

J. S. Bach and The Flute Sonatas:

An Overview of the Authenticity and Chronology, and an Analysis of the E Minor Sonata, BWV 1034

by

Sávio Cunto de Araújo

Submitted in partial fulfillment of the requirements for the Master
of Arts in Performance at the Aaron Copland School of Music,
Queens College of the City University of New York, N.Y.

December, 1990

© Copyright 1990 by Sávio Araújo
All rights reserved.

Table of Contents

Part I	
Authenticity and Chronology.....	4
Notes.....	9
Part II	
Analysis	13
Notes.....	23
Part III	
Performance Practice.....	26
Notes	31
Bibliography	33

Part I

Authenticity and Chronology

Authenticity and Chronology

Bach's compositions for solo flute, although few in number, represent a problem concerning their authenticity and chronology. It is first considered that Bach wrote the great majority of his instrumental compositions (with the exception of the organ pieces) during the period when he served as capellmeister at the Court of Prince Leopold Anhalt at Cöthen, from 1717 to 1723. However, like most of his chamber music works, only two flute sonatas survived in autograph manuscripts. The other compositions survive in copies written out by copyists of greater or lesser authority. For this reason, it is very difficult, if not impossible, to determine the dates and even the authenticity of such works.

In order to clarify the aspects of the authenticity of the Flute Sonatas, I will follow the discussion based on an article by Robert L. Marshall which appeared in the *Journal of the American Musicological Society*.¹ In this article, a table containing the principal sources for the doubtful flute sonatas is presented and can be summarized in the following Table I.²

Table I

Call No.	Copyist	Date	Title
<i>Sonata in C Major for Flute and Basso Continuo, BWV 1033</i>			
St 460	C.P.E. Bach	c.1731	SONATA / a / Traversa / e / Continuo / di / Joh. Seb. Bach
<i>Sonata in E-Flat Major for Flute and Harpsichord Obbligato, BWV 1031</i>			
a. P 649	"Anonymous 4"	mid-18th century	Es d[ur] / Trio / Fürs obligate Clavier u. die Flöte / Von / J. S. Bach.
	Title: C.P.E. Bach		
b. P 1056	C.F. Penzel (in part)	c.1755	Sonata / a / Flauto Travers. / ed / Cembalo obligato / di / I. S. Bach. / Poss. Penzel.
<i>Sonata in G Minor for "Flute" and Harpsichord Obbligato, BWV 1020</i>			
a. P 1059	Unknown (Owner: Schicht)	2nd half of 18th century	SONATA. / del Signore Bach. [lower right:] Schicht.
b. Vienna XI 36271	Michel (Owner: Brahms)	2nd half of 18th century	G. moll / SONATA. / Cembalo obligato. / con / Violino / Del Signore / C. P. E. Bach
c. P 471	A. Werner	c.1840	Sonata in G ^{mo} / per il / Clavicembalo e Violino obligato comp: da / G. Seb. Bach.
d. Breitkopf Catalogue of Music in Manuscript		c.1763	Sonata del Sigr. C. P. E. Bach, a Cl. ob. c. V. [with incipit]

Since these three sonatas were judged of dubious authenticity, and therefore excluded from the *Neue Bach-Ausgabe*,³ it is important to identify the reasons for such a judgement.

Based on information brought to us by Bach scholars, it is widely believed that the above mentioned sonatas were not written by J. S. Bach, but by one of his sons or pupils, probably Carl Phillip Emanuel Bach. However, the surviving manuscript of the *Sonata in C Major* (BWV 1033) as well as both copies of the *Sonata in E-Flat Major* (BWV 1031) identify Johann Sebastian Bach

as the composer. In all of these cases, there are no conflicting attributions in any of the three sources, but that is not the situation concerning the *G Minor Sonata*.

There are three different manuscripts for the *G Minor Sonata* (BWV 1020), and they are not consistent in naming their composer. The title of the first source, copied in the second half of the eighteenth century, reads "Sonata del Signore Bach", while the second source, attributes the work to "Signore C. P. E. Bach". The third source, from around 1840, ascribes the piece to "G. Seb. Bach". In any case, the Breitkopf Catalogue of Music in Manuscript of 1763 lists the work as "Sonata del Sigr. C. P. E. Bach."

The main argument against the authenticity of the *C Major Sonata* comes from its uneven qualities. Mr. Marshall suggests that this could be a work done by two different composers: "The fact alone that the first minuet has an obbligato right-hand harpsichord part, while the rest of the sonata is for basso continuo, is sufficient indication of the hybrid nature of the piece."⁴ He points out that this piece could have been composed by J. S. Bach not as a work for flute and continuo, but as a composition for unaccompanied flute, especially because the flute part contains almost no rests, in comparison to the compositions for accompanied flute. Also, as he says, "the basso continuo in the first two movements clearly detracts from rather than adds anything to them."⁵ In Marshall's opinion, Johann Sebastian had assigned C. Phillip to arrange it for flute and continuo or harpsichord.⁶

As mentioned earlier, the conflicting attributions presented by the three existing sources of the *G Minor Sonata*, BWV 1020 represent an even more difficult approach to establish its authenticity. It is assumed that the *G Minor Sonata* was written for violin and not for flute, based on the fact that no instrument other than the violin is mentioned in any of the surviving sources. Robert Marshall's argument against the authenticity of the *G Minor Sonata* is based on the external evidences which seems to indicate C. P. E. Bach as the composer.

Closely related to BWV 1020, and therefore included in our discussion at this point, the *Sonata in E-Flat Major for Flute and Harpsichord Obbligato*, BWV 1031 is also judged as being of dubious authenticity for its stylistic details which "point to the generation after Bach, perhaps to the circle of Carl Phillip Emanuel Bach."⁷ Although Hans Vogt considers both sonatas as being similar in genre and in style, his position favors Johann Sebastian as the composer of both works.⁸

However, Alfred Dürr presents an argument against the authenticity of these two sonata (BWV 1020 and 1031) which is based on their "un-Bachian" features - the galant-sounding melodies; the short-breathed phrases.⁹ On the other hand, Mr. Marshall believes that the galant style of the *E-Flat Major Sonata* should be considered as an evidence in determining its date rather than a judgment of its authenticity, since "Bach seems to have been increasingly influenced by the galant style during the 1730s and early 1740s when he was interested in strengthening his connections with the musical establishment in Dresden."¹⁰ Therefore, he concludes that the *Sonata in G Minor*, BWV 1020 is a composition by C. P. E. Bach and intended for the violin.

Concerning the similarities between the *G Minor* and the *E-Flat Major Sonata* as pointed out by Hans Vogt and Robert Marshall, it seems that both works may have been written by the same composer. It is interesting to note, however, that even though Mr. Marshall accepts C. P. E. Bach as the composer of the *G Minor Sonata*, he disagrees in naming the same Carl Phillip as the composer of the *E-Flat*, as we have discussed before. Also, it seems that Alfred Dürr's conclusion

in naming Carl Phillip as the composer of both works is the most suitable one, and not "unlikely" as Mr. Marshall points out in his article.¹¹

For the discussion of the authentic works, again we shall follow Mr. Marshall's thesis. As said before, only two of the compositions considered authentic survived in autograph manuscripts, the *B Minor* (BWV 1030) and the *A Major* (BWV 1032) sonatas. However, it is still difficult to determine the dates of composition for these sonatas. The fact that a piece survived in a dated autograph manuscript, at least in the case of Bach, does not necessarily mean that that date is the actual date of composition. Bach was always reviewing and modifying his works. For him, "...the process of composition was an unending one...the final version does not represent a definitive one but merely a further state in the search for perfection..."¹²

Table II is based on the information supplied by Hans-Peter Schmitz in the *Neue Bach-Ausgabe* and can be summarized as follows:

