MUSIC'S DEBT: A STUDY OF POETIC INFLUENCE IN MID-EIGHTEENTH CENTURY GERMAN INSTRUMENTAL MUSIC

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B.Music., The University of British Columbia, 1982

A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF MASTER OF ARTS IN THE FACULTY OF GRADUATE STUDIES (School of Music)

We accept this thesis as conforming to the required standard

THE UNIVERSITY OF BRITISH COLUMBIA

SEPTEMBER, 1988

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ABSTRACT

The aim of this study is to examine the correspondences of style, technique and aesthetic in poetry and music as it pertains to the musical thought and works of composers centered in Berlin 1740-1760. With the trend toward rational enquiry, the re-affirmation of the Aristotelian theory of imitation, and a return to the ideal of a union of the arts, 18th-century theorists and composers were once again preoccupied with the consanguinity of the "sister" arts of poetry and music. In particular, analogies were made between their materials of expression and the methods by which they achieved their ultimate goal of the imitation of human passions. The "problem" of textless music--i.e., its lack of semantic content--became a primary issue for aesthetic discussion and led to a re-evaluation of music's intrinsic qualities as a medium of expression.

Berlin composers working in mid-century were especially susceptible to such aesthetic developments. Led by writer/critics Lessing, Nicolai, and Mendelssohn, a unique literary renaissance characterizing the city was generating wide-spread critical debate on matters concerning the significance and meaning of art. Two major points of discussion among the literati were 1) that since classical times the arts of poetry and music had strayed too far apart, and 2) that music especially needed the support and cognitive power of a poetic text to remain a viable artistic medium. The consequences of these ideas on Berlin composers is immediately apparent in the development of the lied. In this new musical genre which achieved
great popularity in Berlin, expression through text and music were considered synonymous as composers worked to close the gap between the two in their technique and methodry. However, the impact of these aesthetic beliefs is not as easily discernible in the instrumental music of mid-eighteenth century Berlin. While it was undisputed that musical tones in themselves contained some indeterminate expressive force, the rationalists' demand for concrete meaning in art led composers to develop and assess their music in terms of poetic criteria. An analysis of their works will illustrate that poetic structure, technique, and materials of expression assumed a primary role in the creation of their art. This study hopes to clarify the relationship between poetry and music through an examination of mid-eighteenth century Berlin’s lied aesthetic, and selected instrumental works by J.J. Quantz and C.P.E. Bach composed in Berlin during this period.
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ACKNOWLEDGEMENTS

The author expresses thanks to all those who have supported her with their encouragement while this work was being written. Special appreciation goes to family and friends who have helped in countless ways to make the completion of this thesis possible. The writer also extends her gratitude to Yvonne and Bob Lukas for their willingness and flexibility in the arduous task of typing the manuscript. Finally the author gives particular thanks to her committee advisor Dr. Gregory Butler, for all his patience and understanding over the years, and whose kind assistance made what seemed a formidable task much easier.
CHAPTER I
INTRODUCTION:
AESTHETIC BACKGROUND TO MID-EIGHTEENTH CENTURY BERLIN

When the Abbé Dubos in his 1719 publication, *Réflexions critiques sur la poesie et sur la peinture*, observed that "the basic principles that govern music are similar to those that govern poetry and painting", he was articulating a fundamental principle that would lie at the heart of aesthetic discussion on music in Germany for the next fifty years. In particular, this precept would allow eighteenth century theorists in a period and locality still dominated by rationalistic thought to broach the aesthetic question of instrumental music by means of comparative evaluation with other forms of artistic expression. It was agreed that music not associated with words contained an expressive element but lacked definitive powers, and rationalist thinkers above all demanded clarity of meaning in art. By applying the principles of aesthetics and technique of poetry, considered a higher art form because of its ability to appeal directly to the understanding, the "reasonable part of the soul", they were able to impose a sense of logic and purpose on a medium which for the most part had seemed nothing more than "pleasant noise". It was relatively easy for theorists to draw immediate parallels between the two arts, for the literary aspect of vocal music brought out obvious correlations of pitch, meter and rhythm. More importantly, however, was the fact that music itself had come to be seen as a kind of discourse or dialogue, with the musical tones imitating the accent and pitch inflections of the human voice. From these observations early eighteenth century theorists in
Germany were able to develop an aesthetic of music based on words or literary principles rather than an aesthetic founded on pure music.

In practice, German instrumental music in the first third of the century was slow to reflect this new doctrine of music. The emphasis on contrapuntal complexities, harmonic variety and ornateness of technical language as found in the works of Fux, Handel and J.S. Bach was not easily reconcilable with contemporary ideals of music as poetic language. Yet in the next few decades the continued reiteration in the growing number of treatises on music that principles of music composition were related to poetic composition indicates that a perception of a closer union between the two art forms was developing. By the 1740's the homogeneous nature of musical and poetic thought is reflected in the new approach to form, style and function in music that coincides with a similar change of direction in German poetry.

The focus of the present study is to investigate the relationship of technique and aesthetic of the poetic style current in the 1740's and 1750's to a body of instrumental works produced by Berlin composers during this same period. Certain factors characterizing the Prussian capitol's social and cultural milieu at mid-century make it an appropriate place in which to undertake an interdisciplinary study. First, with the royal court situated just outside the city at Potsdam, the intellectual and cultural life of Berlin was being stimulated constantly by internationally-renowned poets, philosophers and musicians, whose presence at court was made possible by the keen interest and generous patronage of the enlightened
king Frederick II (1712-86). Moreover a uniquely German literary renaissance headed by Berlin writer/critics Gotthold Ephraim Lessing, Friedrich Nicolai and Moses Mendelssohn was fostering wide-spread critical activity in the city, especially with reference to the viability of art. Poets, painters and musicians alike were drawn into aesthetic debate at the meetings of important intellectual societies formed to discuss current efforts in science and art. Secondly, and of equal significance for this study, is the conservative philosophical orientation marking the city in these middle decades. Berlin, more than any other major German urban center, was under the spell of French rationalism. This was largely a result of the predominance at court of French intellectuals and artists, the royal imposition of French language, culture and mannerisms, and the relative lack of exposure, due to the tight control of artistic development exercised by the king, of other more progressive schools of thought. As this study hopes to illustrate, it was the Frenchman Dubos and his brand of enlightened rationalism that provided the framework for Berlin's aesthetic theories. In addition to the city's cultural liberalism and rationalistic inclination, writers centered there had much to say on artistic matters. As a result, a wealth of critical material survives which reinforces the concept of comparative analysis between the arts and which contains principles applicable to a musical-poetic investigation. Finally, the large body of instrumental works composed in Berlin during these years has for the most part been overlooked or often dismissed as trivial. It is hoped that a reassessment of this music from a musical-poetic perspective will reveal its proper worth and serve to shed new light on this transitional phase in the history of music.
Although there has been no previous investigation done on the specific affinity of Berlin's music to eighteenth century poetic developments, a number of more comprehensive works invaluable to this topic should be noted here. The most extensive and lucidly presented is Brewster Rogerson's doctoral dissertation, "Ut musica poesis: The Parallel of Music and Poetry in Eighteenth Century Criticism." In this early work, the author traces the correspondences between the arts from the beginning of the seventeenth century and the formulation of French rationalist thought, through the eighteenth century notion of artistic parallelism as expounded by Dubos, to the first signs of an expressive theory of art late in the century. Rogerson's study of this particularly difficult, often ambiguous subject is admirable and it provides the springboard for further discussion along more specific avenues of aesthetic enquiry. Two more recent works which approach Rogerson's findings from a more narrow perspective are Bellamy Hosier's Changing Aesthetic Views of Instrumental Music in 18th-Century Germany, and Gloria Flaherty's Opera in the Development of German Critical Thought. The former attempts to tie in strands of eighteenth century aesthetic thought, particularly theories of music as discourse, from the standpoint of the development of instrumental music, while the latter work focuses on the joining of the two arts of poetry and music in the eighteenth century in context with German aesthetic philosophy. Both studies acknowledge the importance of Berlin as a center of aesthetic development. However, these and all other investigations into the topic fail to go one step further and apply the aesthetic principles, which are part and parcel of the eighteenth century composer's creative
process, to his music. The present study will take this step through a comparative analysis of poetic and musical elements in selected works by Berlin composers.

A consideration of the aesthetic temperament of mid-eighteenth century Berlin must begin with a brief look at the rationalist philosophy of art in the seventeenth century and, in particular, at early analogies made between the arts of poetry and music. Critics in the "age of reason", with their humanistic desire to catalogue knowledge, began a systematic enquiry into the fine arts. They concluded that art, like all branches of knowledge, must have logic and be reducible to a system of investigation that yielded results, in the same way a mathematical equation, seen as the most perfect symbol of man's understanding, may be solved. The emphasis on reason as the basis for artistic evaluation led to the establishment of a hierarchy of art founded on a medium's ability to express concrete ideas and actions. Poetry, which could instruct man about human nature and moral values as well as delight him through an order and regularity of form, was considered the highest of arts; pure music was relegated to the most inferior position by the dictates of reason because it "presents the symbols [of reality] as pure abstraction not bound by any concrete content." Although it was conceded that something was being said, musical tones in themselves had no definitive power. Expression in music appealed more to the senses than to the intellect, and because the main precept for artistic assessment was clarity of meaning, it could not compete with verbal art. Music, throughout the seventeenth century, remained subordinate to and was measured by the criteria of its superior.
The inclination to codify principles of the arts led many theorists to seek correspondences between the elements, form, and effect of the different art forms. Seventeenth century analogies, for the most part, were derived from Horace's well-known phrase, *ut pictura poesis* (as in painting, so in poetry), which became the justification for establishing a set of rules connecting the two arts. The neo-classicists believed that these arts produced similar effects when viewed from the same perspective, and that they shared similar expressive means. Early parallels between music and the other arts likewise were derived from classical philosophy, and from the desire to revive the power of music during antiquity. Two important concepts acquired from the artistic thought of the ancient Greeks provided theorists with the grounds for formulating the interrelationship between music and poetry. One is the notion of music as a form of speech or discourse (Hosler calls this the "passionate utterance theory"). First articulated by Cicero, Aristotle and Plutarch, musical "speech" was advocated on the grounds that 1) sounds moving in continuity form a discourse; and 2) expression in both language and music depend upon tonal inflection. In other words, the tones of the human voice and those of music are analogous. Musical tones could imitate the accents and pitch inflections of language that are associated with particular thoughts and emotions; rhythm and tempo could be manipulated to create in music the same effect as in speech; even the structural units of each communication system correspond—in discourse the composer arranges words, phrases, sentences, paragraphs, etc., while the composer of music utilizes tones, phrases, themes, movements. Thus music did not necessarily need the definitive
element of words to function as an expressive medium. Mersenne believed that "musicians can talk with instruments, so that others can understand the discourse." And nearly a century later, Dubos' emphasis on music as "inarticulate sounds of the voice" and Mattheson's theories of music as "Klang-rede" supported formal analogies between verbal and musical arts founded on common expressive devices.

The long-standing tradition that saw music as a form of discourse led theorists, particularly in Germany, to emphasize the interconnections between poetry and music based on rhetorical concepts. The various divisions of the arts of rhetoric were seen as equally applicable to musical and poetic composition, especially dispositio, or the arrangement of ideas, and elocutio, the expression or style of the presentation of the subject matter. Dispositio in oratory and poetry involves the smooth and logical connection of images, ideas or arguments into the best, most effective sequence; in the composition of music this rhetorical step relied on the actual text to which the music was set, or, for music not associated with words, on an imaginary text containing suitable subject matter and all the appropriate sections, divisions and periods found in a comprehensible work. For this reason Sulzer believed that if one hears a piece of music, he should fancy that he hears a man speaking in an unknown language: He should observe whether the sounds express sentiments, whether they denote tranquility or disturbance of mind, soft or violent, joyful or grievous affections; whether they express any character of the speaker; and whether the dialect be noble or mean...
Elocutio is the part of rhetoric most applicable to a specific medium of expression, that is, it is associated with the characteristic devices used by each art to achieve heightened expression. Elocutio is also the area in which most parallels were made between poetry and music in the 17th and early 18th centuries. In poetry, tropes and figures were the rhetorical tools by which the poet imbued his work with elegance and effectiveness. Elocutio in music was articulated mainly through the development of musical figures which corresponded directly to the expressive ornaments found in rhetoric and poetry. Johannes Lippius, Joachim Burmeister in the 17th century, and Johann Mattheson in the 18th century were among the more important writers on rhetoric and music which furnished composers, through concise musical-rhetorical analogues and comprehensive cataloguing of parallel expressive figures, with the means of acquiring a descriptive style at virtually the same levels as poetic art.

A more detailed study of the correspondences between rhetoric and the music and poetry of the period central to this discussion will be presented later; the essential significance here is that theorists and critics found, in the mutual dependence of the two arts on rhetoric, common ground on which to build a comparative investigation.

The other important concept that gave credence to a musical-poetic interrelationship was based on the classical theory of imitation in art. Both Plato and Aristotle designated music as an instrument for moral instruction, placing great emphasis on music's ability to instill the appropriate passions in the listener. Aristotle developed this idea further through his theory of mimesis. He viewed epic poetry, tragedy,
comedy, lyric poetry and music as modes of imitation, meaning representations of the realities in life. The verbal arts, of course, could tell the listener what was being imitated and thus instruct. But even music without words was accorded a high status through its sympathetic relationship with movements of the soul. In his *Politics*, Aristotle states that in the rhythms and tunes of music there "is a close resemblance to reality--the realities of anger and gentleness, also of courage and moderation, and of the opposite of these, indeed of all the moral qualities; and the fact that music does indeed cause an emotional change in us, is an indication of this."\(^{20}\) The listener not only feels the effects of musical rhythm and melody but is also able to associate himself with certain conditions of character--that is, be aware of the nature of the imitation. It was this quality that allowed 17th and 18th century theorists to place music in the same category as verbal art. They saw that the final purpose of the arts were identical and therefore the methods of expression could be linked. As Bronson succinctly states: "Fundamental agreement as to the ends gives rise to analogous conventions among the means."\(^{21}\)

On the whole, analogies between poetry and music in the late Renaissance and early Baroque periods grew out of the mutual dependence on rhetorical concepts, and were concerned with methods of achieving a decorative expression through ornamental tropes and figures. A more specific correspondence between the structural and stylistic elements of both arts was considered only sporadically throughout the seventeenth century and only in terms of the musical setting of verse. For example,
Jean-Antoine de Balf and his circle at the Academie de Musique et de Poesie (founded 1570), and later the Florentine Camerata, focused on rhythm as "the link between poetry and music, meaning and sound." A few years later Marin Mersenne, in his Quaestiones Celebritima in Genesina (1632) discussed the analogy between proportions of poetic feet and Pythagorean ratios in music harmony. The French academies of the latter half of the 17th century concerned themselves to a large degree with music's correspondence to the other arts—painting, architecture and mathematics—seeking new means with which to defend music as a passion-evoking art. However, other than the efforts of the Academie Royale de Musique, under Lully's direction, to firmly establish music's proper function in the service of verse by mutual manipulation of common elements, theorists did not further underscore analogies between the two arts until the early part of the eighteenth century. Dubos' treatise of 1719 is the first significant attempt to deal comprehensively with the cocentricity of poetry and music. Furthermore, Dubos' consideration of music on virtually the same level as poetic art succeeded in raising the position of instrumental music, although it was a precarious one, in later theoretical discussion in Berlin.

