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Gamba, Flute, and J. S. Bach's Right Hand: Examples of Timbral Flexibility in the  
Gamba and Trio Sonatas, BWV 1027/1039.

Provenance and origin stories are at the forefront of the historiography surrounding Johann Sebastian Bach's first Sonata for Gamba, BWV 1027 and his similar work, Trio Sonata in G Major for two flutes and continuo, BWV 1039. Refocusing on the timbral aspects and performance choices between the two works creates a new set of exciting questions and removes endless speculation surrounding the unsolvable mysteries of much of Bach's chamber music, especially when original manuscripts are lost. Additionally, moving the center of gravity away from J. S. Bach himself to the trio sonata, and its corollary, the accompanied sonata, allows an exploration of Bach's unpublished contributions to the most popular genre of the eighteenth century.

My research addresses two primary questions. Why was this material deemed suitable for such disparate instrumental groups? What does the shared material between the two works about notions of instrumentation, timbre, and melodic content?

There is little discussion of the two works beyond Hans Epstein's crucial scholarship for Bärenreiter. I will analyze these works as examples of the relationship between the trio and accompanied sonatas. Bach's decision to equate the first flute part in 1039 with the right-hand keyboard part in the 1027 becomes more significant. The paper also problematizes the disparate timbral qualities of the two works via performance practice. In my discussion, I will highlight the trio sonata's penchant for flexibility through modern performances that include a version for flute, gamba, and continuo—a new timbral undertaking. I will incorporate treatises from Bach himself and others, along with evidence of *partimento* elements. Finally, I will explore Bach's choice to realize the accompaniment himself, unusual for the genre in the mid-eighteenth century.