Table II

Call No.	Copyist	Date	Title
<i>Partita in A Minor for Unaccompanied Flute, BWV 1013</i>			
P 968	1) "Anonymous 5"	c. 1722-3	Solo pour la Flute traversiere par J.S. Bach
	2) Anonymous		
<i>Sonata in E Minor for Flute and Basso Continuo, BWV 1034</i>			
P 622	J.P. Kellner	c. 1725-6	Sonata per la Flaute / Traversière e Basso di / J.S. Bach / J.P.Kellner.
<i>Sonata in E Major for Flute and Basso Continuo, BWV 1035</i>			
P 622	Unknown	early 19th century	SONATA/ per / Traverso Solo e Continuo / del S ^{te} / Giov: Seb: Bach. [Notation in the hand of Count Voss Buch:] Auf dem Exemplare, von welchem diese Abschrift genommen worden ist, steht die Bemerkung: "nach dem Autographo des Verfassers welches 0.17 da er in Potsdam war, für den Geh. Kämmerir Fredersdorf von ihm angefertigt worden."
<i>Sonata in B Minor for Flute and Harpsichord Obbligato, BWV 1030</i>			
P 975	J.S. Bach	c. 1736	Sonata a Cembalo obligato e Travers. solo di J. S. Bach
<i>The G-Minor Version of BWV 1030</i>			
P 1008	"Anonymous 300"	2nd half of 18th century	G. moll / Sonata / al / Cembalo obligato / e / Flauto traverso / composta / da / Giov. Seb. Bach
<i>Sonata in A Major for Flute and Harpsichord Obbligato, BWV 1032</i>			
P 612	J. S. Bach	c. 1736	Sonata a i Traversa è Cembalo obligato di J.S. Bach

From the five sonatas accepted by the NBA as authentic, only the *Partita in A Minor, BWV 1013* survives in a source dating from the Cöthen period. It is considered to be unidiomatic, especially the first movement, which has no natural places to take a breath and is Bach's only composition to call for the high *a'''* (the highest note on the baroque flute). For these reasons, this piece is assumed to have been composed for some other instrument. In the preface to the *Partita*, Hans-Peter Schmitz remarks "...it can be taken as certain at least of the *Allemande* that there was an earlier version for a stringed or keyboard instrument and it is precisely on this account that the

music presents technical problems such as will preoccupy every true flautist for the rest of his life..."

Although Mr. Schmitz's speculation about a supposed earlier version for a keyboard or stringed instrument seems acceptable, he does not supply any further information concerning this earlier version of the *Allemande* - if there was one. On the other hand, Mr. Marshall brings out the point that the *Partita* could have been written originally for flute "if Bach had reason to believe that there was a virtuoso able to play it." This virtuoso could have been the French flutist Pierre Gabriel Buffardin, who at the time was the principal flutist in Dresden.

It is known that Buffardin once visited Bach in Leipzig.¹⁴ To suppose that Bach had already met Buffardin before this time is not out of context, as pointed out by Mr. Marshall. This probable meeting would have taken place sometime during the Fall of 1717, the time of Bach's first documented visit to Dresden.¹⁵ For Mr. Marshall, the clue for this would be the title in the manuscript, which is in French and reads: "Solo pour la flute traversiere par J. S. Bach". For this reason, he suggests that the *Partita* would have been composed sometime shortly after Bach's visit to Dresden, or around 1718.

Chronologically, after the *Partita*, the earliest source is a manuscript of the *Sonata in E Minor for Flute and Basso Continuo, BWV 1034*, dated from around 1725. Since there is a consensus of opinion that Bach composed most of his chamber music at Cöthen, it has been automatically assumed that the *E Minor Sonata* was composed in that period. However, Mr. Marshall suggests that the probable date of the composition of this sonata would have been sometime in the late summer or fall of 1724, the time Bach was working as Music Director and Cantor at the Thomas-Schule in Leipzig, and not during the six-year period at Cöthen.

Although there is no concrete evidence to determine whether the *E Minor Sonata* was composed during the period in which Bach lived in Leipzig, Mr. Marshall speculates between the relationship of the *Sonata in E Minor* (BWV 1034) and the fact that Bach became intensely interested in the flute during that period. According to Mr. Marshall, during that time Bach was writing an elaborate series of flute parts in his church cantatas. In fact, during the period from 23 July to 19 November 1724, Bach employs the flute almost every week.

What would have been the reasons for such an intense interest for the flute during this short period of time? Does the title of the manuscript, which is in French, suggest that Buffardin was around once more and would have influenced Bach in writing more elaborate parts for the flute?¹⁶ "What is significant here is Bach's unusual, concentrated interest in the traverse flute during the second half of the year 1724 - shortly before the presumed date of origin of the earliest surviving copy of the E-minor sonata. At the least, it is altogether conceivable that the sonata was composed at about the same time as the series of obbligato flute parts in the cantatas."¹⁷

The copy of the autograph manuscript of the *B Minor Sonata, BWV 1030*, dates from around 1736. It also survived in a G Minor version (only the keyboard part) which is considered to be an earlier version than that in B Minor. The latter contains "a number of transposition corrections that reveal that it was prepared from a source in G minor."¹⁸ Mr. Marshall suggests that the G Minor version of BWV 1030 may have been composed between 1729 and 1731, since in 1729 "Bach took up the directorship of the collegium musicum and turned his attention to the performance - and composition -of instrumental music."¹⁹ Considering the sonata "exceptionally

demanding" and, when speaking of the last movement, of an "inordinate difficulty of this [last] movement,"²⁰ Mr. Marshall suggests that Bach had prepared the final version of this work for Buffardin, for "Bach's connections with Dresden had increased considerably during the 1730s."²¹

The *A Major Sonata, BWV 1032* also survives in an autograph copy dating from around 1736. Actually, the surviving copy is a double autograph manuscript, containing the *Concerto in C Minor for Two Harpsichords, BWV 1062* and, at the bottom, in the last three staves of the score, the *A Major Sonata*. However, this copy was fragmented and almost half of its first movement is lost.

The presumable date of composition for this sonata would have been sometime in the early 1730s. However, there are evidences in the surviving autograph of some transposition corrections of a third (especially in the third movement), which suggests that Bach was copying from a source in C Major into the new key of A Major. Mr. Marshall quotes that "Bach may have decided on a new key for the sonata at the time he penned the manuscript..." and that "...the calligraphy indicates that Bach apparently intended this to be the finished version of the work."²²

For the discussion of the chronology of the *Sonata in E Major for flute and continuo, BWV 1035*, it is important to notice the title page of the nineteenth-century copy, on which it is written: "Following the autograph of the author, which was written by him for the chamberlain Fredersdorf in the year 17- , when he was in Potsdam."²³

Now, we have clearly a clue in order to determine the date of composition for the *E Major*. However, the surviving copy is not an autograph one (the copyist is unknown), and it was only prepared in the nineteenth century. Should we simply consider such an information as being true and assume that Bach composed the work when he visited Potsdam in 1741?²⁴

According to Mr. Marshall's article, the musical evidence of the *E Major Sonata* favors this date; its lighter texture and freer form - "Bach's only ensemble sonata to adopt the form of the sonata da camera"²⁵ - may suggest that he could "have composed it at that time with a view to pleasing the galant taste that prevailed in Frederick's court."²⁶

Mr. Marshall goes one step further and speculates about the reasons for Bach's giving the *E Major Sonata* to Fredersdorf, recalling that in 1740, C. P. E. Bach was called to serve as principal cembalist at the court of Frederick the Great and that Johann Sebastian was probably looking forward to establishing an early contact with the new monarch, and did so by offering a composition to the king's flute partner.²⁷

To finalize this discussion of the authenticity and chronology of Bach's Flute Sonatas, it is important to quote Wolfgang Schmieder's statement that "in questions of authenticity and of historical chronology of the works of Bach, there will probably never be the last word."²⁸

Mr. Schmieder is perfectly right; we still have lots of questions left unanswered. An example is presented in Christopher Addington's article "The Bach Flute,"²⁹ where he explores the issue of authenticity considering that Bach would have become familiarized with the type of instrument used in France in the early part of the eighteenth century, an instrument in the alto or *bas dessus* range and which transposed a major or a minor third against the keyboard.³⁰

Mr. Addington's thesis is that Bach's works for flute are intended for this kind of *d'amore* instrument. His argument is based on the existence of the *G Minor* version of the *B Minor Sonata, BWV 1030*. As he explains, "the ambiguity about the tonality and the interval between the two keys are in fact *typical* features of flute music during this period... the transposition from two sharps to two flats was the most common of all those that were used in flute music."³¹ He points out that Hotteterre's notation of this transposition is done by overwriting the two clefs, but that Bach could not use this device since the *G* on the bottom line "was not usually used by German flutists."