Dubos' Critical Reflections was highly acclaimed by European critics and theorists, enjoying seven editions, including several translations. In Berlin the work was translated by the court poet C.W. Ramler, in parts by W.F. Marpurg and Lessing, and was widely debated among the members of the city's intellectual clubs. Dubos' theories on music are contained in three chapters in Volume 1 and in the first eight chapters
of Volume 3. For the most part Dubos relies heavily on classical philosophy, continuously referring to or quoting ancient authorities on the function, the various components, and the expressive power of the art of music. In measuring the worth of poetic and musical art, Dubos concludes that music among the ancients was awarded a higher status than poetry.26 He notes that, according to Quintilian, poetica or the art of poetry, is one of the compositional arts that comprise music and that music had rules which were essential to grammarians, poets and orators.27 Moreover, instruction in both music and grammar, generally given by the same person, was based on an identical program. Again, rhythmic correspondences between verse and music interested Dubos greatly. Greek and Latin languages, he perceived, are inherently symmetrical. Each syllable has a determined length or quantity which is directly proportional to its neighbour—that is, two short syllables will equal a long syllable. The implications for musical composition are obvious to him, as this kind of uniform regularity is accommodating to a composer setting a verse:28

Wherefore when Greek or Roman musicians set any piece whatsoever to music, all they had to do in order to measure it, was to conform to the quantity of the syllable on which every note was placed; so that the value of the note was already decided by that syllable.

Thus the rhythmic character of the text was to take precedence over and govern the musical elements.

However, more important than Dubos' observations on the
significance of metric uniformity in music and poetry is his reaffirmation of the imitative principle in music. Once again, music is said to be inarticulate discourse having the ability to "imitate in its modulations the tones, sighs, and accents and all such inarticulate sounds of the voice as are natural signs of our sentiments and passions." Dubos focuses on the correspondence of the actual sounds produced in the recitation of poetry and the performance of music. He notes that with a verse full of emotion, the voice automatically creates the sighs, accents and inflexions needed for appropriate expression. Similarly in music one must strive for the "continued modulation" of passionate expression. Like poetry, music as an art must also conform to the rules of appropriate subject matter (thematic material), probability (a logical sequence of events) and simple yet tasteful ornamentation.

By elevating music's status as an imitative art and emphasizing its ability to express the passions through inarticulate sounds, Dubos grants instrumental music the first tentative affirmation of aesthetic worth. He concedes that music without the association of words lacked the precision to determine the passion being expressed. However, within a poetic or dramatic context, instrumental music could to a degree acquire a specificity of emotional content and thus be artistically justified. In debating the worth of the sinfonia in opera, for example, Dubos asks rhetorically:

Do we not perceive that these symphonies enflame us, calm us, soften us and, in short, operate on us as effectively almost as Corneille's or Racine's verses?
Thus the main reason for music's expressive potentiality has to do with what Dubos calls its "natural" means of expression. The arts associated with words rely on "arbitrary" signs, dependent upon man's intellectual capacity for interpretation, whereas music, and to a lesser degree painting and dance, utilizes the sensual or natural faculty of man. The power of natural signs of the passions was at its greatest when allied to words:

the natural signs of the passions that music evokes and which it artfully uses to increase the impact of the words to which it was set, must then make these words more able to move us.

Even still, non-verbal music can reveal to the listener the intent of the composer. Dubos quotes Longinus for corroboration:

Tho' the inarticulate sounds of this music do not convey words to our ears so as to raise precise ideas; nevertheless the concords and rhythmus excite various sentiments in our minds. These inarticulate imitations move us as much as the eloquence of an orator.

Dubos' confirmation of music's intrinsic affective qualities and equal consideration as a rational form of expression brought unprecedented attention to the question of just how music not associated with words could technically relay its affective message to the listener. It was not enough to simply agree with its ability to move the passions--rationalistic thinking demanded clarification of method for achieving this end. Johann Mattheson tackled this problem in his 1739 publication, Der vollkommene Capellmeister. Based on his belief that music was a form of Klang-rede (sound-speech), Mattheson established a formula for instrumental
composition derived from the rules of verbal art. The affinity to poetic composition was conspicuous to him, hence a composer of music must "be as versed as possible in the true art of poetry and its basic principles; since almost everything with which he deals is in the poetic language." Indeed, the composer of music must also be a poet, as "a musician cannot really compose something correctly who has not also done something in poetry." Mattheson proceeds by insisting that, first of all, the instrumental composer must always think in terms of vocal style— that is, music that is aligned to a poetic text—in order to make it sing and flow. From this premise he is able to focus on these technical elements which can be directly related to poetic composition: affective expression, rhetorical construction (phrasing, accent, decoration), and rhythm and meter. Regarding the expression of affect in non-verbal music, Mattheson, like his predecessors, stresses that the aim in composition "must be to present the governing affection so that the instruments, by means of sounds, present it almost verbally and perceptibly." He then attempts to clarify this by offering a number of melodic examples for which he assigns what he believes to be the appropriate passion. His analysis of each example, while explicit in matters of phrasing, accent and division, unfortunately does not specifically instruct the reader as to how the governing affect is deduced. At any rate, Mattheson comes the closest in defining this aspect which had until then only been alluded to in general terms.

The application of rhetorical theory in music is, of course, on more solid ground. Here Mattheson refers particularly to the art of composing a melody, which was for him simply "musical grammar, the art of
speaking, writing and reading taken in its truest sense."37 In addition to several chapters devoted to the interpretation and administration of the divisions of rhetoric in a musical work, the author is equally concerned with the implications of "geometric proportions" (i.e., phrasing) and caesuras in non-verbal music.38 An analogy to poetic composition is not directly made, but references to measure and form, symmetrical arrangement, and emphasis and accent in musical construction allude to poetic ideals.

Finally the congruence of rhythmic formulae in poetry and music is considered by the author in great detail. Music's debt to poetry is clear: "What meters are in poetry, rhythms are in music..."39 Mattheson not only specifies the musical equivalents of the various poetic meters, he also defines rhythmic character and suggests appropriate musical types for each metrical pattern.

In Mattheson's *Der vollkommene Cappellmeister* the gap between musical and poetic composition is thus brought to its narrowest point. Mattheson's systematic approach to instrumental music and adaption of non-musical concepts as the means of artistic interpretation for non-verbal music was inimitable, and his impact was far-reaching. His influence in Berlin can be demonstrated through the writings of F.W. Marpurg, who was acquainted with the author, and who devoted a number of articles in his journals to the application of grammatical and rhetorical rules in music composition.40

The philosophical attitude of Berlin's literati toward art in the
mid-eighteenth century developed from a combination of 17th century French rationalist thought, Aristotelian theories of the emotions as expounded by Dubos, and the music-as-discourse tradition cultivated by the early German theorists and later Mattheson. With such rationalistic minds as the philosopher Voltaire's in close proximity to Berlin's literary and musical establishments, clarity and logic became the essential criteria for artistic evaluation. Voltaire's poetic standards were based on cognitive expression: "any verse or sentence which requires explanation does not deserve to be explained." Naturally Voltaire had a low opinion of music, once stating that what is too stupid to be said is sung. While music was not rated quite so poorly by Berlin's intellectual community, the debilitating effect of such a comment as Voltaire's may be measured by the general tendency to cling to the traditional view of the importance of semantic content in art. Consequently nearly all discussions on music among the literati centered on methods by which music could achieve cognition—either by connecting tones to words or by allotting communicative power to tones in a verbally-defined context, that is, through analogy.

The three most important literary figures in Berlin, Gotthold Friedrich Lessing, Christoph Friedrich Nicolai and Moses Mendelssohn, based their considerations on the possible combinations of the arts. They were particularly stimulated by the opera which, as a result of king Frederick's generous patronage, was becoming an increasingly elaborate affair of sight and sound. Mendelssohn was perhaps the most outspoken critic against non-verbal music. As scholar and philosopher, he published a number of
non-verbal music. As scholar and philosopher, he published a number of articles on art aesthetics, including a 1763 prize-winning essay on the moral function of art in which music was allotted special affective powers. Mendelssohn's main criticism against music was that it had separated from the art of poetry and could no longer fulfill the aim of art—the arousal of sentiments by presenting the comprehensible. Instrumental music is deemed unworthy of consideration unless it is conceived within the context of and remains subordinate to "harmonious verse." In a critical discussion of Lessing's draft for Laokoon, Mendelssohn's rationalistic viewpoint is starkly evident:

Music can be directly allied to poetry; to be sure, its first rule is really to serve as support to poetry. Therefore the art of music must never be exaggerated so much, that it works to the disadvantage of poetry. We blame the newer music with justification for its artificiality does not agree with harmonious poetry.

The other top members of Berlin's literary elite were less adamant about music's inferiority, tempering their rationalistic philosophy with empirical observations on the popularity of instrumental music in Germany at the time. Nicolai, a book dealer and editor of an important literary work, the Bibliothek der freyen Wissenschaften und schönen Künste (Leipzig, 1757-1806), attempted to raise the status of music in opera. He had read Dubos and was much impressed by the Frenchman's sensual basis for musical expression. Observing the popularity of instrumental music and calling upon his own experiences as an avid concert-goer, Nicolai maintained that
the tones of music alone were sufficient for affective communication. In opera, then, it was the tones that actually "explain the words". Nicolai even went as far as to envision an opera minus the words to illustrate the communicative power of music, placing the tones themselves in an active role, that of defining dramatic content. However, Nicolai's enthusiasm for wordless music was always tempered by an inherent sense of rationalism. He advocated its cognitive ability through man's sensual faculties, yet offered no theoretical rationale as to how and why instrumental music can affect the listener. Moreover, his discussions show that he still considered music within a verbally-defined context. While opera might indeed be a "beautiful instrumental composition", one still has the dramatic outline of the libretto to fall back on.

G.F. Lessing, the most well-known literary figure in Berlin, spent only seven years in the Prussian capitol (between 1748-1755), yet he left an indelible mark on its intellectual and cultural atmosphere. He apparently worked for a short period as a minor secretary to Voltaire, was an active member of the court poet Ramler's "Friday Club" (in operation 1752-1755), and even after he left Berlin for Hamburg he continued to correspond avidly with intellectuals in Berlin. Unfortunately his written contribution on music's aesthetic value is minimal. From the outline of his most ambitious work, Laokoon oder über die Grenzen der Malerei und Poesie, completed in Hamburg in 1766, he had apparently planned to include two or three chapters on music and its relationship to poetry, but never did. From the writings that do exist, however, one can acquire a clear picture of his aesthetic approach to music. As a journalist and drama
critic, Lessing was primarily concerned with literary matters, and, as such, viewed music only from the standpoint of its relationship to poetry and drama. His brand of liberal rationalism allowed him to acknowledge the power of expression in music but he saw it as vague and was at a loss to explain its popularity. Reason was for him the sole criteria for evaluation of art. As a result, the worth of instrumental music could only be measured on the basis of ease and immediacy of comprehension. Instrumental music leaves the listener confused and unmoved—without the definitive element of words the intent of the composer cannot be known. Furthermore, variety and contrasts in non-verbal music becomes unjustified unless supported by words. Music, he wrote,

leaves us in uncertainty and confusion; we feel without noticing a proper sequence of our feelings; we feel as if in a dream; and all these confused feelings are more fatiguing than pleasing. Poetry, on the other hand, never lets us lose the thread of our feelings. Here we know not only what we are supposed to feel but also why we are supposed to feel it. And it is just this why that makes the sudden transitions not only bearable but also pleasant. In fact, this motivation of sudden transitions, is one of the greatest advantages that music draws from the union with poetry, perhaps even the greatest of all.

The only type of instrumental music that Lessing could condone was that which was conceived within a dramatic framework. Here literary concepts of plot, motive, subject and object, cause and effect, etc., could be used to determine musical content. Theatrical instrumental music, in which the composer has a specific subject to communicate, was for Lessing the best model from which to derive general rules. In a review of Agricola's incidental music to Voltaire's drama *Semiramis*, for example, Lessing
expression the emotional and thus moral content of the previous act in the drama. Clearly music's expressive role is considered a subservient one by Lessing and its value judged only in terms of its comprehensibility: "the more intelligibly a composer expresses the content of his piece, the more praiseworthy he is."52

The active participation of Berlin's literary establishment in matters concerning music's aesthetic value was vital in determining the artistic philosophy of the city's composers and the nature of the music they produced. That the musical community was aware of such critical activity is corroborated by the level of intellectual involvement of local musicians. Ramler's "Friday Club" included among its membership the musicians C.G. Krause, Alexander Agricola, and J.J. Quantz.53 In addition to artistic debates, musician and writers often collaborated in journals devoted to the promotion of the arts. Marpurg, for example, included a poem by Lessing on the dubious value of rules in poetry and music in the July 1, 1749 issue of Der critische Musikus an der Spree, and Lessing later published a review praising Marpurg's journal in Berlinische Priviligirte Leitung.54

In order to understand how a musical-poetic method of analysis can be applied to the music under study here, it is necessary first to establish the common properties of the two arts, the expressive means transferrable between them, and how music as an art form can impart a specific meaning to the listener. The following chapter will deal systematically with these aspects, taking into account direct analogies
made by members of Berlin's musical community in the mid-eighteenth century. As will be seen, an interdisciplinary approach to artistic evaluation is inherent in the writings of both professional and amateur composer/theorists and serves as an important method for analysing their music.
CHAPTER II
FORM, EXPRESSION, AND PURPOSE
IN MUSIC AND POETRY

As the eighteenth century progressed, the classical theory of imitation in art as interpreted by Dubos became used increasingly as the means to justify non-verbal music among Germany’s rationalist thinkers. Theorists concluded that all artists work with specific topics (i.e., emotions to be imitated), and that no matter in what medium these subjects of imitation are presented and interpreted, each has prominent characteristics and associations that remain constant. Therefore similar if not identical principles of design and elaboration that embody these characteristics apply to all forms of artistic expression. In 1757 the court poet Ramler translated a treatise by Charles Batteaux, Les beaux-arts réduits à un même principe (1746) that effectively dealt with this concept. In this highly influential work, the author stresses the single principle of the imitation of beauty in nature as the basis of all art, and delineated the rules by which he perceived the arts to be formulated:¹

In the arts there are stringent rules, clear boundaries that may not be transgressed. Everything is calculated i) by measure, which controls the duration of each sound and gesture; ii) by movement, which speeds up or slows down this same measure whilst in no way altering the number of sounds or gestures, or changing their quality; iii) by melody, which unites these sounds or gestures into a successive whole; iv) and finally by harmony, which controls consonance when several lines combine into one.

