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Exploration of Empfindsamer stil: The creation and performance of an informed performance edition of CPE Bach's Concerto in D minor for flute and orchestra

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EXPLORATION OF *EMPFINDSAMER STIL*:
THE CREATION AND PERFORMANCE OF AN INFORMED PERFORMANCE EDITION
OF CPE BACH'S *CONCERTO IN D MINOR FOR FLUTE AND ORCHESTRA*

A Thesis Submitted
in Partial Fulfillment
of the Requirements for the Designation
University Honors with Distinction

Emily C Bicknese
University of Northern Iowa
December 2016

This Study by: Emily Bicknese

Entitled:

EXPLORATION OF *EMPFINDSAMER STIL*:
THE CREATION AND PERFORMANCE OF AN INFORMED PERFORMANCE EDITION
OF CPE BACH'S *CONCERTO IN D MINOR FOR FLUTE AND ORCHESTRA*

has been approved as meeting the thesis or project requirement for the Designation
University Honors with Distinction

Date

Dr. Angeleita Floyd, Honors Thesis Advisor, School of Music

Date

Dr. Jessica Moon, Director, University Honors Program

Explanation of Project: Process

Through research of the unique *Empfindsamer Stil* (“sensitive style”) developed by Carl Philipp Emanuel Bach, I have constructed an informed performance edition for the second movement, “Un poco andante,” of Bach’s *Concerto in D minor for Flute and Orchestra* according to the performance practices of the era. The slow movement allows the greatest possibilities for embellishment and stylistic interpretation. For the second movement performance edition, I have written exact musical notation for the solo flute line, including ornamentation, articulation, phrasing, dynamics, tempo, and an original cadenza. All notations have been based on performance practices of the *Empfindsamer Stil*. In the time of CPE Bach, composers did not indicate all of these stylistic elements in the musical manuscript because the performers themselves were expected to develop them according to the conventions of the period.

I have also applied my understanding of *Empfindsamer Stil* to the entire concerto, collaborating with a string quintet and harpsichordist to prepare and present a scholarly performance of all three movements. Throughout rehearsals, I have offered my stylistic interpretations of the piece and found the process to deepen my understanding of string and harpsichord performance practice of the era. For one rehearsal, I invited Dr. Alexander Pershounin, the string bass professor at UNI, to listen to the string players and offer his musical stylistic critique and suggestions for an informed performance of CPE Bach.

Carl Philipp Emanuel Bach (1714-1788), son of Johann Sebastian Bach, was a composer and keyboardist at the court of King Frederick the Great, along with Johann Joachim Quantz, the renowned Baroque flutist, composer, and teacher. CPE Bach played continuo at the King’s nightly concerts and composed many flute works, including five extant flute concertos. In researching CPE Bach’s *Empfindsamer Stil*, I have studied primary and secondary sources, recordings, and other editions of the *Concerto in D minor*. In order to better examine CPE Bach’s original handwritten edition of the concerto and compare it to other editions, I hired Seth Butler to notate this edition on a computer notation software. Two primary sources that provide detailed insight into the performance practices of the time include a treatise by CPE Bach himself, entitled *Versuch über die wahre Art das Clavier zu spielen* (“*Essay on the True Art of Playing Keyboard Instruments*”) and *Versuch einer Anweisung die Flöte traversiere zu spielen* (“*On Playing the Flute*”), by Johann Joachim Quantz. Characterized by deep musical expression of a variety of emotions, *Empfindsamer Stil* typified German music in the transitional period between the Baroque and Classical eras. This passionate musical expressiveness was new to Baroque ears. Bach wrote, “Where I have avoided the all-too-common uniformity of composition and musical taste, . . . I have strived for meaning above all . . . It seems to me that music must first of all stir the heart.”¹ Dr. Charles Burney, who visited Bach later in his life, recorded a memorable description of Bach’s *Empfindsamer Stil*:

After dinner, which was elegantly served, and cheerfully eaten, I prevailed upon him to sit down to a clavichord and he played with little intermission till near eleven o’clock at night. During this time he grew so animated and possessed, that he not only played but looked like one inspired. His eyes were fixed, his underlip fell and drops of effervescence distilled from his countenance. He said that if he were to set to work frequently in this manner he should grow young again.²

In Rachel Brown’s CD booklet notes, she describes Bach’s *Empfindsamer Stil* as follows.

