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J.S. BACH'S FLUTE SONATA IN E MINOR, BWV 1034

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UNLOCKING THE AFFECTIONS IN
J.S. BACH'S FLUTE SONATA IN E MINOR, BWV 1034

A DOCUMENT APPROVED FOR THE
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This document is dedicated to my parents,

David and Sherry Peck,

for their constant love, unwavering belief, and personal sacrifices that

have helped me to achieve this dream.

Soli Deo Gloria

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ABSTRACT

This document explores the affects of—or the use of emotions in—J. S. Bach's Sonata for Flute in E minor, BWV 1034, by examining for potential connections Bach's cantatas that were written contemporaneously. In the fall of 1724, Bach suddenly began writing extensive flute obbligato parts in the arias of many of his cantatas. It is believed that a visiting flutist of some skill and proficiency resided in Leipzig during this period and may have inspired these cantata parts as well as the Sonata for Flute in E minor, BWV 1034.

Each movement of the Sonata is compared to the flute parts in the arias of the cantatas— as well as other movements from the cantatas— for similarities in key, tempo, meter, style, and motive. The author discovers associations between these characteristics in the Sonata and *Cantatas BWV 94, 114, 130*, and *46*. The musical relationships and the affects they portray are determined between the cantatas and the Sonata, the cantata librettos, as well as the additional liturgical readings that support the themes of these cantatas. These passages provide textual imagery and inspiration for interpreting the emotions of the individual movements of the Sonata.

CHAPTER 1: INTRODUCTION

> *The greatest difficulty in producing another's work probably consists in the fact that a sharp power of discernment would be required to succeed in divining the sense and meaning of others' thoughts. For, anyone who has never learned how the composer might prefer to have it himself, will scarcely be able to perform it well, but will often deprive the thing of its true force and charm so that the* Autor*, if he should hear it himself, would scarcely know his own work.*[1]
>
> *Johann Mattheson (1681–1764)*

This document begins with the question "what must a performer understand about a particular piece of music to accurately interpret it to the best of his or her abilities?" Is it enough merely to execute the proper notes, rhythms, and phrasing, and to comprehend the overall form? Is there anything to be gained from seeking to understand a composer's intentions or the pervading cultural and musical perspectives of the period? Can a modern performer even hope to resurrect the spirit of music that was written almost three hundred years ago?

I believe the answer to all of these questions is "yes"—it is possible to evoke the emotions of past masterpieces for modern audiences. The contemporary artist assumes the role of translator, to connect the musical language of the past with the ears of present-day listeners. This translation process becomes highly effective when the performer seeks to educate herself beyond the correct execution of the musical mechanics of notes, rhythm, ornaments, and phrasing. These are important elements of any piece of music, but if the performer is satisfied with only knowing these rudiments, she is in danger of missing the very spirit and essence of the work.

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[1] Johann Mattheson, *Der Vollkommene Capellmiester: A Revised Translation with Critical Commentary*. By Ernest C. Harris. (Ann Arbor, Michigan: UMI Research Press, 1981), 871.

During the Baroque period in Western music (1600–1750), compositions were written and governed by an overarching aesthetic ideal commonly known as the *Doctrine of the Affections*, which essentially stated that music and the other arts should move or affect the emotions. The genesis of this doctrine was much earlier, beginning with ancient Greek philosophers. The Greeks believed that music contained "ethos," a distinguishing sentiment, and that it had the power to influence its hearers and to affect their emotions. Greek musical thought had been revived at the end of the Renaissance with the Florentine Camerata, a group of intellectuals devoted to rediscovering Greek ideas on music and drama. Their work had a significant impact on the development of monody and early opera.

During the Baroque period, these ideas became the foundation for the Doctrine of the Affections. All genres of music and art were influenced by this ideal as artists held to these principles of striving to emotionally move listeners through their compositions. In music, the expression of the "affect"—or a certain feeling—often came through the medium of the text. In 1605, Italian composer Claudio Monteverdi wrote, "The words [are] the mistress of the harmony," which became one of the "chief slogans of the era."[2] When text accompanies music, determining the affect the piece intends to convey is extremely simple, but with the beginning of the Baroque period, and the great increase in purely instrumental compositions, this task became much harder.

Even in instrumental music, composers held true to the Doctrine of the Affections. Instrumental music, like texted music, is discussed in emotional terms

[2] *Music in the Western World: A History in Documents,* selected and annotated by Piéro Weiss and Richard Taruskin (New York: Schirmer Books, 1984), 172.

such as “sad,” “happy,” or “joyful.” Composers had great emotional goals for their wordless music, as seen throughout the writings of the time. Johann Mattheson, a prominent contemporary commentator on music from the Baroque period, gives a good indication of this view of music and the affections in his 1739 book *Der vollkommene Capellmeister*. Mattheson writes:

> Meanwhile because the proper goal of all melody can be nothing other than the sort of diversion of hearing through which the passions of the soul are stirred: thus no one at all will obtain this goal who is not aiming at it, who feels no affection, indeed who scarcely thinks at all of a passion; unless it is one which is involuntarily felt deeply.[3]

Is the quest for interpretation over once the emotional affect of a piece is discerned? It is easy to simply apply one of the emotions Mattheson compiled in a short list to a musical work: joyfulness, sadness, hope, despair, lust, pride, humility, stubbornness, anger, jealousy, fear, and pity, and then to be done with the process.[4] For wordless music, the key, tempo, meter, harmony, and motives could be used to determine the affect of the piece. This method suffices for analyzing affect in the works of composers who never connected text to their music, but what about composers who wrote instrumental pieces that incorporate musical characteristics similar to their works with text? If correlations could be found between aspects of the instrumental music and the music with text that correspond to affect, a new level of emotional interpretation would be available for the performer.

When one embarks on the process of interpreting a work by the great master of the Baroque period, Johann Sebastian Bach (1685–1750), the task can seem overwhelming. His catalog of compositions is vast, and the pre-existing scholarship

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[3] Mattheson, 425.

[4] George Buelow and Hans Joachim Marx, eds., *New Mattheson Studies* (Cambridge: Cambridge University Press, 1983), 405–406.

on his life and works often appears to be exhaustive. His popularity and overall influence on Western music has spawned research about his compositional methods, influences, career, family life, and personal faith—just to name a few topics. Most modern books on the composer begin with a qualifying statement to justify why another book should be written about his life or music.

Instead of avoiding such a well-researched composer as Bach, I believe that this extensive scholarship should be embraced and applied to any avenue that has not yet been taken to search out insight into his works. This document seeks to unlock the affections of the J. S. Bach Sonata for Flute in E minor, BWV 1034, by examining Bach's cantatas that were written around the same time as the Sonata for musical similarities and then referring to the cantatas' text as a literary interpretation of the affection. The hope is that any discovered relationships will help to enlighten the modern performer's understanding of Bach's original intentions and to enhance the overall interpretation of the work.

Coming up with the idea to compare Bach's Sonata for Flute in E minor, BWV 1034, with the cantatas of the same time period has been a long process. I credit the previous research done by Nan Sharp's 1975 DMA dissertation, *The Use of Flute and Recorders in Church Cantatas of J. S. Bach,* as the starting point of my journey. In her dissertation, Sharp explores the use of the flute and of recorders in the cantatas, and what these parts potentially represent, given the symbolism and compositional techniques used by Bach. Sharp's dissertation establishes a solid foundation regarding Bach's specific and deliberate choice of using the flute in the cantatas. She identifies the emotions, such as joy and fear, tied to certain rhythmic

and intervallic motives as set forth by early writers (most specifically Albert Schweitzer), and she applies that analysis to the flute and recorder parts of the cantatas. Schweitzer established these motives by examining the cantatas for relationships between the text and emotional themes, and how Bach would specifically interpret these ideas through his compositions. Even though these motives are not always used to express specific emotions—such as the joy motive (an eighth note followed by two sixteenth notes) used in a dramatic scene of the St. Matthew Passion—the motives occur often enough to be noted and plausibly considered for emotional interpretation.

In the fall of 2008, I analyzed some of Sharp's and Schweitzer's ideas about Bach's rhythmic and intervallic motives of joy to the Sonata for Flute in E minor Sonata, BWV 1034. This analysis provided an interesting and refreshing approach into possible interpretations of the piece. Approaching the work through this lens allowed for a more comprehensive interpretation of the Sonata through the permutations of the motives throughout it.

The Sonata for Flute in E minor, BWV 1034, is one of four flute sonatas that we can confidently attribute to J. S. Bach. This Sonata, along with the Sonata for Flute in E major, BWV 1035, is written with keyboard and continuo. Bach's other two flute sonatas, Sonata for Flute in B minor, BWV 1030, and Sonata for Flute in A Major, BWV 1032, are written as duo sonatas, with the keyboard playing fuller obbligato parts. These pieces are written in the style and form of Italian concertos.

The Sonata for Flute in E minor, BWV 1034, is a unique member of this quartet of sonatas in many ways, the first being that it is the only sonata written as a

sonata da chiesa, or church sonata. The other three sonatas were composed as *sonatas da camera*, or chamber sonatas. The major distinction between these two forms is the intended venue and use of dance movements. A *sonata da chiesa* was written with the setting of the church in mind and would have contained very few dance movements, whereas a *sonata da camera* would have been primarily composed of dance movements.

The manuscript of the Sonata for Flute in E minor, BWV 1034, is also the earliest source of any flute sonata after Bach's unaccompanied Flute Partita in A Minor, BWV 1013.[5] Contemporary Bach scholar Robert Marshall has taken great care to document the chronology of the flute sonatas, and he places the Sonata for Flute in E minor, BWV 1034, as being composed in the late fall of 1724. His justification for this dating includes the year, 1726 or 1727, of the first known version copied by Johann Peter Kellner.[6] There is some debate as to whether the Sonata was written while Bach was in Köthen or in Leipzig, but Marshall makes a strong case for the Sonata being written shortly after Bach's move to Leipzig. Marshall concludes:

> The probable (approximate) date of the earliest manuscript, then, along with a constellation of biographical and stylistic data (the concentrated series of flute solos in the cantatas, as well as the "reversion" in the sonata to the texture of the continuo-accompanied solo sonata), suggests that the Sonata in E minor was composed in Leipzig sometime in the late summer or fall of 1724.[7]

Marshall places the date of composition for the Sonata for Flute in E minor, BWV 1034, in the fall of 1724 because of the concentration of solo flute obbligato

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[5] Robert Lewis Marshall, *The Music of Johann Sebastian Bach: The Sources, The Style, The Significance* (New York: Schirmer Books, 1989), 213.