Batteaux’s "rules", of course, applied most clearly to those arts
whose thematic statement and development move through time, namely, poetry, music and dancing. He was the first to indicate clear divisions among the arts, differentiating between the arts of space (painting, sculpture, architecture) and the arts of time. Thus it was on the basis that music was defined as organized sound that it was grouped with poetic art—both music and poetry depend upon the arrangement of symbolic sounds in temporal sequence. A few years after Batteaux's treatise, Lessing was able to make a similar distinction in his Laokoon by noting that both arts share the same origin because they 1) appealed directly to the sense of hearing, and 2) progressed through time. Furthermore, the temporal arts differed from the spatial arts in that the latter can only express a passion instantaneously, whereas the former can not only imitate more than one passion over the progression of time but also the varying degrees of emotional intensity falling in between them.

For Lessing, however, music and poetry as arts of time show one essential difference—a difference first observed by Dubos which later became a pivotal element in the formulation of a sentimentalist philosophy of art. Both arts involved signs of expression that were audible as opposed to visual, and consecutive rather than simultaneous. However, poetry relied on signs subject to intellectual interpretation while music was based on signs arising from natural phenomena which appealed directly to man's sensual being. And as all art was to be a reflection of reality and strive for natural truth, then the natural signs of expression held an advantage over arbitrary signs. For this reason Lessing believed that poetry must: ³
try to raise its arbitrary signs to natural signs...that is how it differs from prose. The means by which this is accomplished are the tones of the words, the position of the words, measure, figures and tropes, similes, etc.

This last statement is of consequence for the merging of poetic and musical arts in the eighteenth century. Clearly if one separates semantic content from the sounds of the words themselves then poetic utterance could be considered a form of musical expression. The pleasurable elements of word as sound, while playing a lesser role to the notion that the communication of affective ideas occurred through intellectual reasoning, was to become a preoccupation in aesthetic theory by mid-century. At this time music was becoming less symmetrical and more poetically expressive, as illustrated in the later keyboard works of Emmanual Bach, while poetic expression, led by F.G. Klopstock, was given more beauty of sound and less significance of theme.

This emphasis on the qualities of sound in art stemmed directly from theories of sound-vibrations and their effect on man's physiological make-up. In the seventeenth century Descartes formulated from classical sources a methodology by which all operations on the physiological being were rationally explained in terms of the effects produced by external stimuli.⁴ The ancient Greeks had believed that certain combinations of sounds could be employed for cathartic purposes to contribute to man's well-being. Similarly Cartesian philosophy held that man's emotional nature is like a sounding-board, responding to sound-waves in such a manner
as to stimulate sympathetic vibration of the nerves. In the eighteenth century there was also general agreement among theorists that sound-vibrations exerted great power over mankind. Not only was it believed that the tones and proportions of movement characteristic of a sentiment evoke a reciprocal response in the listener, but also that the rhythm and meter of sound is directly imitative of the human soul, as indicated by the pulse and bodily movements. For this reason, music and poetry were seen to be analogous, since through the nature of their existence—being the regular ordering of sound activity—they both result in a dynamic effect that is imitative of life itself.

It follows from these ideas that the sound-arts had an obligation to raise in the listener those sentiments conducive to physical well-being and moral goodness. Theorists saw that what is pleasing and agreeable in art was related to a congenial temperament. Therefore a composer of sound-art must abide by the rules of euphony by presenting smooth, flowing and well-ordered sounds that "would impart their harmony to a sympathetic soul."5 "Harmony" in this sense was not simply the musical definition of the term, but referred to the larger conception of universal harmony. The seventeenth and most of the eighteenth century believed that everything in reality was rationally ordered and complete; everything that existed was harmoniously arranged within the cosmic order. Art, it was thought, was actually a reflection of this harmonious working of the parts, and corresponded to the physical and physiological harmony of the cosmos, state and individual.6 Therefore the pleasure produced by the sense of balance and proportion in music and poetry arose from the same principle in general
aesthetic theory—that of the movement of concordant elements within the universal sphere.

In 1675 the French philosopher Bernard Lamy outlined the conditions for producing euphonious sound. Referring initially to the tones of language, he defined agreeable sound to be 1) moderate, so as not to disturb a good disposition; 2) distinct, so that one can easily discern the sense of it; 3) a mixture of equal and diverse sounds, in order that one may not be upset by the disproportionate or bored by the unvarying; and 4) well-ordered, so that the ear may hear them without interruption and thus appreciate the "harmony" of their joining. Then Lamy is quick to indicate that these principles "are necessary to all sounds to make them agreeable, whether it be the sounds of the voice, or of Instruments..." Nearly a century later, Berlin theorist Johann Philip Kirnberger defined euphony in a musical sense, stressing that the tones of music must flow like verses in poetry. Euphony was to be achieved first of all by using only those intervals from the given key of a work. Accidentals should not be used except in modulation to a related key. Furthermore a pleasing sound and unity of expression results when a melody is uniform and phrasing is symmetrical. The ideal of euphony in both poetry and music thus served to strengthen the bond between the two arts as theorists could compares the qualities of sound in motion and evaluate their effect on the listener irrespective of the medium in which they were organized.

Music and poetry, as temporal arts based on the rational ordering of sound, were considered by theorists to share similar structural units.
An arrangement of consecutive musical tones into measures, phrases and sections was seen to correspond exactly to the grouping of consecutive poetic syllables into feet, lines, couplets and stanzas. Cadences in music and periods or junctures in poetry were used to separate each group. The means by which one achieved a sense of unity in a work was determined in both arts by the degree in which these groupings were of synonomous length, movement or general character. Also, terms used to define and analyse artistic content were used interchangeably by theorists. It has already been pointed out that Mattheson consciously borrowed technical terms relating to poetry and rhetoric in his discussions of musical composition, particularly those indicating grammatical divisions and metrical types. Later theorists similarly used terminology adapted from literary forms in their aesthetic evaluations of music, and even applied more idiomatic terms of literary analysis such as subject, plot and dramatic flow. English writers in particular tackled the element of subject in music, Charles Avison having observed that subject is "in a musical sense, what the word subject likewise implies in writing."10

Yet the question of how a composer of music, working with concepts shared by another artistic medium, was to manipulate these elements for the purpose of raising the passions in the listener, remained a hypothetical one during the period under study here. It would be useful at this point to note the dimensions shared by poetry and music, in order to understand how 18th century composers and theorists developed their various expressive theories. There are three areas of correspondence—the quality of sound, the duration of sound, and ornamentation or rhetorical decoration. The
first, the quality of sound, involves the management of pitch level and accent or emphasis. On a general level, the ordering of words and their accents that produces versification and meter in poetry can be seen as equivalent to the development of a musical melody and its rhythm. By arranging musical tones in the same way a poet chooses words for the sake of sonority, a composer is relying on the same artistic resources for expressive effect. Vowel and consonant sounds have a pitch of their own arising from the natural inflections of the voice in reading. Verbal intonation plays a vital role in expressing semantic content. In music, pitch management likewise is related to the expressive intent of the composer—rising and falling pitches generate certain emotional associations and impose meaning upon a musical work. Also, simple structural correspondences concerning pitch can be observed between the falling sound at the end of a poetic statement (grammatical pause) and a musical period (cadence), and, more specifically, between masculine and feminine phrase endings in poetic analysis and cadential types in music. To take this analogy further, one can easily perceive how poetic devices such as alliteration, assonance, and rhyme are applicable to the evaluation of musical melody. Not only are these tools of repetition vital for creating euphonious tones in poetry, making it more "musical", but they also produce 11

a kind of external unity to a passage, in the same way as a refrain does to a song, a refrain being but a form of alliteration.

In other words, the repetition of like-sounds in poetry can be said to
correspond to the repetition of a key-note, motive or refrain in music, establishing structural relationships that create a sense of unity and generate certain meanings and associations. Emphasis or sound-accent, a quality which is intrinsic to affective expression, also holds equal significance for the poetic and musical composition. Verbal emphasis or accent arises partly from the quantity of syllables, i.e., the time required to pronounce them, and partly from syntax, which concerns the relation of words in a sentence. Rhetorical accent lifts certain words into prominence, leaving others without special stress of tone. Musical accent similarly depends upon the quantity of note value (the longer, the more emphatic), and also syntactical relationships. Generally speaking, pitches of higher frequency contain a natural emphasis when used discriminately among lower pitch levels.

Mid-eighteenth-century Berlin writers were well aware of the sound relationship between poetry and music, but confined themselves to broad observations on the similarities between the tones of the voice in speech and the tones of music, and the final aim of both arts to raise the passions of the listener. Sulzer, for example, defines melody simply as "expression" and that it must always depict some particular passion or mood. Anyone who hears it must imagine that he is hearing the speech of a man who is immersed in a certain feeling, and he is making it known.

And C.G. Krause saw that the sound of music was essentially "animated speech". On the other hand, the duration of sound as measured by meter,
rhythm, tempo and phrasing remained the most conspicuous and most discussed link between poetry and music in eighteenth century Berlin. It was, of course, the regularity of accent and phrasing that produced its affinity to poetic rather than prosaic composition. More importantly, within the context of the imitative principle in art, the elements of duration were considered predominant for conveying distinct moods and passions—only through controlled and logical divisions of time can music, as well as poetry, really communicate a specific emotional idea. For this reason Kirnberger, in *Die Kunst des reinen Satzes in der Musik* (1771-79), placed great emphasis on rhythm, meter and tempo. Kirnberger asserted that, by properly combining these three things, "melody is transformed into a comprehensive and stimulating speech." More specifically it was meter that "shapes notes into words, so to speak," and makes melody comparable to poetic language. Tempo is used to create mood in music, in the same manner as in poetry or oratory. To show the expression of sudden passion, a composer must consequently vary rhythmic rather than melodic character. Kirnberger also deals at length with the implications of phrasing, its correspondences to poetic divisions and its affective quality. He makes a structural analogy to poetry:

The rhythm of a composition is very similar to the versification of a lyric poem. Individual melodic phrases represent the lines, and longer sections of several phrases are musical strophes.

Kirnberger also points out that phrases within a musical period are of varying lengths, as are lines in poetry, and a composer can utilize this irregularity "to surprise the listener by something unusual or
Other Berlin theorists were preoccupied, as Mattheson was in his *Das vollkommene Cappelmeister*, with administering metric types of poetry to musical measure. In his *Kritische Briefe über die Tonkunst*, F.W. Marpurg offered a detailed musical interpretation of the various two and three syllable poetic feet, bearing the traditional Greek nomenclature. Marpurg admitted that a number of his examples, while easily adaptable to musical notation, did not really concur with Germanic verbal emphasis, as for example the *Amphibrachys* [\[\cdot\cdot\cdot\,\cdot\cdot\cdot\,\cdot\cdot\cdot\] ], which he conceded was really a "distorted Dactylic meter." However, like Mattheson, he stresses that the composer of music must be thoroughly familiar with all possible metric types so that he can identify and utilize such patterns in his music.

The third dimension shared by poetry and music, that of ornamentation, is based on the mutual dependence on rhetorical concepts for expression. Ornateness of language through the application of figures and tropes was the primary means of persuasion in oratory. Likewise seventeenth and eighteenth century poet and composer employed ornamental figures to decorate and enhance affective expression. The system of musical-rhetorical figures which had evolved over the centuries served to remind composers of this common denominator existing between poetic and musical art.

Figurative language is what distinguishes poetic style from ordinary speech. The poet moves away from the abstract thought and pure
sense of prosaic composition towards a more vivid and emotional style by way of figures of speech. The composer of music also imbues his work with the symbolic language of figures to illustrate the meaning of the text, or, in the case of non-verbal music, to heighten expression and associative power of the tones. A number of studies offer a comprehensive list of musical-rhetorical figures known to eighteenth century composers. However, it can be broadly stated that there are essentially two categories of figures which serve to underscore music's link to poetry--figures of repetition and figures of contrast. Repetition of words in poetry (as opposed to the repetition of sounds, which produces rhyme, assonance and alliteration) is an intellectual effect and is used to create emphasis. A poet may reiterate a single word, phrase or complete sentence, or may change the context in which the word appears for a different effect. Musical figures of repetition, with or without the aid of a text, also create emphasis. They may simply be repetition of notes at the same pitch, different pitches, or in different voices, or repetition of whole phrases, literally or with variations. In non-verbal music especially, repetition is the substance of musical development. It is, like in poetry, an intellectual concept: the reiterated note, motive or phrase becomes the referential element that produces for the listener the tonal relationships that create musical meaning. Figures of contrast in poetry depend upon the unexpected or irregular arrangement of words of ideas so as to create surprise and, hence, a strong emotional impression. Little "asides" (parenthesis), changes of verb tense and word order, or a sudden breaking-off of a statement with a new one beginning in a new direction are examples of common poetic figures of contrasts that have significance for
musical composition. Musical contrasts occur when there is a sudden change of register, mode or texture, an unexpected change of melodic style, musical "asides" or interjections of non-related melodic material, etc. In short, both music and poetry, in striving to achieve the common goal of raising an emotional response in their audience, use identical methods of elaboration. And what has been said of "all poetry" likewise can be applied to music: that "repetition and contrast of some sort, of sound, sense or beat—is essential to pleasure."22

Finally, music and poetry, as arts that extend and develop through time, share certain formal devices that bring into focus the various artistic components, and provide meaning. It must be remembered that both memory and anticipation are required of the audience for the appreciation of the temporal arts—any one moment in music and poetry is meaningless. Only by referring back to something that has passed (association) or by anticipating what is to come (expectation) can one understand the present instant; "only by a juxtaposition of instants in time can form or meaning be built up."23 Meaning, then, is acquired from context. One way a poet or composer may establish his intent is through what has been termed "sound-sense" imitation, defined as the representation in sound of a specific movement, thing or concept in nature.24 This type of local imitation may be suggestive, occurring when the sounds of the words in poetry and the tones in music can be indirectly identified with semantic content. An example of this in poetry would be where words describing the motion of a running horse convey a galloping rhythm. In music, suggestive imitation can, of course, only appear in the setting of words and is
commonly defined as word-painting. Pitch movement downwards by half-steps in conjunction with a text that describes death or dying is an obvious example of this. Another type of "sound-sense" imitation, more pertinent to the discussion of instrumental music and its analogy to poetry, is onomatopoeia, the imitation of natural sounds in the sounds of words. In poetry, this can be accomplished through assonance and alliteration (such as using many "b", "r", and "l" sounds to imitate the babbling of a brook) as well as introducing words describing actual sounds ("hiss", "roar", "buzz", etc.) Onomatopoetic effects in music are more easily arrived at because the imitation of natural sounds can be directly made without having to contend with logic or dictionary meaning of the words. An entire musical work may be based on onomatopoetic imitation, using purely musical means to create the sound of the wind, or a stormy night, etc. In fact, in his thesis, Rogerson contends that the legitimacy of the eighteenth century principle of imitation in orchestral music, where "harmony and rhythm operate most", rests entirely on its ability to represent the motions and noises of nature. On the other hand, literal musical imitation, such as bird calls and other animal noises, is less commonly found and is really more pictorial than structural in its effect.