Bach believed passionately in rhetorical delivery and the creation of stirring and ever-shifting *Affects*. Bach railed against polished yet unemotional performers who ‘astound us with their prowess without ever touching our sensibilities.’ . . . Bach, however, strove to cultivate an

¹ Eugene E. Helm, *Music at the Court of Frederick the Great* (Norman: University of Oklahoma Press, 1960) 177.

² *Ibid.*, 178.

exciting juxtaposition of true *cantabile* and drama and ‘to pass skillfully from the singing style to the startling and fiery’ in which he considered instruments surpassed the voice.

Baroque and Classical performers, especially non-keyboard instrumentalists, were given the freedom to embellish the melody with ornaments and other expressive markings because these details were not notated in the music. In the performance of my edition of CPE Bach’s *Concerto*, I explored this freedom by expressing emotion through tasteful phrasing, dynamics, articulation, tempo, ornamentation, and an original cadenza, based on CPE Bach’s *Empfindsamer Stil* and performance practices of the period.

Description of Final Work

The solo performance of CPE Bach’s *Concerto in D minor for Flute and Orchestra*, in collaboration with a string quintet and harpsichordist on my senior recital on November 9, 2016, represented the culmination of my Honors Thesis. This performance demonstrated the actual musical implementation of the notated performance edition, as well as the result of the rehearsals with the strings and harpsichord. The senior recital was a full length recital, rather than the half recital required by the School of Music for a Music Education degree. The hand-edited edition of the concerto is included, with stylistic markings throughout the entire concerto and detailed ornamentation in the second movement. In addition, a DVD and CD recording of this performance, as well as the printed recital program, are included.

Importance

To date no scholarly performance edition of CPE Bach’s *Concerto in D minor*, or any of his concertos, have been published. Since Baroque and Classical composers wrote music to be interpreted by the musician, each edition is important because it contains a unique interpretation of the original notation. My performance edition, therefore, along with the live performance and recording, represents an original contribution to this field of study. My researched-based interpretations serve as a valuable tool for other performers wanting to perform this piece, as well as a general reference for how to interpret the urtext³ edition of other pieces.

Value of and Motivation for Experience

My own understanding of the *Empfindsamer Stil* of the late Baroque era was greatly enhanced by in depth study of the performance practices of the time. By effectively ornamenting the solo flute line and creating a cadenza, my ability to perform this piece, as well as other classical music, has grown tremendously. Through this process, I have developed an understanding of stylistic differences in performance practices of the Baroque, Rococo,⁴ and Classical periods, and I feel more confident to teach this style to my current and future students.

In preparing and rehearsing this concerto with the string quintet and harpsichordist, my understanding of performance practices for strings and harpsichord was greatly deepened. These performance practices included bowings, articulation, appoggiaturas, dynamics, weight on the string, and style.

³ An “urtext” version means unedited, i.e. how the Baroque/Classical composer originally wrote it—without musical interpretation markings.

⁴ Considered to be in the transitional period between the Baroque and Classical eras, Rococo music encompassed styles more expressive than what was customary in the Classical period, including CPE Bach’s *Empfindsamer Stil*.

I chose this topic because of my interest in the CPE Bach's *Empfindsamer Stil*. I truly enjoy playing this music, and I am thankful for the opportunity to create a scholarly performance of this style.

CONCERTO

in D minor, for Flute and Piano

*clear at beg
of note
(curious Romantic)*

Edited by JEAN-PIERRE RAMPAL

FLUTE

I.

