Carl Philipp Emanuel BACH

RECORDER CONCERTO

Flauto dolce principale
due Violini, Viola e Basso

Arrangement of
Flute Concerto in A Major (Wq.168, H.438)
Cello Concerto in A Major (Wq.172, H.439)

Flauto dolce Solo

Ed. Joseba Berrocal Bilbao 2020

Introduction

Carl Philipp Emanuel Bach, unlike his father Johann Sebastian and his godfather Georg Philipp Telemann, did not compose concerted works with the recorder as protagonist. Actually, few authors wrote recorder concertos, even in the first half of the 18th-century.

In the decades during which CPE Bach was active as composer, Europe saw how the traverso became the hegemonic representative of the flute family. Nevertheless, and although decreasing, a certain number of professionals and amateurs continued to play the recorder. Just as an example, the popular treatise *Reglas y Advertencias Generales* by Minguet y Yrol, dated 1754 and reprinted in 1774, includes the fingering chart for it.

This edition offers a new Recorder Concerto by CPE Bach that aims to increase the repertoire from a period not so well represented in the history of the instrument.

The story of this concerto is complex and interesting. Plausibly written in 1753 as a Cello Concerto (Wq 172), it was soon arranged twice: for flute (Wq 168) and for harpsichord (Wq 29). As he used to do, CPE revised the work decades later. The genesis of the three versions are described in the introductions of the respective editions: cello (Robert Nosow), flute (Barthold Kuijken) and harpsichord (Jane R. Stevens). All of them can be downloaded at cpebach.org .

The present edition for recorder uses the traverso version as its main source. When musical interest has suggested so, some octave transpositions have been made, and also several substitutions taken from the cello version.

Performance

When Johann Sebastian Bach made contact with the new woodwinds of French origin, he had to make a decision to solve the problem of the different pitch between the winds, the strings and the organ. His solution, the first times, was to write these new woodwinds as transposing instruments. This was the case of the recorders in the Cantata *Gottes Zeit ist die allerbeste Zeit* BWV 106, or the oboe in the Cantata *Aus der Tiefen rufe ich, Herr, zu dir* BWV 131.

Furthermore, in this edition the recorder plays in B flat Major -using an instrument in 415 Hz- while the strings play in A Major –in a pitch of 440 Hz- using the original parts of the Traverso Concerto Wq. 168. These string parts are also freely available on cpebach.org .

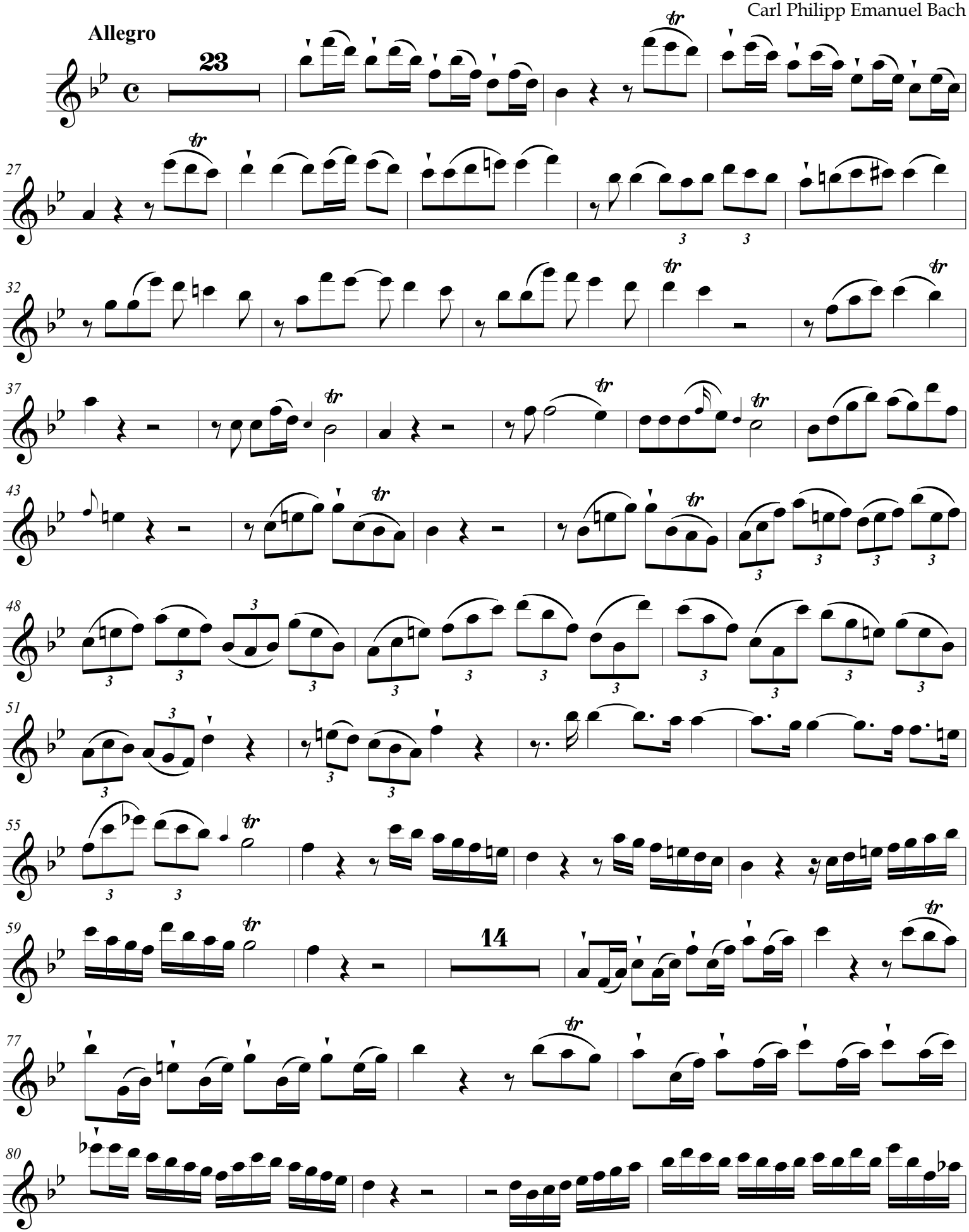
The performance is also possible with a recorder in 392 and strings in 415.