"Sound-sense" imitation is only one method shared by poets and composers in expressing artistic intent. It is also a somewhat limited approach to composition. For the poet, the demands of vocabulary make it extremely difficult to sustain imitative passages, and when imitation is over-used, a work can seem trivial and artificial. Likewise the composer who makes too much of such a device is subject to criticisms of
superficiality. There are other, more subtle ways used by poet and composer to convey meaning, based on the formal arrangement of his work. In the first place, certain relationships are defined through grammatical content in poetry and through structural devices in music. The position of key words in a poetic line or verse, the choice of descriptive or non-essential terms, the pattern of a rhyme scheme, and the ways in which the poet correlates these elements all contribute to the development of meaning, as do passing tones, leading tones, dominant harmonies, deceptive cadences, and the distribution of ornamental passages in a musical work. Moreover, as earlier stated, repetition of any particular element or device is the crucial factor for creating the relationships that determine form. For this reason, Jones sees an analogy of function between the rhyme pattern of poetry and the thoroughbass in late Baroque music:26

Just as the steady chords of the bass supply the harmonic foundation for the measure-by-measure movement and intervallic harmony of the voices above it...so rhyme...conditions the syntactic movement of line and the congruent movement of balance and parallel.

Certain large-scale formal schemes also hold equal significance for musical and poetic composition. Calvin Brown's investigation into the poetical use of musical forms reveals that the rondo, theme and variations, ABA and sonata form are all, in some way, transferrable between the two mediums.27 The rondo, of course, originated as a poetic form—as Brown points out, "any poem with stanzas and a chorus is in rondo form if only the chorus begins the poem."28 Theme and variations is a musical rather than a poetic concept, but Brown, as well as other modern critics, see it
as adaptable for verbal composition: "a theme is given out simply and
directly, and then followed by a series of reworkings in different moods,
emphaeses, and sometimes meters."29 In a more abstract sense, theme and
variation in poetry has been identified with the Baroque trait of the
"spinning-out" of a single motive; poets tend to "unfold, expand and
intensify one idea of theme like the composer develops a basic melodic
theme."30 The relevance of ABA form and the more complex issue of sonata
form in poetry and music is symptomatic of a wider concept linking the two
arts. It has to do with dramatic presentation--the establishment of
dramatic tension, the building up to a climactic point, and the ultimate
release of antagonistic forces--in short, exposition, development, and
resolution. Bernard Frum based a recent article on the application of
dramatic procedures in eighteenth century keyboard music.31 His thesis
involves the recognition of a distinct musical "character" (motive) which,
like a character in a drama, moves through a "plot" in such a way that the
listener can follow its role.32 Dramatic presentation develops when the
"character" or motive "collides" with other motives, causing tension, the
tension is sustained and augmented, and a resolution is achieved through
the reappearance of these motives "as a review, or, particularly where
embellishments or other elaborations are added, as a commentary."33 The
existence of such qualities in music has been seen as the basis for
distinguishing between the earlier eighteenth century sonata and the
classical sonata, the latter containing the features for full dramatic
experience.34 Admittedly, the use of dramatic procedure in poetic
composition is not a pre-requisite for form, especially with regard to
mid-eighteenth century poetic style, which is more narrative or lyric than
dramatic. One may, however, point to the sonnet as a possible parallel to the sonata or even fugal principle in music. Consisting of 14 iambic pentameters, it is characterized by an opening thematic idea, followed by the amplification and elaboration of its significance, and a concluding moral with reference back to the theme. The essence of dramatic conflict and resolution is clearly present in this verse-form.

In addition to the reciprocity of formal structures in poetry and music, there is one further analogy to be considered regarding form and meaning—that of the functional parallel of musical harmony to thematic development in poetry. Of course, there is no actual equivalent in poetry to the effects of harmony, the simultaneous sounding of two or more tones. Some writers suggest the simultaneous handling or even rapid alteration of different themes as a possible correspondence to harmony. Others argue that the sounding of different vowels or vowels and consonants at the same time "produce a blending of tones that differs in pitch, or, in other, words, an effect corresponding to that which is heard in musical harmony." All have conceded that it is a difficult concept to apply to verbal art. But the function of harmony to provide meaning in a musical work has much to do with poetic composition, and the eighteenth century theorist Kirnberger readily acknowledged this. He believed that harmony was the foundation of expression in music in the same way that versification was for poetry. Chords in music, he states, are the words of language. Kirnberger was greatly concerned with the implications of chordal movement and discusses at length fundamental qualities of harmonic construction that relate directly to verbal logic. In the first place, the
principle of association must be considered. A general association exists when a composer connects chords derived from the same key or mode. But when chord inversions or other irregular constructions appear, "the most beautiful harmonic connection occurs" because the "ear is kept in a state of constant expectation of a more perfect harmony, which comes only at the end of the entire period." And if the period concludes with a tonic cadence, then "the satisfaction is complete and nothing further is expected." Expectation-play is also an essential tool used to create and sustain interest in a poetic composition. The sense of expectation is produced not only through verbal means, but through deviations in word order, syntax and meter as well. Irregularity creates disharmony and demands a satisfactory conclusion. This fact leads to another mutual facet of construction in both arts. For poetry, meaning can only be acquired at the end of a phrase or line, that is, the ear must hear a complete statement before its meaning becomes clear. Musical meaning is likewise perceived at the end of a musical statement. Kirnberger gives the reason:

> Not until a succession of connected notes reaches a point of rest at which the ear is somewhat satisfied does it comprehend these notes as a small unit; before this, the ear perceives no meaning and is anxious to understand what this succession of notes really wants to say. However, if a noticeable break does occur after a moderately long succession of connected notes, which provides the ear with a small rest point and concludes the meaning of the phrase, then the ear combines all these notes into a comprehensible unit.

One might further identify the concept of key or mode with the development of poetic theme. Just as in a musical work there is a constant referral
back to a key center through the process of chord association, a theme is at the center of poetic development, and all variations and contrasts of thought must, of necessity, hark back to it. A dominant-tonic cadence, from this perspective, can be seen as the returning, in poetry, to the object of thought in its original form after viewing it from a different standpoint or adopting a different tone, meter or rhyme scheme.

The foregoing discussion outlining the mutual qualities, both abstract and specific in nature, of poetry and music has been offered as groundwork for further investigation into a musical-poetic correspondence of mid-eighteenth century works. It must be mentioned, however, that there are sufficient intrinsic differences between the two art forms (the most obvious being that the poet must invariably deal with sounds that convey something beyond themselves) to warrant caution when dealing with terms and concepts originating with one medium or another. Yet evidence reveals that most eighteenth century critics were apt to overlook certain ambiguities in their attempts to connect the arts, and focused instead on the positive elements that reinforced an interrelationship. Furthermore, the music of the period supports this interdisciplinary perception. As the following chapter will illustrate, poetic and musical styles were synonymous, for music was still generally conceived and evaluated in terms of its relationship to a literary model.
CHAPTER III

POETRY AND MUSIC COMPARED:

ANALYSES OF SELECTED MUSICAL AND POETIC WORKS

An analysis of Berlin's music in terms of its consanguinity to poetry must necessarily begin with an overview of the poetic style prevalent at mid-century. From about 1740 when Frederick ascended the Prussian throne, to the first manifestations of a Sturm und Drang movement in the 1770's, German poetry followed two distinct stylistic tendencies—termed by modern critics as rococo and empfindsam styles—that were to eventually coalesce in the works of Goethe and Schiller at the end of the century. The graceful and sophisticated mannerisms, wit and charm that were synonymous with the French Courtly life became manifest in a poetic style represented by such writers as Friedrich von Hagedorn, J.W.L. Gleim, and in Berlin, K.W. Ramler. Even the rationalist Lessing, ever aware of contemporary fashions, indulged in rococo sensibility, in an early collection of poetry entitled Kleinigkeiten (Berlin, 1751).¹ The tendency in German art to imitate the French style was largely the result of the particular affinity of the despotic king of Prussia for the bienséance of his neighbours. Frederick was adamant in his belief that French manners, customs and language were superior to the German—he surrounded himself with notable French thinkers (notably Voltaire), spoke and wrote French in virtually all his transactions, and, in general, aspired toward the effusive sentimentality of the French rococo spirit.²

Anacreontic poetry, so-called after the sixth-century Greek poet
Anacreon, whose scenes of flirtatious love and conviviality became a source of inspiration for the 18th century, shared most closely roccoco concerns for style, tone and atmosphere. Poetic content in anacreontic works, usually pastoral in theme, remained subordinate to these matters; there was in general, no continuity of thought, but rather a string of loosely connected descriptive passages chosen for their pictorial effects. Forms preferred by anacreontic poets were brief, economical, and symmetrical, such as the lied, idyll, pastoral and sonnet. Within a regular framework, poets aspired to a flexibility and variety of rhythmic movement—just enough to prevent a monotony of style while avoiding any sense of complexity and irregularity. Easy classical meters, most often of the long alexandrine type (i.e., a line of 12-13 syllables, divided in half by a caesura, and whose whole lines rhyme with each other), in combination with shorter lines, worked within a balanced rhyme scheme. Poetic language was chosen carefully with an eye to grace and atmosphere, with chains of synonyms, circumlocutions and rhetorical devices such as variatio and amplificatio. Verse 2 of Hagedorn’s Der Morgan, from his 1742 collection of Oden und Lieder, offers an excellent example of roccoco aesthetic:

Die Hügel und die Weide
Stehn aufgehellt,
Und Fruchtbarkeit und Freund
Beblümt das Feld.
Der Schmelz der grünen Flächen
Glänzt voller Pracht,
Und vond den klaren Bächen
Entweicht die Nacht.

The hills and meadows
To brightness yield,
And Fertility and Friend
Flower the field.
The glow of green plains
Glittering bright,
And into the clear brooks
Escapes the night.

Within a modest yet symmetrical form (iambic meter alternating between four and two beat lines), the words paint a bucolic scene of natural but unspectacular beauty. There is no profundity of thought here and no
development of theme-in fact, except for the first and last two, the stanzas of this poem could be presented in any order. The sound and rhythms of the words themselves are simple and are gently varied to create a fluidity of movement without losing a sense of balance and stability. Each statement within the stanza is a brief distinct entity, and the total poetic effect is like a "series of rhythmic shocks" rather than "one continuous breath of exaltation." On the whole, Hagedorn has captured in this rather simplistic work the gentle pleasures of nature, through fleeting imagery, rhythmic regularity and a harmonious balance of reason and feeling that allows the reader to appreciate the exhilaration of natural beauty without being overwhelmed by emotion.

It was such an approach to poetry that sparked a new incentive for song composition in Germany at mid-century because, despite the concern for geometric proportion, metric regularity and poverty of thematic content, there is an inherent lyricism that made poems like Der Morgan easily adaptable for musical accompaniment. As will be discussed later, roccoco poetry provided the foundation on which composers of the so-called first Berlin song school built their reputation.

Literature as the expression of pure emotion emanating from the soul of the artist was an ideal being developed concurrently to roccoco tendencies. The sentimentalist approach was becoming extremely popular among Germany's bourgeois thinkers, partly as a reaction against the shallow frivolity and artificial world depicted by roccoco art, and partly as a result of a new national consciousness among German artists striving
to break free of the pervasiveness of French aesthetics. Ironically it was the Frenchman Abbé Dubos who inspired these men by his belief that man’s reason could be best influenced through an appeal to the senses—thatis all art must strive to arouse the necessary sentiments in the audience. It was primarily Lessing who enunciated these ideals in his literary criticism, aesthetic writings and dramatic works. He took for his role model, not the French neo-classical tradition, but rather English sentimental bourgeois tragedy, for he felt that if German dramatic poetry were to follow its natural impulse it would resemble the English rather than the French form.6 Lessing’s early drama, Miss Sara Sampson (1755), reveals his indebtedness to the English ideals of sentimentalism and moral virtue. Nearly every character in this tragedy of middle-class intrigue cries at least once; tears are mentioned more than thirty times in the first three acts.7

In non-dramatic poetry this sentimentalist approach took as its prototype the religious and emotional epic poems of Milton, and the meditational writings of Edward Young.8 The religious impulse in German literature derived from Pietist thought, with its ideal of the “all-feeling, all-suffering, all-creative and all-consuming heart.”9 Emotion in this sense was not the highly-charged, irrational outpouring of the later Sturm und Drang writers, but was tied to a definable state of human character and developed from a personal reflection on that state. Melancholy, unrequited love, friendship as well as religious devotion were the popular themes from which a poet could cultivate emotional expression. The works of F.G. Klopstock (1742-1803), particularly his monumental epic poem, Der Messias (1748-1773), captures especially this cult of feeling in
literature. Klopstock's poetic aim was to "set the whole soul in motion," and in his *Messias* this aim was realized most effectively by the total neglect of external action for the expression of internal emotion. Clearly inspired by Milton's *Paradise Lost* (1667), Klopstock develops the theme of the ascension of Christ with a lyric freedom and boldness of poetic imagery unheard of in Germany until then. He rejects the traditional use of a rhyme scheme, preferring instead free verse built on innovative poetic language: unusual word formations, especially compounded words; intricately-designed turns of phrase; a careful choice of euphonious expressions; and unique approach to meter, syntax and linguistic rhythm that creates a musical quality to his poetic line. The opening verse (of nearly 20,000 verses that comprise the entire poem) gives an example of the expressive style of language Klopstock promoted:

*Sing, unsterbliche Seele, der sündigen Menschen Erlösung,*  
*Der der Messias auf Erden in seiner Menscheit vollendet,*  
*Und durch die er Adams Geschlochte zue der Liebe der Gottheit,*  
*Leidend, getödtet, und verherrlicht, wieder erhöht hat.*  
*Also geschah des Ewigen Wille. Vergeben erhub sich*  
*Satan gegen den göttlichen Sohn; umsonst stand Juda*  
*Gegen ihn auf; er thats, und vollbrachte die grosse Versöhnung.*

Translation:

*Sing, immortal Soul, of deliverance of the Sinner,*  
*Which the Messiah accomplished on earth in humanity,*  
*And he, through the fall of Adam from the love of God,*  
*Suffering, died, and exalted, has risen again.*  
*Thus came to be the Eternal Will. Rose up*  
*Satan against the heavenly Son; in vain stood Judas*  
*against him; he did this, and brought about the great Reconciliation.*

Klopstock originally wrote the first three cantos in prose but was dissatisfied with the result. By the second publication in 1755 he had
decided to emulate the poets of antiquity by adopting the hexameter in his verse, a meter never before used in German poetry. As Browning explains, it is "a predominately dactylic measure, in which trochees and spondees are also employed. The character of the individual hexameter is largely determined by the placement of the caesura." The combination of rhymelessness and the hexameter rhythm dependent upon natural word stress gave Klopstock's poetry the power to express deeper thoughts and emotions than could the sing-song rhymes and meters that characterized German verse before his time.