[6] Ibid.

[7] Ibid.

parts that suddenly appeared in the cantatas at that time. Marshall cites William H. Scheide as the first to notice this concentration of difficult flute parts that appeared in the cantatas from July to November of 1724.[8] Bach's orchestra at the time consisted of a few musicians, most of whom were able to play various instruments at acceptable performance levels, but none of whom would have had the ability to perform solos of this level of difficulty on the transverse flute. Before his use of the flute in his cantatas, Bach had almost exclusively employed the recorder. The popularity of the recorder, an instrument that could be played with relative ease by a standard musician of Bach's orchestra, was quickly being surpassed during this time by the transverse flute.

The parts that Bach began writing in July of 1724 demanded a trained flutist of a very high caliber. Marshall's theory is that a visiting flutist inspired not only the obbligato parts in the cantatas, but also the writing of the Sonata for Flute in E minor, BWV 1034. The name of this flutist can only be speculated. The leading contender for this honor is Friedrich Gottlieb Wild, a law student and one of Bach's regular flutists in Leipzig.[9] Bach even wrote a recommendation letter for Wild in 1727, praising his accomplishments on the *Flaute traversière*.[10]

Even if these pieces were not written for Wild, the fact remains that in a four-month period, Bach chose to write notably challenging flute parts in at least thirteen of his cantatas*: BWV 107, 94, 101, 113, 78, 99, 8, 130, 114, 96, 180, 115,* and *26*. The simple texture of these obbligato flute parts, with solo instrument and continuo, is more like the texture of the continuo-accompanied Sonata for Flute in E

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[8] Ibid.
[9] Ibid., 215.
[10] Ibid.

minor, BWV 1034, than the fuller textures of Bach's duo sonatas that he wrote while in Köthen.[11] Stylistically, the Sonata for Flute in E minor, BWV 1034, is much like a wordless aria in the simplicity of its melody, accompanied by continuo, and with a realized harmony.

This concentration of difficult flute parts appearing in the cantatas, as well as the strong justification for dating the Sonata for Flute in E minor, BWV 1034, at approximately the same time that the cantatas were written, sparked my curiosity and interest in exploring possible musical connections and relationships between the Sonata and the challenging flute solos in the cantatas. If similar attributes could be found between these parts, the modern performer could be provided with greater insight into Bach's original intentions. Beyond the simple affect label of "joy" or "sadness," the artist could connect specific textual themes and ideas from the cantatas to the various four movements of the Sonata.

Ideally, if one wanted to see whether Bach parodied himself in the composing of the Sonata, he or she would need to listen to and to examine every work in his oeuvre. This has been done for many of Bach's works, but no research presently exists that connects the Sonata for Flute in E minor, BWV 1034, to any of Bach's other works because of a lack of an easily recognizable connection. Even to compare the Sonata to all of Bach's 195 existing cantatas to find every possible connection and thus textual inspiration would be an aim beyond the scope of this document.

The research for this document was initially limited to the examination of just those cantatas that contained flute parts and were composed within the four-

[11] Ibid.

month period of July to November of 1724. After these cantatas were examined for possible connections, I expanded my research to include all of the cantatas that were written from July of 1724 to April of 1725 in the hope of finding stronger connections. The only cantata that I examined that did not belong to this period was *BWV 46*, written in August of 1723. Cantata *BWV 46* was examined because it was previously known to me as containing motives that were similar to the first movement of the Sonata.

I began the process of determining possible connections between the Sonata and the cantatas by listening with a score to the arias that contained obbligato flute parts. In addition to having analyzed the score of the Sonata for Flute in E minor, BWV 1034, for various research projects, I have performed the piece several times, which greatly aided my attempt to identify connections to the cantata parts.

My search was not to uncover hidden and altered parts that could only be discovered through extensive theoretical analysis. My goal was to identify correlations between the Sonatas and the cantatas that immediately impact the listener. What connections occurred organically through key, tempo, meter, and style? If some or all of these elements were present, I then analyzed the parts for similar rhythmic and intervallic motives. I did not feel that I would be justified in imposing textual and themed interpretations on the Sonata if the overall affect could not be easily discerned by ear.

I was surprised by the immediate connections that could be made to some of the movements of the sonata on my first hearing of the cantata flute parts. When these parts were subsequently examined more thoroughly, even stronger

connections were found between the pieces. The analysis in subsequent chapters outlines these findings. These connections help us to then explore other influences on Bach's compositions such as the *Doctrine of the Affections*, the study of rhetoric, Lutheran theology, and Bach's personal Christian faith.

CHAPTER 2: BACH IN LEIPZIG

In 1723, Bach accepted a post in Leipzig, Germany, to become the cantor of St. Thomas Church (Thomaskirche) as well as a teacher in the St. Thomas School (Thomasschule), positions he would retain for the next twenty-seven years until his death in 1750. He applied for the cantor position while working in Köthen for Prince Leopold, a noted music lover and enthusiast. Bach left Köthen not merely to accept a modestly larger salary, but to give his growing sons the chance to obtain university degrees, a feat that Bach never accomplished. His lack of a university degree placed him as the third choice for the job at St. Thomas. The first two choices, Georg Philipp Telemann and Johann Christoph Graupner, were both educated in Leipzig, and thus deemed to be better candidates. Fortunately for Bach, Telemann refused the offer and Graupner could not be released from his current post.

Bach's new position included composing, rehearsing, and performing an enormous amount of church music to be performed weekly at the two churches in Leipzig as well as teaching singing and Latin at the St. Thomas School. His duties at the school encompassed more than just teaching music classes to the approximately 150 male students. He was also responsible for periodic dorm inspections, overseeing prayer times, maintaining discipline, and instructing the boys in weekly classes in Lutheran catechism. His musical duties were teaching group and private musical instruction in basically all vocal and instrumental areas.

Bach and his second wife, Anna Magdalena, were warmly welcomed to the Leipzig community and their newly renovated three-story home that adjoined the

school. Bach's older sons immediately enrolled in school and began to reap the benefits of moving to the more cosmopolitan Leipzig. Leipzig was a hub for commerce and education, as well as a center for Lutheran thought. All of these elements could have greatly appealed to Bach, a musician and father looking for opportunities for himself and his family.

In addition to his musical involvement with the St. Thomas Church and School, Bach also joined one of the three collegia musica that existed in Leipzig at that time. George Philipp Telemann, when he was a student at the University of Leipzig, actually started the chamber group that performed at Zimmerman's Coffee House and its weekly, Friday-night performances. Bach joined this group upon his arrival in Leipzig and eventually became the leader of the group in 1727.[12] These concerts were the only public concerts that Bach performed in outside of the church, and many of his chamber works were performed at them.

On arrival in Leipzig at the end of May 1723, Bach immediately began working on providing church music for the weekly services. His first cantatas were revised versions of works he had composed while in Köthen and Weimar. Within a few months, though, he began composing new cantatas that were thematically and harmonically original. These first cantatas were often very demanding for the singers and instrumentalists. The reality of the limits of the talent pool in Leipzig eventually gave way to compositions that were not quite as taxing for the musicians. Though less difficult, these pieces were not devoid of musical greatness and grandeur.

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[12] Raymond Erickson, ed., *The Worlds of Johann Sebastian Bach* (New York: Amadeus Press, 2009), 158.

The following year, 1724, marked the two-hundred-year anniversary of the publication of Martin Luther's revised hymnal, and in celebration, Bach included at least one hymn in each of his chorales. This is also the year that Bach wrote the St. John Passion for the Easter services. After the Easter celebration, Bach began his second cycle of cantatas, and from June 1, 1724, until the end of May 1725, he wrote at least fifty-six new works.[13] In Bach's first two years in Leipzig he composed "half his surviving output of cantatas, composing two complete cycles."[14]

This surge of artistic output in composing cantatas slowed down considerably after Bach completed his third cycle and the St. Matthew Passion in 1727. For the next twenty years of his employment in Leipzig, Bach would produce only about a dozen entirely new cantatas.[15] His musical interests were then diverted to other genres, including chamber music, and projects such as publishing his works for harpsichord.

[13] Davitt Moroney, *Bach: An Extraordinary Life* (London: The Associated Board of the Royal Schools of Music, 2000), 70.
[14] Ibid., 71.
[15] Ibid.

BACH AND LUTHERANISM

Beyond this brief sketch of Bach's life from 1723 to 1726, some specific influences that would have strongly affected his compositions must be examined. In order to get as accurate a view as possible of Bach's musical style during this time period, one must consider the influences of Bach's Lutheran faith, the culture of Leipzig, and the musical trends of the late Baroque period.

Numerous books and articles document Johann Sebastian Bach's Christian faith. Bach demonstrated his devotion to God and specifically the Lutheran church throughout his life by his career choices, writings, and, most notably, his compositions. It was no accident that Bach took a position in Leipzig, a "city in which Lutheran orthodoxy definitely still prevailed and church music therefore enjoyed the highest aspirations."[16]

Bach had received religious education very early, and by the age of eight he was learned in the "Catechism, psalms, Bible history," as well as "writing and reading, particularly the Gospels and Epistles in German and Latin."[17] When he finished his formal education, he had a strict sense of Lutheran orthodoxy and "possessed a finished theological education."[18] This training would become the foundation upon which Bach wrote music for the rest of this life. His devotion to God inspired him to pursue a job not in the courts, though he worked there quite profitably for a season, but in the church, where he could achieve his aspirations of

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[16] Günther Stiller, *Johann Sebastian Bach and Liturgical Life in Leipzig*, trans. by Herbert J. A. Bouman, Daniel F. Poellot, and Hilton C. Oswald, ed. by Robin A. Leaver. (St. Louis: Concordia Publishing House, 1984), 199.
[17] Ibid.,174.
[18] Ibid.,175.