Christopher Addington considers the sonatas, with the exception of the *Partita in A Minor* (BWV 1013), the *Sonata in C Major* (BWV 1033), and possibly the *Sonata in E Minor* (BWV 1034), as being written in "remote" keys for the flute. However, as he points out, "an experienced flutist of the time would have realized at a glance that these scores were meant to be transposed."³² Therefore, he concludes that the general complaint among musicologists about Bach's writing for flute as being unidiomatic, with problems concerning the tonalities and tessituras "disappear once we understand what kind of instrument Bach was writing for."

Could it be true? Could the *G Minor* version of the *B Minor Sonata* together with the corrections in the autograph manuscript of the *Sonata in A Major* be the clue for determining whether or not the Flute Sonatas were intended to be transposed?

This paper leaves these questions to be answered or, better yet, added to the probable hundreds still to be faced when dealing with Johann Sebastian Bach's authenticity and chronology. For now, the most reasonable conclusion regarding the authenticity and chronology of J. S. Bach's flute sonatas is that presented by Robert Marshall, which establishes that Bach's involvement with the flute as a chamber instrument was not restricted to the period from 1717 to 1723 when he lived in Cöthen, but rather "close to a quarter-century of his maturity, extending from around 1718 to around 1741."³³

Notes

¹ Robert L. Marshall, "J. S. Bach's Compositions for Solo Flute: A Reconsideration of their Authenticity and Chronology," *Journal of the American Musicological Society* 32, no. 3 (1979): 463-98.

² This table is based on Alfred Dürr, ed., *Bach, Sonate C-dur für Flöte und Basso continuo BWV 1033, Sonaten Es-dur, g-moll für Flöte und obligates Cembalo BWV 1031, 1020 überliefert als Werke Johann Sebastian Bachs* (Kassel, 1975), pp. 39-49; Hans Eppstein, "Über J. S. Bachs Flötensonaten mit Generalbaß," *Bach-Jahrbuch* (1972): 12-23, p. 12; Hans Eppstein, *Studien über J. S. Bachs Sonaten für ein Melodieinstrument und obligates Cembalo* (Uppsala, 1966), pp. 20 and 23. Unless otherwise stated, the MSS are in the portion of the former Preussische Staatsbibliothek now located in Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung. The letters St (*Stimmen*) and P (*Partitur*) are abbreviations for Mus.ms.Bach St. and Mus.ms.Bach P respectively.

³ Hans-Peter Schmitz, ed., *Johann Sebastian Bach: Neue Ausgabe sämtlicher Werke*, Serie VI, Band 3, "Werke für Flöte" (Kassel and Leipzig, 1963).

⁴ Marshall, "J. S. Bach's Compositions for Solo Flute," p. 468.

⁵ Ibid., p. 468. See also Hans Vogt, Johann Sebastian Bach's Chamber Music, trans. by Kenn Johnson (Portland: Amadeus Press; 1988), p. 26. The work in question is also judged as doubtful for "...it sounds like the work of a student... He [Bach] never produced cadences as primitive as those in the 1st movement, and he never wrote run-of-the-mill sequences like those in the allegro which follows. The concluding minuet...seems to belong to an entire different work."

⁶ Indeed, if we keep in mind J. S. Bach's method of teaching composition, the idea of having Carl Phillip arranging the "unaccompanied" *Sonata in C Major* (BWV 1033) for flute and continuo is not at all out of context. As Mr. Marshall points out in his article, "the flute line of the original version would have been what is transmitted to us as the right-hand line of the harpsichord part..." See Robert L. Marshall, "J. S. Bach's Compositions for Solo Flute," p. 468; see also Johann Nikolaus Forkel, Johann Sebastian Bach: His Life, Art, and Work, trans. by Charles Sanford Terry (London: Constable and Company, 1920), pp. 95-100.

⁷ Hans Vogt, Johann Sebastian Bach's Chamber Music, trans. by Kenn Johnson, (Portland: Amadeus Press; 1988), p. 23.

⁸ Interestingly, Mr. Vogt compares the *E-Flat Major* with the *Sonata in A Major for Flute and Harpsichord Obligato*, BWV 1032, pointing out that it was argued that "Bach had never allowed the clavier to perform alone as long as he did in the first movement of this [E-Flat] sonata," but that the same thing happens in the *A Major* and nobody questions its authenticity, due to the fact that the *A Major Sonata* survived in an autograph manuscript copy (See Table II). He also quotes Werner Danckert, an analyst of style who in 1934 wrote the following statement regarding the main theme of the first movement of the *E-Flat Major Sonata*: "It firmly seizes the momentum at the outset. Despite the fluidity of rhythm appropriate to the flute, the line retains a substantiality, a conciseness, that is unmistakably Bach. It does not dally or languish like the flute figures of the Rococo, for the thorough bass, striding firmly and implacably along, does not give it a moment's freedom." (H. Vogt, Johann Sebastian Bach's Chamber Music, p. 23, citing Werner Danckert, Beiträge zur Bach-Kritik, vol. 1 (Kassel, 1934), pp. 35f.)

⁹ Actually, Alfred Dürr concludes that C. P. E. Bach may have been the composer of both the *E-Flat Major* and the *G Minor* sonatas. (Marshall, "J. S. Bach's Compositions for Solo Flute," p. 471, citing Alfred Dürr, Bach, Sonate C-dur für Flöte und Basso continuo, pp. 2-3.)

¹⁰ Marshall, "J. S. Bach's Compositions for Solo Flute," p. 473, citing Robert L. Marshall, "Bach the Progressive: Observations on his Later Works," The Musical Quarterly, LXII (1976), pp. 313-57.

¹¹ See Marshall, "J. S. Bach's Compositions for Solo Flute," p. 471-2.

¹² Walter Emery and Christoph Wolff, "Johann Sebastian Bach," New Grove Dictionary of Music and Musicians, Stanley Sadie, ed., (New York and London: Macmillan Publishers Limited; 1980), vol. I, pp. 817-8.

¹³ Hans-Peter Schmitz, preface to Partita in A Minor for Flute Alone, BWV 1013, by Johann Sebastian Bach, trans. by Kinloch Anderson (Kassel: Barenreiter; 1973).

¹⁴ Hans T. David and Arthur Mendel, eds., The Bach Reader: A Life of Johann Sebastian Bach in Letters and Documents (New York: W. W. Norton & Company; 1966), pp. 207-8.

¹⁵ Marshall, "J. S. Bach's Compositions for Solo Flute," p. 479, citing Hans T. David and Arthur Mendel, eds., The Bach Reader, p. 218.

¹⁶ See Hans T. David and Arthur Mendel, eds., The Bach Reader, p. 208.