Some of the more extreme rationalists in Berlin condemned Klopstock's aesthetic of emotion, yet sentimentalism was becoming an increasingly important force in German literature. Klopstock's writings served as a role model for a growing number of young poets, most notably a group based in Leipzig--the so-called Göttinger Hain--and the dramatists Leiswitz and Gurstenberg. This new generation of writers stood on the periphery of the Sturm und Drang period; indeed, many of them were contemporaries of Goethe, and it is often difficult to distinguish between the demonstrative sentimentality of the earlier style and the emotional spontaneity of the "Sturm und Dranger".

It is a relatively short distance from the poetic style, aesthetic and technique prevalent in mid-century Berlin to its music. The most ostensible connection between the two art forms exists in the genre of the secular popular song. Although the main concern of this study is non-texted music and its relationship to poetic style, it would seem useful
to take into account the philosophy of Berlin's composers on the union of the two arts. Beginning with the publication of *Oden und Lieder* in 1753 by the poet Ramler and the theorist Krause, song composition became a major preoccupation with Berlin's musicians, theorists and critics. In this first collection of lieder, the thirty-one works represent all of the city's top composers (i.e., those in the service of the king) and Germany's leading poets--music by K.H. Graun (5), J.G. Graun (2), Quantz (4), Agricola (4), F. Benda (3), C.P.E. Bach (3), Krause (5), Telemann (2); with texts by Hagedorn (7), Ebert (4), Schlegel (2), Ramler (1), Uz (1), von Kleist (1), and Gleim (10). Significantly, Gleim and Hagedorn, who exemplify anacreontic poets in a paradigmatic way, are most prominent in this collection.

A year earlier, Krause, the self-acknowledged leader of the Berlin Liederschule, set out the principles for song composition in his publication, *Von der musikalische Poesie* (Berlin, 1752). This important work--discussed, criticized and edited before publication by the members of the Montagsclub (which included the city's top composers)--achieved a high measure of success such that the views put forth by Krause were later incorporated by J.G. Sulzer in his famous treatise, *Allgemeine Theorie der schönen Künste* (Berlin, first edition, 1771-74). Krause's aesthetic, in turn, relied much upon the Abbé Dubos' ideals of the ancient fusion of the arts. Krause believed that poetry, in addition to being able to stimulate the intellect, was more successful in conveying the emotions than music. Music could express only general feelings, not specific ideas, and for this reason "we unite words and music with one another in order to express
concrete thoughts in music," in order to "penetrate the heart deeper." Poetry must come first—the music must follow its lead such that the composer matches the rhythm, meter, and all rhetorical divisions of the text. It must never obscure the poetry; musical accompaniment existed simply to provide an easy melody, allowing the words to "tell their own story in their own way." On the other hand, not every poem could be set to music effectively. Only those written specifically for musical accompaniment and containing certain kinds of words and passions were deemed successful (passions such as anger and despair were considered not musical by Krause). Also a song should ideally depict only one effect in keeping with the strophic form in which these lieder were written. The exception was for a sad passion to change to a joyous one at the conclusion of the strophe—this was seen as quite suitable to the purpose behind lieder composition, i.e., to entertain and move the audience.

The result of Krause's principles and their general acceptance by the members of Berlin's artistic community was the production of an art-song that was characterized by easy-to-sing melodies made up of short lines with simple accompaniment, based on a text that addressed the emotions and was entertaining to the listener. A prime example of this deliberate artlessness is the song, *Ein Vernunftschluss*, with text by Gleim and music by Krause (Example 1):
Example 1 – Ein Vernunftschluss from Oden und Lieder (Berlin, 1753).

Translation:

A Clever Turn

Full many moralists have said it;
Mankind was only made for grief;
But I remain a stubborn pupil,
Yes I who’ve often laughed at them,
I say that he was made for mirth.

Just now Ursin essayed to prove it:
Mankind was only made for grief;
But I replied: thou wisest wise man,
We’ve often laughed at your expense:
Therefore we’re surely made for mirth.

This poem of two strophes presents the typical anacreontic conviction in the priority of laughter and merriment in life. Each strophe is dualistic in nature: the first two lines convey the old attitude of the moralist who focuses on human faults, while the remaining three lines
expound the new attitude of one who is able to laugh at man's foibles. The musical accompaniment reflects this bipartite structure. While the song begins somberly enough in G minor, there is an emphatic change in key and melodic style at the point where the change in philosophical attitude occurs (m. 8). Minor changes to major key after a dramatic pause with virtually no preparation other than a few subtle chromatic alterations that hint at a shifting tonality (F♯ and C♯ in m. 5 and m. 6). Harmonically the first two lines alternate between the tonic and dominant of the minor key. The melody itself follows the natural rhythms of the words; accented syllables always fall on first and third beats. The seven measures up to the key change can be divided into two phrases of four and three measures each with the melodic break at measure four coinciding with the punctuated division between poetic lines. Krause has repeated the words "zum Gram" for emphasis, adding on a measure and thus highlighting with a chromatic alteration (C♯) and quickened rhythm, what he deemed as a key phrase. At the key change (m. 8), a marked contrast of style is evident. Rhythmic and harmonic movement is sped up as if to mirror the joy and vitality of the optimist. In measures 8-14 the tonal center fluctuates between C major and D major before finally settling on G major as the harmonic goal. Again Krause repeated the most important phrase of the second part, "zur Lust", and for extra emphasis, the entire last line. The melody is uncomplicated, the harmonies bare and rather static and the rhythms of the notes, for the most part, match the syllables of the words. Music and poetry are fused in such a way that the philosophical opinion conveyed by the words is accentuated—not obscured—by the musical accompaniment, and this was paramount to Krause's (and his Berlin supporters) aesthetic concerning
A general survey of other works in Krause's and Ramlers collection of lieder reveals similar reliance of music on poem, with the former often bordering on monotony as a result of its utter simplicity of technique. The desire to succumb to the dictates of the poet led these Berlin composers to be aware of the various facets of poetic composition. Their music reflects a deep concern to match artistic elements shared with the texts: rhythms, phrasing, quality of sound (harmony and melody) and affekt characterizing musical accompaniment derive solely from the governing medium of verbal art.

The interconnection of aesthetic and technique in music and poetry arising from the fundamental properties common to both arts as well as the deliberate exchange of artistic elements peculiar to one medium or another can be easily identified in the vocal music of the so-called first Berlin school. As most of these composers also produced non-verbal works one can assume that a large part of the creative process behind their instrumental music embodied the ideals of the vocal style. Certainly it was emphasized by a number of theorists/composers to think as vocally as possible when writing for an instrument. Whether composers were actually conscious of a particular poetic style at the time of musical creation is, of course, indeterminable. Yet an examination and comparison of their music with contemporary poetry brings to light the homology of artistic invention.

Two instrumental works representing distinct stylistic tendencies
of the period under study here have been chosen to illustrate this correlation to poetic art. The first work, J.J. Quantz's *Concerto in G for Flute and Orchestra*, offers a prime example of the galant or roccoco trend in music. Its verbal parallel can be found in the anacreontic and nature poetry popular at mid-century. Quantz, of course, spent the majority of his career in the employment of the King of Prussia and was relatively active in the most popular artistic clubs in the city. His flute treatise was highly regarded by his contemporaries—Marpurg referred to it as a musical encyclopedia while C.P.E. Bach and J. A. Hiller considered the treatise as a general instruction manual for good taste in music. As well, his music was in demand by the most popular poets of the day (such as Hagedorn, Ramler, Uz, and Lessing) as the ideal setting for *lieder* texts. The flute concerto under study here embodies stylistic traits which point to a compositional date relatively late in the composer's career. Quantz, it has been shown, tended toward a more conservative style in his earlier works, favouring imitative and sequential methods of musical development. This work exhibits some of the traits associated with the later so-called classical periods: homophonic writing, periodicity, etc. It consists of three movements to which specific tempo and interpretive indications have been assigned. The first (*Allegro assai*) and last (*Allegretto*) movements are in the tonic major while the slow middle movement (*Affetuoso*) is centered on G minor. In a manner typical of his day, Quantz utilizes the ritornello form in the outer movements. The first movement has five complete or partial statements of the ritornello, with the first, fourth and last statements being in the tonic key:
The ritornello theme itself is dualistic in nature, also typical of Quantz's approach to the form, and each part is presented in the tonic and dominant with little melodic or rhythmic variation.

Most of Quantz's instrumental music is labelled as *galant* in style and this work is no exception. David Sheldon has shown that in eighteenth-century Germany, the term was broadly used in musical discussions to describe a certain expressive style associated with the rococo movement. He divides the musical *galant* into two phases: an earlier period that corresponds to early eighteenth-century *galant* poetry (e.g. Hofmannswaldau, Lohenstein, etc.) and included such composers as Telemann, Handel and J.S. Bach; and an actual *galant* phase in music occurring at mid-century, associated with the Grauns, Hasse, Marpurg and Quantz, and paralleling a younger generation of poets whose main interests lay in the depiction of pastoral and festive scenes. Quantz's music, in particular, has much in common with his poetic counterparts. There is the same concern for creating atmosphere through lightness of style and careful yet tasteful embellishment and, in general, for "pleasing" the listener. Mid-century rococo poets saw the entertainment of their audience as the sole function of their art and as a result chose subject matter and poetic

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Key: I I V V VI-V VI-V I I I

(MR=main ritornello; S=solo, R=ritornello, MR*=first half of main ritornello)
The G major concerto for flute well illustrates this desire to create music for the enjoyment of its audience. The relative simplicity of the work makes it accessible to the amateur listener, yet there is enough variety and musical complexity to satisfy the more discriminating ear. Melodic and harmonic direction is always predictable. The first movement moves from a strong tonic opening to the dominant key as the harmonic center at measure 47 by way of sequence and repeated V - I progressions. Each modulation is straightforward and there is no question of its logicality in the overall harmonic plan. This predictability is offset by a number of musical devices to create variety: sudden dynamic changes, echo effects, rhythmic complexities, textural changes, etc. The opening ritornello, quoted here in full (mm. 1-18), epitomizes the composer's modus operandi (Example 2):
From Quantz's use of form and content, the determining affekt of his music is undisguised, in fact, is transparent in its objective. In his treatise, Quantz himself underlines the elements by which one may discover the main passion or affekt of a work: 1) the key; 2) intervallic relationships; 3) number and type of dissonances; and 4) designation given by the composer to each movement. If this criteria is applied to the G major concerto, one sees that 1) the tonic was deemed to be suited to the
expression of gay as well as serious affects, and was considered "insinuating and persuasive"\textsuperscript{34}; 2) the melodic line of the principle theme consists mainly of intervallic motion in steps, thirds, and fourths; 3) dissonance is rare, the most common being the passing tone and the most daring the appogiatura of a 7th or 9th resolving to a 6th or 8th, and finally 4) the designation given to each movement—\textit{Allegro}, \textit{Affetuoso}, \textit{Allegretto},--are of a similar type generally characterized by his contemporaries as cheerful, pleasant, charming and affecting.\textsuperscript{35} All this points to a work that has little emotional variegation, is deliberately simplistic in technical matters, yet is marked by a melodic alacrity, implying a specific emotional context—that of \textit{Heiterkeit}, or a kind of serene, unaffected gaiety.\textsuperscript{36}

Although one must always contend with the arbitrariness of words in verbal art, a similar list of analytical criteria may also be applied in order to deduce poetic affect: 1) theme, 2) sound and rhythmic relationships; 3) number and type of expressive and emphatic words; and 4) title. And there exist a large number of poetic works that achieve the same affective goal as Quantz's music—for example, Hagedorn's \textit{Der Mai}, a charming nature poem in which the arrival of spring is celebrated to the lilting rhythm of a country dance. Here is the first verse:

\begin{verbatim}
Der Nachtigall reizende Lieder
Ertônen und locken schon wieder
Die frohlichsten Stunden in's Jahr.
Nun singet die steigenden Lerche;
Nun klappern die reisenden Stôrche;
Nun schwatzet der gaukelnde Staar.

Already the nightingale's strain
Resounding, now heralds again
The merriest days of the year.
The lark soars upwards and sings,
The stork comes flapping its wings,
The chattering starlings appear.
\end{verbatim}
The title and theme in themselves compel the poet to avoid complexities of technique; in fact, the rhythm, an amphibrachic type, is the preponderate element; both content—typical pastoral images of spring—and expressive means—terse, unemphatic descriptions and uniform rhyme scheme—are reduced to a minimum.

A more specific comparison between Quantz's work and contemporary poetry is called for at this time. Two works by J.W. L. Gleim (1720-1796), Anakreon and Der Wille will serve to elucidate structural parallels and similarities of content with the first movement of the flute concerto. Gleim, together with Hagedorn, Ramler and Uz, was an exemplary anacreontic poet much admired by the Berlin literati, including Lessing. In 1744 he published anonymously in Berlin a collection of works, Versuch in Schwerzhaften Liedern, that consisted of poetry built on ancreontic motifs such as wine, erotic play, song, and dance, etc. The opening programmatic poem, Anakreon, sings in praise of the paragon of eighteenth-century poets. Also in the collection, Der Wille is a short yet elegant work that applauds ancreontic ideals. The two poems are given here in their entirety with translations:

Anakreon

Anakreon, mein Lehrer,
Singt nur von Wein und Liebe;
Er salbt den Bart mit Salben,
Und singt von Wein und Liebe;
Er krönt sein Haupt mit Rosen,
Und singt von Wein und Liebe;
Er wird beim Trunk ein König,
Und singt von Wein und Liebe;

Anacreon

Anacreon, my teacher,
Sings only of wine and romance;
He rubs his beard with ointment,
And sings of wine and romance;
He crowns his head with roses,
And sings of wine and romance;
He becomes a king with drinking,
And sings of wine and romance;
Er spielt mit seinem Göttern,  
Er lacht mit seinem Freunden,  
Vertreibt sich Gram und Sorgen,  
Verschmäht den reichen Pöbel,  
Verwirft das Lob der Helden,  
Und singt von Wein und Liebe;  
Soll denn sein treurer Schüler  
Von Hass und Wasser singen?