"a regulated church music to the glory of God."[19] Choosing a life in service of the Protestant church had been the path for five generations of Bachs before Johann Sebastian; therefore, J. S Bach's commitment to sacred music is not surprising.[20]

The intent to write music "to the glory of God" was not just reserved for the compositions that Bach wrote for Sunday morning services. In effect, all music from the pen of Bach was written, according to the composer himself, "to the glory of God and the restoration of the heart…where this is not observed, there you have no real music, only devilish bleating and harping."[21] Bach, as well as other orthodox musicians of the time, did not separate music into the categories of sacred and secular as has been done in every period after him, beginning with the Enlightenment. [22] Christhard Mahrenholz describes the orthodox mindset of Baroque Germany:

> For orthodoxy there is no free area between God and Satan. Man with all his God given powers and arts "serves" either here or there. And every employment of music takes places either to the glory of God and so promotes the "restoration" (rebirth) of man, or it takes place to the glory of Satan and so promotes the sinful entrapment of man. The necessity to combine "to the glory of God" and the "delight" of the heart is therefore not to be surrendered.[23]

Though religion permeated the lives of many people in Germany during the Baroque period, Bach is unique in that he wrote "J.J." (*Jesu juva* [Jesus, help!]) at the top of his compositions, and closed his works by writing the thanksgiving prayer of "SDG" (*Soli Deo Gloria* [To God alone the glory!]) at the end.[24] Bach's faith in

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[19] Ibid., 182.
[20] Gerhard Herz, "Bach's Religion," *Journal of Renaissance and Baroque Music* 1, no. 2 (June 1946): 124.
[21] Stiller, 208.
[22] Ibid., 207.
[23] Ibid., 209.
[24] Ibid., 202.

Christ is an inseparable aspect of his music, whether that music was written specifically for the church or not. The evidence of Bach's devotional life include his personally marked Bible, records of his partaking in Communion, personal writings about his faith, and the numerous religious books found in his library upon his death. These all point to "Bach's undeviating confession to the Lutheran church and his life of faith characterized by genuine piety."[25] Bach viewed himself as not just a musician, but "as a biblical interpreter" with the same responsibility as any theologian of his time.[26] Robin Leaver, a contemporary Lutheran scholar, articulates that "Johann Sebastian Bach was as much a musical theologian as a theological musician," and thus to in interpret his music with the *Doctrine of Affections* is appropriate.[27]

[25] Ibid., 205.

[26] Christoph Wolff, *Johann Sebastian Bach: The Learned Musician* (New York: W. W. Norton & Company, 2000), 335.

[27] Robin A. Leaver, *Luther's Liturgical Music: Principles and Implications* (Grand Rapids, Michigan: William B. Eerdmans Publishing Company, 2007), 289.

CULTURE OF LEIPZIG

The cultural climate in Leipzig when Bach wrote his first cantatas was that of a "cosmopolitan trade centre," enjoying the benefits of relative peace and prosperity.[28] Besides being the "Lutheran capital of central Germany," the city benefited from the cultural diversity brought in through trade and book fairs.[29] Leipzig, like many other German towns, had faced devastation and destruction during the Thirty Years War (1618–48), but it managed to make a "remarkable comeback" both "economically and culturally."[30]

Leipzig sat at the intersection of various trade routes, and through the three annual fairs that lasted about three weeks each there, the community received an influx of international culture through various goods and their purveyors. The wares coursing through the town ranged from silk to shrunken heads and brought exotic flavor to this corner of Germany.[31] However, it is probably the presence of the book fairs that more profoundly influenced cultural thought in the early 1700s than the material goods of American tobacco and Turkish coffee. Leipzig was a major seat for book printing and distribution, and in 1700, with a population of 28,000, could boast "eighteen publishers and booksellers, and a whole community of printers, book-binders, and illustrators."[32] Berlin, in comparison, had but a single bookshop, and Königsber, a university town, had only three.[33]

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[28] George Buelow, ed., *The Late Baroque Era: From the 1680s to 1740* (Englewood Cliffs, New Jersey: Prentice Hall, 1993), 254.
[29] Ibid., 255.
[30] Ibid.
[31] Ibid., 258.
[32] Carol K. Baron, ed., *Bach's Changing World: Voice in the Community* (New York: University of Rochester Press, 2006), 5.
[33] Ibid.

There was also a great shift during the first thirty years of the eighteenth century in the language of books, their targeted audience, and subject matter. Instead of books predominately written in Latin on devotional subjects for the academic elite, books were being written in the vernacular about a variety of non-scholarly subjects and were intended more for the general public. Literacy rates began to grow rapidly after 1700, no doubt fueled by the availability of reading material in German.[34]

A major element of the Leipzig culture, whose influence cannot be overlooked, is that of University of Leipzig. The university attracted scholars of "theology, law, philosophy, and medicine" from all over Germany to obtain degrees as "jurists, clerics, and musicians."[35] Many musicians, like Bach, did not have university degrees, and most would have studied law in addition to their musical endeavors.[36] From this university populace, Bach engaged additional instrumentalists to participate in his cantata orchestras.

The musical offerings of Leipzig during this time sprung from two main sources: burgeoning coffeehouses that were scattered throughout the city and the Lutheran Sunday services. Coffeehouses were a very important part of the Leipzig social scene as the popularity for coffee as a "stimulant" had grown steadily since its introduction in 1665 by the Turkish ambassador.[37] In 1725, a Leipzig travel guide touted the existence of eight coffeehouses in the city where people could socialize, read the latest moral weekly or historical novel, and perhaps even hear a

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[34] Ibid., 90.

[35] Tanya Kevorkian, *Baroque Piety: Religion, Society, and Music in Leipzig*, *1650–1750* (Burlington, Vermont: Ashgate Publishing Company, 2007), 16.

[36] Ibid.

[37] Baron, 200.

performance from one of the collegia musica that performed weekly at many locations.[38]

Coffeehouses had not always been the only prominent place to experience music outside of the church in Leipzig. The Leipzig opera house had been a part of the culture for twenty-seven years, but in 1720, just three years before Bach arrived in Leipzig, the city saw the closing of its opera house.[39] Thus, during Bach's time, the church took the place of the opera as the venue to "mingle and hear music."[40] The church became the place to meet all spiritual, social, and musical needs of the people of Leipzig.

In order to meet all of these diverse needs of the congregation, the Lutheran service lasted most of the day. Bells would be ringing before the service started at 7:00 a.m. to remind the approximately 9,000 weekly attendees to gather for worship.[41] This number is quite large for a town of just under 30,000 inhabitants, and the result was packed churches, with standing room only, throughout Leipzig.

Crowded churches, staggered arrivals and departures for most of their members, and long services contributed to the assigning of church pews to specific congregants, a common practice during the time. This system divided the congregation by numerous factors including gender and social status. Pews were assigned not to families, but to individuals, and so women and men were easily separated.[42] Customarily, woman sat in pews on the floor, and men, including the university students, sat in the balcony. The churches of St. Thomas and St. Nicholas,

[38] Ibid., 204.
[39] Ibid., 185.
[40] Ibid.
[41] Ibid., 175.
[42] Ibid.

Bach's primary places of employment, were set up this way.[43] Beyond gender, seating was mapped out according to social divisions that reflected job status and land-ownership. Society members who did not own land, but made up half of the urban population, held almost no pews.[44] The socially elite held the best seats, and the seating demand was so high that members would often sublet their pew to others. Pews were viewed as a "form of property, and each row of them was equipped with lock and key."[45]

The social norms of the service were more like what one would expect to see in the audience at an opera than at a church service.[46] People arrived throughout the first hour of the service, greeting their friends and observing the crowd. This first hour of the service was made up of chants, hymns, scriptural readings, and finally the cantata, which preceded the sermon. The hour-long sermon was considered to be the most important part of the service, and the goal of many congregants was to arrive just before it started and to leave after it was finished.[47] After the sermon, the service could still last another hour or two. Communion was served while more hymns were sung or another cantata was performed, and then the pastor would read announcements, prayers, and administer the final blessing.[48] Since a cantata was performed just before the sermon, most of the congregation would be there to hear it.

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[43] Ibid.
[44] Ibid., 176.
[45] Ibid.
[46] Ibid., 177.
[47] Ibid., 176–177.
[48] Ibid., 177.

Tanya Kevorkian has raised questions about the attentiveness of the congregation during the cantata with all of the distractions of people walking around and perhaps carrying on conversations. Kevorkian has studied the dynamics of the service during Bach's time in Leipzig and concludes that "despite the presence of what we might regard as distractions, there are numerous signs that many congregants did pay close attention to the music."[49] The acoustics of the churches seemed to have allowed those who wanted to hear the sermon or the music the chance to do so. Beginning in the 1720s, church members could purchase librettos of the cantatas during the week so that they could more easily understand what was being sung in the Sunday service.[50]

With these printed librettos, the Lutheran congregation had the opportunity to be fully engaged in all of the wisdom, instruction, and inspiration of the service. This was a culture that greatly benefited from all that a peaceful and prosperous Leipzig could offer them. They took full advantage of all of the amusements, stimulations, and socializations that their coffeehouses, trade fairs, bookshops, and church services could give them.

[49] Baron, 182.
[50] Ibid.

BACH AND THE CANTATA

For German Protestants of the Baroque period, the cantata became the means of expression through which the weekly scripture reading that the sermon drew from was reinforced. The cantata has its roots in Italy and developed as a "lyrical counterpoint" to the drama of opera and oratorio.[51] The close association between "words and melody" found in the cantata was very important to the Lutheran faith, which believed the power of God's word was in its proclamation.[52]

The earliest cantatas were direct settings of scripture, focusing on the words of Jesus, the gospels, and the epistles. Later composers, like Bach, also turned to other settings of the text from various writers of the time. Any texts that were not direct quotations of scripture were subject to criticism, and thus composers were very careful in the selection of these librettos. Even though the basic texts of the cantatas might have been new to the congregation, the churchgoers would have been able to understand easily the "scriptural language of shepherd, sheep, and pasture, of salvation, death, heaven, the soul, trial, and faith."[53] There was a definite desire to make the services accessible to the congregation, and so hymns were based on the melodies of popular music. Hymns became the most "pervasive" music of the time, and their melodies were sung by beggars on the street or as entertainment in the local pub.[54] The familiarity of the music allowed the congregation to actively participate in the service.

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[51] Albert Dürr, *The Cantatas of J. S. Bach: With Their Librettos in German-English Parallel Text,* rev. and trans. by Richard D. P. Jones (New York: Oxford, 2005), 3.
[52] Ibid.
[53] Baron, 182.
[54] Ibid., 183.

