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*The Music of Carl Philipp Emanuel Bach*  
**Supplement 4.2: Speculation on Bach's Activities at Frankfurt**

Emanuel's language implies a distinction between private concerts and public presentations, but both are likely to have involved the same musicians, most of them his fellow students. The latter would have included those whom he taught to play the “clavier”—at this date an activity that in Germany involved chiefly men, like amateur music making generally; despite regular participation in musical events by female members of the royal family during Bach's Berlin years, one reads little of such activity by other women until later.<sup>1</sup> Emanuel's teaching and direction of the collegium assuredly brought him into intimate contact with some of the future intelligentsia of King Frederick's Berlin—members of the nobility as well as lawyers and other professionals. Some doubtless were curious about his father's music, and Emanuel evidently performed some of Sebastian's more popular instrumental and vocal compositions at Frankfurt.<sup>2</sup> Most, however, like the crown prince, probably preferred the more purely Italianate style that prevailed, above all, in the operas that Hasse was now composing and directing at Dresden. Having presumably gained some familiarity with Hasse's style during his studies at Leipzig; at Frankfurt Bach plotted a musical course between the two poles represented by Dresden and Leipzig.

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<sup>1</sup> A few female musicians appear to have been members of professional families, such as Therese Petrini, daughter of Frederick's court harpist, and a daughter of Johann Peter Lehmann, organist of the Berlin Nikolaikirche, whose keyboard playing was praised by Marburg, *Historisch-Kritische Beyträge*, 1:505.

<sup>2</sup> Wollny, “Zur Überlieferung der Instrumentalwerke Johann Sebastian Bachs,” 9–10, cites evidence in the form of manuscript performing parts that Emanuel apparently owned or prepared while at Frankfurt.