This way, the original writing for the strings by the composer is preserved. The tessitura of the traverso part has allowed a transposition of a minor second, instead of the usual minor third that separates traverso and recorder music.

Joseba Berrocal Bilbao, 2020

Concerto per il Flauto dolce

Carl Philipp Emanuel Bach



To be played on a 415 Hz Treble Recorder; using the ripieno parts in 440 Hz from the *Flute Concerto* in A Major (Wq.168, H.438)

Ed. Joseba BERROCAL 2020 viulunzel@yahoo.com

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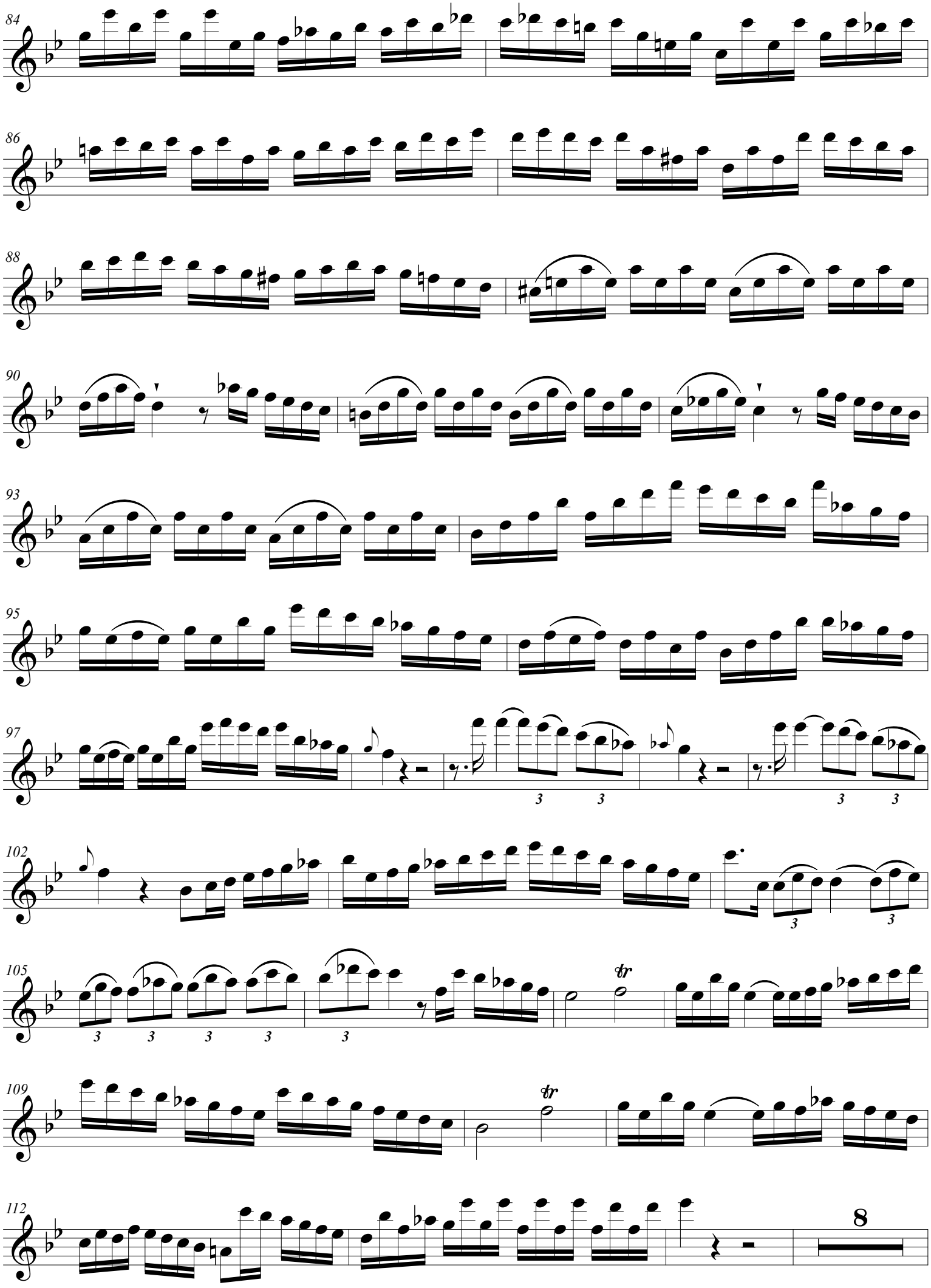
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