Bach and other composers such as Georg Philipp Telemann often used these popular hymns as the chorale movements for their cantatas. The cantata would begin and end with these chorales, and the inner movements would consist of arias and recitatives, whose styles were very similar to the arias and recitatives of Baroque operas. For Bach's second cycle of Leipzig cantatas (1724–1725), he decided to base his opening and closing choruses on older Protestant chorales whose melodies would also have been familiar to the congregation.[55]

While the melodies of the hymns used in the cantatas would have been very familiar to the congregation, the arias, recitatives, and instrumental passages would have been new, and would have "reflected the most innovative styles of the time."[56] Secular forms influenced the styles of these sacred works, including Italian opera and the French court dance, and even Bach included "numerous (untitled) dance movements in his cantatas."[57] The cantata was the most important musical composition of the service, in which the words and music synthesized to "illustrate and emphasize a central theme, to reinforce its impact, and to decorate it."[58]

A catalog of Bach's works was compiled after his death in 1750, and it listed that he had written five complete cycles of cantatas during his lifetime. Unfortunately, only three complete cycles exist today, leaving us with 195 examples of this all-important component of the Lutheran service.[59] For many years, it was thought that Bach consistently wrote cantatas throughout his career, but recent

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[55] Dürr, 29.
[56] Baron, 184.
[57] Ibid.
[58] James Day, *The Literary Background to Bach's Cantatas* (New York: Dover Publications, 1961), 102.
[59] Dürr, 11.

scholarship has revealed that almost all of Bach's extant cantatas were written in his first few years at Leipzig. This enormous output of cantatas in the first few years of his employment in Leipzig meant that Bach was extremely busy composing, rehearsing, and performing on average three new cantatas a month. In an effort to save time as well as to reuse good material, Bach often parodied himself by borrowing from, revising, and combining his previous works—both sacred and secular, as well as instrumental and vocal—in these cantatas.[60] The parodies of sacred, texted pieces found in the instrumental music of Bach are extremely helpful in determining the possible affect or imagery that he wished to convey in his wordless pieces.

[60] Baron, 184.

BAROQUE AESTHETICS: AFFECTION, RHETORIC, FIGURES, AND ALLEGORY

Johann Mattheson, Baroque commentator on the affections, believed that a listener to music underwent a four-part aesthetic experience. That process began with simply hearing the music:

> First, he heard the music; second, apperception occurred when the listener interpreted the various musical symbols (hermeneutical interpretation) leading to a recognition of an Affection; third, the listener perceived the emotion; and fourth, through reflection on the experience, he would enjoy moral improvement and, when appropriate, a religious edification.[61]

As discussed earlier, Baroque music was composed with the idea that the music must move or affect the emotions of the listener, and that without the involvement of the hearer's affections, music "can be considered nothing, does nothing, and means nothing."[62] In order to accomplish this task of emotionally involving the listener, musicians studied the art of rhetoric—rhetoric being the use of words to "persuade" and therefore "command" the emotions of the listener.[63] Both rhetoric and the Doctrine of the Affections had the same basic goal of moving the emotions and edifying the listener.[64] The composers of the Baroque period "assumed the mantle of the orator," to "arouse the listener to feel these idealized emotional states."[65]

The rules of rhetoric and of writing music can be seen as parallel processes consisting of three basic steps: *inventio*, writing a basic, musical (or rhetorical) idea;

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[61] Buelow and Marx, *New Mattheson Studies,* 400.
[62] Ibid.
[63] George Beulow, "Teaching Seventeenth-Century Concept of Music Form and Expression: An Aspect of Baroque Music," *College Music Symposium* 27 (1987): 4.
[64] Dietrich Bartel, "Rhetoric in German Baroque Music: Ethical Gestures," *The Musical Times* 144, no. 1885 (Winter 2003): 15.
[65] Buelow and Marx, *New Mattheson Studies,* 396.

dispositio, planning the form; and *elaboratio*, elaborating on the material.[66] Beyond this constructional connection, Baroque musicians were also interested in the execution or performance elements of both rhetoric and music. Like his peers, Bach was well-versed in the art of rhetoric. Rhetoric was taught as a core subject in German schools, and composers of Bach's time looked to the art of rhetoric to help them set their texts in the most meaningful and moving way possible.[67]

The systemization of using these rhetorical gestures in music developed into another theory known as the Doctrine of Figures (*Figurenlehre*), in which motives or musical figures were assigned specific meanings. There are general ideas as to how this doctrine is manifested in Baroque music and in the music of Bach. Bach did not compose exclusively in these musical rhetorical figures, but more often used figures with "inherent, stand-alone aesthetic qualities" that also could "point to things beyond their sound."[68]

In modern times, scholars and musicians have assembled guides to the Doctrine of Figures, but for the composers of the Baroque period, "no systematic theory" or handbook existed to direct them.[69] As Martin Geck points out,

> Less than ten percent of the two hundred extant works of musical theory of the sixteenth to eighteenth centuries contain a catalogue of figures. These works differ greatly from one another and occasionally contain terms that are the coinage of a single author.[70]

As Geck noted, there was not a standard list of figures that composers of the Baroque period followed; therefore, there is not much to be gained in applying

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[66] Ibid., 3.
[67] Bartel, 17.
[68] Martin Geck, *Johann Sebastian Bach: Life and Work,* trans. by John Hargraves (Orlando, Florida: Harcourt, 2006), 667.
[69] Ibid., 661.
[70] Ibid., 662.

modern collections of these figures to past music. What is helpful to understand is that composers of the time were keeping the “rhetorical sense of the text in mind when setting it to music.”[71] Bach may have been conscious of a few common practices of using figures in music to represent extramusical ideas, but “he was able to compose his works without the need to enlist any theory.”[72] Bach, according to Martin Geck, “approached his texts with care,” and there are examples of musical rhetorical figures in his work; however, these examples do not encompass a codified practice of using figures to represent ideas.[73] When analyzing the instrumental music of Bach for specific ideas about his use of affect and emotional interpretation, it is most beneficial to compare how he expressed the emotions and ideas in instrumental pieces with his texted music.

An aesthetic lens that can be applied to the music of Bach is his use of allegory. Allegory in music is how music, “through musical figures, designates extramusical ideas.”[74] To what extent Bach used musical allegory cannot be absolutely determined, but as a “believing Christian,” and an avid student of Lutheran theology, Bach would have viewed his compositions as a conduit for expressing theological ideas.[75] His texts have a literal meaning, as well as a “broader theological significance” by which they can be analyzed.[76]

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[71] Ibid.

[72] Ibid.

[73] Ibid.

[74] Eric Chafe, *Tonal Allegory in the Vocal Music of J. S. Bach* (Berkeley: University of California Press, 1991), 6.

[75] Ibid., 8.

[76] Ibid., 12.

Allegory was a crucial aspect of the Lutheran faith, as “Lutheran theology is nothing if not allegorical,” according to scholar Eric Chafe.[77] Luther’s writings sought to clarify and interpret doctrine through the use of analogies and allegory.[78] Lutheran theology often interprets facets of the Christian faith through allegories, where there is literal meaning, as well as a hidden meaning. For example, beyond the literal meanings of the concepts of “death” and “tribulation,” there is also a deeper connotation of “life” and “joy” for the Christian.[79] In the Christian faith, eternal “life” comes through the “death” of Christ, as does the scriptural promise of a “joy” that accompanies and is found through “tribulation.” Consider the passage James 1:2–4:

> Consider it pure joy, my brothers, whenever you face trials of many kinds, because you know that the testing of your faith produces perseverance. Perseverance must finish its work so that you maybe mature and complete, not lacking anything.[80]

Western music of this time was “word-dominated” and influenced greatly by “theological aesthetics” of the “Lutheran baroque tradition,” which explored the “extensive analogical relationship between art and religion.”[81] Bach viewed his creations from an allegorical standpoint, and this meaning began with the word of God.[82]

As we examine Bach’s cantatas, we are able to connect specific texts with specific musical motives, and because of Bach’s allegorical way of composing, we can then connect these ideas in the sacred works to purely instrumental works that

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[77] Ibid., 15.
[78] Ibid., 13.
[79] Ibid., 14.
[80] James 1:2–4 (New International Version).
[81] Chafe, *Tonal Allegory in the Vocal Music of J. S. Bach,* 8–10.
[82] Ibid., 8.

share the same motives. Bach was writing music that would combine the emotional with the intellectual, which gives his work "its enduring value."[83] Analyzing the Sonata for Flute in E minor, BWV 1034, in light of the cantatas offers a path into understanding what those thoughts and emotions are.

[83] Ibid., 4.

CHAPTER THREE: ANALYZING THE SONATA

Movement I: *Adagio ma non tanto*

After listening to and examining numerous cantatas by Bach, I realized that the strongest connections between his sacred works and the Sonata for Flute in E minor, BWV 1034 would come from relating the opening motives of the arias in the cantatas to the opening motives of each movement of the flute sonata. A simple and generalized analysis of the flute sonata is that each movement is formed from one simple idea that is stated in the opening few bars. From this simple idea, the rest of the movement is born. This compositional technique is characteristic of the Baroque period, and it is formally known by the German term *Fortspinnung*, or "spinning forth."

This compositional device is prevalent in the first movement of the Sonata for Flute in E minor, BWV 1034, and its prolific use creates a specific mood, which is easily identified. In addition to this central motive, the tempo, key, and meter also help to establish the affect of the piece. Mattheson believed that these elements all contained definitive emotions, and he assigned specific affects to many of them.

In the first movement of the Sonata, Bach does direct the performer as to the style and mood through the indication of the tempo marking *Adagio ma non tanto*. This is a tempo marking that Bach used only occasionally in his writing. Scholar Robert Marshall has established a record of all of the occurrences of Bach's tempos in his works, and *adagio ma non tanto* is only used between six and twenty-four times in his entire catalog. From my research, the exact number of occurrences

would be on the low end of Marshall's estimation.[84] Bach's desire is that the first movement be played "slowly," but "not too much." *Adagio* is Bach's slowest tempo in his range of markings, and it is one of six tempos that he used more than twenty-five times.[85] The first movement is thus executed slowly, but not so slowly as to drag or lack direction. Mattheson believed the specific affect for the tempo *adagio* was the emotion of "grief."[86]

The next element that Bach chose for the first movement is the key of E minor. Mattheson believed that E minor represented a "pensive, profound, grieved," and "sad" affect.[87] We cannot know if that is why Bach specifically chose this key, but we do know that a key signature with one sharp would have worked well for the mechanics of the flute during this time. Christopher Addington, Baroque flute scholar, believes that "both the key and the tessitura are perfectly flutistic."[88] Any composer's choice of a minor key, however, does lean more to the affects in the realm of sadness or sorrow, rather than joy or elation.