¹⁷ Mr. Marshall also points out that "the texture of the E-minor sonata is more closely related to the 'impure' texture of the continuo-accompanied arias with obbligato flute than to the 'pure,' 'clean' texture of Bach's mature 'duo' sonatas from the Cöthen period: the sonatas for melody instrument and obbligato keyboard." (Marshall, "J. S. Bach's

Compositions for Solo Flute," p. 484.)

¹⁸ *Ibid.*, p. 485.

¹⁹ *Ibid.*

²⁰ According to Mr. Marshall, the *B Minor Sonata* is Bach's most difficult piece for flute. Although the *B Minor Sonata* is very difficult and demanding, especially its first movement, the *Partita in A Minor*, with its problems concerning breathing, is as difficult as the *B Minor Sonata*, especially if one thinks that the performer is expected to provide not only the melodic line but also its harmonic counterpart. Therefore, we should think of the *B Minor Sonata* as the most difficult of Bach's works among those with keyboard accompaniment.

²¹ Hans Vogt also suggests that this version was a Leipzig creation, even though he considers that most of Bach's chamber works were written in Cöthen. For him, this would mean that the chamber works "were also used and played in Leipzig...At the very least, Bach was still involved with his chamber music when he was in Leipzig...There would have been no lack of opportunity to perform the pieces at home or in the *collegium musicum*." (H. Vogt, Johann Sebastian Bach's Chamber Music, p. 30).

²² Marshall, "J. S. Bach's Compositions for Solo Flute," p. 490.

²³ H. Vogt, Johann Sebastian Bach's Chamber Music, p. 242, note 34. Mr. Vogt also quotes Hans-Peter Schmitz, in the "Critical Commentary" to the NBA VI, 3, p. 24, footnote 6, where he mentions another note in an old music catalog, and reads: "Sonata per il Traverso e Continuo. Written for the Privy Counsellor, Fredersdorf, when he was in Potsdam. von Radowitz."

²⁴ See Hans T. David and Arthur Mendel, eds., The Bach Reader, pp. 168-9. We know that Bach visited Potsdam in 1741 and in 1747. However, as pointed out by Robert Marshall, "almost nothing is known about Bach's visit to Berlin," except by the two letters from Bach's cousin, Johann Elias, dated from 5 and 9 August of 1741.

²⁵ Marshall, "J. S. Bach's Compositions for Solo Flute," p. 492, citing Hans Eppstein, "Über J. S. Bachs Flötensonaten mit Generalbaß," pp. 14-15, 18-19.

²⁶ *ibid.* Also, Hans Vogt brings out that "in format and execution it bears all the signs of a mature work...In the E Major Sonata Bach elevated the tradition of the through bass sonata to an incomparably higher spiritual plane...it was a sublimation in this genre of the work of several generations of composers." (H. Vogt, Johann Sebastian Bach's Chamber Music, p. 30.)

²⁷ See Robert L. Marshall, "J. S. Bach's Compositions for Solo Flute," pp. 493-4.

²⁸ Wolfgang Schmieder, Foreword to Phillip Spitta, Johann Sebastian Bach, (Wiesbaden; 1949), p. IV, cited by Hans Vogt, Johann Sebastian Bach's Chamber Music, p.20.

²⁹ Christopher Addington, "The Bach Flute," The Musical Quarterly 71, no. 3, (1985): 264-80.

³⁰ At this time, the flute was considered the transposing instrument *par excellence*. The techniques and theories to transpose flute scores are explained in Jacques Hotteterre le Romain's textbook L'Art de Préluder, which appeared in 1712.

³¹ Addington, "The Bach Flute," p. 265.

³² *Ibid.*, p. 270.

³³ Marshall, "J. S. Bach's Compositions for Solo Flute," p. 497.

Part II
Analysis

Analysis

The Sonata in E Minor, BWV 1034

When performing a piece from any period in the history of music, our general aim is to project an emotion; however, this holds especially true if the piece is from the Baroque period. One must be aware of what the "affect" of the piece is: "performers must try to capture the true content of a composition and express its appropriate affects."¹ Therefore, when facing a Baroque piece, one of the most important aspects to consider is the piece's general movement, or its gesture. Additionally, it is required an understanding of the rules which govern Baroque practice.

For these reasons, we should now proceed to the analysis and the discussion of the problems related to the performance of the *E Minor Sonata*. However, it is necessary to establish certain points which will aid us to clarify some aspects of this discussion.

According to Hans Vogt, in Bach's time, the plan of organization of the instrumental music was based on a compositional procedure in which a movement was based on a single theme which was a self-contained structure. He explains such theme as possessing a fixed shape and an identifiable character, and as being constantly quoted throughout the movement: it "is a clearly established fact which cannot be altered... it is transposed into different keys, ranges are changed... the theme is also interrupted and fragmented."²

The second aspect of the compositional style we should take into consideration is a process called *divertimenti*. It is explained as an insertion "into the course of the movement which has no immediate relation to the theme... *divertimenti* provide release of tension in the movement," since "they serve to gain distance from the theme, rather than heightening it."³

In the Baroque period, sonata movements were based on two models: the binary movement and the ternary movement. Usually, the three-part movements are "through-composed;" in other words, they are developed after an A-B-A scheme which presents a clear and simple structure: the middle part II is supported by the two outer parts, and the last part III is a reprise of part I, which does not necessarily have to be identical. Two-part movements are based on an A-B pattern and usually they present a repetition for both parts A and B.

The organization of the *E Minor Sonata* fits exactly into these two compositional procedures. It is also a typical example of the *sonata da chiesa*.⁴ Its first movement, *Adagio ma non tanto*, can be described as a two-part movement in the form A-B with a very solemn character. This character is established not only by the melody in the flute but it is also carried out by the continuo part through the driving power of its eight notes. Actually, in the first measure of the movement, this motion of the continuo part is emphasized by the lack of stressed beats in the melody, firstly because it starts after the downbeat and secondly because of the suspension to the third beat, which is the second strongest beat in 4/4 or common time (see Example 1). Here, in order not to lose the sense of direction of the phrase, the flutist should keep the energy of the sound throughout the passage, not relaxing in the held note, but carrying the sound through it, emphasizing the dissonance which is created with the suspension against the bass. It is this kind of contrast which brings richness to the movement. Therefore, the performer should be aware of the necessary fullness of tone and tone color in order to maintain the *expressivo* and solemn character throughout the entire movement.

Adagio ma non tanto

Example 1. *E minor Sonata, BWV 1034*. First movement, mm.1-5

Part A of this two-part movement starts with the main theme as well as with the principal motif with which the entire movement is developed, that is, an arpeggiated broken chord. It runs until measure 17, where part B begins presenting a different linear structure which can be considered as derived from the main motif, but expanded and with a more interesting rhythmic construction. At this point, the syncopation in the continuo part (Example 2) displaces the rhythmic accent from its natural place and contributes to the motion of the melodic line, which is developed after two parallel measures.

It is important to note that this displacement of the rhythm not only denotes the beginning of Part B but also the beginning of a phrase which combines both sequence patterns of the parallel measures with the movement's main idea. This results in an intensification of the melodic line which reaches its climax in measure 21, when the flute plays a high g''' .⁵ (See Example 2, m. 21)

Example 2. First movement, mm17-22

This first movement can not be considered as a three-part structure since there is no clear return to section A. As pointed out by Mr. Vogt, "a reprise is only effective if its entry also marks the reintroduction of the movement's main key."⁶

While we faced a solemn quality in the first movement, the *Allegro* of the second movement presents a lighter character, even though its theme is developed after a pattern of sequences which emphasize and intensify its character (Example 3). The sequence technique is a very typical usage of the Baroque period and especially Bach's: they are employed in order to expand the course of the principal motif and lengthen the phrases. It is exactly because of this peculiarity regarding the sequences that the performer should think of building more intensity upon each new pattern which is presented in the beginning of the movement as well as extended during its course.