CARL PHILIPP EMANUEL BACH
(1714-1788)

800
Allegro

40

d = 76 80

45 *presence!* *Cue?* Solo *tr* *A*

51 *tr* *mp*

57 *tr* *3* *th B^b*

62 *mf* *mf*

67 *p* *th off* *no th*

72 *no th* *th B^b* *clay*

76 *clay* *tr*

80 *tr*

84 *f* *tr* **28** Tutti

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Printed in U. S. A.

2:38

shorter Solo

116

mf

122

tr p

127

tr mf

132

mp mf cresc.

137

f mf

142

3 Nachschätze p

150

tr mf

155

tr mf

160

tr p 3 with vln I (watch)

166

tr p 3

173

tr cresc.

179 *tr*

184 *p*

189 *cresc.* *f*

not clear?

195 *Tutti* *25* *mf* *Solo* *deep*

227 *mf* *Solo* *3*

235 *th off* *loud* *sub pp* *mf*

241 *p* *f* *p*

247 *cresc.* *mf* *f*

254 *P* *3* *early* *5:43* *ptr*

260 *tr*

266 *cresc.* *time*

272 *f* *end strong!* *6:05* *6*

103

103

p *mf*

104

105

105

106

106

108

108

NO TR!

282 Solo ^b tr *mp f*

Musical staff 282-286 with notes, rests, and trills. Handwritten annotations include "NO TR!" and "tr".

287 *tr*

Musical staff 287-291 with notes and trills. Handwritten annotations include "tr" and "tr Bb".

292 *tr* DEEP! → *tr off*

Musical staff 292-296 with notes and trills. Handwritten annotations include "DEEP! → tr off" and "tr".

297 *tr* DEEP! *tr* *solli*

Musical staff 297-302 with notes and trills. Handwritten annotations include "DEEP! tr soli" and "tr Bb".

303 *tr* deep!

Musical staff 303-308 with notes and trills. Handwritten annotations include "tr", "deep!", and "tr Bb".

309 *tr* *cresc.* *f* 31

Musical staff 309-314 with notes and trills. Handwritten annotations include "tr", "cresc.", "f", and "31".

II.

lean into appoggiatura + back off of next note (pitch)

7:00

Un poco andante 4/4 19 *mp* Solo

Musical staff 19-23 with notes and rests. Handwritten annotations include "Un poco andante", "4/4", "19", "mp", and "Solo".

24 *tr* light tongue *tr* *mf*

Musical staff 24-28 with notes and trills. Handwritten annotations include "tr", "light tongue", "tr", and "mf".

29 *tr* *mf*

Musical staff 29-33 with notes and trills. Handwritten annotations include "tr" and "mf".

34 *f* *pp*

Musical staff 34-38 with notes and rests. Handwritten annotations include "f" and "pp".

39 *p*

Musical staff 39-43 with notes and rests. Handwritten annotations include "p".

empfindsamer
Andersartig
1/4 c. Contrast
Surprise

43 *more b* *Bs are often flat* *deep* *tr* *6* *Solo*
cresc. *f* *mp*

54 *tune!*
tr

58 *place* *deep* *tr* *mp* *mf* *place*

63 *wait to start* *mf* *f* *f* *tr*

67 *p* *mf* *3* *3* *pp* *mp* *more faster*

71 *tr* *clear* *cue* *tr* *Solo* *mp* *f* *tr*

79 *spontaneous* *tr* *cresc.* *mf* *tr*

84 *enjoy suspensions!* *intonation* *p* *tr* *78* *2*

91 *Solo* *f* *tr* *p* *mf* *p*

96 *tr* *f* *cue* *wait* *Cadenza* *f*

100 *tr* *2* *8*

5 min 47 sec
w/ cuts
700 - white
♩ = 132

energy
* forward direction
(m. 39)

don't let flash
be flat + w/o color

III.