Thematically, the entire movement is derived from the motive of the falling third. Bach uses sequences of falling and rising thirds to build and diminish intensity throughout the movement. In all but two measures of the movement, in which the flute is sustaining a whole note, every gesture of the flute is exploring this interval, or leading back to this interval. The effect of the consistent pattern of falling thirds creates a momentum in the flute part that emulates heavy walking, persistent

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[84] Robert L. Marshall, *The Music of Johann Sebastian Bach: The Sources, The Style, The Significance* (New York: Schirmer Books, 1989), 264.
[85] Ibid., 265.
[86] Buelow and Marx, *New Mattheson Studies,* 407.
[87] Ibid., 401.
[88] Christopher Addington, "Bach Flute," *Musical Quarterly* 71, no. 3 (1985): 276.

searching, or an intentional journey. The form of the *Adagio ma non tanto* is one continuous movement, without repeats or sections, which aids in the dramatic emotion and direction of the piece.

In my research of the cantatas, I found the strongest connections to any cantata in the first movement of the Sonata. Out of all the cantatas that I examined during the second Leipzig cycle of 1724–1725, one, *Was frag ich nach der Welt, BWV 94*, seemed to be especially related to the first movement of the Sonata for Flute in E minor, BWV 1034. *Cantata BWV 94* was written for the ninth Sunday after Trinity Sunday, and was first performed on August 6, 1724.[89] The hymn for this chorale cantata was written in 1664 by Balthasar Kindermann, and then recast for the cantata by an anonymous librettist who retained Kindermann's exact wording for five of the movements.[90]

The fourth movement of the cantata, "Betörte Welt, betörte Welt!" is an aria for alto, continuo, and flute obbligato, with text paraphrased from the original verse.[91] The flute part demonstrates a dramatic departure from how Bach usually writes for the transverse flute. The technical and expressive demands of the part are much more difficult than in Bach's previous flute parts, and the instrument's function moves from accomplishing "straightforward tasks" to taking a "pre-eminent role" in this aria.[92]

Connections can be made almost immediately between this aria, "Betörte Welt, betörte Welt!," and the *Adagio ma non tanto* of the Sonata for Flute in E

[89] Dürr, 470.
[90] Ibid.
[91] Ibid.
[92] Ibid., 471.

minor, BWV 1034, due to shared key, meter, and tempo. Both pieces are written in E minor, with a meter of common time, and both bear the *adagio* marking at the beginning. These three simple similarities of shared tonality, tempo, and meter produce sympathetic emotions and affect. Bach ingeniously establishes the affect of sorrow in the instrumental introduction of the aria before the affect is revealed in the poetry, sung by the alto.

Beyond these three elements, the pieces are also connected by shared motives and gestures. The genesis for the entire first movement of the Sonata is the motive of falling thirds and rising thirds, which is also found throughout the aria. Below, in examples 3.1 and 3.2, are excerpts from the opening measures of the Sonata, as well as opening measures of the flute part from the aria.

Example 3.1. Sonata Movement 1, mm. 1–3

Adagio ma non tanto

Flauto traverso

Continuo

Example 3.2. *Cantata BWV 94, No. 4,* Alto Aria, mm. 1–2

4. Aria

adagio

Flauto traverso solo

Alto

Continuo (2x) Organo tacet

Example 3.3 shows mm. 5–6 of the aria, where Bach has filled in the motive of the falling third through ornamentation. This phrase ending is very similar to the ending of the first movement of the Sonata. Beginning in the aria with the flute pitch of C on beat 4 of m. 5, Bach brings the flute part down through an ornamented passage of falling thirds, very analogous to the last three measures, mm. 27–30, of the first movement of the Sonata (see example 3.4). The melodic motion of the passage of falling thirds through C-A, B-G, A-F#, G-E, F(#)-D(#), with the downwards resolution to an E, is present in both works.

Example 3.3. *Cantata BWV 94, No. 4,* Alto Aria, mm. 5–6

Example 3.4. Sonata Movement 1, mm. 28–30

Bach specifically applies the use of the third to present the name of Jesus in the slow section of the aria. The word “Jesus” first appears in the seven-bar *allegro* in the middle of the aria. For the two times it is sung in this *allegro* section, Bach uses a rising half step. When the soloist begins the second *adagio* section, her first two words are “Jesus” and “alone,” which Bach sets with falling thirds (see example 3.5). He uses this pattern of falling and rising thirds consistently for the remaining four times in which the word “Jesus” is sung.

Example 3.5. ***Cantata BWV 94, No. 4,*** **Alto Aria, mm. 33–34**

Another connection between these two works is found in the closing flute passages, which are m. 53 of the aria and m. 27 of the Sonata. In the aria, the flute plays a series of triplets (thirds embellished by a passing tone), which alternate between rising and falling thirds. The overall shape is an ascent, created through small falls of a third, which leap to a rising third (see example 3.6). This same inflection of rising, then falling by thirds, is seen in the Sonata in example 3.7

Example 3.6. *Cantata BWV 94, No. 4,* Alto Aria, mm. 52–54

Example 3.7. Sonata Movement 1, mm. 27–28

Now that these two works have been connected through key, tempo, meter, and motive, the emotional themes found in the text of the cantata can be applied in order to interpret the affect of the flute sonata. Additionally, we can draw further meaning and emotion from the specific scripture passages that were a part of the weekly service when *Cantata BWV 94* was performed in 1724.

During each week in the Lutheran service, a portion of scripture was read from the Old Testament, the Psalms, and the Gospels, as well as part of an Epistle. The Old Testament outlines the history of the Jewish nation as well as prophesies concerning the coming of the Messiah. The Psalms are early songs and poetry that were sung or recited in Jewish worship, and they are also part of the Old Testament. The four Gospels, Matthew, Mark, Luke, and John, tell the story of the life,

teachings, and ministry of Jesus Christ. A passage found in one of the gospels is often found in one or more of the others. Epistles are letters written by early leaders in the Christian church, many of whom were disciples of Jesus, and they are directed to some of the first established churches. These letters offer instructions on how to live a life that follows the teachings of Christ.

The four readings were based on events in the Lutheran liturgical calendar, which cycles through the four major festivals of the Christian faith:

> Christmas and Epiphany (including Advent), Easter (including Lent), Pentecost (including Ascension Day), and Trinity Sunday (including the "ferial" or "nonfestive" cycle of the Sundays after Trinity.[93]

The longest season in the liturgical calendar is the approximately six-month period from Trinity Sunday until the beginning of Advent. Trinity Sunday occurs the week after Pentecost, when Christians celebrate the establishing of the church through the gift of the Holy Spirit. Trinity Sunday is unique because it commemorates "not an event but a doctrine."[94] The doctrine it celebrates is the fundamental, but somewhat hard to understand concept of God existing as three equal parts in the Holy Trinity: God the Father, God the Son, and God the Spirit. Every Sunday after Trinity Sunday is labeled as the first, second, third, etcetera, Sunday after Trinity until the beginning of Advent. Depending on the date for Easter, which is set according to the spring equinox, the number of Sundays after Trinity Sunday can range from twenty-three to twenty-seven.

As stated previously, *BWV 94* was written for the ninth Sunday after Trinity, which in 1724 focused on the scripture passages of 1 Corinthians 10:6–13, Luke

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[93] Jaroslav Pelikan, *Bach Among Theologians* (Philadelphia: Fortress Press, 1986), 3.
[94] Ibid.

16:1–9, Psalm 51:1–12, and 2 Samuel 22:26–34.[95] Of those passages, most attention was directed during the service toward the Gospel reading in Luke, which tells the parable of the dishonest steward, and toward the Epistle message, which admonished listeners to "consider and avoid the sins of the Israelites in the wilderness."[96]

These readings seem to be "relatively distant" in relationship to the text of *Cantata BWV 94*.[97] However, as Dürr points out:

> The Epistle does indeed war against idolatry, and certain passages in the Gospel, such as "the children of this world are wiser than the children of light" or "the mammon of unrighteousness" (Luke 16:8–9), emphasize the antithesis between the world and Jesus that dominates both hymn and cantata text.[98]

Dürr's translation of the aria "Betörte Welt, betörte Welt!" is as follows:

Deluded world, deluded world!
Even your riches, wealth, and gold
Are deceit and false appearance
You may count vain mammon;
I will instead choose Jesus;
Jesus; Jesus alone
Shall be my soul's wealth.
Deluded world, deluded world![99]

Within the readings for this particular Sunday, there are a few passages that I believe enhance the meaning and interpretation of the emotion in the text of "Betörte Welt, betörte Welt!" Specifically, connections can be made between the wording in the aria and the last two verses of the Epistle reading, 1 Corinthians 10:12–13, which states:

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[95] The Lutheran Church–Missouri Synod, "Church Year Calendar," The Lutheran Church–Missouri Synod, http://www.lcms.org/ (accessed March 24, 2011).
[96] Melvin P. Unger, *Handbook to Bach's Sacred Cantata Texts: An Interlinear Translation with Reference Guide to Biblical Quotations and Allusions* (Maryland: Scarecrow Press, 1996), 331.
[97] Dürr, 470.
[98] Ibid.
[99] Dürr, 468.

> Therefore let him who thinks he stands take heed that he does not fall. No temptation has overtaken you but such as is common to man; and God is faithful, who will not allow you to be tempted beyond what you are able, but with the temptation will provide the way of escape also, so that you will be able to endure it.[100]

The relationship between this passage and the aria is the hope found in the promise of escape from temptation and the strength of endurance as one walks through the trials of this world. There is also comfort in the promise that these trials will not be more than what one can handle. The Epistle and the aria highlight the potential sin brought about by some of the possessions of this world, but also leave the listener with an alternative that is possible through personal choice and the faithfulness of God.

The Psalm for this Sunday, Psalm 51:1–12, is part of one of the most famous passages penned by the Israelite King David, who also wrote a majority of the 150 chapters in the book of Psalms. This Psalm is David's cry to God for mercy after he committed the greatest sequence of sins in his life: adultery with Bathsheba, and then the murder of her husband Uriah. From a Christian perspective, Psalm 51:1–12 is the response to the realization of the regret that comes from choosing the unsatisfying things of this world instead of the joy of choosing Jesus. Psalm 51:1–12:

> Be gracious to me, O God, according to your lovingkindness; According to the greatness of your compassion blot out my transgressions. Wash me thoroughly from my iniquity and cleanse me from my sin. For I know my transgressions, and my sin is ever before me. Against You, You only, I have sinned and done what is evil in your sight, So that you are justified when You speak And blameless when You judge. Behold, I was brought forth in iniquity, and in sin my mother conceived me. Behold, You desire truth in the innermost being, and in the hidden part you will make me know wisdom.