Example 3. 2nd movement, mm. 1-9

Another fact that contributes to the intensification of this second movement, and particularly important in terms of structure, is the contrapuntal treatment provided by Bach. From Example 3, we notice that the continuo takes over the principal theme in the second half of measure 5 while the flute is developing a new idea, which in my opinion it is a derivation from the bass line of the beginning of the movement. This overlapping (interweaving) of two ideas generates a sequence of suspensions which should be brought out during the performance. Therefore, the player should carry the sound through the held note in order to intensify the dissonances created by these suspensions.

The second movement can best be described as a two-part movement. Part A extends from the first measure to the end of bar 15, consisting basically of the development of the movement's main idea, which is stressed by the continuously usage of sequences. As we have discussed before, this

procedure not only expands the length of the phrases but also increases the harmonic tension of the piece. However, the affect of a composition cannot be achieved exclusively by means of increasing its tension; diversification of color and shades is much more interesting than a plain picture.

This growth of tension is broken up in measure 16 where a new episode starts. This consists of a type of violin writing with broken chords in sixteenth notes, and with a much more contrasting and lighter character than that of the beginning of the movement (Example 4).

Example 4. Second movement, mm. 16-9

In this particular passage, as well as in the one which follows later in the movement, the lighter quality can be best characterized if, in the realization of the *basso continuo*, the right hand plays along with the bass line; in other words, not on the stressed beat. The fact that the flute is in its lower register should also be mentioned. The continuo player should keep this fact in mind as well as be aware of the nuances provided by the passage itself. Although not explicitly written in the score, echo effects were frequently used during the Baroque period and constitute a typical example of the dynamic structure in the music of that time. Employed within the softer context of this middle section, they shed a new light to the movement.⁷

This divertimento section goes until m. 28, when we have the return of section A, but at this time in the relative major (G Major).⁸

As far as this binary form is concerned, we usually find the repetition for both Parts A and B. In this particular second movement we not only have the return to Part I, as already mentioned, but also we return to Part II in measure 40. Both repetitions for Part I and II follow the same pattern which they assumed at the time they first appeared in the movement, but with slight differences regarding the way each individual section is developed. For instance, the same material is employed at the repetition of Part B (the broken chords) but afterwards, in measure 48, it is expanded and combined with the motif of sequences of the main theme, as seen in Example 5. This idea is developed for more than sixteen bars, with the flute and the continuo interchanging passages of duet and contrapuntal character, in which Bach's intermingling of sequences and suspensions of the first section A with the lighter character of both the flute and keyboard parts of section B establish a very rich atmosphere.

Example 5.
Sonata in E minor for flute and continuo, BWV 1034.
 Second movement, mm.48-64.

Returning to the form of this second movement, we find the reappearance of section A in measure 64, but at this time in the original key of E Minor and presented in a reduced form, consisting only of its main phrase (principal motif) and leading the movement to a strong deceptive cadence. After an arpeggiation in the flute, it reaches a diminished seven chord and brings the final cadence to finish the movement.

Now we face a different form of two-part movement structure since we have Parts A and B, their respective repetitions, plus another Part A, which is compressed. As mentioned earlier, the two-part structure usually provides a repetition for A and B; however, if the movement is a long one, usually the repetition of Part A is only slightly indicated. Therefore, if we consider the first A and B sections as Part I and their repetitions as Part II, when we reach the last section of the movement (the return to the A section at the second half of measure 64) it gives the impression of an A-B-A three-part movement structure. This structure could be represented as follows:

A	mm. 1-15:	A
	mm. 16-28:	B
B	mm. 28-39:	A'
	mm. 40-64:	B'
A (reprise)	mm. 64-end:	A

The third movement, *Andante*, is a three-part movement with the A-B-A pattern in the key of G Major. It also fits exactly the pattern for third movements in the *sonata da chiesa* form, in which they are characterized as "usually in the relative major or minor key" and as being "more loosely constructed than the first movement".⁹ In fact, while in the other movements Bach's treatment of the texture is that of a duet, with elaborate parts for both the flute and the continuo, in this third movement it is the flute which predominates. In this case, the *basso continuo*, with its "*quasi ostinato*" character, does not take the melody at any time during the course of the movement.

Andante

Example 6. *E minor Sonata*. Third movement, mm. 7-12

This type of treatment of the continuo part can be observed since the beginning of the movement. The six bars presented in Example 6 can be taken as the general nature of the continuo part during the course of the movement. However, a significant distinction should be mentioned here. In all other movements the continuo starts and the flute follows right after an eight-note rest, but in the case of this third movement, the continuo plays six introductory measures as if it were preparing the listener for the flute's entrance of the melody. For this reason, the performer should take this opportunity and play melodically in the right hand, usually a counter-melody which should be related to the principal melody. This not only conforms to the rules of the performance practice of Baroque music¹⁰ but it also transmits more of the movement's affect to the audience.

Example 7. Third movement, mm. 32-41

Considering the first six bars as the introduction, we can now think of Part A as starting with the first appearance of the theme in measure 7 and extending up to m. 19. After a brief *cadenza* in the flute, Part B emerges in m. 20 and sustains for more than 21 bars when a new *cadenza* is presented, but at this time as an augmentation of the first *cadenza*.

At this point it is important to mention the way Bach treats the melodic line in this particular movement. At first it would appear that the phrases in this B section are too long (especially from measure 32 to 42, Example 7). However, if we consider the cadences and the harmonic progressions presented in the continuo part we find that the melodic lines should be understood from a larger perspective. Here, Bach's treatment of the linear structure is characterized by the variation of its contents by means of expanding the length of the phrases and by written out

Example 8. 3rd movement, mm. 43-55.

ornamentation. He does this in order to create contrasts within the single theme from which the movement is developed.

The return of Part A is established at measure 43, not as an identical repetition of Part I but as a more elaborated version, developed after the addition of figurations in its first phrase, and with an embellished, almost ornamented variation of its second phrase (Example 8).

Example 9. Fourth movement, mm. 5-12.

(Allegro)

Example 10. Fourth movement, mm. 13-23.

For the *Allegro* in the fourth movement of the *E Minor Sonata*, it is very important to mention its dancelike character. As a common feature normally presented in the last movement of the *sonata da chiesa*, this character plays an important role during the course of this movement. We could cite an infinite number of examples in order to illustrate this dancelike characteristic. It can be found especially in measures 5 through 12 (Example 9), where the contrast of the continuo part (the motion from three eighth notes to the next downbeat) with the flowing of sixteenth notes in the flute part (in special the movement from the third beat to the next downbeat) generates a delightful

Example 11. Fourth movement, mm. 42-47.

The concluding section B starts in the same key of the end of section A, that is, B Minor, but after seven bars it changes to G Major and this new key is sustained for almost this entire section. It uses the materials presented in the first part, but at times these materials are either expanded or exchanged between the flute and the continuo, or they can be presented in a major key, instead of

Example 14. Fourth movement, mm. 23-26.

its minor character of the first part, or even serve as a means of connecting two passages.¹²

To conclude our analysis of the form of the *E Minor Sonata*, it is important to mention one device masterly employed by Bach in this fourth movement: a type of *coda* which precedes the final cadences of both sections A and B. With it Bach brings back the initial motif of the movement, as if he were trying to remind both the listener and the performer that the motif is still alive and it still is the inner gesture of the movement. Also, at the end of Part B, the harmonic progressions of the codalike passage ($e e^7 C^{7/6} F B^7 B^{6/4} B^{5/4} B^{5/3} e$) clearly demonstrates how Bach uses this device in order to bring the movement to a convincing end.

