during the Classical period, particularly influencing Mozart and Beethoven. His work includes around fifty symphonies, three hundred concerti, forty-eight sonatas, thirty-six keyboard concerti (including several for multiple keyboards), numerous cantatas and oratorios, motets and passions, over two hundred solo keyboard works (including the important Württemberg Sonatas), a dozen string trios, nearly fifty overtures representing all major genres except opera (the closest Bach ever came to writing an opera was his "coffee cantata" *Schweigt Stille, Plaudert Nicht*, BWV 211), and a similar number of miscellaneous instrumental works.

He also wrote hundreds of four-part chorales, more than any other composer. Emanuel's ability to combine voices in harmony was extraordinary; he wove independent melodic lines into complex contrapuntal masterpieces that remain some of the most revered works in Western music.

Bach died on December 14, 1788 at the age of 74. His cause of death is unknown, but it is believed that he had been suffering from ill health for some time. His music continued to be popular after his death and has been re-discovered by each generation of musicians since.

Classical Pieces

Week 1 - Solfeggietto in C minor (H220, Wq. 117:2)

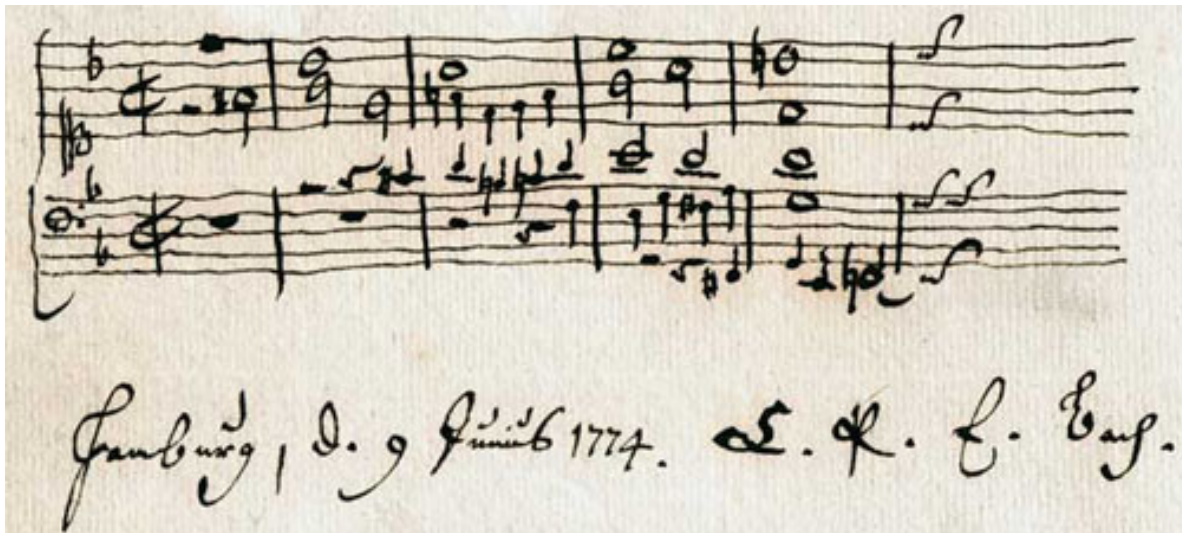
Week 2 - Concerto for Harpsichord or
Fortepiano and Strings in E Minor Wq. 15

Week 3 - String Quartet No.14 D minor

Week 4 - Cello Concerto in A minor, Wq. 170

Week 5 - Quartet in G Major, Wq 95, H539

Week 6 - Quartet in A Minor, Wq 93: II. Largo e sostenuto



Imitative harmonization of the family name, B-A-C-H, autograph entry by
C.P.E. Bach in an album of Carl Friedrich Cramer (June 9, 1774).

Courtesy of the Universitätsbibliothek Kiel

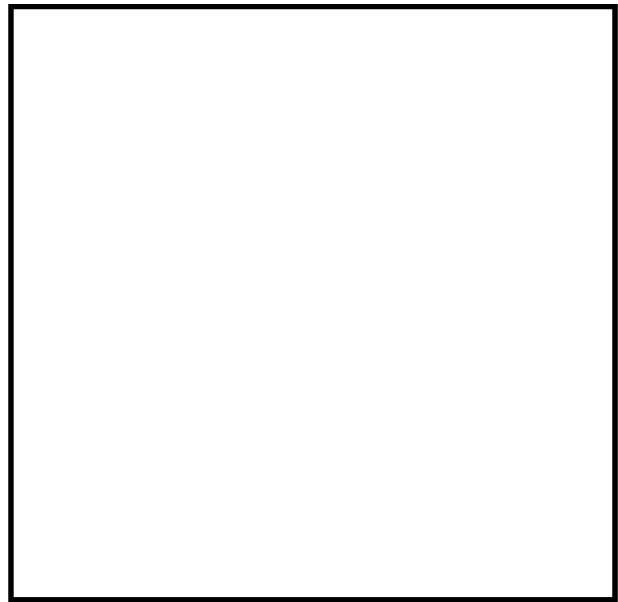
Composer Study

Name: _____

Date of Birth: _____

Place of Birth: _____

Composer Fun Facts:



Instruments Used: _____

Famous Compositions: _____

Further Study:

Colonial Music

Colonial music refers to the pieces that were created on what is now American soil in the time before the Revolution, when the people who had immigrated to the new land from Great Britain were referred to as 'colonists.' This genre of music has its roots in Europe, as it was brought over from that continent before being further stylized by a people in search of hope, success, and new beginnings.

Colonial music included dances for parties, psalms of praise, folk songs, ballads, and more. While learning about the music of the colonists, we learn more about their values, hopes and dreams, and their sense of humor.

One thing that characterized colonial music was the reuse of popular melodies. People often took familiar chord sets and tunes they knew well but changed the words to create a new song. Violins were the most popular instrument, with flutes and harpsichords following closely behind. It was considered more socially acceptable for men to play violins and flutes, while mostly women indulged in the keys of the harpsichord.

Music was composed for a variety of reasons in the colonies. In the theater, one would find ballads that accompanied an operatic show on the stage. Wealthy colonists who attended the theater would take the pages of sheet music home to practice and sing along to. Dancing was an enormously important pastime and part of colonial music: foot-tapping compositions were made to be performed and danced to at most get-togethers. Usually, these jigs and reels, and minuets were given life with anywhere between one and five violins.

Church music varied greatly across ethnicities and denominations. Baptists, Methodists, and Lutherans composed many unique works for their congregations. Instrument-wise, the most variety came from military music, which was composed for French horns, oboes, clarinets, and bassoons.

Class, gender, and race often determined the type of music that people listened to, played, and composed in the colonies. Together, America's melting pot of people contributed to the genre of music we know today as "Colonial Music."