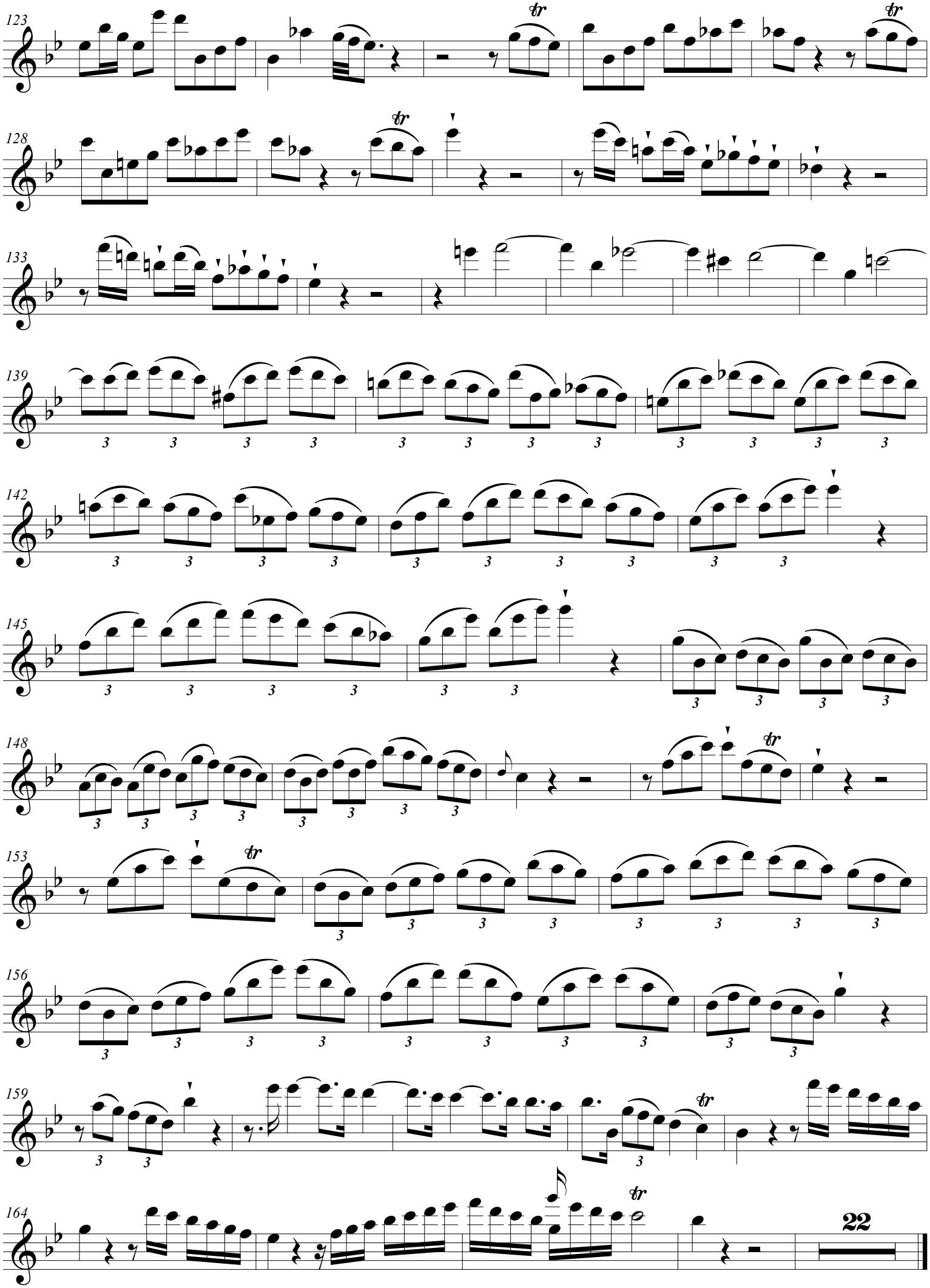
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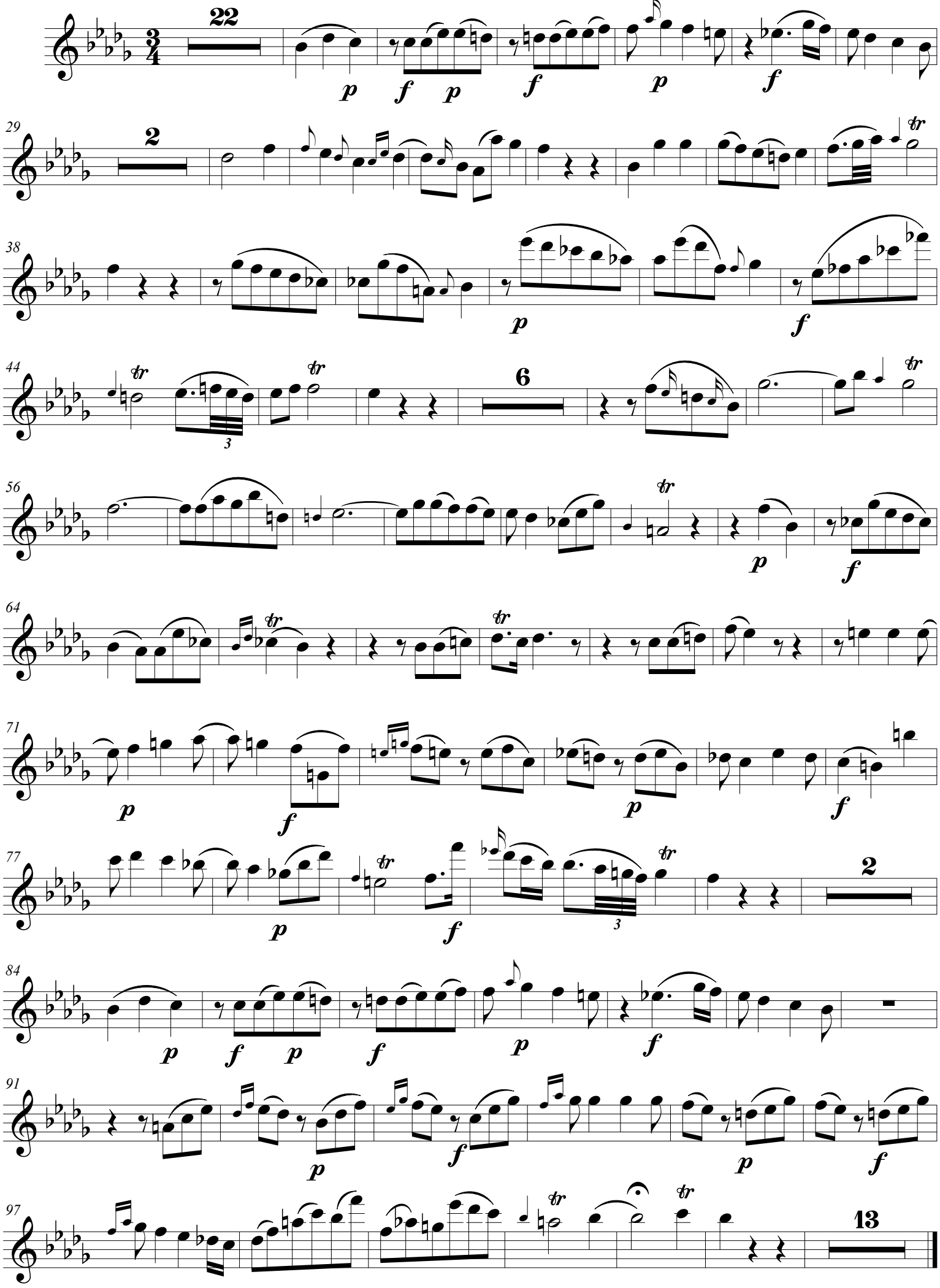
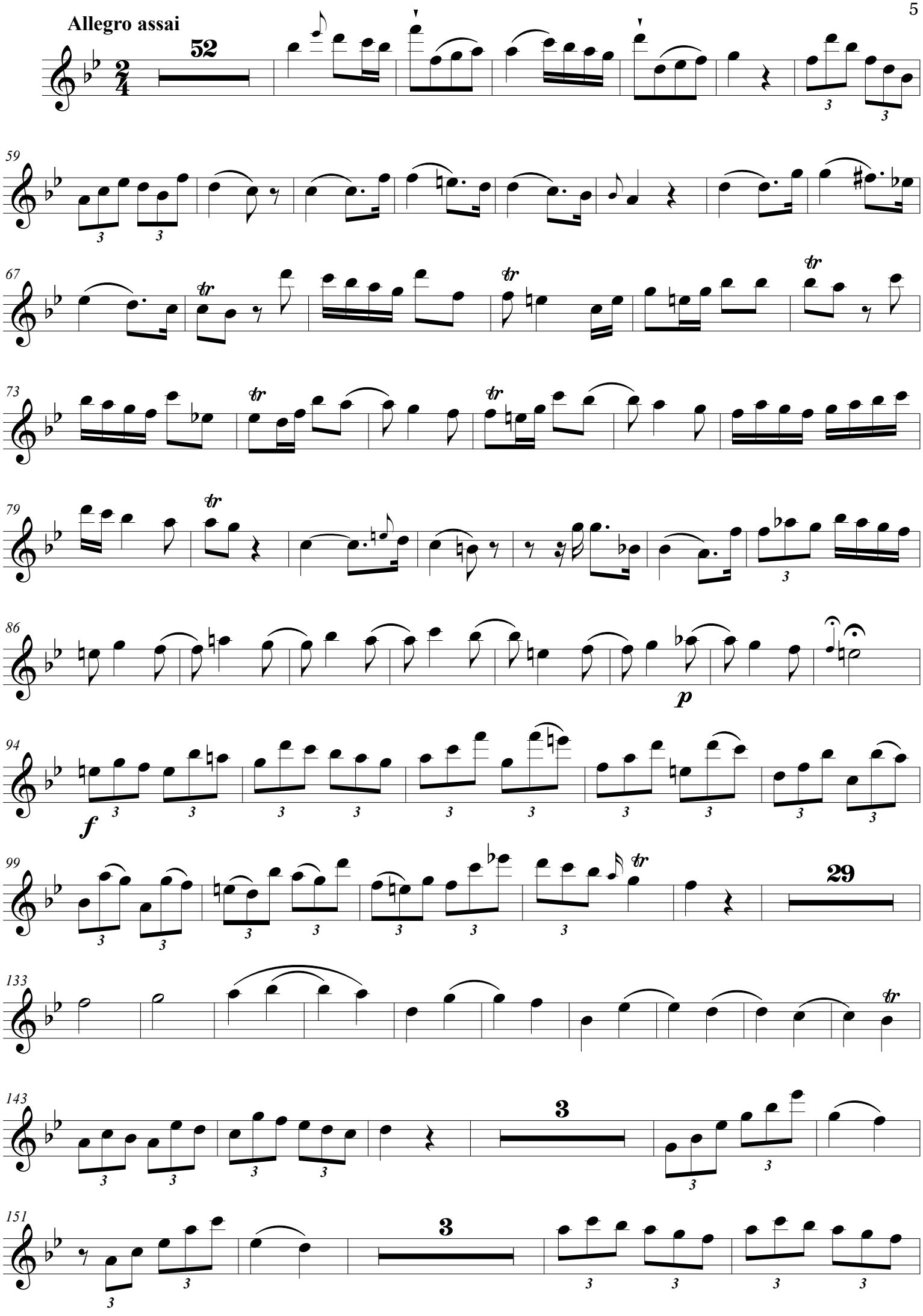
Largo con sordini. Mestо