Der Wille

Ich will nicht weinen,  
Ich will nicht schelten,  
Ich will nicht klagen,  
Ich will nicht murren,  
Ich will nicht trotzen,  
Ich will nicht trauren.  
Ich will nur küssen,  
Ich will nur trinken,  
Ich will nur tanzen,  
Und bei dem Tanzen  
Will ich nur lachen,  
Und bei dem Trinken  
Will ich nur scherzen,  
Und bei dem Küssen  
Will ich nur spielen;  
Und diesen Willen  
Hat auch mein Mädchen.

He frolics with the gods,  
He laughs with his friends,  
Spurns both grief and sorrow,  
Disdains the wealthy rabble,  
Rejects the praise of heros,  
And sings of wine and romance;  
Should then his loyal students  
sing only of hate and water?

The Will

I will not cry,  
I will not scold,  
I will not complain,  
I will not grumble,  
I will not be obstinate,  
I will not grieve.  
I will only kiss,  
I will only drink,  
I will only dance,  
And while I dance  
I'll only laugh,  
And while I drink  
I'll only jest,  
And while I kiss  
I'll only play;  
And these inclinations  
My maid has also.
In comparing these works with Quantz's music, one immediately perceives a common structural foundation—or a "convergence on a structural rhythm" as Kramer defines it. The concerto, as has been stated, is built on the ritornello form with a clearcut division punctuated by solid V - I cadences. It can be roughly divided into three sections: mm. 1-47, where the second ritornello establishes the dominant; mm. 48-85, in which the flute solo and ensuing tutti rework earlier themes in the dominant, and a short transitional passage given to the flute returns the harmonic center to G major; and mm. 85-118, in which tutti and solo restate the opening melody, ending with cadenza and final ritornello statement. The "pattern of unfolding" of the music depends upon the highly conspicuous harmonic junctures—e.g., a major division is felt at m. 48 from the re-entry of the solo instrument with the original theme and the establishment of a new tonal center by the preceding tutti. Musical development works in blocks, that is, up until m. 48 there is no real change in melodic or harmonic pattern, no movement forward towards a new musical goal, and only until m. 44, where the tutti fully establishes D major as key center after a lengthy passage of sequential writing does a feeling of impending change and arrival occur (Example 3):
In the same manner, both of Gleim's poems have a temporal shape that is structurally divided into three distinct areas. In Anakreon, for instance, the poet uses rhymeless couplets in the first ten lines to build up a ridiculous scene of his hero. The refrain, "Singt nur von Wein und Liebe", is given alternately with the different images of anacreontic activity. There is a sudden change of approach at line 11 where a double and triple anaphora take the place of couplet and alternating refrain. At line 16 the refrain appears again as if to remind us of the central purpose of this salute to Anakreon, and the last two lines serve as a kind of pointe to be considered by those who question the anacreontic attitude.

Where poem and music converge most distinctly is from their use of repetition as the principle means of artistic design. In Quantz's work, not only does the ritornello pattern constantly refer the listener back to
a central theme, but the theme itself is built on several rhythmic units repeated over and over (Example 4):

Example 4 - Quantz: Concerto in G Major for Flute, 1st movement, flute mm. 18-27

The importance of repetition to Quantz is evident from his belief that the best type of music uses a few ideas of high quality that are continually restated or subtly varied: 38

No new idea must be introduced that cannot by subsequently repeated at a convenient place. Nothing is easier than to throw together a mish-mash of a large number of new ideas that have no relationship with one another.

In the poem, Der Wille, word repetition is the essence of development and it is the variation of the repeated words--e.g., "Will ich" instead of "Ich will"--and a sudden change in the pattern of repetition (see lines 10-15) that create and retain the reader's interest.

A major element shared by these works, as well as the majority of contemporary musical and poetic compositions, that particularly distinguishes them from the later Sturm und Drang, is the lack of any sense of dramatic movement. The method of extension by addition holds for both
Quantz's music and Gleim's poems, that is, there is no desire to state, argue and resolve anything, no antagonistic forces at work, no tension to work out, etc., but rather development occurs by the juxtaposition of a series of related ideas moulded together to create a simple continuity of theme. In Quantz's concerto this is most evident from the lack of dissonance in the overall harmonic plan, and from the use of simple rhythmic motives repeated or varied but never developed in a dramatic fashion. To use Bernard Frum's analogy, there is never a feeling of a musical "character" progressing through a musical "plot", undergoing transformations as it takes various "roles" in a changing milieu. Similarly both Anakreon and Der Wille are simple descriptive works; Gleim merely connects a series of short clauses that present the variations of the central theme. Image does not flow out of image, each new idea relating back to a previous one; the method of composition is purely additive.

Considering the undramatic, repetitive and predictable nature of the poems and music, they are still able to convey something of interest to the listener/reader. In fact, it is the skillful handling of a simple idea within a simple design that charms. The concerto relies on a simple, yet pleasing little rhythmic motive that continually reappears throughout the work, whole or fragmented, in original form or subtly varied. There is no complex issue to obscure it, but rather it is supported by a framework built from a logical harmonic plan and concise textural fabric. Likewise, it is the structure of the poems and the strong emphasis on the rhythmic element that makes them work. Der Wille, for example, establishes
relationships between each short motive--the first six lines state what the poet does not want, the next three what he does, followed by an alternating pattern of the previous three lines (slightly varied) with the three new desires and lastly a two line denouement. While the sing-song quality of the rhythm does border on monotony, its strength, combined with the element of rhymelessness and aesthetically-pleasing structural relationships, serves to balance shortcomings of content.

The extreme brevity of thematic content which characterizes both music and poems further underlines stylistic parallels. In Gleim's works, there is nothing superfluous in word choice and arrangement. The poet conveys his message in the most concise, straightforward manner possible, especially in Der Wille, where the subject-verb-predicate structure is irreducible, the first person "Ich" being the sole subjective condition (except for the last couplet) and the various actions relating to "Ich" stated as succinctly as possible with no adjectival modifiers. Even in Anakreon the activities of "mein Lehrer" are presented with virtually no embellishment.

In the concerto, the terseness of Gleim's poems is mirrored in the well-defined periodic phrasing and paucity of motivic material--in fact, in 118 measures, there are really only seven motives built from different yet related rhythmic patterns (Example 5):
Example 5 - Quantz: Concerto in G major for flute, rhythmic motives.

Each is a self-contained unit, fitting neatly within the barline (i.e., no overlapping into the next measure) and articulated by rests, dynamic changes or rhythmic contrast. What Reilly has termed "weak, short-winded units" create a rather discursive quality to the music, a quality that brings to mind the changing activities of the subject in Der Wille and Anakreon. The concept of a subject-predicate phrase structure in Quantz's music (antecedent-consequent phrases) is also evident, although not overtly prominent--measures 27-31, for example, could be defined as an "elaborated sentence" with measures 27 and 28 as the antecedent clause and the rest as consequential (Example 6):

Example 6 - Quantz: Concerto in G Major for Flute, flute: mm 27-31.

The effects of phrasing and meter reveal one more point of convergence between poem and music. Regarding metric organization, both Der Wille and Anakreon are essentially of the iambic type, typical of the anacreontic genre. Also both poems are structures in free verse form. This rhymelessness, it has been suggested, is compensated for by the rigidness of metric application and the consistent yet effective use of the cola. In Anakreon, Gleim has structured each phrase to create a series of
short clauses broken by light cola, as for example:

Er salbt den Bart/mit Salben,
Und singt/von Wein und Liebe.

and

Er spielt/mit seinem Götttern,
Er lacht/mit seinem Freunden,

The periodicity and symmetry that result from a rhyme scheme are brought about here by other means--not only does the poet employ the standard couplet form (believed to "impose form on language and order on the imagination"\(^43\)) but each couplet is constructed so that a recurring emphasis develops from the subtle breaks in each line. The poem *Der Wille* presents a similar approach to phrasing--the joining of a number of short, self-contained, metrically-equal phrases, strongly punctuated to effect numerous interior caesuras or cadences.

The concerto illustrates a parallel treatment of phrasing and meter. Firstly, its metric organization fall mainly into the dactylic category (although mixed with other types), which according to Mattheson, is "very common" and "suitable to jocuse as well as serious melodies."\(^44\) And the rigidity of the pattern of accent and emphasis harks back to Gleim's works. The barline is never obscured; first and third beats are always prominent through rhythmic contrast or by harmonic/melodic resolution. Moreover, the breaking up of the melodic line into short motives of equal importance brings about the same effect as the caesuras in the poems. Marpurg, in fact, believed that the use of frequent cadences, not all being of importance, is a distince stylistic feature of galant or
rococco music:

(Cadences)...can be used in any place, at the end as well as in the middle, without any distinction as to their conventional (function) as circumstances dictate.

Periodicity and symmetry are foremost to Quantz's design. If the opening ritornello is analyzed in terms of its phrase structure (mm. 1-17), one finds that it essentially built on two 8 measure groupings, with a repeat of measure 2 in the form of an echo. Each group of 8 measures can be further divided into two groups of 4 measures that act in an antecedent-consequent fashion.

Finally the question of rhetoric and the application of its devices to poem and music remain to be considered. On the whole, rhetorical ideals were of relatively little importance to both Gleim and Quantz. The art of persuasion, paramount in oratory and consequently significant to earlier composers who concerned themselves with large-scale vocal projects or instrumental works designed for a particular purpose, effect, etc., was not a necessary facet of the *galant* style, in which the sole aim was to entertain. Certainly poets and composers working in this vein were not unaware of rhetorical theory and its application to art--as Buelow points out, Quantz and his contemporaries were much interested in aspects of the delivery or *pronunciatio* of a work. But as to the more complex issues of rhetoric, especially the *elocutio* (that part in which the figures of expression originate), apart from a few standard devices which were used over and over, the rococco composer/poet felt no need to address them.
This is clearly evident in Gleim's poems where decorative figures are virtually non-existent. As has been pointed out, Gleim relies solely on the concept of repetition as a means of elaboration. There are several places where repetitive figures are employed—such as the Anaphora at lines 11-12 and 13-15 in Anakreon, and lines 1-9 in Der Wille, and a type of Anastrophe in Der Wille at lines 7-14. In fact that use of a refrain in Anakreon can be classified as an example of Perseverantio. 47

The concerto similarly presents few instances of conscious rhetorical technique and again, those evident are figures of repetition. Immediately obvious is the use of the echo (mm. 3-4, ritornello; mm. 19-20, flute solo) which Buelow lists as Palillogia (after Burmeister) and the many sequential passages could be deemed examples of Gradatio (Burmeister), for example mm. 21-27; mm. 32-33; mm. 34-35). 48 However, Quantz seems hardly concerned with incorporating specific rhetorical devices as a means to embellish his musical ideas. It was simply more important to create and maintain a pleasing sound, execute precise rhythms and phrasings, and avoid ponderous aspirations. With these principles both concerto and poems are in accordance.

Turning to the second musical example and corresponding poetic works, a substantial departure from roccoco aesthetic is demonstrated. Carl Philipp Emanuel Bach's keyboard Sonata in C major (Wq. 65 No. 16) has been chosen to illustrate the other stylistic trend directing musical and poetic composition at mid-century. Bach is generally considered the primary advocate of the so-called empfindsamer Stil in music, in fact, the
term is often applied specifically to Bach's music as a special case of the *galant* style. Supposing there is, however, a marked difference between *galant* and *empfindsamkeit* (to be discussed shortly) which warrants a stylistic separation in both literature and music. In addition, the contrast between Quantz's and Bach's position in Berlin society better facilitates an understanding of the differences in each composer's music. Bach was also employed by Frederick as a member of the royal musical establishment but, unlike Quantz, played a less prominent role as the king's accompanist. Due to the ultra-conservative taste of the royal patron, he was rarely asked to compose works to be performed in the royal presence. This did not, however, hinder his connections outside the court, for he was fairly active in the city's intellectual life, being on close terms with prominent literary personalities (especially Lessing, Gleim and Klopstock.) As a result, the creative impulsion behind his music was not tempered by court conservatism as in the case of Quantz's works, but drew from the innovative aesthetic thought of his literary contemporaries. With his treatise on keyboard performance, *Versuch über die wahre Art das Clavier zu spielen* (Berlin, 1753), Bach gained considerable respect from fellow musicians and intellectuals, something he never achieved with his patron during his tenure at court.

The *Sonata in C major* (dated 1746) is one of the seventy or so individual unpublished keyboard sonatas composed between 1731 and 1786. The 1740's in Berlin was for Bach a period of ambitious experimentation in musical expressivity. The keyboard works originating in this decade have been shown to feature innovative musical ideas and an intensity of
expression that contrasts the more serious, "refined" works of the 1750's and 60's. This work in particular displays some of the dynamic energy that characterizes his later Fantasias, which, as improvisatory realizations, allow the highest degree of expressivity and depiction of human passion. It is significant to this study because of its relatively early compositional date and compatibility with literary trends under discussion. A number of later works have already been analyzed in terms of their literary implications, particularly the Programm - Trio in C minor, 1749 (Wq.161/1), in which the two upper parts, representing the contrasting characters Sanguineus and Melancholicus, engage in a spirited dialogue, and the "Hamlet" Fantasia in C minor, (Wq.63/6/3) for which the poet Gerstenberg provided the Shakespearean soliloquy of Hamlet contemplating death. An analysis of the C major sonata demonstrates that it is not simply the exceptional and obvious works that reveal the composer's affinity for poetic aesthetic and technique but rather that poetic tendencies are part and parcel of his compositional process.

The sonata consists of three movements linked together in almost cyclic fashion. The following is a breakdown of measure, key and tempo for the entire work:
<table>
<thead>
<tr>
<th>Movement</th>
<th>Section</th>
<th>Measures</th>
<th>Time</th>
<th>Tempo</th>
<th>Main keys tonicized</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>A</td>
<td>1-30</td>
<td>4</td>
<td>Allegro</td>
<td>C-F-D-G</td>
</tr>
<tr>
<td></td>
<td>B</td>
<td>31-70</td>
<td>4</td>
<td></td>
<td>G-a-Bb.E-D-G</td>
</tr>
<tr>
<td></td>
<td>A</td>
<td>71-91</td>
<td></td>
<td></td>
<td>C-F-C-G-C</td>
</tr>
<tr>
<td>II</td>
<td></td>
<td>92-127</td>
<td>4</td>
<td>Adagio/</td>
<td>C-a-F-d-G-d</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Andante/</td>
<td>A-Bb-C-Bb-a-G</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Allegro</td>
<td></td>
</tr>
<tr>
<td>III</td>
<td>A</td>
<td>128-173</td>
<td>3</td>
<td>Allegretto</td>
<td>C-c-g-G</td>
</tr>
<tr>
<td></td>
<td>B</td>
<td>173-240</td>
<td>4</td>
<td></td>
<td>G-e-C-G-C</td>
</tr>
</tbody>
</table>

Certain features of this work make it quite typical of Bach's earlier keyboard compositions. The practice of linking movements together appears fairly early in the composer's career, a practice which, by the Hamburg years, found consummate expression in the single modulating fantasias of varying affects. This sonata, however, does not really achieve the unification of other cyclic works, such as the sonata in F minor (Wq.57/6) as Schulenberg points out.55 Other than the obvious harmonic relationship between the primary keys of each movement, the only connection between the contrasting sections is C major arpeggio and scalic theme of the opening movement interpolated continually throughout the second movement (Examples 7a and 7b):56
Example 7a-C.P.E. Bach: *Sonata in C Major*, Wq.65 No. 16, mm. 1-2.

