

D. BACH'S SONS

Of Bach's sons, the best known are Wilhelm Friedemann, Johann Christian and Karl Philip Emmanuel. Wilhelm Friedemann produced some music which is still performed today, but failed to gain popularity in his lifetime, and his career ended in failure. However Carl Philip Emmanuel was a respected musician of the day who influenced Haydn, while Johann Christian was a close friend of Mozart.

C.P.E.'s main contribution was in music for clavichord and piano. However there were several oratorios and symphonies. He was one of the chief representatives of the *empfindsamer Stil* (expressive style). There are many ways in which his style reflected what came to be known as classicism:

- a) Ornamentation was important, but had to express the content of the passage.
 - b) Interest was maintained by sudden changes of texture
 - c) Use of the two-note slur, a "sigh", ending on a weak note played *portato*. Often this featured an appoggiatura.
 - d) A lightness of style was achieved by thin textures and (in later works) by very careful articulation.
- The features above were to become typical of much music written in the late eighteenth century.

However there were also features which became particularly associated with the *Sturm und Drang* style:

- Chromaticism, reflected both in chromatic notes of decoration and sudden chord and key changes.
- Dramatic breaks and changes of mood, as well as pauses and short tempo change.

C. P. E. Bach produced sets of symphonies, concertos and sonatas for harpsichord and orchestra, and other orchestral pieces. Most are fiery and energetic, presaging the liveliness of Mozart and Haydn.

Johann Christian gained a reputation for operas in the Italian style and symphonies in the classical style. His mature symphonies represent the sort of synthesis of German, French and Italian styles that Handel had brought to Britain. Mozart regarded him as mentor. His style reflected the following elements:

- a) Intricate melodies
- b) Equanimity of mood
- c) Simplicity of structure
- d) Frequent changes of texture
- e) Frequent imitation
- f) Regular phrases (often four bars)
- g) Basic homophonic texture

J. C.'s movements show a wider diversity of subject than C.P.E.'s, but like C.P.E.'s they combine a Baroque uniformity of mood with a constantly changing texture. His many *Sinfonia Concertante* are classical derivatives of the Baroque concerto grosso, and some of his symphonies for double orchestra reflect the Baroque love of the grandiose and the *concertato* principle. There is a strong bass line reminiscent of the Baroque. His melodies do not commonly feature the triadic and scalar elements that are present in many Classical melodies.

Yet there are classical elements - the use of sonata form for opening movements and rondos for closing movements, the frequent changes of texture, the definite cadences (sometimes marked by the cadential 6/4 formula that was so popular in the classical period), logical and well-prepared key changes, and the refusal to allow ornamentation to obscure the melodic line and the expressive content of the music. String passages feature the tremolos at emphatic points that were characteristic of the Classical Period. Some of his symphonies substitute a florid minuet for the final allegro (as also happens in some very early Haydn works). Scoring is similar to that of Mozart - strings doing most of the work, with winds echoing them, doubling them, or filling in the harmonies.

It has been observed that in J. C.'s music we would look in vain for the rhythmic drive and inventiveness that we find in the music of Mozart - but without the inspiration and modelling of J. C., Mozart may never have reached the heights for which he is renowned.