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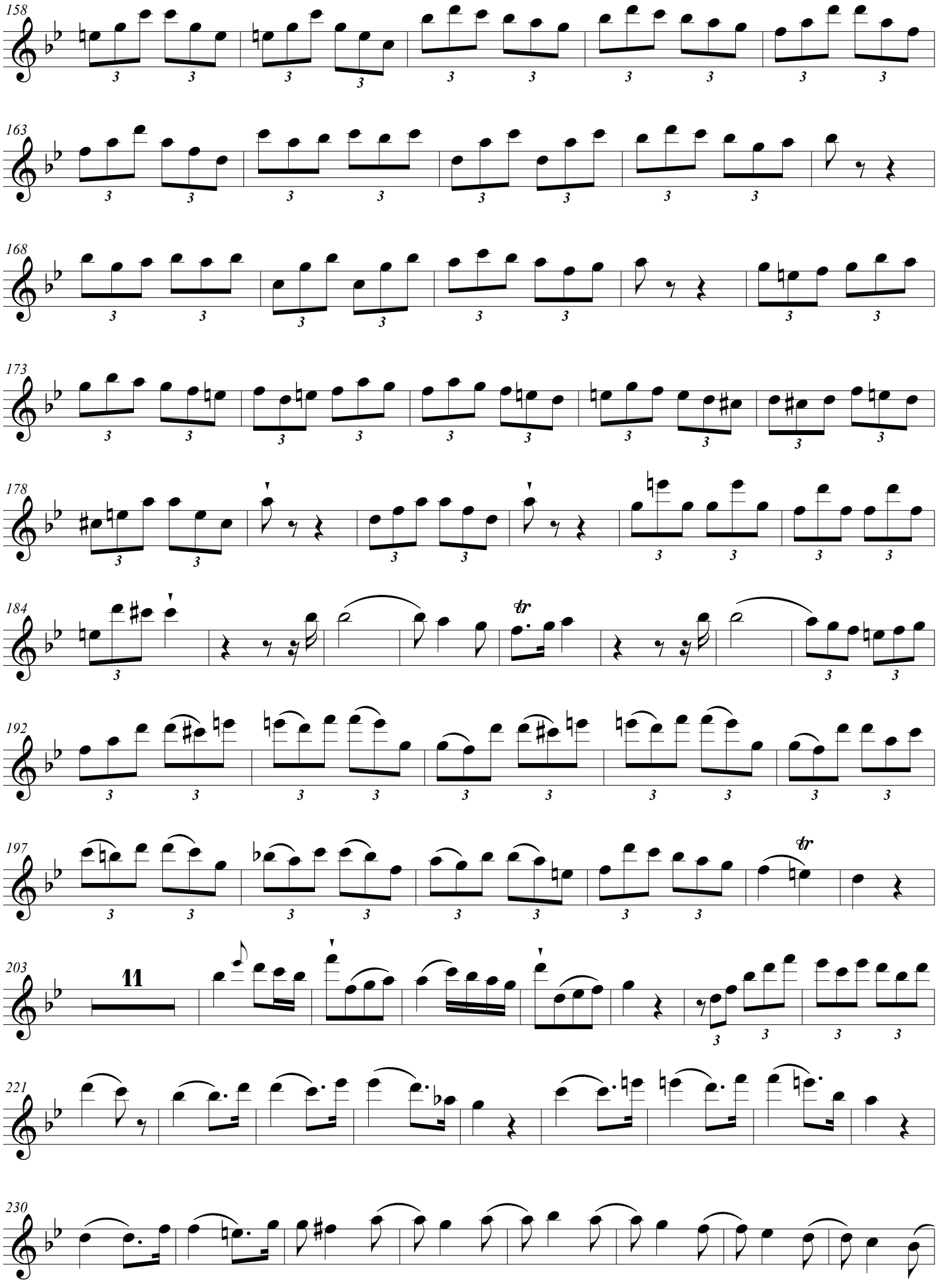