Allegro di molto

4 27

Tutti

100 *Lyrical*
K T T T
p *mf*

105
tr *p* *mf*

109
tr *mf* *K*

113
NO B *T* *K* *T*

116
T *T*

120
K *T* *K* *K* *loud* *T* *f*

123
shh! *early* *mp*

126
f

130
tr *Lyrical* *f*

134
p *f* *f* *f* *add C* *incun* *tr*

138 *Tutti*

Solo

Handwritten annotations: *lyrical* above staff, *legato* above staff.

Musical staff 165-170: Treble clef, key signature of two flats. Measures 165-170. *mp* dynamic. *tr* markings above notes.

mp

mp

Handwritten annotations: *NO. 14* above staff.

Musical staff 177-181: Treble clef. Measures 177-181. *tr* markings above notes.

Handwritten annotations: *tr* above notes, *tr* above notes, *tr* above notes.

Musical staff 187-191: Treble clef. Measures 187-191. *tr* markings above notes.

Handwritten annotations: *tr* above notes, *tr* above notes, *tr* above notes.

Musical staff 197-201: Treble clef. Measures 197-201. *tr* markings above notes.

Handwritten annotations: *f* below staff, *p* below staff, *cresc.* above staff.

Musical staff 207-211: Treble clef. Measures 207-211. *f* and *p* dynamics below staff, *cresc.* above staff.

Handwritten annotations: *cresc.* above staff.

Musical staff 217-221: Treble clef. Measures 217-221. *cresc.* above staff.

Handwritten annotations: *mp* above staff, *f* below staff, *tr* above notes, *Solo* above staff, *1* below staff.

Musical staff 227-231: Treble clef. Measures 227-231. *mp* above staff, *f* below staff, *tr* above notes, *Solo* above staff, *1* below staff.

Handwritten annotations: *p* below staff, *tr* above notes, *tr* above notes, *tr* above notes.

Musical staff 237-241: Treble clef. Measures 237-241. *p* below staff, *tr* markings above notes.

Handwritten annotations: *p* below staff, *tr* above notes, *tr* above notes, *tr* above notes, *cresc!* above staff, *off* above staff, *C#* above staff.

Musical staff 247-251: Treble clef. Measures 247-251. *p* below staff, *tr* markings above notes, *cresc!* above staff, *off* above staff, *C#* above staff.

Handwritten annotations: *tr* above notes, *relax!* above staff, *4* below staff, *Solo* above staff, *f* below staff, *mpp* below staff, *cresc.* above staff.

Musical staff 257-261: Treble clef. Measures 257-261. *tr* markings above notes, *relax!* above staff, *4* below staff, *Solo* above staff, *f* below staff, *mpp* below staff, *cresc.* above staff.

Handwritten annotations: *b* below staff, *tr* above notes, *tr* above notes, *tr* above notes.

Musical staff 267-271: Treble clef. Measures 267-271. *b* below staff, *tr* markings above notes.

Handwritten annotations: *f* below staff, *tr* above notes, *tr* above notes, *tr* above notes.

Musical staff 277-281: Treble clef. Measures 277-281. *f* below staff, *tr* markings above notes.

Handwritten annotations: *14 players* above staff, *Tutti* above staff, *f* below staff.

Musical staff 287-291: Treble clef. Measures 287-291. *14 players* above staff, *Tutti* above staff, *f* below staff.

