

David Schulenberg
The Music of Carl Philipp Emanuel Bach
Supplement 1.3:

Works that were known in nineteenth- and early twentieth-century editions

The relatively early Prussian and Württemberg Sonatas (W. 48–49), as well as selections from the *Probestücke* (W. 63), the six late collections *für Kenner und Liebhaber*, and various sonatas from manuscripts (W. 65 and 70), were included in the *Trésor des pianistes* series edited by Aristide and Louise Farrenc (20 volumes, Paris, 1861–72). Hans von Bülow's heavily annotated selection of pieces from Bach's volumes for *Kenner und Liebhaber* came out in 1862, but in 1895 Carl Krebs issued the complete series in a reliable edition, and Heinrich Schencker edited his own selection in about 1902 (Vienna: Universal). By the 1960s roughly half of Bach's keyboard sonatas had appeared in modern editions alongside many other works.¹ As for concertos, in the 1880s Hugo Riemann issued characteristically marked-up editions of a number of works (W. 18 and 43/2–5); W. 23 appeared in Arnold Schering's much cleaner edition in a 1907 volume of the *Denkmäler deutscher Tonkunst*. Not long after World War I, a selection of songs from the collections on poems by Gellert and Sturm (W. 194 and 197–98) was edited by Herman Roth.²

¹ See the overview of modern editions in Newman, *The Sonata in the Classic Era*, 416–18.

² *30 Geistliche Lieder* (Leipzig: Peters, 1921).