Example 7b-C.P.E. Bach: *Sonata in C Major*, Wq.65 No. 16, mm. 108-11.

The motivic insertions produce an unexpected twist to musical development, breaking the consistency of temporary motion and, as will be demonstrated later this contributes to the *empfindsam* nature of the work. The outer movements are in binary form with many sonata-form traits, although Bach never really achieved the mature classical sonata form scheme of exposition, development and full recapitulation.\(^57\) There can be seen, however, especially in the first movement, a kind of expository statement based on the opening arpeggio and scale figure (mm. 1-30), a middle improvisatory, development like section where the theme appears in various harmonic/melodic guises (mm. 31-70) and a return to the opening arpeggiation in the tonic key, although the motivic work is substantially altered soon thereafter (mm. 71-91), The third movement, a typical minuet, also hints at the tripartite structure of sonata form, but not as comprehensible as the first movement.
Texturally the opening movement displays more variety than the others (a mixture of brief contrapuntal sections, solo-like outbursts in concerto style, and full-fledged homophony). The second movement vacillates between various tempi while the outer movements, on the whole, retain the Baroque pulsating bass. The harmonic language is rich and even daring in this work, but not unusually so. The keyboard sonatas are generally characterized by rapid harmonic rhythm, brief but constant excursions into unrelated keys, and subtle chromatic alterations in both harmonic and melodic progression. Finally, Bach's use of rhythm in this work is, in a sense typical of post-Baroque galant compositions. Dotted rhythms interspersed with rapid scale passages serve to fragment the melodic line in a manner similar to Quantz. However, the sheer variety and stylistic inconsistency of rhythmic motives separates Bach's music from the majority of contemporary compositions. Despite the typical "walking Bass" which underlies a large part of this work, forward motion is continually threatened and often impeded by rhythmic disparity.

Even this brief description of the C major sonata, it is clear that Bach was drawing from a different inspirational source than those composing in the galant or roccoco vein. The empfindsamer Stil, a term almost exclusively assigned to the music of C.P.E. Bach, J.G. Graun, and to some extent Franz Benda, directly parallels the sentimentalist movement in literature, as expounded by Klopstock. The same ideal—that of the free cultivation of human passions—underlies the music and poetry of these artists. It has, in fact, been suggested that Klopstock was a frequent
guest at Emanuel Bach's Hamburg residence, and one could easily surmise that the poet's aesthetic of emotion would be familiar to Bach during his Berlin years.

What sets the music of these composers apart from galant works is the inherent seriousness of tone. There is little concern for roccoco lightness and playfulness. One finds instead an emotional volatility that corresponds to the extreme expressionism of Klopstock's poetic style. It must be stressed, however, that, like the literary movement, Empfindsamkeit in music should be separated from a Sturm und Drang style that has been applied to the works of a number of early classical composers. It has recently been pointed out that Bach's most empfindsam works do not coincide with the beginnings of a so-called "Austrian musical crisis" running concurrent to the literary Sturm und Drang and leaving its mark on the early Haydn and Mozart. The Empfindsamkeit in music, as in its literary counterpart, achieved its goal not by the abandonment of the artist to pure emotional impulses, but rather by the rationalized subjectivity of certain emotional states, i.e., by the inward contemplation of human passions and their idealized representation. Irrational elements never gain control of the music and one is always aware of a unity of expression and purpose. The Baroque tradition of the imitation of a single affect remains relatively intact in empfindsam music.

Bach himself was quite adament about the stylistic direction his music was taking. His aesthetic goal comes to light with such comments as: "I have never liked excessive uniformity in composition and taste," and
"My main efforts...have been directly especially toward playing and composing as songfully as possible..."62 Both statements reveal a flexibility of compositional means for the purpose of achieving an emotional realism in his music. Furthermore, Bach's treatise on keyboard playing, while primarily directed towards the art of performance, gives credence to a compositional aesthetic based on passionate expression. Certainly the famous description of Charles Burney of Bach playing "possessed" at the clavichord supports the composer's aesthetic of emotion. As Schulenberg puts it,"...the importance which Burney and Bach himself seem to attach to direct emotional expression in performance should not be exaggerated in considering the role such expression plays in Bach's compositions."63

Thus the Baroque concern for affective expression was Bach's concern as well. His music, however, leaves the narrow boundaries of expression set by galant composers. Like Klopstock, he believed that human emotion was in a constant state of flux and any realistic artistic depiction must take into account its inconsistency. It is not uncommon in Klopstock's poetry to find a theme suddenly change direction or undergo an abrupt transformation; likewise, in Bach's music, particularly the keyboard works, the listener is treated with constant juxtapositions of contrasting motives, tempi, and meters as well as sudden and rapid alteration of major-minor modes and unrelated harmonies. But, as Barford points out, all this contrasting material is connected "psychologically". In other words, despite the disparity of affective content, there is an intrinsic relationship between the various affekts and a "primary" emotion.64 In
considering the sonata under discussion here, the listener feels that the overall affective impression is not obscured by the unusual harmonic progressions and rhythmic diversity. After a rather ambiguous harmonic section or a capricious rhythmic diversion, Bach returns to familiar territory. There is always a sense of control, as if Bach realized that unbridled emotionalism in music is paid for with artistic validity. The same desire for controlled freedom of emotional expression is apparent in Klopstock's poetry. The most obvious corroboration of this is the poet's unquestionable adherence to classical measure, although somewhat modified to suit his compositional method. Yet even in his most emotionally volatile works, there is never a sense of thematic disconnection; despite frequent and seemingly unjustified emotional turns, each new frame of mind is associated with the previous one. As Browning states: "To move in feelings and make us 'beside ourselves' is the aim of Klopstock's poetry, but its aim is not to cause the poet to lose control of his faculty of judgement." 65

A more thorough examination on how both artists manipulate their materials to create an intensity of expression reveals the parity of technique and aesthetic. Two of Klopstock's earlier poems have been chosen to mark the similarities to Bach's sonata, each poem typical of the poet's emotional pathos. Gegenwart der Abwesenden (1752 or 53) and Die Frühen Gräben (1764) are both soliloquies full of yearning and hope; in the case of the former it is a yearning for a reunion with his beloved, while the latter work envisions the perfection of natural beauty. The first three verses of Gegenwart der Abwesenden and the whole of Die Frühen Gräben are
Gegenwart der Abwesenden

Der Liebe Schmerzen, nicht der erwartenden
Noch ungeliebten, die Schmerzen nicht,
Denn ich lieb, so liebte
Keiner! so werd ich geliebt!

Die sanfteron Schmerzen, welche zum Wiedersehn
Hinblicken, welche zum Wiedersehn
Tief auf athmen, doch lispelt
Stammelnde Freude mit auf!

Die Schmerzen wollt ich singen. Ich hörte schon
Des Abschieds Thränen am Rosenbusch
Weinen! weinen der Thränen
Stimme die Saten herab!

Presence in Absence

The agony of love, not anticipated
Still not loved, not the agony
For I love, so have loved
No one! thus become loved!

The gentle agony, that to reunion
Awaits, that to reunion
Breathes deep, yet also with whispering
Stammering joy!

I want to sing to agony. I have already heard
The parting tears to the rosebush
Crying! The tears weeping
Down the strings!

Die Frühen Gräben

Willkommen, o silberner Mond,
Schöner, stiller Gefährt der Nacht!
Du entfliehst? Eile nicht, bleib, Gedankenfreund!
Sehet, er bleibt, das Gewölk wallte nur hin.

Des Maies Erwachen ist nur
Schöner noch wie die Sommernacht,
Wenn ihm Tau, hell wie Licht, aus der Locke träuft,
Und zu dem Hügel herauf röthlich er kommt.

Ihr Edleren, ach, es bewächst
Eure Male schon ernstes Moos!
O wie war glücklich ich, als ich noch mit euch
Sahe sich röten den Tag, schimmern die Nacht!

The Early Graves

Be welcome, O silvery moon,
Silent, beautiful mate of night.
Must you flee? Tarry, remain, philosopher.
See, he remains. 'Twas but clouds wafting along.

There is but the waking of spring
Fairer still than the summer night,
When his curls, shining bright, sprays of dew dispel
And up the hill's sloping side red-hued he comes.

Ye nobler souls, over your stones
Grows already a veil of moss.
Oh how happy I was, when with you I watched
Redness envelop the day, slumber the night.

Parallels in surface structure between poetry and music become immediately apparent with Die Frühen Gräben. The three verses represent independent yet connected visions. Verse 1 features the moon as the creator of atmosphere and as a stimulant to thought (in the role of Gedankenfreund), while verse 2 forms the image of the dawning sun. The final verse draws together the threads of moon and sun, where the former gives way to the "schöner noch" in a spectacular finale (i.e., dawn). The poem makes a straightforward statement and works to a definite plan, despite the intensity of emotional expression that the poet aims at.

The keyboard sonata functions in a similar manner, i.e., musical material is organized into a set structure—binary form in the larger sense, quasi-sonata form on a more rudimentary level. Within these predetermined forms, impassioned expression is cultivated, particularly in the first movement where harmonic and rhythmic unpredictability works
against the stability of formal presentation. In fact, it is this paradoxical condition, brought about by the deliberate creation of musical tension through musical ambiguities and the ultimate psychological release at the return of expected progressions that form the basis of homogeneity between Bach's music and Klopstock's poetry. A specific example in both poetry and music will illucidate this concept of tension-release that is the foundation of the *empfindsamer Stil*. In the first movement of the sonata, Bach begins the second part of the binary structure (m.31) with the opening motive of the movement in the dominant. There is an immediate deviation from the original progression by way of a diminished seventh to a new tonal area (A minor) at m.34. The diminished seventh then assumes a directing role in development: the psychological stress arising from this harmony is overstated by the composer to the point of overload (Example 8):

Example 8-C.P.E. Bach: *Sonata in C major*, Wq.65 No. 16, mm. 35-40.

The inevitable resolution appears all too briefly before the diminished seventh returns, extended in a different guise (Example 9):

Example 9-C.P.E. Bach: *Sonata in C major*, Wq.65 No. 16, mm. 40-45.

This ebb and flow of intense emotional expression characterizes the entire work especially in passages where the harmony constantly fluctuates
between major and minor. As discussed earlier in this study, formal meaning in music is implied by harmonic direction, and Bach’s harmonic license gives his music emotional context. This, in fact, lies beneath the concept, as discussed by Schulenberg, of music as explicit metaphor. Bach’s contemporaries, as he points out, were not hesitant to interpret his music in terms of a narrative, ode or poetic soliloquy.

In Klopstock’s poems the building of psychological tension followed by relaxation is developed from contiguous opposing thematic tendencies and by continuous emphatic insertions within a single thematic clause. The opening verse of *Die Frühen Gräben* begins on a tranquil note. Immediately apprehension sets in as the poet imagines his Gedankenfreund leaving him, but soon realizes that it was only an illusion of "das Gewölk wallte nur hin." In *Gegenwart der Abwesenden*, inner tension is developed in the first two verses by a series of emotional interjections that call attention to themselves, thus severing the opening thematic clause, "der Liebe Schmerzen", from its true conclusion in verse 3, "...wollt ich singen". Emotional unity is broken by the development of syntactical tension such that the reader is forced to review the whole period in order to be sure he comprehends. Further on in the poem one finds that the opening theme of living in sweet agony in the absence of the beloved is suddenly replaced by the emotional acceptance of her physical absence and the realization of her presence in absence, i.e., present in the poet’s mind:
Passionate outbursts have given way to an almost joyous response that develops from the final vision, and the reader is left to ponder the emotional imperspicuousness of one hovering on the border of what seems to be and what is real.

From a technical perspective Klopstock and Bach approach the problem of emotional signification in an identical fashion. For example, Bach's thematic development, based essentially on melodic variation and extension is, in many ways, parallel to Klopstock's method of dramatic development of one emotional idea by various levels of subjective interpretation. The opening motive of the sonata is the only distinct one of the first movement; melodic progression occurs by 1) sequence (chromatic scale as in measures 49-52 (Example 10a); 2) through variation of the original idea, either by altering the supporting harmony, imbuing the theme with chromatic inflections, or, as in measure 53, reversing the direction of the melody (Example 10b), and 3) by introducing long passages made up of a series of strictly ornamental gestures as in measures 64-65 (Example 10c):
Example 10a-C.P.G. Bach: Sonata in C Major, Wq.65, No. 16, mm. 49-52.

Example 10b-measures 53.

Example 10c-measures 64-65.

Carl Rosen notes that: "...Bach's most striking passages...exist in and for themselves, with little relation to any conception of the whole work." With respect to the lack of true motivic development in Bach's music, this statement is relatively accurate (the ten measures of the expanding diminished seventh--see examples 7a and 7b--musically dramatic but quite unconnected to the principle theme, are a case in point).

Klopstock's poems can also be viewed as the evolution of a single idea through various emotional levels. Although it has been shown that his themes can be suddenly altered or changed and even though the poet moves through various, often unrelated emotional attitudes, the fundamental impulse remains constant. In Die Frühen Gräber, for example, the poet voices apprehension, relief, optimism, regret, nostalgia; yet all of these human passions are related to each other and to the more profound concept of nature's omnipresence that the poet experiences.
Klopstock's poetic technique, for which he was renowned as an innovator by his contemporaries, clearly has much in common with Bach's musical empfindsamkeit. Klopstock believed that poetic language should be differentiated from prose. He achieved this by a number of linguistic means, listed by Browning as follows: 1) using obsolete or archaic words or forms; 2) changing inflected forms by adding or dropping a vowel; 3) using "simplex" for compound words; 4) forming new words by adding prefixes, suffixes and compounding words; 5) deviation from natural prose order; and 6) excessive exploitation of periodicity (i.e., by inserting independent clauses). In both poetic examples virtually all of these devices can be found, particularly the last two, which contribute most to the emotional impact of the words.