[100] 1 Cor. 10:12—13 (NASB).

> Purify me with hyssop, and I shall be clean; wash me, and I shall be whiter than snow. Make me to hear joy and gladness, let the bones which you have broken rejoice. Hide your face from my sins and blot out all my iniquities. Create in me a clean heart, O God, and renew a steadfast spirit within me. Do not cast me away from your presence and do not take your Holy Spirit from me. Restore to me the joy of your salvation and sustain me with a willing spirit.[101]

In *Handbook to Bach's Sacred Cantata Texts*, Melvin P. Unger provides four passages of scripture that the aria in *Cantata BWV 94* references or alludes to in addition to the Sunday's readings: 1 Timothy 6:10, Luke 12:15–21, Luke 16:9, 13, and Matthew 19:29–30.[102] Unger's basic summary of the aria based on the libretto and these scriptures is "world deluded by Mammon; Jesus is true wealth."[103] Bach achieves the contrast between the riches of the deluded world and the person of Christ in the cantata by portraying the sorrows of the world in the *adagio* sections and the joy of choosing Christ in the short *allegro* section.

Bach uses "frequent diminished or augmented intervals" to "characterize the 'deceit' and 'false appearance' of the world."[104] These altered intervals are found in the opening flute motive in the cantata, and when this motive is presented for the second time in mm. 10–11, it is to highlight the word "world" (see example 3.8). The scripture passages that Unger connected with this aria offer a warning of the transience of wealth and the danger of living one's life for the love and pursuit of money. A choice must be made as to whom one will serve, God or mammon, and the consequences or blessings of living one's life in service of these two things.

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[101] Psalm 51:1–12 (NASB).
[102] Unger, *Handbook to Bach's Sacred Cantata Texts,* 333–334.
[103] Ibid., 333.
[104] Dürr, 472.

Example 3.8. *Cantata BWV 94, No. 4,* Alto Aria, mm. 10–11

The falling and rising thirds are an excellent depiction of making a decision between the things of this world and the things of the next. Even as the motive of the falling thirds rises, as in m. 14 of the flute sonata, it is not a continuous ascent (see example 3.9). The motive must step down on beat three before it can resume its climb to the top. This same idea is also presented in m. 27 of the flute sonata, only this time the distance of the fall is much larger (see example 3.10).

Example 3.9. Sonata Movement 1, m. 14

Example 3.10. Sonata Movement 1, m. 27

An interpretation of the first movement of the flute sonata that I had been taught was the idea of taking steps on a journey, which resonates with the thematic idea of traveling through this world and the decisions that one must make. Will one place his or her value on treasures of this world, such as money or possessions, or on eternal things, such as one's relationship with Jesus and others. Dürr describes the obbligato flute part in the cantata as portraying "bitter beauty," a concept of the enticements, yet consequences, of living for the fleeting treasures of this world.[105] The overall affect of the first movement of the Sonata could be described as the contemplation of the sorrows of this passing world, represented by the falling third, interspersed with the hope of choosing to embrace the promises yet to come as represented by the rising third.

This motive of falling thirds was not present in any of the other flute parts that were written between July 1724 and April 1725. I was directed to look at one earlier cantata of Bach, *Schauet doch und sehet, ob irgend ein Schmerz sei, BWV 46,* first performed August 1, 1723, because in the two recorder parts of the opening chorale, this motive is present. *Cantata BWV 46* was written for the tenth Sunday

[105] Ibid.

after Trinity Sunday, one service in the liturgical calendar after the service that featured *Cantata BWV 94*, which was written just one year later. It is possible that when Bach was writing his second cycle of cantatas in 1724, he looked back upon his work from the previous year and decided to further explore the motive of the falling thirds.

The falling thirds motive in the recorders accompanies the text, translated according to Dürr as, “Behold and see if there be any sorrow like my sorrow, which has been inflicted on me.”[106] Unger translates the word “sorrow” as the word “grief.”[107] This second example of Bach pairing the affect of sadness with the motive of the falling third strengthens my argument that the affect of sorrow is represented in the first movement of the Sonata for Flute in E minor, BWV 1034.

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[106] Ibid., 477.
[107] Unger, *Handbook to Bach’s Sacred Cantata Texts*, 164.

CHAPTER FOUR: ANALYZING THE SONATA

Movement II: *Allegro*

Allegro, according to Robert Marshall, was Bach's "normal tempo—the *tempo ordinario*"—which he used frequently as the standard tempo for many of his compositions.[108] He also consistently chose it as the tempo of the second movement of a *sonata da chiesa* to follow a slower first movement and to "restore" the tempo of the piece."[109] The affect Mattheson ascribed to an *allegro* tempo is "comfort."[110]

There is some debate about the cut-time meter of this movement of the Sonata for Flute in E minor, BWV 1034. Some scholars, such as Wendy Mehne, believe that it was intended to be thought of in common time because a cut-time marking would "tolerate no shorter note values than eighth-notes."[111] The cut-time meter was used in Mehne's belief to bring out the fugue-like characteristics of the piece or to indicate that Bach wanted a tempo that was slightly faster than *allegro*.[112]

The key of this movement is also E minor, but the light-hearted character of the piece would, according to Mattheson's lexicon of key affects, suggest a more pensive or profound emotion, rather than sadness or grief. The second time that Bach presents the movement's opening theme, he does so in the key of D major,

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[108] Robert L. Marshall, *The Music of Johann Sebastian Bach: The Sources, The Style, The Significance* (New York: Schirmer, 1989), 265—266.
[109] Ibid.
[110] Buelow and Marx, *New Mattheson Studies,* 407.
[111] Wendy Ann Herbener Mehne, "Bach's Continuo Sonatas," *Flute Talk* 17 (January 1998): 10.
[112] Ibid.

which Mattheson would designate the affect to be “sharp, headstrong, for warlike and merry things.”[113]

The motive that characterizes the main subject of the movement is presented three times in succession in the opening of the piece. The rhythm of this motive is an eighth-note followed by two sixteenth notes, and then a succession of four eighth notes, separated by large intervals (see example 4.1). The continuo part responds to the flute with the same motive, creating a point of imitation. The possibility of a fugue ends with this one-time imitation, and a majority of the movement is made up of sequential passages that are unrelated to the opening theme. The large interval leaps and galloping sixteenth-note figures in the opening theme give a lightheartedness and joy to the initial character of the movement.

Example 4.1. Sonata Movement 2, mm. 1–9

Allegro

[113]Buelow and Marx, *New Mattheson Studies,* 401.

It was challenging to find a cantata movement that was strongly linked to the second movement of the Sonata for Flute in E minor, BWV 1034. The rhythmic energy and large intervallic leaps of the Sonata's second movement, *Allegro*, seemed most related to the flute part in the tenor aria "Lasz, o Fürst of Herr Gott, dich loben alle wir, BWV 130." The shared rhythmic quality of *Cantata BWV 130* did not extend to a sharing of mode. The aria is in G major, the relative key to the Sonata's E minor, and the change from major to minor produces a very different affect. Both pieces are written in cut-time meter, which produces a strong duple feeling, even though Bach has written passages of sixteenth notes, a note length deemed too short by some Baroque theorists for a cut-time marking.[114]

What connects the affects of these two works is the rhythm of the opening motive. In mm. 2–3 of the aria, Bach outlines the main motive of the second movement of the Sonata (see example 4.2).

Example 4.2. *Cantata BWV 130, No. 5,* Tenor Aria, mm. 1–4

The large intervals of ascending consonant skips within an overall descending series of parallel sixths are very distinctive and produce a similar affect in both pieces. The aria is clearly constructed with the dance rhythm of the gavotte,

[114] Mehne, 10.

and even though the Sonata does not begin on the second half of the first measure—as is typical for gavottes after the sixteenth and early seventeenth centuries—the rhythm, phrases, and overall character of the main motives of the movement also resemble the buoyancy of the gavotte rhythm.[115]

Bach's use of a gavotte dance rhythm drives the affect of this aria to give the "mood of joyful abandon."[116] Utilizing the rhythm of the secular gavotte dance in a sacred piece was a common practice for Bach, who "carried this branch of art much farther than any of his predecessors or contemporaries."[117] In addition to the use of the gavotte in his cantatas, Bach also incorporated many other French dances: bourée, minuet, sarabande, and gigue.[118] These dances originated from the courts of Louis IV, and from the 1650s on grew in popularity and influence in Europe.[119] In 1736, there were at least twelve French dancing masters living in Leipzig, teaching "French dance technique" and the "latest dances from Paris."[120] The gavotte was a popular dance at this time, "undoubtedly derived from its great regularity of the music and a predictable rhyme and balance."[121] Bach wrote most of his gavottes during the 1720s and 1730s during the "pastoral" craze in which city dwellers "idealized simpler rural life."[122]

Cantata BWV 130 was written for the Feast of the Archangel Michael and was first performed on September 29, 1724, just seven and a half weeks after the

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[115] Meredith Little and Natalie Jenne, *Dance and the Music of J. S. Bach: Expanded Edition* (Bloomington: Indiana University Press, 2001), 51.
[116] Dürr, 697.
[117] Little and Jenne, 31.
[118] Ibid., 299–306.
[119] Ibid., 4.
[120] Ibid., 9.
[121] Ibid., 47.
[122] Ibid.

premiere of *Cantata BWV 94*.[123] The original text was written in 1539, which Paul Ebner paraphrased in 1554 to construct the hymn on which the chorale is based.[124] The Feast of the Archangel Michael is celebrated specifically on September 29, and the date "coincided with one of the annual trade fairs."[125] The Epistle passage of this day, Revelation 12:7–12, tells the prophetic story of Michael and his legion of angels defeating "the great dragon, that serpent of old, the Devil, Satan."[126] Passages about Michael are found in the Old and New Testaments, and in Daniel 12:1, he is noted as the protector of Israel.[127] Michael appears in scripture as a protector and warrior, and he "symbolizes the victory of righteousness triumphing over evil."[128]

Alfred Dürr points out an important aspect of the theology regarding angels during the time of Bach: angels were not thought of as having the "feminine weakness" associated with their nature in later years, which helps to explain the "war-like aggression" of the opening movement of *Cantata BWV 130*.[129] This masculine view of angels is further set forth in the text of the aria, "Lasz, o Fürst*,"* which describes the angels as "heroes." Here is Dürr's translation of the entire aria text:

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[123] Dürr, 696.
[124] Ibid.
[125] Julian Mincham, "The Cantatas of Johann Sebastian Bach: A Listener and Student Guide by Julian Mincham," http://www.jsbachcantatas.com/index.htm (accessed March 24, 2011).
[126] William MacDonald, *Believer's Bible Commentary*, ed. by Art Farstad (Nashville, Tennessee: Thomas Nelson, 1995), 2369.
[127] Ibid.
[128] Julian Mincham, "The Cantatas of Johann Sebastian Bach: A Listener and Student Guide by Julian Mincham," http://www.jsbachcantatas.com/index.htm (accessed March 24, 2011).
[129] Dürr, 697.