In researching CPE Bach's *Empfindsamer Stil*, I have studied primary and secondary sources, recordings, and other editions of the *Concerto in D minor*. Two primary sources that provide detailed insight into the performance practices of the time include a treatise by CPE Bach himself, entitled *Versuch über die wahre Art das Clavier zu spielen* ("Essay on the True Art of Playing Keyboard Instruments") and *Versuch einer Anweisung die Flöte traversiere zu spielen* ("On Playing the Flute"), by Johann Joachim Quantz, a contemporary of Bach who worked with him at the court of Frederick the Great. Characterized by deep musical expression of a variety of emotions, *Empfindsamer Stil* typified German music in the transitional period between the Baroque and Classical eras. This passionate musical expressiveness was new to Baroque ears. Bach wrote, "Where I have avoided the all-too-common uniformity of composition and musical taste, . . . I have strived for meaning above all . . . It seems to me that music must first of all stir the heart."¹ Dr. Charles Burney, who visited Bach later in his life, recorded a memorable description of Bach's *Empfindsamer Stil*. "After dinner, which was elegantly served, and cheerfully eaten, I prevailed upon him to sit down to a clavichord and he played with little intermission till near eleven o'clock at night. During this time he grew so animated and possessed, that he not only played but looked like one inspired. His eyes were fixed, his underlip fell and drops of effervescence distilled from his countenance. He said that if he were to set to work frequently in this manner he should grow young again."²

I hope you enjoy our performance of CPE Bach's *Concerto in D minor for Flute and Orchestra* just as we have enjoyed developing our understanding of his *Empfindsamer Stil*.

¹ Eugene E. Helm, *Music at the Court of Frederick the Great* (Norman: University of Oklahoma Press, 1960) 177.

² *Ibid.*, 178.

School of Music
University of Northern Iowa

presents

Emily Bicknese, Flute

In a Senior Recital

In partial fulfillment of the requirement for
the Bachelor of Music Education Degree
From the studio of Dr. Angeleita Floyd

with

Dr. Robin Guy, piano & harpsichord

Hannah Howland, violin

Lydi Pakala, violin

Andrea Carolina Del Pilar Sanchez Ruiz, viola

Jonathan Haverdink, cello

Joe Mnayer, bass

Azeem Ward, flute

Christopher Jensen, percussion

Program

Concerto in D minor for Flute and Orchestra (1780).....Carl Philipp Emanuel Bach

Allegro (1714-1788)

Un poco andante

Allegro di molto

Hannah Howland, violin

Lydi Pakala, violin

Andrea Carolina Del Pilar Sanchez Ruiz, viola

Jonathan Haverdink, cello

Joe Mnayer, bass

Dr. Robin Guy, harpsichord

Nocturne in D-flat major, Opus 27, No. 2 (1836).....Frédéric Chopin

Lento sostenuto (1810-1849)

Arr. William Bennett

Azeem Ward, flute

Dr. Robin Guy, piano

Kokopeli for Solo Flute (1990).....Katherine Hoover

(b. 1937)

Introduction et Rondo Capriccioso for Flute and Piano (1863)....Camille Saint-Saëns

Andante malinconico~Allegro ma non troppo (1835- 1921)

Dr. Robin Guy, piano

"The Hibiee-Jibiees" (1996).....Marco Granados

Presto (b. 1961)

Christopher Jensen, percussion



Please join me for a reception in the student lounge
following the recital.

Honors Thesis Notes

The performance of the *Concerto in D minor for Flute and Orchestra* by Carl Philipp Emanuel Bach on my senior recital represents the culmination of my Honors Thesis. The Honors Program requires their students to design a research or creative project in their area of interest with the supervision of a faculty advisor. I am honored to work with Dr. Angeleita Floyd as my advisor.

Exploration of *Empfindsamer Stil*.

The Creation and Performance of an Informed Performance Edition of CPE Bach's *Concerto in D minor for Flute and Orchestra*

Through research into the unique *Empfindsamer Stil* ("sensitive style") developed by Carl Philipp Emanuel Bach, I have constructed an informed performance edition for the second movement, "Un poco andante," of Bach's *Concerto in D minor for Flute and Orchestra* according to the performance practices of the era. The slow movement allows the greatest possibilities for embellishment and stylistic interpretation. For the second movement performance edition, I have written exact musical notation for the solo flute line, including ornamentation, articulation, phrasing, dynamics, tempo, and an original cadenza. All notations have been based on performance practices of the *Empfindsamer Stil*. In the time of CPE Bach, composers did not indicate all these elements in the musical manuscript because the performers themselves were expected to develop them.

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[continued on reverse]