Notes

¹ Carl Philipp Emanuel Bach, *Essay on the True Art of Playing Keyboard Instruments*, trans. by William J. Mitchell (New York: W. W. Norton & Company; 1949), p. 153.

² H. Vogt, *Johann Sebastian Bach's Chamber Music*, p. 90.

³ *Ibid.*

⁴ The *E Minor Sonata* also fits exactly into the same pattern of that of the *sonata da chiesa*, which was a form of sonata intended to be played in churches and usually defined as a work with four movements in the sequence slow-fast-slow-fast.

⁵ If we consider that in measure 17 the melodic line started with a d' , we then face the entire compass of the Baroque flute employed in one single phrase. As we mentioned earlier in this paper, during the discussion of the *Partita for Unaccompanied Flute*, the highest note on the Baroque flute is the high a''' . Nevertheless, as Bach exceeds the g''' only once in his chamber works for flute, he does not use the g''' more than three times in the sonatas. However, the usage of "the entire available range of his [Bach] solo instruments" is considered one common feature in Bach's chamber music. (See Marshall, "J. S. Bach's Compositions for Solo Flute," p. 473.)

⁶ H. Vogt, *Johann Sebastian Bach's Chamber Music*, p. 95.

⁷ It is interesting at this point to cite Robert Donington's concerns regarding dynamic structure: "Most allegros

will start loud from their probable nature, and may well continue so... until a more contemplative middle section follows... A soft here is appropriate, and this too may best continue...until the return of the opening material, which can then come back firm and loud... That at least is a scheme which makes good sense with the musical structure..." Robert Donington, Baroque Music: Style and Performance (New York: W. W. Norton & Company; 1982), pp. 32-3.

⁸ It is interesting to notice that before this reappearance of section A in bar 28, the initial motif appeared in bar 24 in the continuo part, as a counterpart to the flute melody (not in E Minor but as V of G Major). This is also a good example in order to illustrate Bach's treatment of the themes in comparison to the *divertimenti* parts in his duo sonatas. According to Hans Vogt, this constant "alternation between themes and *divertimenti*" is what brings the power and the "impelling energy" to the movement. He quotes that Bach normally "varies the length of both the *divertimenti* and the themes" and that they are constantly presented in different perspectives, so that they bring "immediate interest in every listener". (See H. Vogt, Johann Sebastian Bach's Chamber Music, p. 142.)

⁹ *Ibid.*, p. 93.

¹⁰ For the general rules on the performance of accompaniment parts during the Baroque period see Johann Joachim Quantz, On Playing the Flute, trans. by Edward R. Reilly (New York: Schirmer Books; 1985), pp. 250-65 (esp. 262); C. P. E. Bach, Essay on the True Art of Playing Keyboard Instruments, p. 313-429 (esp. 366-79); and Robert Donington, Baroque Music, pp. 146-64 (esp. 146-51).

¹¹ This example will be omitted for its similarities with Example 10. Except by the fact that it is settled in the key of B Minor instead of E Minor, and by the fact that in some parts the melody is exchanged between the flute and the *basso continuo* in a different manner from that of the first time, this example is basically a repetition of the same passage shown in Example 10.

¹² Measures 53-56 were first presented in Part A after the second motif but now they appear here preceding the latter's appearance. They are also presented in this Part B in their "normal" place, that is, after the second motif and preceding the sequence patterns of sixteenth notes (bars 69-72).

Part III

Performance Practice

General Thoughts on The Performance Practice

After the study of the structure and form of the *E Minor Sonata* as well as some considerations of the aspects of its performance, we still have to focus our attention to some relevant issues related to performance practice.

One of the most important aspects a flutist has to deal with when performing a Baroque piece is a consideration of tempo. It is also one of the most difficult decisions he has to make, since there is no precise indication in the written instructions of the time. Robert Donington suggests that "time-words like allegro (cheerful), adagio (at ease) or grave (serious) specify a mood in order to suggest a tempo."¹ C. P. E. Bach states that "the pace of a composition, which is usually indicated by several well-known Italian expressions, is based on its general content as well as on the fastest notes and passages contained in it. Due consideration of these factors will prevent an allegro from being rushed and a adagio from being dragged."² Quantz points out that "if a piece is to be effective, it must not only be played in tempo appropriate to it, but also in the same tempo from beginning to end."³

From these statements we can conclude that it is the tempo which will determine the character of a piece, since it is directly connected with the piece's affect. We can also conclude that the best way to address the issue of determining the tempo of a composition is to devote especial attention not only to the written music itself but also to the piece's mood and character.

Now, the consideration of tempo in the *E Minor Sonata* follows the same principles stated above: at first we should look at the time signature and time-words of each movement and try to get an overall picture of the piece's gesture. This means that we should understand the *Adagio ma non tanto* of the first movement as a suggestion that tells us that the numerous sixteenth notes have to have the feeling of going somewhere.

This type of consideration should be employed for every movement in this sonata and in any other Baroque piece. We can find good examples which fit exactly in C. P. E. Bach's description: the *Allegro* of the second movement has a lesser sense of a fast tempo than the *Allegro* in the fourth, even though the time signature of the former is ♩ (cut time). Both movements present fast passages which, according to C. P. E. Bach, should be taken in order to determine the tempo. However, the pattern of sequences presented in the second movement seems to suggest that the performer should reserve a more solemn character which can be contrasted by the passage work which follows (see Examples 3 and 4). At the other hand, the dancelike character presented in the fourth movement leads us to a happier spirit, which implies a faster tempo. Here, the tempo would be determined by a consideration of its faster passages.

The *Andante* marking in the third movement seems to suggest a pace which is neither slow nor fast, but really "*andante*," with the real "walking" character of the eight notes presented in the continuo part. However, the role of the sixteenth notes of measures 32 through 37 and the written out ornamentation presented in mm. 45-7 and 50-4 should not sound rushed. (See Examples 7 and 8.)

To finalize our discussion of tempo we should mention that tempo in Baroque music is an issue which does not have a definite answer, or there is no such a thing as the right tempo. Each performer should work on his own tempo; as Mr. Donington points out, "tempo itself is not a constant. Tempo is a variable."⁴

C. P. E. Bach pointed out that the aspects which comprise a good performance are "the ability through singing or playing to make the ear conscious of the true content and affect of a composition... Good performance... occurs when one hears all notes and their embellishments played in correct time with fitting volume produced by a touch which is related to the true content of a piece."⁵ From this statement we could think of what comprises a good performance is the ability to phrase and inflect the melodic line; "it is by shaping the line in every part and in every dimension that we give meaning to the music."⁶

This task is not an easy one. As often happens with Bach's compositions for solo flute, phrasing is always the major problem a flutist has to deal with. If we add to this observation Bach's manner of writing in which the end of one phrase is often the beginning of the next, the phrasing problem becomes even more difficult.

As one of the most important aspects of the Baroque performance, the shaping of a phrase is directly related to the articulation. It was customary in Bach's time to write very few legato ties and staccato dots and the players were expected to provide these articulations not only according to their own judgment but also following the practice of the time.⁷

In the case of the *E Minor Sonata*, it is interesting to note that in the first and third movements Bach provided an articulation plan which is much more elaborated than those of the second and fourth movements. Actually, with the exceptions of the tied notes presented in the fast movements, Bach's suggestions regarding articulation appear in the form of five slurs in different places of the fourth movement. However, as mentioned before, this lack of marking does not mean that those lines should be played as they are written, that is, completely *détaché*, even though this practice was typical at that time.