The syntactical complexity that results from Klopstock's innovations of the poetic language is most comparable to Bach's quite radical approach to rhythm, metrics and articulation. Although Schulenberg notes that much of Bach's music retains the consistency of motion that develops from Baroque dance rhythms, variations in surface activity create the same syntactic irregularities that characterize Klopstock's poetic line. Bach's use of rhythm in the C major sonata is highly typical of the composer's desire to move away from consistency of forward motion. In the first and second movement Bach avoids a symmetrical subdivision of the beat with unexpected syncopations, rests on strong beats, appoggiaturas, etc. In many ways the melodic line here is equivalent to that found in Quantz's music, i.e., a continuous juxtaposition of short,
contrasting rhythmic motives. However, Bach is freer with his melodic figuration, and it is quite normal to find discordant elements of rhythm within phrases and measures. For example in measure 107-108 the melody moves freely from dotted rhythms to triplets to a running sixteenth pattern within a two-measure span (Example 11):

Example 11 - C.P.E. Bach: Sonata in C major, Wq.65 No. 16 mm. 107-108.

This rhythmic diversity is easily comparable to Klopstock's system of "word-feet", described by Browning as "cola or metrical phrases that demand to be taken together". "Word-feet" follow the rise and fall of emotions inherent in the poem; each individual word becomes a pattern of rhythm within the larger pattern of the whole verse. The result is poetry that seems to follow no metrical scheme at all (prose-like!) even though there is a carefully calculated relationship between each metrical unit. By the 1770's Klopstock was so thoroughly preoccupied with his invention that he included with each new work a detailed metric scheme for the reader's benefit.

Phrasing and articulation is another area of congruence for music and poetry. A consequence of Klopstock's word feet and Bach's variegated rhythms is that symmetrical structuring of phrases is minimized. The
interior caesurae that fragment Klopstock's poetic line occur in varying positions, dependent upon natural word emphasis. Phrases can vary from a single word to whole lines and articulations marked emphatically as is "Denn ach, ich sah dich! trank die vergessenheit (Gegenwart der Abwesenden, Verse 5, line 1), or in a more subtle manner as in "sehet, er bleibt, das Gewölk wallte nur hin". (Die Frühen Gräber, Verse 1, line 4). Likewise Bach's sense of phrasing and articulation developed from his desire to follow the emotional impulses of his music. Except for the third movement, which is built on a dance rhythm and thus retains a strong periodicity necessary to the style, phrase lengths vary according to the ebb and flow of emotional tension. The opening statement of first movement, for example, can be analysed in terms of rhythmic blocks, patterned in a 4+3+2+3+3+3 relationship (mm. 1-18). Sequential repetition, on which Bach relies heavily for melodic extension, plays a large role in determining the character and length of phrases (a typical Baroque trait). Furthermore, within phrases themselves, one can often find a sudden interpolation of dramatically contrasting material, severing the phrase into two parts. An example of this can be found in mm. 26-30, where the natural progression of the I chord to the dominant seventh is interrupted by a diminished seventh followed by a one-measure melodic flourish built on a deceptive cadence (Example 12):
Example 12 - C.P.E. Bach: *Sonata in C major* Wq.65 No. 16 mm. 26-30.

In fact, major articulating devices such as sudden silences and fermatas tend to occur within, not between, phrases, heightening the sense of fragmentation of the melodic line.

The last area of correspondence to be dealt with here concerns the application of rhetorical principles and devices. Rhetoric plays a large part in both Bach's and Klopstock's works. Both of the poems are, in fact, pure rhetorical statements relying on figurative expression for heightened emotionalism. For example, his entreaty to the moon and sun in *Die frühen Gräber*, in which he attributes to those elements powers beyond the scope of their existence, is an example of what Quintilian, in his treatise on rhetoric, termed *conformatio*, meaning personification. The surreal atmosphere is further intensified by figures of addition, amplification and exclamation, as in the opening moment of fear when the poet believes that he is being deserted by his "Gedankenfreund". The feigned outbursts that display his terror, an example of *exclamatio*, creates an undercurrent of tension and sets the mood for the rest of the poem. In *Gegenwart der*
Abwesenden, figures which vary the normal syntax are part and parcel of Klopstock's poetic style. The first two verses with their proliferation of interjections, can be simply described as a series, or a series of phrases which are incomplete until the first line of verse 3. Also, evidence of transgressio (effective word order changes) and reduplicatio (to repeat the last word of one phrase at the beginning of the next) appears in Verse 3:

Ich hörte schon
Des Abschieds Thranen am Rosenbusch
Weinen! weinen der Thranen
Stimme die Saiten herab!

Klopstock clearly makes full use of rhetorical means to amplify his expressive potential, to the point that even modern critics complain of his "strained and artificial style" in works that seem "almost comic in their banal imagery, their excessive sentimentality and their overwrought emotion".78

The function of rhetoric in Emanuel Bach's sonata is a little harder to define. Certainly in the Programm-Trio (Wq.161/1) Bach was deliberately transferring a rhetorically-conceived intercourse into musical terms. But this appears to be an isolated example of incorporating one art form into another. Bach was apparently not keen on this and other experiments to make pronounced links between music and rhetorical art.79 While he recognized the parallel of rhetorical discourse to music, he was more concerned with capturing the emotional potentiality of verbal art through structures, syntax, and rhythms rather than trying to translate particular rhetorical figures into musical sound. Nevertheless, even in
his keyboard sonatas certain devices associated with musical-rhetorical theory can be found. The first and second movements, particularly the second, can be said to be structured on the principle of *ellipsis*--a term referring to the general practice of juxtaposing contrasting musical passages, or more specifically, "an unexpected new direction taken by a passage that has led up to an expected conclusion." Between measures 109-127, tempo, texture, and rhythms change ten times, with each new musical style lasting two or three measures and separated from surrounding motion by the articulating device of *abruptio* or sudden silences. Furthermore Bach's rather disjunct melodic style gives rise to instances of *exclamatio*, an intervallic figure (usually a leap up or down of more than a minor 6th) that evokes a feeling of emotional surprise (the opening motive, for example--see example 7a--contains a dramatic plunge in the upper part spanning over two octaves). One can also point to Bach's heavy reliance on sequential development as cases of *climax* or *gradatio* (after Burmeister) and frequent repetitive passages as *palillogia* (also after Burmeister). Finally, in a broader sense, the pervading mood of the first two movements can only be characterized as a model of *dubitatio*, an oratorical figure (after Quintilian) describing hesitation or uncertainty of sentiment. This at once harks back to Klopstock's poetic manner, for in the two examples under examination here, the inconsistency of emotional temperament taken by the subject suggests doubt or hesitation to the reader. At any rate it is clear that Bach was familiar with expressive concepts derived from both rhetoric and poetry, and, notwithstanding his disinterest in direct analogy, incorporated them unconsciously into his music.
CONCLUSIONS

The present study has sought to define the stylistic interconnections between music and poetry in eighteenth century Berlin. It has been formulated on the basis of the aesthetic philosophy of the period and, in particular, on the unique creative atmosphere characterizing the Prussian city. In an enlightened age when rational explanations were required for all natural phenomena, Berlin composers found a source for their expressive theories in the verbal arts, which offered a logicality of purpose and technique. Of course, once again, it cannot be denied that both music and poetry were subject to a broader movement of thought, arising out of political, economic and social conditions. In this sense, artists with similar intentions, working through different media, used culturally-shared imagery and themes to produce analogous effects. However, because of Berlin's role in literary development, and the particular working conditions of its musicians, a more causal influence by literature can be asserted. Analogous stylistic features can, for this reason, be attributed to the critical awareness and unconscious imitation of German poetic style by composers.

The two musical examples analysed in this study were chosen because of their particular affinity to poetic trends at the time of their composition. Both Quantz and Emanuel Bach received creative impetus from the intellectually rich environment in which they lived. The music examined here reflects an intelligent comprehension of poetic standards—from the pervasive affective ethos of a particular style to
specific techniques used by poets to invigorate emotional expression. To say that these musicians were simply duplicating the current poetic style in their own medium is, of course, over-stepping the limits of critical judgement. There is enough evidence, however, to demonstrate that both Bach and Quantz recognized the power of poetic expression and sought to capture its spirit in their music.
FOOTNOTES - CHAPTER I


4Although Christoph Wolff notes that the tradition of *musica poetica* and musical rhetoric was deeply ingrained in Bach's musical philosophy, he maintains that the composer was more interested in contrapuntal procedures than in creating musical discourse. See Walter Emery and Christoph Wolff, "Johann Sebastian Bach," *The New Grove Dictionary of Music and Musicians* (1980), 2, pp. 785-840.


13 Hosler, op. cit., p. 45.

14 Jensen, op. cit., p. 45.

15 Dubos, op. cit., p. 182.


25 Flaherty, op. cit., p. 190.


27 Ibid., p. 11.

28 Ibid., p. 21.

29 Ibid., Vol. 1, p. 386.

30 Ibid.
31Ibid., p. 61.
32ibid., p. 362.
33ibid., Vol. 3, p. 35.
34Harriss, op. cit., p. 250.
35ibid., p. 406.
36ibid., p. 291.
37ibid., p. 170.
38ibid., p. 451.
39ibid., p. 344.

45ibid., p. 122. "Die Musik kann geradezu mit der Poesie verbunden werden, ja ihrer ersten Bemimmung nach soll sie eigentlich nur die Poesie zur Unterstützung dienen. Daher muss die Kunst der Musik niemals so sehr übertrieben werden, dass sie der Poesie zum Nachteil gereiche, und wir tadeln die neuere Musik mit Recht, dass ihre Kunsteleien sich mit keiner wohlklingenden Poesie vertragen."
46Ibid., p. 120. "What is opera anyway for most of the audience besides a beautiful instrumental composition?"
51 See Hosler, op. cit., p. 139.
52 Ibid., p. 140.
53 Upton, op. cit., p. 25.
54 Ibid., p. 30.
FOOTNOTES - CHAPTER II


2Flaherty, op. cit., p. 217.


5Hosler, op. cit., p. 73.


8Ibid., p. 392.


14Kirnberger, op. cit., p. 375.

15Ibid.
16 Ibid., p. 404.

17 Ibid., p. 410.


19 Ibid., p. 496. "eine verzognen Dactylus."

20 The Berlin composer Quantz, who devoted a chapter on ornamentation in his treatise on the flute, saw that decorative figures or "graces" were essential for music to become passionate expression: "Since music should now rouse the passions, now still them again, the utility and necessity of these graces in a plain and unadorned melody is self-evident." J.J. Quantz, _On Playing the Flute_, trans. by Edward Reilly (London: Faber & Faber Ltd., 1966), p. 98.


22 Mallam, op. cit., p. 11.

23 Calvin Brown, Jr., "The Poetic Use of Musical Forms," _Musical Quarterly_ 30 (1944); 87.


27 Brown, op. cit., pp. 93-100.

28 Ibid., p. 92.

29 Ibid., p. 93-94.

30 Jones, op. cit., p. 224.


32 Ibid., p. 232.

33 Ibid., p. 235.
34 Ibid., p. 230.


36 Brown, op. cit., p. 89.


39 Ibid., p. 111.

40 Ibid., p. 405.

41 Ibid., p. 404.
1 Willoughby, *The Classical Age of German Literature*, p. 31.

2 Ibid., p. 13.


6 Willoughby, op. cit., p. 33.


8 Willoughby, op. cit., p. 18.

9 Lange, op. cit., p. 48.

10 Browning, op. cit., p. 197.


12 Browning, op. cit., p. 203.

13 Menhennet, op. cit., p. 122.

14 Flaherty, op. cit., p. 167

15 Edwards, op. cit., p. 47.

16 Ibid., p. 64.

17 Ibid., p. 58.


19 Edwards, op. cit., p. 70.

The reference to "Ursin" in Verse 2 possibly means either Theadore Christoph Ursin (1702-1748) or Johann Heinrich Ursin (1608-1667), both being theologians who wrote books on various aspects of Christian living and natural religion. See the National Union Catalogue - Pre 1956 Imprints, Vol. 626 (New York: Mansell Publishing, 1976), p. 196-199.

Mattheson, for example, uses the analogy of a mother-daughter relationship, the former being vocal music and the latter instrumental. He urged the daughter "to adjust herself after her motherly precepts as best possible, to make everything beautifully singable and flowing, so that one might hear whose child she is." Der vollkommene Capellmeister, op. cit., p. 419.

No further information is available on this work. Quantz wrote over 20 flute concertos in G Major, most being a part of Frederick's music collection and housed in the Deutsche Staatsbibliothek and at the Stiftung Preussischer Kulturbesitz in Berlin.


Versuch einer Anweisung die Flöte traversiere zu spielen (Berlin, 1752).


See Reilly, Quantz and his 'Versuch', for a more detailed account of Quantz's use of the ritornello form.


Ibid., p. 269.

Reilly, Quantz and his 'Versuch', p. 259.

This example and all other examples used here of this concerto are derived from Concerto in sol maggiore per flauto, archi e continuo, arranged and edited by Oliver Nagy, Boosey & Hawkes Music Publishers Ltd. (London: Editio Musica Budapest, 1969.)

See Quantz, On Playing the Flute; p. 125.


41For Mattheson, the iambic foot is "moderately gay. It is neither of a flighty nor of a running quality." See Lenneberg, op. cit., p. 233.


43Jones, op. cit., p. 213.

44Lenneberg, op. cit., p. 233.

45quoted in Ratner, op. cit., p. 440.


49D. Schulenberg, op. cit., p. 16.


51Ibid.

52D. Schulenberg, op. cit., p. 10.


55Schulenberg, op. cit., p. 140.

56This and all subsequent examples of Bach's sonata have been taken from Six Sonatas for Keyboard by C.P.E. Bach, edited by Philp Friedheim, (New York: Galaxy Music Corp., 1967).


58Ibid., p. 428.


60Schulenberg, op. cit., p. 11.


62Ibid., p. 428.

63Schulenberg, op. cit., p. 18.


65Browning, German Poetry, p. 283.


67Barford calls it the "generation-extension" principle, where generation refers to focal point of feelings in the music and extension comes with "Elaborations" or contrasts of theme or key which surround the points of generation. See Barford, "Fantasia", op. cit., p. 148.

68See p. 39.

69Schulenberg, op. cit., p. 18.


71see Browning, op. cit., p. 201.

72Schulenberg, op. cit., p. 57.

73see p. 90 of this study
74 Browning, op. cit., p. 250.

75 For a detailed analysis of metrical relationships in Klopstock's verse see Ibid., p. 251-52.

76 Quintilian defines conformatio as a trope where "effects of extraordinary sublimity are produced when the theme is exalted by a bold and almost hazardous metaphor and inanimate objects are given life and action." See Sonnino, op. cit., p. 54.

77 Exclamatio, according to Quintilian, are those exclamations "which are imulated and artfully designed..." Ibid., p. 87.


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