O Prince of cherubim,
Let this exalted host of heroes
Forever
Minister to your believers,
That on Elijah's chariot they may
Carry them to You in heaven.

This masculine persona of angels can be linked to an aspect of the character of the gavotte. There are three different types of gavottes outlined in Meredith Little and Natalie Jenne's book *Dance and the Music of J. S. Bach*: a couple's gavotte, a gavotte for two couples, and a gavotte for "two gentlemen," described as a "virtuoso theatrical dance."[130] With the constant presence of a male dancer in all three forms of the gavotte, and with the acrobatic dance steps of "elaborate leg gestures and leaps," the gavotte could be labeled as emanating a masculine image.[131] This image coincides with the energetic rhythmic motive and overall lustiness of the cut-time meter and dance-like rhythms found in the Sonata.

Melvin Unger has connected further scripture passages to this short text: Psalm 99:1; Matthew 18:10; Matthew 26:52–53; Psalm 91:11; Psalm 103:20–21; and 2 Kings 2:11–12.[132] The Old Testament passage in 2 Kings is the most direct reference the last line of the aria, "That on Elijah's chariot they may carry them to you in heaven." The description in 2 Kings is a vivid account of Elijah being taken to heaven by a "chariot of fire," "horses of fire," and a "whirlwind."[133] The aria uses the rising motive to depict the ascension of Elijah's chariot into heaven, as in mm. 61–65 (see example 4.3).

[130] Little and Jenne, 48.
[131] Ibid.
[132] Unger, *Handbook to Bach's Sacred Cantata Texts*, 453.
[133] Ibid.

Example 4.3. ***Cantata BWV 130, No. 5*****, Tenor Aria, mm. 61–65**

This leaves us with a question: How does this aria in the cantata influence our interpretation of the affect of movement two of the flute sonata? One could envision flying angels, or perhaps be influenced by the gavotte rhythm and choose to keep the piece light in the midst of the technical sections that dominate most of the movement. Even though the *Allegro* movement of the Sonata is predominately in E minor, I do not believe that the interpretation should give the affect of sadness or even lean too greatly toward pensiveness. The mode does not rule the affect of this movement, and its character is defined by the rhythmic quality. The affect of the piece seems more truly felt by the lightheartedness of dance, flying, or the weightlessness of creatures not of this earth. This interpretation will help the player to execute the recurring opening motive and the subsequent technical passages of sixteenth notes with a strong duple feeling that is truly the root of the joyous character of the gavotte.

CHAPTER FIVE: ANALYZING THE SONATA

Movement III: *Andante*

The third movement of the Sonata for Flute in E minor, BWV 1034, *Andante*, possesses a distinct vocal quality. The form of the movement is ABA, and Bach embellishes the melody on the return of the A theme. This movement is written in G major, which Mattheson would label with the affect of "suggestive and rhetorical, for serious as well as gay things."[134] The ostinato pattern in the continuo firmly establishes the 3/4 meter. The tempo of *andante* provides a dramatic contrast, as it is set between two *allegro* movements. Mattheson's label for an *andante* tempo is the affect of "hope," which is a label I believe can definitely be applied to this movement.[135] One characteristic of this movement that likens it to an aria is the five-bar introduction before the flute enters.

The cantata portion that has the best correlation to the *Andante* in the Sonata is the flute obbligato in the tenor aria "Wo wird in diesem Jammertale in Ach, lieben Christen, seid getrost, BWV 114." This aria is a da capo aria, in standard ABA form. The first section is the opening fifty-four measures, written in D minor, triple meter, and with a tempo that is somewhere between an *adagio* and an *andante*. During the B section, the key changes to F major, the meter to 12/8, and the tempo becomes *vivace*, so the affect is extremely different. The section that I compared to the *Andante* was the opening A section of the aria.

Even though these two works do not share the same key, as the *Andante* is written in G major, and the aria is in D minor, I was compelled to compare them

[134]Buelow and Marx, *New Mattheson Studies,* 401.
[135] Ibid., 407.

more closely after my initial hearing of the aria. Beyond the similarity of the slower tempo and the 3/4 meter, I heard melodic motions in the flute part of the aria that seemed to be reminiscent of the *andante* movement of the Sonata.

One motive found in both pieces, which gives them a similar character, is what I have labeled as the "rocking motive." Either the second or third note of a group of four sixteenth notes, will move to an upper or lower neighbor tone and then immediately return to the previous pitch. This idea is found throughout both works, and example 5.1 shows the first occurrence of this motive in m. 2 of the aria, while example 5.2 shows multiple instances of this motive in mm. 28–30 of the Sonata. This motive occurs a total of fifteen times in the Sonata, and is presented twelve times in the A section of the aria.

Example 5.1. *Cantata BWV 114, No. 2*, Tenor Aria, m. 2

Example 5.2. Sonata Movement 3, mm. 28–30

Another melodic shape that is shared by both works is a descending triad, which is rhythmically placed in the last three notes of a group of sixteenth notes. Example 5.3 shows this motion in m. 9 and m.10 of the Sonata, and example 5.4 shows this figure in m. 4 of the aria.

Example 5.3. Sonata Movement 3, mm. 9–10

Example 5.4. *Cantata BWV 114, No. 2*, Tenor Aria, m. 4

A brief connection between the pieces concerning phrases is found in mm. 25–26 of the Sonata and m. 17 of the aria (see examples 5.5 and 5.6). The primary melodic shape of both excerpts is a rising line, which falls slightly after its peak to finish the gesture with a rhythmic group that is twice as fast as the rhythm of the ascending line. These gestures contribute to the overall character and correlations between the two works. Another connection between these two passages is the harmonic motion of a root position major triad on the downbeat of the first measure proceeding to a first inversion diminished triad on the downbeat of the following measure.

Example 5.5. Sonata Movement 3, mm. 25–26

Example 5.6. *Cantata BWV 114, No. 2,* Tenor Aria, mm. 16–17

The final illustration that links the spirit of these two pieces is a comparison of mm. 45–49 of the Sonata and mm. 6–9 of the aria. Beginning with beat 2 of m. 45 of the Sonata, and beat 2 of m. 6 of the aria, there are similar pitches and rhythmic patterns, as well as a common melodic shape (see examples 5.7 and 5.8).

Example 5.7. Sonata Movement 3, mm. 45–49

Example 5.8. ***Cantata BWV 114, No. 2,*** **Tenor Aria, mm. 6–8**

The chorale cantata *Ach, lieben Christen, seid getrost*, *BWV 114,* was written for the seventeenth Sunday after Trinity Sunday, and was first performed on October 1, 1724, just eight weeks after *Cantata BWV 94*.[136] The text derives from a 1561 hymn by Johannes Gigas, but the exact librettist for the cantata is unknown.[137] The subject of the hymn deals with the universal, deserved punishment of mankind for sin and the Christian's hope, in which affliction turns to joy after death.[138] The

[136] Dürr, 562.
[137] Ibid.
[138] Ibid.

Epistle and Gospel readings of the day, Ephesians 4:1–6 and Luke 14:1–11, are "not easy to connect" to the cantata as whole, and seem even less related to the aria, "Wo wird in diesem Jammertale."[139] This aria is generated from the text of the second line of the opening chorus "How you despair!"[140] Dürr's translation for the text of the tenor aria is:

> *Where in this vale of tears*
> *Will there be a refuge for my spirit?*
>
> [Vivace]
> *To Jesus' fatherly hands alone*
> *I will turn in my weakness*
> *Otherwise I know not where to turn.*[141]

Dürr translates the meaning of the flute part in the opening A section to be "the anxious questioning as to where the spirit can find refuge in 'this vale of tears'."[142] The answer is then found in the B section with the text of in "Jesus' fatherly hands alone."[143]

Unger provides the following scripture passages that the aria alludes to or references: 2 Chronicles 14:11; Psalm 22:11; John 6:68; Hebrews 10:22, Hebrews 6:18; Deuteronomy 33:27; Psalm 103:13–14; and 2 Corinthians 12:9.[144] These texts provide further illumination of the message of the aria. The question of the first line of the aria, "Where in this vale of tears will there be a refuge for my spirit?," is a common theme throughout the Bible when people face sorrow or destruction and

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[139] Ibid.
[140] Ibid..
[141] Dürr, 560.
[142] Ibid., 563.
[143] Ibid., 563.
[144] Unger, *Handbook to Bach's Sacred Cantata Texts,* 400–401.

are drawn to God for comfort or help. Unger highlights the story of King Asa in 2 Chronicles 14:11, which parallels this thought:

> Then Asa called to the LORD his God and said, "LORD, there is no one besides You to help in the battle between the powerful and those who have no strength; so help us, O LORD our God, for we trust in You, and in Your name have come against this multitude. O LORD, You are our God; let not man prevail against You."[145]

Asa was a man who had sought God throughout the "peaceful reign" of his forty-one year kingship, and this prayer comes when this longtime peace was "shattered" by the invasion of "a million men with three hundred chariots."[146] His prayer was one of desperate need, and "because he followed the Lord in peace, he knew the Lord would care for him in war."[147] The Lord heard his prayer and Asa won his battle against the much larger army. The verses in Psalm 22:11 and John 6:68 ask God to be near in trouble and cite the Lord as the only source of refuge.

The imagery of "Jesus' fatherly hands" found in the aria is alluded to in Deuteronomy 33:27: "The eternal God is a dwelling place, and underneath are the everlasting arms."[148] The concept of a dwelling place is the idea of having a permanent haven in which a person will not merely exist, but live and grow. Psalm 103:13–14 provides a tender view of a fatherly haven:

> Just as a father has compassion on his children, so the LORD has compassion on those who fear Him. For He Himself knows our frame; He is mindful that we are but dust.[149]

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[145] 2 Chron. 14:11 (New American Standard Bible).