One who plays through the sonata will find that the articulations found in the first, third, and fourth movements may be taken as samples in order to fill in the places where there are no markings. As an example, if we take the fourth movement, the slurs over the three sixteenth notes in the third beat of measures 5 and 6 may very well suggest that the two sixteenth notes which follow in the next downbeat could be slurred. (Example 9) In fact, by extending this procedure and applying slurs over the two sixteenth notes of the first and third beats of the following five measure, the performer emphasizes the dancelike character of this movement, which at this point is established by the contrasts of the rhythmic inflections between the flute and the continuo.

In the second movement, articulation is quite seldom. The only markings presented are strokes above the eight notes of the sequence patterns which constitute its main motif.⁸ However, we can find several places where articulation is not only appropriated but also probably necessary. As seen in Example 5, measures 51 through 53 as well as 55 through 58 seem susceptible of a typical type of articulation of the Baroque period, represented in the figure . By using this type of articulation, the sixteenth notes sound lighter and they are prevented from being dragged. Therefore, the performer is able to create a better sense of direction, which is so

necessary in the case of this first phrase, since its most interesting point is the arrival of the II^{6/5} chord in measure 54.

In the case of the passage in measures 55 through 58, this type of articulation also represents a good solution, since the harmonic progressions are basically the same of the former passage, except that instead of reaching II^{6/5} in bar 59, it goes to a V⁷ chord. This arriving of the dominant brings back the type of violin writing (the broken chords), which breaks up the growth of tension. Therefore, the use of this type of articulation here not only helps the performer bring out the contrasts which are required by the passage, but also clarifies the form of the movement.

As pointed out by C. P. E. Bach, "notes which are to be played legato must be held for their full length... Patterns of two and four slurred notes are played with a slight, scarcely noticeable increase of pressure on the first and third tones."⁹ Taking into consideration the articulations and phrasings which were provided by Bach, and keeping in mind what C. P. E. Bach has said regarding slurs, it is not very difficult to realize that inflecting the line is the essence for the good performance of the passages of the first and third movements. By inflecting the line we should understand the articulation of the line, which in flute playing is achieved through tonguing. Therefore, when performing the slow movements of the *E Minor Sonata*, one should bare in mind that the melodic line has to be articulated and it should not sound as if it were slurred throughout. Furthermore, the performer should take advantage of the long notes presented in the first and third movements and perform them with a sustained and singing quality, through increasing and decreasing the volume of the tone, since these nuances in a long note constitute a typical device in Baroque practice.¹⁰

The discussion of dynamics in relation to Bach's solo flute pieces is done in the same way as it is with articulation. Usually we do not find too many directions, but "the few directions we do have provide a whole series of reference points that can be pursued further."¹¹

Earlier in this paper, in our discussion of the second movement, we have already mentioned the usage of echo effects. As pointed out by Hans Vogt, echo effects were frequently used during the Baroque period but the dynamics of that time are not exhausted by such effects. The contrast between *forte* and *piano* was used to set off contrasting themes; in other words, to clarify the form.¹² But *crescendo* and *decrescendo* were also used and we can determine the places where they would be suitable by following the structure of the melodic lines.

The *Sonata in E Minor* contains only dynamic markings in its fourth movement. These markings, *p* (mm. 2, 37, 83), *f* (mm. 3, 38, 84), and *pp* (mm. 37, 83), are considered by Mr. Vogt as the three distinct dynamic gradations that Bach had in mind. Additionally, in Mr. Vogt's understanding, the *p* in the second measure of this fourth movement together with the fact that the first measure contains the same notes but no dynamic indication, is an evidence which indicates "that in Bach's time an allegro movement began and ended, as a rule, in *forte*."¹³

C. P. E. Bach and Quantz left us with a considered amount of documented material concerning the general rules for determining the gradations of dynamics in Baroque music. As quoted by Robert Donington, "Quantz actually wanted the volume of each individual chord increased or diminished to match its degree of dissonance or consonance" and that C. P. E. Bach says "it is impossible to describe the contexts suitable to the *forte* or the *piano*," while "it is broadly true that discords are performed loud and concords soft."¹⁴ Therefore, in terms of dynamics, our main

concern when performing Baroque music should be focused in applying different gradations of dynamic to the places which are indicated by the harmony as well as to those places where a loud or soft dynamic stress the piece's affect.

In our study of the *E Minor Sonata*, the dynamic issue is of great importance in determining its form. As we have seen from our discussion of the first movement, its solemn character is brought out by the motion of the sixteenth notes. This solemn character can be much more characterized if the performer follows the natural *crescendos* presented by the phrase itself. On the other hand, the continuous use of sequences during the course of the second movement, increases the harmonic tension of the movement. Therefore, it is necessary to increase the volume of the sound. However, when this build up of tension is ceased by the entrance of a different material (the broken chords in m. 16), the performer should react immediately, by playing with a softer tone. Another fact that contributes to the dynamic issue in this section is the lightness of its texture. The fact that the continuo leaves its contrapuntal nature and assumes an accompaniment character is a different gesture which should be brought out.

In the case of the last movement, Bach's original markings not only stress the evidences of natural echo effects but also suggest that dynamic should be used as a surprising element. As I tried to develop before, at the codalike passages at the end of both parts A and B of this fourth movement, Bach brings the main motif back when we are expecting the end of the section. However, with the repetition of the ascending scale in *p* and afterwards *pp*, Bach deviates the listeners attention from the main motif. Thereafter, the *forte* in the downbeat of mm. 38 and 84 starts the harmonic progressions which will bring the sections to an end.

This paper could not be considered finished if a discussion of ornamentation was left out. Ornamentation in music, like in the other arts, is the essence of the Baroque nature.

Although the matter of ornamentation as a part of Baroque performance has been studied over and over, we still face problems related to ornamentation with great difficulty. There are ambiguities even in the surviving evidences. As pointed out by Frederick Neumann, the problems of notation are "unavoidable oversimplifications," and that "truly artistic performance is replete with delicate nuances... which the score cannot begin to indicate."¹⁵

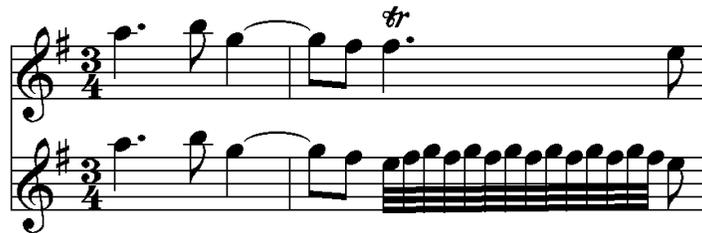
For this reason this paper will just present the types of ornaments used by Bach in the *E Minor Sonata* and provide suggestion for their interpretation and realization.

There is no great variety in the type of ornaments found in the *E Minor Sonata*. As far as the graphic representation of ornaments is concerned, their presence throughout this sonata is limited to only two different types. They are shown by the following figures:  .

The most common type of trill which can be found throughout the *E Minor Sonata* is the long trill which is preceded by the auxiliary, or the upper neighbor. However, these auxiliaries upper neighbors are not always written in the score. In basically all the examples found in the *E Minor Sonata*, the trills function not only as a melodic decoration but also they represent a harmonic intensification and or modification.

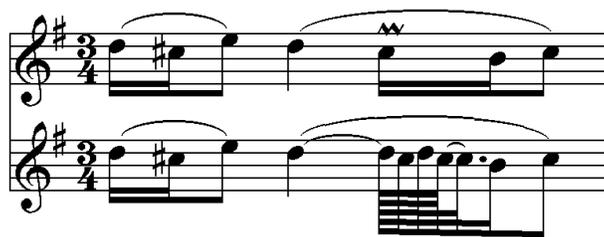
However, we could identify one example of an ascending or compound trill, which is found in the twelfth measure of the fourth movement. Although the example found in the sonata is

represented by the same symbol of the other times (the spelled out *tr*), it is also found with the following representation . C. P. E. Bach describes the ascending trill as requiring a long note "for it comprises many notes, including the normal suffix" and appearing especially at cadences. Its execution is done through its lower neighbor followed by the trill with its upper neighbor, as seen in Example 15.