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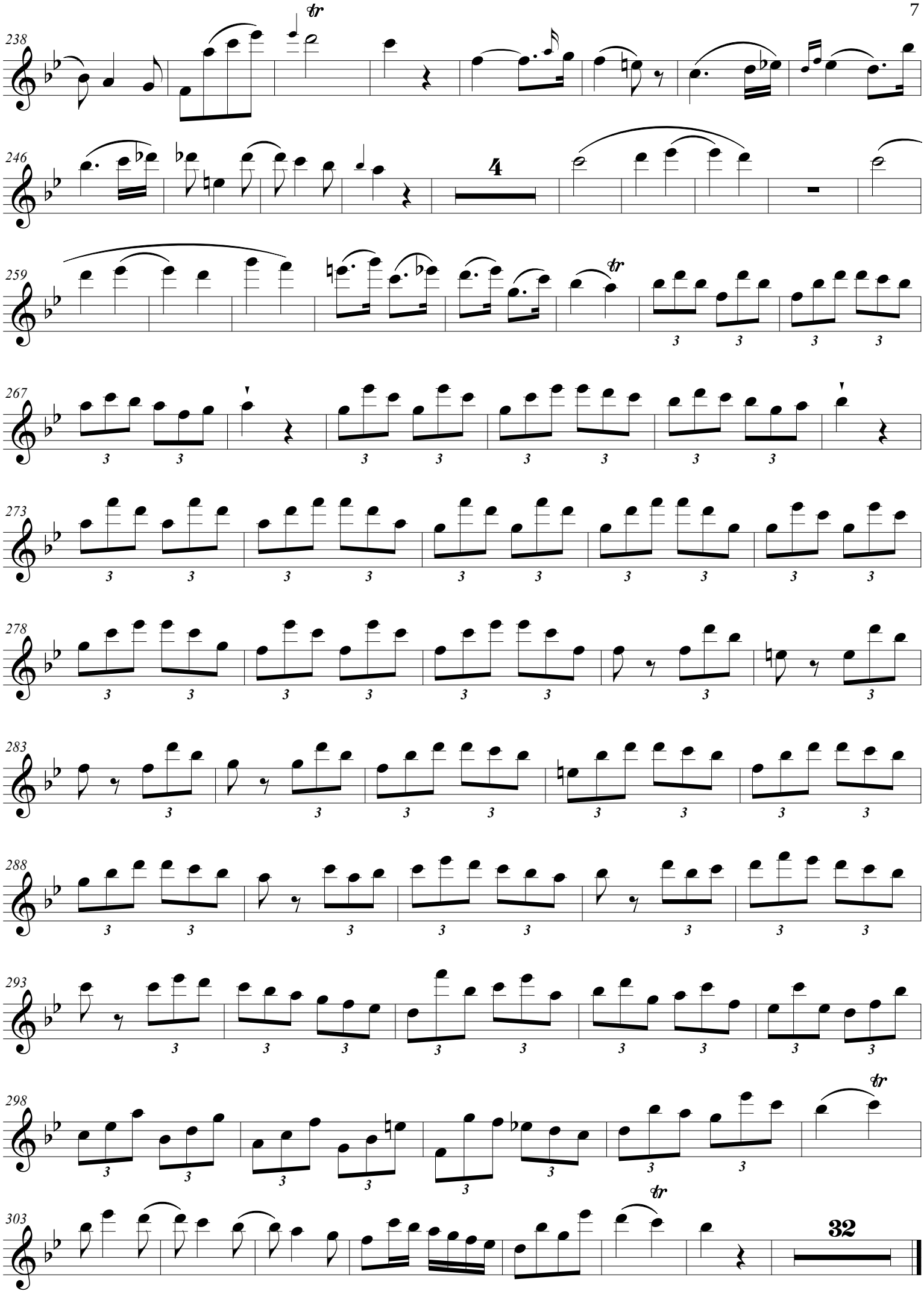
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