[146] William MacDonald, *Believer's Bible Commentary*, ed. by Art Farstad (Nashville, Tennessee: Thomas Nelson, 1995), 452.

[147] Ibid., 453.

[148] Deut. 33:27 (NASB).

[149] Psalm 103:13–14 (NASB).

In the *aria,* the tenor sings that he will turn to his father in weakness, and what is weaker than the image of a child? Weakness is not viewed negatively in the Christian faith because, as the Apostle Paul wrote in 2 Corinthians 12:9,

> And He has said to me, “My grace is sufficient for you, for power is perfected in weakness.” Most gladly, therefore, I will rather boast about my weaknesses, so that the power of Christ may dwell in me.[150]

When one call to God in the midst of our battles, sorrows, and weaknesses, God can display his true character to us and to the world—that he does long to be the refuge of our spirits, and the answer to where we will turn.

Because the *andante* movement of the flute sonata is in a major key, it is hard to interpret the affect as being connected to the “vale of tears” set forth in the opening flute part, even though there are similar melodic motions and motives. It seems more appropriate to interpret the affect of this movement of the Sonata as the “hidden joy” that is always present, even in the midst of sadness, for believers in Christ. This multifaceted meaning is in keeping with the allegorical aspects of Lutheran theology. By layering the text of the B section, by merit of its major key, combined with the motives of the A section, one could derive an appropriate affect for the *Andante*. In essence, the affect for the *Andante* would be the joy to be found in a relationship with Christ that can accompany you throughout the trials and sorrows of life. The “rocking motive” could then be translated as a representation of the security of always being able to rest in “Jesus’ fatherly hands,” no matter where one wanders, or what one experiences.

[150] 2 Cor. 12:9 (NASB).

CHAPTER SIX: ANALYZING THE SONATA

Movement IV: *Allegro*

The character of the fourth movement of the Sonata for Flute in E minor, BWV1034*, Allegro*, is defined by its tempo as well as by it its key of E minor and triple meter. The genesis of the piece is the opening motive of two sixteenth notes followed by two eighth notes (see example 6.1). The opening motive of the piece sounds like the subject of an invention, and the imitation of this motive in the continuo part further advances the movement's fugue-like nature. Instead of writing a fugue, though, Bach writes an invention cast in binary form, in which this motive is fully exploited in the A section and its inversion become the theme of the B section. Example 6.2 shows the beginning of the B section, which features an inversion of the opening A motive.

Example 6.1. Sonata Movement 4, mm. 1–4

Example 6.2. Sonata Movement 4, mm. 43–48

This *Allegro* was the hardest movement to connect to a cantata because the overall character of the piece is rhythmically driving, very much like a fugue. A thorough examination of all of the cantatas, arias, and choruses from the Bach's second Leipzig cycle yielded no strong connections to this part of the piece. The best association is in the second half of the choral movement in *Schauet doch und sehet, ob irgend ein Schmerz sei*, *BWV 46*, previously linked to the first movement of the Sonata through the motive of falling thirds.

The opening chorale of *Cantata BWV 46* is comprised of two sections. The second section has a character that is more like a final movement. The chorale is in the key of D minor and in 3/4. The two distinct sections of this movement are clearly indicated through the drastic change in tempo from a slower, unmarked speed to an *un po' allegro,* which begins on the second beat of m. 67. The texture of the two sections is also very distinct: the opening is "freely polyphonic" and the ending is a fugue.[151]

The correlation of the Sonata's fourth movement *Allegro* to the fugue in the first chorale of *BWV 46* is achieved through the shared elements of minor key, meter, tempo, and, most importantly, the common rhythmic motive. This motive, which was examined in the Sonata in Example 6.1, can be found occurring at different times in every vocal and instrumental part of the fugue of the chorale. Example 6.3 shows the use of the motive in mm. 136–138. These combined elements formulate the argument for a shared affect between the chorale and Sonata. Turning to the text of this chorale can then reveal further connections in affect beyond the general parameter of key, tempo, and meter.

[151] Dürr, 479.

Again, using Dürr's translation:

Behold and see if there be any sorrow
like my sorrow, which has been inflicted on me.

[Fugue]
For the Lord has made me full of
misery on the day of His fierce anger.[152]

<u>Example 6.3. *Cantata BWV 46, No. 1*, Chorale, mm. 136–138</u>

[152] Ibid., 477.

Unger has associated the scripture passages of Lamentations 1:12 and Luke 19:41–44 as the sources of the text for this chorale. Most of the text for the chorale comes from an exact quotation of the passage in Lamentations: "Look and see if there is any sorrow like my sorrow, which was brought upon me, which the LORD inflicted on the day of his fierce anger."[153] This passage directly refers to the sorrow brought upon the Jewish nation by the destruction of Jerusalem in 586 BC by Nebuchadnezzar.[154] Jerusalem had been populated and thriving, but the people experienced a time of "terrible suffering and anguish" that led to their total destruction, as a result of their "stiff-necked rejection" of God.[155] The images that the writer of Lamentations uses are very vivid, calling the city a "bereaved widow" and "slave."[156] This passage is also thought of as expressing the suffering that Christ experienced on the cross, "with the hardened soldiers, religious establishments, and general populace callously watching His suffering as a public spectacle."[157] These passages are poignant examples that represent the sorrow in the first section of the chorale.

The text of the second section of the chorale, containing the fugue, can most directly be associated with the affect of the fourth movement of the Sonata, the *Allegro*. This passage in the chorale is connected to the Gospel reading of the day, Luke 19:41–48. Unger has specifically connected the chorale text to Luke 19:41–44, in which Jesus foretells a future destruction of Jerusalem, a devastation that is separate from when Jerusalem was destroyed as described in the Old Testament

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[153] Lam. 1:12 (English Standard Version).
[154] MacDonald, 1029.
[155] Ibid., 1029–1031.
[156] Ibid., 1031.
[157] Ibid.

book of Lamentations. Unger is speaking of the wrath that will again be shown against the people because of their rejection of Christ, whom they "did not recognize."[158]

I believe that the second half of the Gospel reading, Luke 19:45–48, can also be used to interpret the "day of furious wrath" in the chorale. These verses are Luke's account of Jesus driving people out of the temple who were selling sacrificial animals, saying they had made it "a den of robbers."[159] Different accounts of this same story are told in the other three Gospels. The authors write of Jesus overturning tables, and making a whip to drive out both the money changers and the animals that were being sold.[160] The stories of Jesus clearing out the temple are the most descriptive of Jesus displaying the emotion of anger in the Bible. They are a good example of the "fierce anger" of the Lord against sin.

The fourth movement of the Sonata is built on fierce driving rhythms and an insistent main motive. The character of the motive, as well as the number of times it is presented in the movement, could be related to the idea of unrelenting misery and anger, which cannot be ignored. The imitative character of the piece in which the motive is passed between the voices of the flute and continuo could be interpreted to resemble a heated argument. This idea is furthered with the persistence of the repeated notes, which could assume the quality of annoyance or anger (see example 6.4). If the flute part were assigned the voice of mankind, and the continuo part represented the voice of God, we could see their interaction as a dialogue. Mankind continually tries to insist on its innocence and makes a final attempt to present its

[158] Luke 19:11 (NASB).
[159] Luke 19:46 (ESV).
[160] Matt. 21:12, John 2:14–16 (NIV).

case in m. 83 with the final statement of the motive in the flute part. God answers this statement with the final presentation of the motive in m. 86 of the continuo line, and ultimately He has the last word (see example 6.5).

Example 6.4. Sonata Movement 4, mm. 13–19

Example 6.5. Sonata Movement 4, mm. 80–88

CHAPTER SEVEN: CONCLUSION

The research for this document taught me the value of approaching music from the context of the period and mindset in which it was first created. To understand fully Bach's music is to comprehend the Baroque preoccupation with and influences of rhetoric, the treatment of emotions in the Doctrine of the Affections, the allegorical nature of Lutheran theology, and the influence of Bach's personal Christian faith. Each one of these elements affected the way he thought about music and its purpose, and influenced the way he composed.

Bach's vast catalog of music with text gives us a source to understand how he used motives, rhythms, keys, tempos, and style to reflect the text's emotion. In effect, he left future performers with a guide to interpreting the emotions and inspirations of his wordless, instrumental pieces. The musical relationships discovered between *Cantatas BWV 94, 130, 114*, and *46* and the Sonata for Flute in E minor, BWV 1034, offer the performer a wealth of textual images. One can go beyond the cantata librettos to draw on these images by looking at the scripture passages that the cantatas were based on or alluded to, as well as liturgical readings that were a part of the central theme of that week's sermon. These readings were the source of and inspiration for the message of the cantatas.

Bach's cantatas were truly musical sermons. They reinforced and furthered the message, and by combining music and text, they achieved music's "highest power" in the Lutheran faith.[161] By interpreting the various affects of the Sonata for Flute in E minor, BWV 1034 through the text of related cantatas, we have once

[161] Robert Kolb, ed., *Lutheran Ecclesiastical Culture: 1550–1675* (Boston: Brill, 2008), 216.

again achieved this highest goal. At moments, the Sonata is a wordless cantata. In style, lyricism, and form, it often resembles the flute obbligato parts of the cantatas.

Because these exquisite flute parts were written in a small window of time in Bach's life, it is justifiable to assume that they were related and to compare them to each other. These relationships reveal that Bach was connecting specific emotions to certain musical ideas, and the resulting affect could be further found and explored in the related scriptural texts. These texts offer a wealth of new ideas that can be used to inspire the modern performances. Stories of destruction, sorrow, redemption, fatherly comfort, dancing, hope, and joy that were told in these texts offer a color palette from which the performer can choose. She is given the choice to decide which affect speaks to her based on the contexts, and what story she wants to translate for her contemporary audience. For a composer who was so devoted to incorporating his faith into his life's work, these interpretations, which promote a deeper understanding of scriptural thought and truth, seem to be in accordance with Bach's aim for all music to work "to the glory of God and the restoration of the heart." The hope is that this document unlocks the affections, the inspirations, and the intricacies of the Sonata for Flute in E minor, BWV 1034, as well as provides interpretations that would have been approved and applauded by Bach himself.

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