Example 15.
The compound trill in the *E minor Sonata*.
Fourth movement, mm. 11-2.

In the third movement, in measure 41, it is possible to identify an example of the short or half trill. According to C. P. E. Bach, the short trill "is distinguished from the others by its acuteness and brevity."¹⁶ As seen in Example 16, C. P. E. Bach's suggested execution of the short trill makes it one of the most difficult ornaments. His explanations point to the fact that the short trill must be played with an "exceeding speed that the individual notes will be heard only with difficulty," but that they add "life and brilliance to a performance."¹⁷ In measure 26 we find an example which is a trill followed by a turn. According to Frederick Neumann, this trill would be best solved by an upper neighbor which would follow the rhythmic pattern of the written-out turn; in other words, a short appoggiatura in the same speed of the preceding thirty-second notes.¹⁸



Example 16.
The short trill.
Third movement, m. 41.

In concluding this study of the aspects of performance practice related to the *E Minor Sonata*, some points brought out during the discussion still remain in need of a deeper consideration. However, we shall emphasize other aspects of performance practice which may be considered as

important as simply follow the rules. As we have seen, one of the most important aspects related to the performance practice during the Baroque period regards a general preoccupation in transmitting the affect of a composition. The written documentation of that period has left a relative great amount of information from which we can conclude that emotion was -and should always be -very much related to performance than anything else.

Therefore, C. P. E. Bach's writing in 1759 is probably the most relevant rule when performing Baroque music. He quotes:

"A musician cannot move others unless he too is moved. He must of necessity feel all of the affects that he hopes to arouse in his audience, for the revealing of his own humor will stimulate a like humor in the listener. In languish, sad passages, the performer must languish and grow sad... Similarly, in lively, joyous passages, the executant must again put himself into the appropriate mood."¹⁹

Notes

¹ Robert Donington, Baroque Music, p. 11.

² C. P. E. Bach, Essay on the True Art of Playing Keyboard Instruments, p. 151.

³ Johann Joachim Quantz, On Playing the Flute, p. 279.

⁴ Robert Donington, Baroque Music, p. 19. For a full discussion of tempo, see also Johann Joachim Quantz, On Playing the Flute, pp. 278-94 (especially pp. 283-7, where Quantz explains his method of determining the tempo by means of the pulse beat).

⁵ C. P. E. Bach, Essay on the True Art of Playing Keyboard Instruments, p. 148.

⁶ Robert Donington, Baroque Music, p. 29.

⁷ H. Vogt, Johann Sebastian Bach's Chamber Music, p. 59.

⁸ These strokes are explained by C. P. E. Bach as the means to determine that the notes placed below them have to be detached from each other. He also quotes that "such tones are always held for a little less than half of their notated length," and that "in general, detached notes appear mostly in leaping passages and rapid tempos." C. P. E. Bach, Essay on the True Art of Playing Keyboard Instruments, p. 154.

⁹ C. P. E. Bach, Essay on the True Art of Playing Keyboard Instruments, p. 154.

¹⁰ C. P. E. Bach, Essay on the True Art of Playing Keyboard Instruments, p. 149. In page 371, C. P. E. Bach states that "according to rules of good performance," a long note in the principal part "should commence pianissimo, grow by degrees to a fortissimo, and return similarly to a pianissimo." This explanation refers to a process called *messa di voce* (the 'placing of the voice'), which was a vocal technique typical of the Baroque period and which was widely imitated by solo instruments.

¹¹ H. Vogt, Johann Sebastian Bach's Chamber Music, p. 64.

¹² See Hans Vogt, Johann Sebastian Bach's Chamber Music, pp. 64-5.

¹³H. Vogt, Johann Sebastian Bach's Chamber Music, p. 64. (See also note 7, Part II.)

¹⁴Robert Donington, Baroque Music, p. 32.

¹⁵Frederick Neumann, Ornamentation in Baroque and Post-Baroque Music, (Princeton: Princeton University Press; 1978), p. 9. Most striking is Mr. Neumann citation of François Couperin in his *L'art de toucher le clavecin* when the latter quotes: "Just as there is a great distance between grammar and rethorical delivery, there is also an infinitely great distance between musical notation and artistic performance."

¹⁶C. P. E. Bach, Essay on the True Art of Playing Keyboard Instruments, p. 110. Also, "the short trill joins the preceding note to the decorated one and therefore never appears over detached notes. It represents in miniature an enclosed, unsuffixed trill, introduced by either an appoggiatura or a principal note."

¹⁷*Ibid.*, pp. 110-11.

¹⁸See F. Neumann, Ornamentation in Baroque and Post-Baroque Music, p. 337.

¹⁹C. P. E. Bach, Essay on the True Art of Playing Keyboard Instruments, p. 152.

Bibliography

- Addington, Christopher. "The Bach Flute," The Musical Quarterly 71, no. 3, (1985): 264-80.
- Bach, Carl Philipp Emanuel. Essay on the True Art of Playing Keyboard Instruments, trans. by William J. Mitchell. New York: W. W. Norton & Company; 1949.
- Bach, Johann Sebastian. Sonata in E Minor for Flute and Basso Continuo, BWV 1034, with a preface and edited by Hans Eppstein. München: G. Henle Verlag; 1978.
- David, Hans T. and Arthur Mendel, eds. The Bach Reader: A Life of Johann Sebastian Bach in Letters and Documents. New York: W. W. Norton & Company; 1966.
- Donington, Robert. Baroque Music: Style and Performance. New York: W. W. Norton & Company; 1982.
- Eppstein, Hans, ed. Joh. Seb. Bach: Sonaten für Flöte und Klavier. "Die Vier Authentischen Sonaten." München: G. Henle Verlag; 1978.
- _____. Joh. Seb. Bach: Sonaten für Flöte und Klavier. "Drei Bach zugeschriebene Sonaten." München: G. Henle Verlag; 1981.
- Forkel, Johann Nikolaus. Johann Sebastian Bach: His Life, Art, and Work, trans. by Charles Sanford Terry. London: Constable and Company, 1920.
- Marshall, Robert L. "J. S. Bach's Compositions for Solo Flute: A Reconsideration of their Authenticity and Chronology," Journal of the American Musicological Society 32, no. 3 (1979): 463-98.
- Neumann, Frederick. Ornamentation in Baroque and Post-Baroque Music, With Special Emphasis on J. S. Bach. Princeton: Princeton University Press; 1978.
- Quantz, Johann Joachim. On Playing the Flute, trans. by Edward R. Reilly. New York: Schirmer Books; 1985.
- Sadie, Stanley, ed. New Grove Dictionary of Music and Musicians. New York and London: Macmillan Publishers Limited, 1980. "Johann Sebastian Bach," by Walter Emery and Christoph Wolff, vol. I, pp. 785-818.

Schmitz, Hans-Peter, ed. Johann Sebastian Bach: Neue Ausgabe sämtlicher Werke, Serie VI, Band 3, "Werke für Flöte." Kassel and Leipzig, 1963, pp. 11-22.

_____. Preface to Partita in A Minor for Flute Alone, BWV 1013, by Johann Sebastian Bach, trans. by Kinloch Anderson. Kassel: Barenreiter, 1973.

Spitta, Phillip. Johann Sebastian Bach: His Works and Influence on the Music of Germany, 1685-1750, trans. by Clara Bell and J. A. Fuller-Maitland. New York: Dover Publications Inc., 1951, vol. II.

Vogt, Hans. Johann Sebastian Bach's Chamber Music, trans. by Kenn Johnson. Portland: Amadeus Press; 1988.

